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PROJECT

*Revitalization of
Public Space
in historic cities.*

Good Practice Manual

Sustainable & Green Public Spaces in Historic Cities

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PART III

Small architecture in historical public spaces

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I. REVITALISATION OF PUBLIC SPACES IN HISTORIC CITIES

1. 1. History of Public Spaces

The concept of a public space is inseparable from the idea of the city itself. Throughout history, the city landscape has been in a process of constant evolution, adjusting to the growth of population, change in methods of transportation, new means of production, new standards of settlement, the emerging needs of citizens, and countless other factors. However, the necessity of an open public area that is available for all without limits, dating back to Greek 'agoras' and Roman forums, remains constant. It has a vital role at the heart of every community – a place of casual exchange of latest news, or grand discussions of civic rights. The way in which a public space lives and functions mirrors the state of society at any given time.

Roman 'milestones', Pompeii water fountains, horse troughs, navigation and advertisement through mosaics in ancient Roman cities, waste collection pits in the ancient city of Mohenjo Daro etc. – all can be considered early examples of street furniture.[1] The Industrial Revolution marked a turning point, introducing mass production techniques that made street furniture more widely available and diverse. The 19th century saw the introduction of cast iron benches and gas streetlamps, in cities around the world, including Australia. These additions were not only functional but also contributed to the beautification of urban areas and the well-being of citizens.

"The construction of public space is always done in critical areas of cities. The urban as heritage is the best summary of a history and of some uses and functions that belong to a community and which they represent and symbolize better than any other form. Whenever space or territory is humanized, that is, it is occupied and lived by humans, it becomes Cultural Heritage. Therefore, public space has the substantial condition of being Cultural Heritage."[2]

The Public Space is one of the main points recognised strategic for the "urban regeneration":

"The following strategies for urban regeneration are recommended:

Strategy 1. Urban culture and heritage: maintaining local character and a unique sense of place

Strategy 2. A public space network for a compact, walkable and mixed-use city

Strategy 3. Energy-efficient, clean and convenient mobility

Strategy 4. Coastal cities: transforming the waterfront of resilient , future-proof cities

Strategy 5. Inclusive mixed-used urban living

Strategy 6. High-quality architectural design and public space as a catalyst for a better city

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1 Uslu E., & Bölükbaşı A. E., (2019), Urban Furniture in Historical Process. Journal of History Culture and Art Research, 8(4), pp. 425-444, [doi: http://dx.doi.org/10.7596/taksad.v8i4.2336].
2 Peña Pereda F., Muñoz Fontenla L. W., Martínez Raído, J. L. (2024), Public space built as living heritage. Multidisciplinary Reviews, 7, 2024ss016 [https://doi.org/10.31893/multirev.2024ss016].

Strategy 7. Smart citizens , smart energy and citizen participation

Strategy 8. Thinking long-term and making the most of what we have

Strategy 9. Developing vibrant university quarters to regenerate the heart of our cities

Strategy 10. Cities sharing their experiences, learning from each other: new knowledge platforms."[3]

Moreover, *"Lang suggests all environments can be conceived of in terms of the interlocking terrestrial and animate environment with the social and cultural environment. Taking this broad view, factors contributing to local character of context would include: Natural Climate: the climate and associated local microclimates. Geology: the underlying geology, landform and topographical features. Hydrology: the hydrological cycle and resources. Ecology: the natural environment and the living organisms that occupy it. Change: any environmental changes and threats. Human History: a settlement's original purpose and human interventions over time. Settlement: patterns of land ownership, use and development. Shelter: three-dimensional built forms and support infrastructure. Culture: the culture of the inhabitants and behavioural norms. Society: relations and interactions between people. Economy: How people sustain themselves in places.*"[4]

1. 2. Definition of Public Spaces

What do we look for in an urban public space? Particularly in a historic city, what is more important for a passer-by: is it practical aspects, like general comfort or simplicity of orientation, or is it expression of its identity: the uniqueness of this place, its connection to history and heritage? In order to answer those questions, it is necessary to define what exactly we mean when we talk of public spaces.

According to the Italian "Charter of Public Space" by *Public Space Biennial* [5] **public spaces** are all places publicly owned or of public use, accessible and enjoyable by all for free and without a profit motive. Each public space has its own spatial, historic, environmental, social and economic features.[6] They consist of open environments, such as streets, sidewalks, squares, gardens and parks. A simpler definition is to consider **public spaces** as all the areas shown as white in a figure-ground diagram.[7] (Fig. 1) However, in some cases they involve sheltered spaces created without a profit motive for everyone's enjoyment, such as libraries, public museums, or churches. For example, the 1748 map of Rome by Giovanni Batista Nolli (Fig. 2) shows the ground floors of the public buildings as parts of open

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3 Lehmann Steffen, (2019), Urban Regeneration: A Manifesto for transforming UK Cities in the Age of Climate Change (English Edition) (p.236). Springer International Publishing. Edizione del Kindle.
4 Lang J., (1994), Urban Design: The American Experience, New York, Van Nostrand Reinhold, p. 19, cited in Carmona Matthew, (2021), Public Places Urban Spaces: The Dimensions of Urban Design (English Edition) Taylor & Francis. Edizione del Kindle, p. 201.
5 Biennale Spazio Pubblico, Public Space Biennial – APS, "The Association has the task of activating and coordinating in operational terms the initiatives related to and necessary for the realization of the Biennial event". [http://www.biennalespaziopubblico.it/#]. The Charter is approved by the National Institute of Urban Planning (INU – Istututo Nazionale di Urbanistica) was founded in 1930 to promote building and urban studies and spread the principles of planning. The Statute, approved with Presidential Decree 21 November 1949 n. 1114, defines the INU as an entity "of high culture and legally recognized technical coordination" (art. 1). The INU is organized as a free association of entities and individuals, without profit. In this form the Institute consistently pursues its statutory purposes, eminently cultural and scientific, over time. [https://www.inu.it/chi-siamo/];
6 Biennale Spazio Pubblico, (2013), Charter of Public Space, English, op. cit..
7 Carmona Matthew, op. cit..

spaces with free access. Another example of public spaces intersecting with sheltered areas is the system of open porches, that you may often find in historic centers of Italian cities, such as Bologna, Mantova, etc. Even though they do not show up in aerial view, it is important to consider them as an integral part of a street or a square you study.
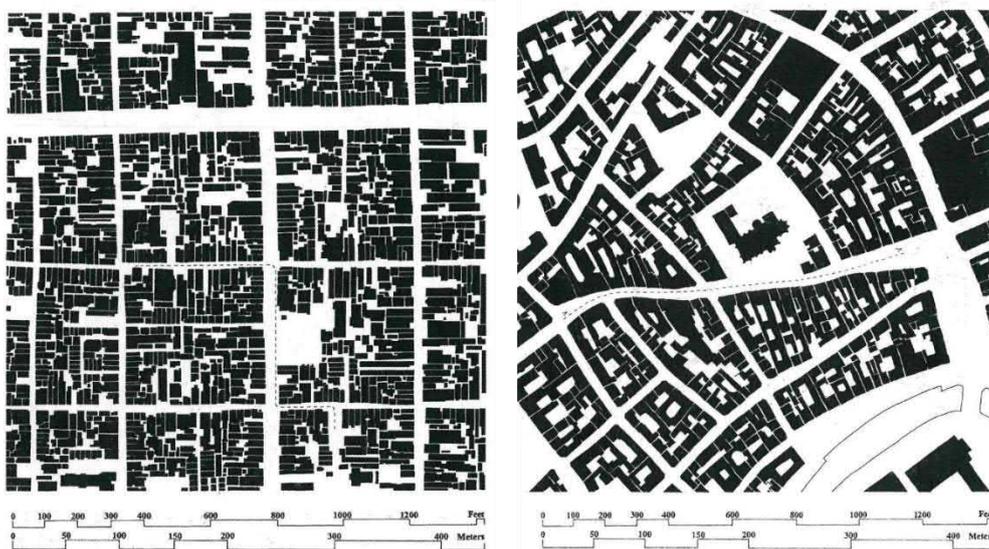
Figure 1 Gordon Cullen, illustrations of "Serial Vision" in urban spaces, Townscape, 1961,
[https://www.urbancgi.com/articles/gordon-cullen-serial-vision-in-urban-design/]

Nowadays, however, we have to consider more subcategories of these areas that show up blank on a map of architectural environment. While a lot of them are in fact accessible to all people without limitations, like most streets and squares, some of them are in a semi-private, or private use, like courtyards of communal or privately owned houses. In case of this Chapter, we discuss only the first group: the urban spaces you can enter at your will without the need to pay.

Public spaces are sometimes mentioned in connection to "third places" – environment, where people can socialize outside of work or the privacy of their own homes. Public spaces provide people the rare opportunity to enjoy company of others without purchasing something or paying an entry fee.

Figure 2 Giovanni Battista Nolli, Nuova Pianta di Roma, 1748 and a Google Earth screenshot of historic center of Rome8
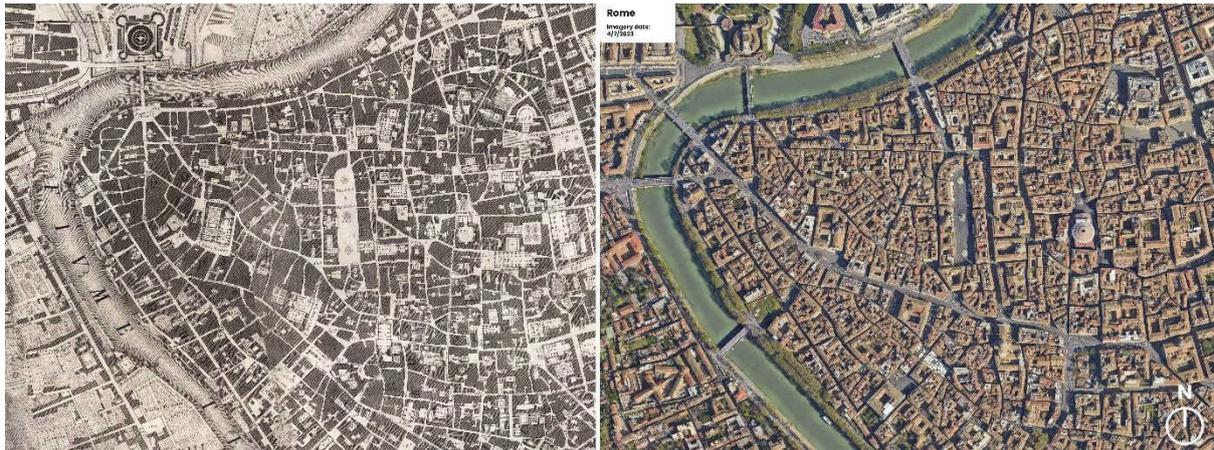
The Charter defines following **typologies of public spaces**: a) spaces that have exclusive or prevalent functional character; b) spaces that presuppose or favour individual uses; c) spaces that, by mix of functions, form, meanings, and by connecting the built with the non-built, have the prevalent role of aggregation and social condensation. In the web of these latter functions is the essence of the city.[9] The task of developing the network of public spaces involves protecting and further enhancing this essence, which is not always easy to capture or describe.

In simpler terms, the system of urban public spaces is an uninterrupted sequence of sites that fall in one of these categories: a square, a park, a street, or a courtyard. At least these are the types of places you imagine to see when visiting a historic center. A great way of visualising such a sequence is the illustration by Gordon Cullens, showing a series of impressions of a historic square (Figg. 3a, 3b).

The "Charter of Public Space" also defines them as "places of individual and collective memory, in which the identity of the people is mirrored and finds sustenance, growing in the knowledge that they are a community."[10] Therefore, urban development strategies have to consider both physical (architecture and infrastructure) and intangible (community, culture and history) values.

The aim of developing a public urban space is creation of healthy, vibrant urban landscapes, that are both efficient in performing practical functions, but also in evoking the sense of belonging in the community of the city's inhabitants and the sense of wonder in city's visitors.

According to the EU policy of Sustainable Development Goals (SDGs)[11], the city of the future can only be achieved through the **integrated approach**: it has to involve experts working simultaneously on every level of urban life: social, economic, ecological, infrastructural, architectural, cultural, etc.

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8 Nolli Giovanni Battista, Nuova Pianta di Roma, 1748 (printed work).
9 Biennale Spazio Pubblico, (2013), Charter of Public Spaces, op. cit..
10 Biennale Spazio Pubblico, (2013), Charter of Public Spaces, op. cit..
11 "The 2030 Agenda for Sustainable Development, adopted by all United Nations Member States in 2015, provides a shared blueprint for peace and prosperity for people and the planet, now and into the future. At its heart are the 17 Sustainable Development Goals (SDGs), which are an urgent call for action by all countries - developed and developing - in a global partnership." [https://www.unesco.org/en/sdgs].

Figure 2.19 Gordon Cullen, two preparatory drawings showing the use of Zip-a-Tone on vellum: from "Shrewsbury," *The Architectural Review*, May 1954 (top), and from "Dursley," *The Architectural Review*, July 1956 (bottom). From Cullen's personal archive.

Figure 3 Engler, Mira. Cut and Paste Urban Landscape: The Work of Gordon Cullen (Routledge Research in Architecture) (English Edition) (p.ix). Taylor and Francis. Edizione del Kindle.
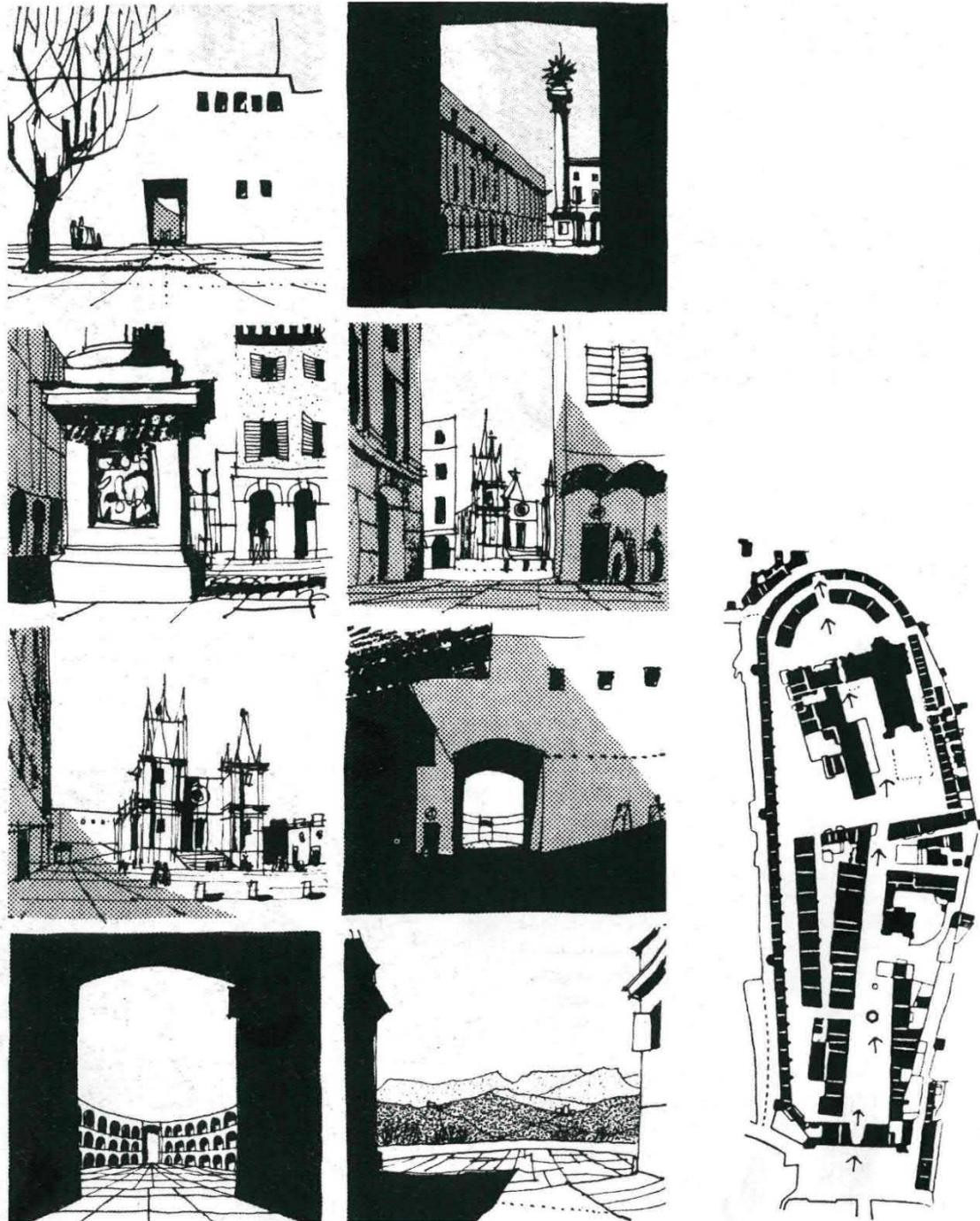
*Figure 4 Gordon Cullen, illustrations of "Serial Vision" in urban spaces, Townscape, 1961
[https://www.urbancgi.com/articles/gordon-cullen-serial-vision-in-urban-design/]*

1. 3. Revitalization of historic Public Spaces

British scholars, Anne Power and Katherine Mumford[12], discussed health of the city as if it were similar to a human body: if one part is decaying, it influences all the areas around it. Public spaces, in that sense, are the important nodes of the urban vital system: all of them have to be treated in order to achieve the goal of a thriving city.[13] The strategies and methods to achieve it are often referred to as **urban revitalisation**.

A recent publication "Revitalizing historic city center a comparative methodology of current approaches and alternatives" analyses current discourse on urban revitalisation compering international examples. It provides several perspectives through which the problem can be approached:

Possible themes of revitalization of historic public spaces[14]:

1) *Revitalization of urban spaces through a holistic vision;*

2) *Revitalizing through an economic perspective;*

3) *Revitalizing through an urban public spaces perspective;*

4) *Revitalization through interactive architecture interventions;*

5) *Revitalization as a sustainable approach;*

6) *Revitalization and the role of users and*

7) ***Revitalizing the historical center and conservation experiences***

According to Steve Tiesdell, **revitalization** in the context of historic cities is "*the process through which the mismatch between the services offered by the fabric of the historic quarters and the contemporary needs can be reconciled*".[15]

The focus of this Chapter is to identify those 'mismatches': the ways in which a contemporary design might negatively impact a historic environment, and the ways to avoid them. In fact, there are ways to revitalize public spaces making the **historic identity** of the place the brightest and most impactful feature.

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[12] Mumford Katharine, Power Anne, (2003). East Enders: Family and Community in East London : Family and Community in Urban Neighbourhoods, Bristol Policy Press.
[13] Mumford Lewis, (1961), The City in History: Its Origins, Its Transformations and Its Prospects, New York, Harcourt, Brace & World.
[14] Farhan S.L., Merie U.A.A.K, Nasar Z, (2024), "Revitalizing historic city center a comparative methodology of current approaches and alternatives", in Journal of Cultural Heritage Management and Sustainable Development, Emerald Publishing Limited 2044-1266 DOI 10.1108/JCHMSD-08-2022-0148, p. 3.
[15] Tiesdell S., Oc T., Heath T., (1996), Revitalizing Historic Urban Quarters, Cornwall, Architectural Press, p. 135, cited in Doratli Naciye, Revitalizing historic urban quarters: A model for determining the most relevant strategic approach, European Planning Studies Vol. 13, No. 5, July 2005, p. 759.

1. 4. Definition of historic identity of Public Spaces

How can you perceive or measure the identity of a historic space? Is it authenticity of material, historic visual connections, the architectural character of the buildings?

If we compare definitions by scholars from several different countries, we discover, that the idea of **historic identity** exists somewhere on the intersection of physical and ideological characteristics. While we are often associate identity with tangible, physically existing buildings and monuments, it is frequently discussed in the context of intangible cultural heritage.

Here are some definitions to compare:

- The theme of identity is recurrent in cultural heritage discourse. It is mentioned in the 2003 UNESCO definition, which states that ICH provides people with '**a sense of identity and continuity**' (UNESCO, 2003, p. 2).

- A sense of **identity** is connected with what Giddens (1984)[16] calls '**ontological security**', a feeling of comfort that comes from the daily repetition of familiar actions.

- "***Cultural identity** is the highest expression of the fundamental equality of nations and groups coexisting within one nation. It is a permanent quest for the cultural bases of peoples. It is the right of these peoples to develop their own culture starting from their, specific traditional values, within the context of an endogenous, integrated development.*"[17]

- "***Cultural identity** is the main domain of reviving practically the cultural heritage manifestations in the contemporary and future memory. But recognizing the modernization impacts and acculturation, it is hard to manage the authentic cultural Identity expressions in the modern time*".[18]

- It must be recognized that spatial and social contexts contribute to shape a particular urban and **architectural identity** for each site, that is, its unique ambience.[19]

1. 5. Identity preservation through heritage conservation

According to Italian school of heritage preservation, the way to approach any project of a historic place is through conservation. In this Chapter we focus on the cultural heritage conservation as a tool to describe, evaluate, diagnose and enhance public spaces.

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[16] Giddens A., (1984), The Constitution of Society, Polity Press, Cambridge, particularly, p. 23.
[17] Kane M., (1982), 'Cultural Identity: A Historical Perspective', UNESCO Regional Office for Education in Africa (Senegal), Educafrica, 8, p. 129-135.
[18] Amer Mohamed, (2020), Cultural identity: concept and heritage review, in Advances in Cultural Heritage Studies, Year 2020. Contributions of the European Students' Association for Cultural Heritage. Mazu Press, Oeiras, pp. 89-105.
[19] Andrade Inês El-Jaick, (2012), Methodology for monitoring the surrounding area of historic gardens. In Measuring heritage conservation performance, Zancheti, S. M. and K. Similä, eds., pp. 148-154, CECI & ICCROM, Rome, Olinda & Rome.

How are the principles of conservation manifest in urban design?

According to Feilden[20], "***Conservation*** *is an action to prevent decay. It embraces all acts that prolong the life of our cultural and natural heritage, the object being to present to those who use and look at historic buildings with wonder the artistic and human messages that such buildings possess.*" This humanistic approach also applies to historic environments, such as historic public spaces.

Conservation must preserve and if possible enhance the messages and values of cultural property.

1) *"Emotional values: (a) wonder; (b) identity; (c) continuity; (d) spiritual and symbolic.*

2) *Cultural values: (a) documentary; (b) historic; (c) archaeological; (d) aesthetic and symbolic; (e) architectural; (f) townscape, landscape and ecological; (g) technological and scientific.*

3) *Use values: (a) functional; (b) economic; (c) social; (d) political and ethnic."*[21]

All of the values above must be consciously represented in a conservation design. In practice the way to respect them lies through thorough and extensive research of the subject of the design, be it on architectural or urban scale. The following standards of ethics should be rigorously observed in conservation work:

1) *"The condition of the [building] must be recorded before any intervention*

2) *Historic evidence must not be destroyed, falsified, or removed*

3) *Any intervention must be the minimum necessary.*

4) *Any intervention must be governed by unswerving respect for the aesthetic, historical and physical integrity oof cultural property.*

5) *All methods and materials used during treatment must be fully documented."*[22]

About the work of a conservation the building must be carefully inspected, analyzed and cared for, in order to proceed with the conservation project which passes through the restoration works. Research, recording, analysis, diagnosis, project and maintenance plan – basic steps of a conservation approach.[23]

What are the existing laws and restrictions on urban design in historic areas, and can we use them to our advantage to improve public spaces?

Every country in the world has a set of laws regulating interventions on historic sites. Moreover, these rules may differ from region to region, from city to city, and in many cases, from one historic site to another. In Italy in particular, every historic monument, building or space is assumed to be treated as a unique case, that demands an exceptional design solution, catering to its specific needs. However,

[20] Feilden Bernard, (2003), Conservation of Historic Buildings. Butterworth Architecture, Oxford; Architectural Press – Elsevier, 3rd Edition.
[21] Feilden, (2003) op. cit., p. 10.
[22] Feilden, (2003), op. cit., p. 9.
[23] Feilden, (2003), op. cit., Dezzi Bardeschi M., (2009), Restauro: punto e da capo, Milano, Guerrini.

there are common rules that help to define the approach to designing in historic spaces, whether they are officially under protection or not.

1. 6. Principles of quality design of a historic Public Space

The guideline for management of public spaces in London[24] elaborates on some requirements for Public Spaces, attempting to explain what kind of qualities define 'good design' in the context of street furniture. The guideline recommends eight considerations for all types of landscape interventions. These aspects help to understand what are the requirements each public space has to meet in a best case scenario:

1) *"Appearance – regard for historic context and local distinctiveness;*

2) *Suitability of materials and their combination for the tasks they perform;*

3) *Robustness – in terms of long-term maintenance*

4) *Cleansing – refuse collection, sweeping and washing, specialist cleansing of graffiti and gum;*

5) *Avoiding clutter – keeping signage to a minimum and using existing posts or wall mountings;*

6) *Concern for pedestrians – a welcoming atmosphere and clear directional signage*

7) *Concern for people with disabilities – safety, convenience, and removal of obstacles;*

8) *Traffic and related matters – such as public transport, cyclists and concern for the comfort of pedestrians crossing the carriageways."[25]*

You may notice that this list does not include any mentions of beauty, or recommendations to design in an aesthetically appropriate way. Generally speaking, aesthetic preferences are too subjective. Even though there are studies that attempt to evaluate aesthetic value scientifically and quantitatively through surveying, it is preferable to evaluate the historic space by how effectively it manages to connect with people and express the unique character of the place. The school of conservation provides methods to analyse, preserve and enhance historic identity.[26]

About the aspect of appearance/ aesthetic appreciation: Reference the ICCROM-19 papers on aesthetic measures and the Banu Bulduk "An analysis of the use of urban furniture in city advertising in terms" of aesthetic/visual appreciation training: city design. Also the paper Practical Urban.

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[24] Historic England, (2018), Streets for All: London. Swindon. Historic England.
[25] Carmona M., Tiesdell S., Heath T., Oc T., (2010), Public Places – Urban Spaces. The Dimensions of Urban Design, Second edition, Oxford, Elsevier Ltd.
[26] For having an aesthetical approach in the understanding of the urban furniture see: Bulduk Banu, (2012), An Analysis of the Use of Urban Furniture in City Advertising in Terms of Aesthetic/Visual Appreciation Training: City Design, Procedia - Social and Behavioral Sciences, Volume 46, 2012, pp. 3279-3283.

1. 7. Sustainability in quality design of historic Public Spaces

The Sustainable Development Goals (SDGs), proposed by United Nations in 2015, clearly state that sustainability is a current high priority in both architectural and urban design. The Goal 11[27], 'Sustainable cities and communities', states that "…making cities sustainable means creating career and business opportunities, safe and affordable housing, and building resilient societies and economies. It involves investment in public transport, creating green public spaces, and improving urban planning and management in participatory and inclusive ways".

Sustainable design is often understood through the terms of emerging technology and achieving green energy. However, the basic principle of sustainability is resourcefulness – the ability to estimate and utilize the present conditions and the materials at hand.

When we talk about historic Public Spaces, it is necessary to grasp the full potential of the unique environment that you have to improve. After all, the idea of strong and resilient communities is inextricably linked to the sense of belonging and identity, and historic public spaces provide a direct connection to the generational memory. The optimal way to design, in this case, needs to make this connection seen and understood by all.

An example of urban revitalization project that utalizes identity elements is the project Master Plan of Korça city in Albania by studio BOLLES+WILSON, that was accepted by the city council in 2009.[28]

The authors describe their process as a 'patchwork strategy', dividing the 197 000 sqm project area into five zones, each of them possessing its own unique character. The concept of revitalization proposes new interventions that respect the pre-existing concept, reflect the past by representing historic landmarks that were demolished. Another important solution was the use of locally sources materials and hire of native artisans for the construction works, overall lowering the cost of the project and enhancing the economy of the city itself.

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[27] UNDP, The ESDG in action, [https://www.undp.org/sustainable-development-goals/sustainable-cities-and-communities].
[28] https://bolles-wilson.com/project/korca-city-center-masterplan/.

Figure 5 Center of Korça, Albania. 2009 [https://bolles-wilson.com/project/korca-city-center-masterplan/]
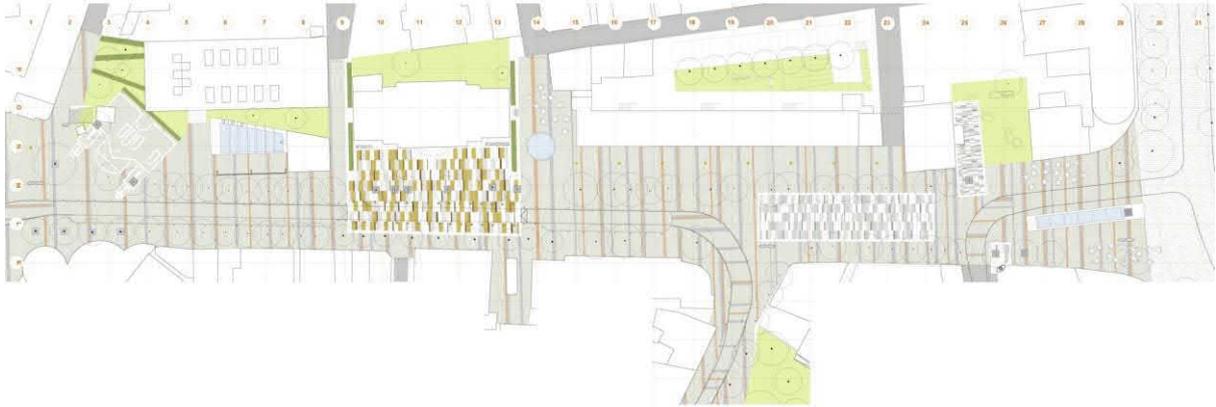
Figure 6 Activated passages in the Villa Zone. Master Plan of Korca, BOLLES+WILSON, 2009 [https://bolles-wilson.com/project/korca-city-center-masterplan/]

Figure 7 Activated passages in the Villa Zone. Master Plan of Korca, BOLLES+WILSON, 2009 [https://bolles-wilson.com/project/korca-city-center-masterplan/]

Figure 8 Old library with the new cathedral facade carpet. Master plan of Korca. BOLLES+WILSON, 2009
[https://bolles-wilson.com/project/korca-city-center-masterplan/]

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39) UNDP, The ESDG in action, [https://www.undp.org/sustainable-development-goals/sustainable-cities-and-communities].

40) Uslu E., & Bölükbaşı A. E., (2019), Urban Furniture in Historical Process. Journal of History Culture and Art Research, 8(4), pp. 425-444, [doi: http://dx.doi.org/10.7596/taksad.v8i4.2336].

41) Zagroba M., Szczepańska A., Senetra A., (2020) Analysis and Evaluation of Historical Public Spaces in Small Towns in the Polish Region of Warmia, Sustainability, 12, 8356. [https://doi.org/10.3390/su12208356].

42) Zola Émile (1872), Le ventre de Paris, in Les Rougon-Macquart : histoire naturelle et sociale d'une famille sous le second empire, Paris, G. Charpentier, after Fasquelle (Italian edition: Il ventre di Parigi, introduction by Alain Pagès and translation by Giorgio Longo, BUR - Rizzoli Libri, Edizione del Kindle).

II. CHARACTERISTICS OF PUBLIC SPACE REVITALISATION IN HISTORIC CITIES

1. Permanent PS equipment (Poland)

2. **PS equipment - street furniture (Italy)**

3. Greenery in PS (Spain)

Figure 9 Camille Pissarro. Avenue de l'Opéra sole mattina d'inverno. Arte-Svelata, 1898 (Painting conserved at the Musée des beaux-arts de Reims. https://it.m.wikipedia.org/wiki/File:Camille_Pissarro_-_Avenue_de_l'Opera_-_Mus%C3%A9e_des_Beaux-Arts_Reims.jpg

2. 1. Course Objectives[29]

The lessons are intended to facilitate the improvement project, in sustainable terms, of open public spaces with historical value (Sustainable & Green Public Spaces in Historic Cities).

2. 2. Course Structure

The course is divided into introductory lessons, methodology lessons and practical lessons.

The introductory lessons serve to explain the reasons for the problem, instruct on how to describe it, offer the technical glossary of the main concepts and terms used.

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[29] Warning:The paragraph places the course structure and the strategies of the project for street furniture before the definition and history of street furniture. This order can be changed, but it was considered useful by suggesting the present work scheme: first the definition of Public Space, then the work and project strategies and finally the history and examination of street furniture on which the student, once reflected on how to work, acquires some basic information about the problem. It is assumed that, knowing how to work, the student can subsequently assume the right information to be operational.

The methodological lessons are intended to offer the principles, always generalizable, with which to proceed with the improvement project, in sustainable terms, of public spaces in historic cities.

The methodology pertains to the principles of protection and conservation of the architectural heritage in Italy.

The project is developed by assuming all the information received from the preliminary analysis. *It is, always and in any case, an ad hoc project, not assumed from contexts different from the one analysed and replicated here.*

2. 3. Introductory lessons - The reasons for the problem and the methodology

Sustainable improvement of the environment presupposes that measures are taken to ensure *re-use, accessibility, reversibility, adaptability, maintenance, energy efficiency.*

Figure 10 Classense library – Ravenna – restoration by M. Dezzi Bardeschi.Is is the enhancement of Biblioteca Classense that is the transformation of the former Monastery built by the Monks come to Ravenna from Classe (1982-1980)

Figure 11 [https://www.inuse-reuse.co.uk/building-projects/project-7-railton-road-street-furniture] [30]

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[30] "The Railton Road Street Furniture project was a unique opportunity to work with the local community, local business and our local council to develop street furniture which highlighted the rich culture and history of Railton Road Brixton. Working with Urban Growth, who supported the advertising and onboarding of participants, we developed a 5-week programme covering which covered. … Key outcomes

From the brief there was a huge emphasis on community engagement with an importance on highlight the rich cultural heritage of Railton Road a street knows for the first riots back in 1981. Design painted on the benches and cycle racks were fundamental elements to showcase this history. Other key outcomes were in the delivery of 2 benches, and 4 cycles racks within the designated space, whilst adhering to all outcome below. We were proud we achieve the majority of these objectives. Must be accessible.

Figure 12 [https://www.rivistasiti.it/evoluzione-del-concetto-di-accessibilita/]

These characteristics are possible in the construction of new environments, when, at the time of their design, it is easier to choose location, orientation, suitable materials, suitable shapes.

The same characteristics are more difficult to achieve on existing structures.

To act on existing contexts, more or less considered to be of historical and artistic value, i.e. cultural heritage, it is necessary to activate the following procedures:

A. historical analysis of the area on which we are going to intervene, highlighting all its historical phases, from the foundation to today, highlighting all the morphological, material, structural, functional transformations, undergone over time;

B. geometric survey of the context;

C. study of the state of conservation of the context in terms of: materials, structural, technological, functional;

D. analysis of the environmental context (climate, pollution, geotechnical characteristics, seismic and hydrogeological risks);

E. archaeological investigations;

F. examination of national and international regulations pertaining to the case in question;

G. development of design strategies that take into account the analyses conducted.

The analyses must be summarised in sheets specifically developed in collaboration with the teaching staff.

In addition, it is necessary to write a report, of an adequate length to be established case by case, which recapitulates:

1) the data collected;

2) the sources;

3) the investigation methodologies adopted;

4) critical conclusions on the research conducted;

Must be sustainable (Reclaimed Wood used throughout). Must be durable (at least 25-year life span). Must be designed and built in Lambeth (Local suppliers –InUse ReUse/Metalworks organisation). Must inspire, inform or provoke reflection (Designs illustrations co-design reflection). Must be built with local people (Local community engagement throughout programme". https://www.inuse-reuse.co.uk/building-projects/project-7-railton-road-street-furniture.

5) design strategies.

The report is arranged in the following way:

1) title (subtitle if applicable)

2) table of contents

3) abstract (summary)

4) keywords

5) introduction

6) chapters and paragraphs

7) conclusion(s)

8) bibliography, webography, cartography, photographic and graphic references.

2. 4. Technical Glossary: Definitions

historic city - the historic city is an entity that must be defined. To help define the margins of the historic city, case by case, ICOMOS (an entity linked to UNESCO) expresses itself as follows. In fact, the ICOMOS International Committee on Historic Cities, Towns and Villages asserts that *"The conservation of heritage in cities is a commitment to the historical layers of the city. The aim is to preserve the historical fabric and basic structure of the city and to illustrate the local historical dimensions in future urban development. The main task of urban heritage conservation is to research, protect, and maintain the architectural documents of the past that give a city its unmistakable identity".* [https://civvih.icomos.org/about/].

Today, historic cities are those cities not only, but also, characterized by a strongly historicized part, Carlo Argan, major of Rome in the Seventies of the Twentieth century and art critic, would have said prior to the period of industrialization. A city that has a strong historical stratification starting from an "ancient" nucleus and from successive parts and that, in any case, are part of the history of the city itself must be considered a historic city.

Moreover, *"Historic cities are large, socially-heterogeneous, permanent settlements that served as religious and political centers in ancient times. These cities housed the administrative machinery of the state, high-ranking nobles, bureaucrats, and military personnel, and often led to the growth of urban populations at the expense of rural settlements."*[31]

Public Space - *"Public space is any place of public property or public use accessible and usable to all free of charge or without profit. Each public space has its own spatial, historical, environmental, social and economic characteristics.*

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[31] AI generated definition based on: International Encyclopedia of the Social & Behavioral Sciences, 2001 - https://www.sciencedirect.com/topics/social-sciences/historic-cities.

Public spaces are a key element of individual and social well-being, the places of collective life of communities, an expression of the diversity of their common cultural and natural heritage and the foundation of their identity, in line with what is expressed by the European Landscape Convention. The community recognizes itself in its public places and pursues the improvement of their spatial quality.

Public spaces consist of open spaces (such as streets, sidewalks, squares, gardens, parks) and covered spaces created without profit for the benefit of all (such as libraries, museums). Both, when they have a clear identity, can be defined as "places". The aim is that all public spaces can become places."[32]

identity - *"The idea of belonging to a collective self and that of being what we are as individuals both refer to what is usually called identity."*[33]

Revitalization - restoring vitality through recovery. This vitality must be restored through the conservation of the object and its valorization.

Conservation - recognizing the historical significance of the object, respecting all its historical stratifications as unique elements and testimonial value. Conservation safeguards and protects. It recognizes the effects and factors of degradation in order to keep them under control when it is not possible to eliminate them. Every addition useful for improving durability and usability must be reversible (also understood as a limit to which one must tend), compatible and distinguishable.

Usability - ease of use/utilization

Accessibility - easy access for all; easy to understand for all

Reversibility - ease of removal without consequences on the current state and/or guarantee of further interventions

Compatibility - additions must not or can not damage the existing

Energy efficiency - must guarantee an environmental improvement

structural improvement and/or adaptation against seismic and hydro-geological risks - guarantee the well-being of users against any structural risk,

increase in well-being - the intervention must guarantee an increase in the well-being of the physical and mental health of users.

Enhancement - According to *Legislative Decree no. 42 of 22 January 2004, Code of the Cultural and Landscape Heritage: "Article 6 -- Enhancement of the Cultural Heritage*

1) *Enhancement consists in the exercise of the functions and in the regulation of the activities aimed at promoting knowledge of the cultural heritage and at ensuring the best conditions for*

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[32] Public Space Charter: http://www.biennalespaziopubblico.it/la-carta-dello-spazio-pubblico/#:~:text=Gli%20spazi%20pubblici%20conesistente%20in,defin%20iti%20come%20%E2%80%9Cluoghi%E2%80%9D. See the Annex at the end of the Chapter.
[33] Fabietti Ugo, (2010) Elementi di antropologia culturale Mondadori Education. Kindle Edition, p. 247.

the utilization and public enjoyment of the same heritage. Enhancement also includes the promotion and the support of conservation work on the cultural heritage.

2) Enhancement is carried out in forms which are compatible with protection and which are such as not to prejudice its exigencies".

What are the parameters through which it is possible to evaluate the quality of street furniture with respect to the historical value of public spaces, which means the value of public spaces in historical contexts?

The fundamental parameter is to guarantee the conservation of the urban context, according to the definition of "conservation" proposed.

The concept of conservation underlies that of sustainability as defined by the Brundtland Commission. In the third point, in fact, we read: Humanity has the ability to make development sustainable to ensure that it meets the needs of the present without compromising the ability of future generations to meet their own needs."[34] This concept can be combined with that of safeguarding cultural heritage.

Sustainability - "Outstanding Universal Value (OUV) - Cultural significance and/ or natural significance which is so exceptional as to transcend national boundaries and to be of common importance for present and future generations of all humanity. (Operational Guidelines World Heritage Convention, 2017 Art 49)". "Sustainable development (SD) - Development that meets the needs of the present without compromising the ability of future generations to meet their own needs (WCED, 1987) and balances social, economic and environmental concerns. See also sustainable development goals (SDGs)"[35].

Parameters - Among the parameters that must be considered we have:

- compatibility of materials, structures with the historical context

- reversibility with respect to the historical context

- respect for the tradition of the historical context

- easy maintenance

- use of recyclable materials

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[34] Report of the World Commission on Environment and Development, Our Common Future, by Gro Harlem Brundtland, United Nations, 1987, UN Documents: Gathering a Body of Global Agreements has been compiled by the *NGO Committee on Education* of the *Conference of NGOs* from United Nations web sites with the invaluable help of information & communications technology. [chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/https://indd.adobe.com/view/publication/a9a551e3-3b23-4127-99fd-a7a80d91a29e/g18m/publication-web-resources/pdf/CCHWG_final_print.pdf].
[35] Ibid..

Figure 13 Ravenna: mosaic bench on the port [https://www.turismo.ra.it/cultura-e-storia/arte-urbana/panchine-mosaico/]


Figure 14 Ravenna: mosaic flowerbed in front of the Museum of Modern Art

https://www.ravennatoday.it/cronaca/fioriere-mosaico-ingresso-mar-artista-rotte-trasandate.html

What is "Street furniture"?

"A set of design and construction interventions relating to the aesthetic and functional qualification of urban space. In this sense, it is possible to identify numerous categories of a. elements, including public lighting systems, paving, accessories for road arrangements (kerbs, manholes, etc.), flower boxes, park fences, barriers, speed bumps, waste containers (waste bins, dumpsters, etc.), seats, equipment for signage and advertising, roofing elements (shelters, canopies, etc.), traffic lights, telephone booths and supports, equipment for play areas and kiosks, city equipped spaces (for kids, for elderly person, for animals).
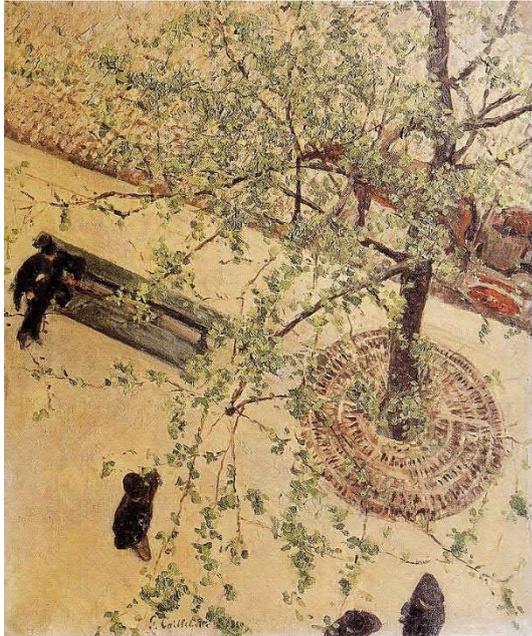
Street furniture has points of contact and interaction with other design disciplines, such as urban planning and product design, effectively demonstrating the multidisciplinary nature of outdoor space design. The definition of a. includes purely artistic interventions for the redevelopment of urban spaces, from monumental fountains to works of art such as sculptures, mosaics, monuments"[36].

Figure 15
[https://commons.wikimedia.org/wiki/File:Caillebott e_-_Boulevard_Seen_from_Above,_1880.jpg]

2. 5. Criteria for designing street furniture:

General Strategy

As Losco claims: *"The contemporary city, today, is fundamentally characterized by three major changes that are deeply intertwined and interconnected: •the environmental crisis, due to the reduction of natural resources, the increase in polluting and congestive effects and the resulting climate changes; •the economic and social crisis, due to impoverishment and the employment crisis in the most industrialized countries that have grown on welfare; •the crisis of urban space that contains, amplifies and expands these phenomena beyond measure. If all this is true, it will no longer be possible to speak in terms of expansion or settlement dispersion in an infinite territorial dimension (the urban sprawl of the widespread city), but it will be a question, in this phase of shrinking, of excluding or containing every possible land consumption and instead of giving quality and value in terms of social, economic and productive "regeneration" of large abandoned parts of the city and the territory"*[37].

Urban furniture cannot ignore these "changes" which also constitute the principles to which the urban furniture project must adhere.

To these, when speaking of the historic center, it is necessary to add the need to consider the historic center as a cultural asset. In fact, every intervention, public or private, in the historic center, requires

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[36] https://www.treccani.it/enciclopedia/arredo-urbano/
[37] Giuseppe Losco. Prefazione in "La rigenerazione urbana alla prova" edited by R. D'Onofrio and Michele Talia, Milano Franco Angeli Edizioni. 2015. (pp.11-12) Edizione del Kindle.

landscape authorization "(art.169 Legislative Decree 42/2004 - Code of Cultural Heritage and Landscape)[38].

As reported in *Annex D* of the 1972 Italian Restoration Charter[39], introducing the Instructions for the Protection of "Historical Centers": "For the purposes of identifying Historical Centers, not only the old urban "centers" traditionally understood must be taken into consideration, but - more generally - all human settlements whose structures, unitary or fragmentary, even if partially transformed over time, were established in the past or, among subsequent ones, any having particular value as historical testimony or marked urban or architectural qualities.

The historical character must be referred to the interest that said settlements present as testimonies of past civilizations and as documents of urban culture, even independently of the intrinsic artistic or formal value or their particular environmental aspect, which can further enrich or enhance their value, since not only the architecture, but also the urban structure possesses, in itself, meaning and value."[40]

For this reason, it is necessary to treat the historic center as a cultural asset and the applicable intervention methodologies pertain to the conservation and restoration criteria applied to every cultural asset.

The criteria are:

 A. Survey of the elements (also from the geometrical point of view)

 B. Study of the street furniture in the place

 C. Survey of the history of the building

 D. Study of the technologies

 E. Studies of the decay and of damage of materials and structures

 F. Check on the possibilities to re-employ and Project for re-using the element

 G. Sustainability of the project

The sustainability of the project must take into account the sustainability criteria (starting from the Brundtland report).

It is necessary to take into account an approach that:

 A. Optimizes the use of traditional materials that are compatible with local technologies and economies

 B. Proceeds from the conservation of historicized furnishing elements

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[38] Taken from: https://www.ingenio-web.it/articoli/le-vie-e-le-piazze-dei-centri-storici-sono-beni-culturali-qualsiasi-intervento-senza-Autorità-e-reato/
[39] Carta Italiana del Restauro – 1972, in Bollettino d'Arte, Ministero della Pubblica Istruzione, n. 2, Aprile-Giugno 1972, pp. 122-129.
[40] With Circolare n. 117 of 6 April 1972, the Ministry of Public Education issued the 1972 Restoration Charter to all Superintendents and Heads of autonomous Institutes, with the provision to scrupulously and mandatorily adhere, for each restoration intervention on any work of art, to the rules contained in the Charter itself and in the attached instructions, which are published here in full.

C. Respects the historical value of the environment and existing furnishings, starting from their conservation before proceeding with new additions

D. Finds compatible solutions between the historical value of the context

E. Does not hinder the accessibility and usability of the places

F. Respects, always and in any case, the principle of reversibility, understood as the principle of removability and maintainability

G. Ensures easy scheduled maintenance of the objects and spaces affected by the objects themselves

H. Allows a rational evaluation of the initial investments and for maintenance

As Luca Molinari states *"The a. u. is conceived as a micro-urban action, opposed to the failure of large-scale interventions. Especially starting from the mid-eighties of the 20th century, the city has become the home of the citizen and the new objects designed to furnish it have followed an idea of bourgeois good taste capable of dampening the extremism of modernist culture, and offering a docile and liveable environment, with risky repercussions on the level of taste"*.[41]

If the elements of street furniture can have a very long history, its purpose, which is to guarantee the city its liveability, ensuring the safety and well-being of citizens, is a much more recent achievement, as a result of urban research that refers to a post-energy crisis urban conception, which has led to a reduction and regulation of car traffic in cities and has recentralized the human figure, giving it the growing possibility of approaching the city both visually and physically.

In this discussion it is assumed that the product for Street Furniture has a positive and proactive function, useful for social reception and not conceived to activate a social division as some solutions implemented to discourage people from lying on benches, urinating in corners and other things are believed: the so-called hostile architecture[42].

The elements of street furniture, generally, are recognized as follows: "*public lighting systems, pavements, accessories for road arrangements (kerbs, manholes, etc.), flower boxes, park fences, barriers, speed bumps, waste containers (waste bins, dumpsters, etc.), seats, equipment for signage and advertising, roofing elements (shelters, canopies, etc.), traffic lights, telephone booths and stands, equipment for play areas and kiosks. Street furniture has points of contact and interaction with other design disciplines, such as urban planning and* product *design, effectively demonstrating the multidisciplinary nature of outdoor space design. The definition of furniture includes purely artistic interventions for the redevelopment of urban spaces, from monumental fountains to works of art such as sculptures, mosaics, monuments"*.[43]

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[41] Arredo Urbano (Urban Furniture), by Luca Molinari, in Enciclopedia Italiana - VII Appendice (2006) [https://www.treccani.it/enciclopedia/arredo-urbano_(Enciclopedia-Italiana)/]
[42] Karl de Fine Licht, "Hostile architecture" and its confederates: A conceptual framework for how we should perceive our cities and the objects in them, in Vol. 29 No. 2 (2020): Canadian Journal of Urban Research - Winter 2020 Issue, pp. 1-17.
[43] Arredo urbano, Enciclopedia on line [https://www.treccani.it/enciclopedia/arredo-urbano/]

To proceed without having the so-called "hostile" or "defensive" architectures pending, it is necessary to further define them with some specifications useful for their design. These elements are, for example, (as has been said): "The most common examples of hostile architecture are aimed at preventing people from sitting or lying down, including so-called "anti-homeless spikes" placed on flat surfaces, sloping windowsills, benches with armrests in the middle that prevent people from lying down on them, and sprinklers whose sole purpose is to deter the homeless. In other cases, this type of architecture is aimed at preventing people from skateboarding, littering or dirtying certain areas".[44]

These structures represent "*an intentional design strategy that uses elements of the built environment to guide or restrict behavior in urban space as a form of crime prevention, protection of property, or order maintenance*".[45]

The challenge is to create objects and find solutions that "politely" and "gently" guide human behavior to avoid damaging public and private property. The project conceived in the perspective of meeting everyone is the winning solution.

It is the concept of public place and use of public place that influences the birth of the concept of street furniture.

2. 6. Premises to the project

With regard to the street furniture provided or to be provided for historic cities, two fundamental issues must be considered.

The first is the recognition of the existing facilities, the assessment of the need for their conservation and the right strategies for their conservation.

The second is the design of new facilities, perhaps for spaces and environments that were not designed to receive all the equipment that are considered necessary today.

Adhering to the criteria most widespread in Italy today, the tendency is to pay attention to the care of existing ones, despite the necessary efforts that are required to ensure the necessary physical accessibility to everyone.

This aspect presupposes particular attention to design. The project is not only expressed in the "construction" of tools that facilitate circulation and access, but in the study of particular enhancement criteria that guide the aforementioned design choices.

In practice, it is never just a matter of designing a ramp to overcome a difference in height, it is seeing, knowing how to read the difference in height in the widest articulation of the space which always and in any case represents a narrative that the design choices must propose.

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[44] What is hostile architecture? [https://www.constructionenquirer.com/contract-leagues/]; Hostile architecture – Wikipedia The Free Encyclopedia [https://en.wikipedia.org/wiki/Hostile_architecture]; https://catsmeatshop.blogspot.com/2013/07/urine-deflectors-in-fleet-street.html.

[45] Chellew Cara, Defending Suburbia: Exploring the Use of Defensive Urban Design Outside the City Center, *Canadian Journal of Urban Research*, Vol. 28, No. 1, Special Issue - Public Space Beyond the City Centre: Suburban and Periurban Dynamics (SUMMER 2019), pp. 19-33.

Italian cities, more or less ancient, find themselves having to deal with the urban furniture project, for which they rarely adopt standards, recognizing the need to always and in any case enhance the identity and historicity of places, to the point of not granting complete equipment in small towns with a strongly historicized and medieval layout.

In the Handbook for Street Furnitures for Turin, it is possible to read: "recognizability and the sense of belonging to a place are fundamental to being able to interpret the image of a city".[46]

These principles inspired the project for Pienza "Path of Art and Soul": 28 artist benches to admire nature", for which the greatest sculptors of the international scene of the 20th century created benches that are distributed in the green areas around Pienza. Again, a reality with a strong connotation of cultural heritage is responded to by creating structures that are useful as works of art.[47]

Figure 16 Pienza, exempels of banches sculptured by artists.[48]

[46] Città di Torino, Divisione Vice Direzione Generale Servizi Amministrativi e Legali Settore Arredo Urbano, L'arredo urbano e la pianificazione degli interventi sul territorio [chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/http://www.comune.torino.it/arredourbano/bm~doc/01_presentazione.pdf].
[47] https://www.intoscana.it/it/a-pienza-nasce-il-sentiero-dellarte-e-dellanima-28-panchine-dartista-per-ammirare-la-natura/. The collection of 28 artist benches is composed of the following authors: Giò Pomodoro, Cordelia von den Steinen, Pietro Cascella, Mauro Berrettini , Riccardo Grazzi , Mattew Spender, Jean- Paul Philippe, Franco Adami, Justin Peyser, Joe Tilson, Viliano Tarabella, Lorenzo Nisi, Girolamo Ciulla, Marcello Aitiani, Nado Canuti, Mino Trafeli, Mirella Forlivesi, Mauro Berrettini /Riccardo Grazzi – "Dedicata a una sua allieva", Renato Corsi, Kan Yasuda, Ugo Nespolo, Georg Dietzler, Rinaldo Bigi, Kurt Laurenz Metzler, Venturino Venturi, Sandro Chia, Jacopo Cascella, Daniel Couvreur.
[48] Baldini Costanza, (2024), A Pienza nasce il "Sentiero dell'Artedell'Anima": 28 panchine d'artista per ammirare la natura, [https://www.intoscana.it/it/a-pienza-nasce-il-sentiero-dellarte-e-dellanima-28-panchine-dartista-per-ammirare-la-natura/].

The *Turin street furniture manual*[49] begins with an international review of urban furniture regulations. For London[50] it reads: Fundamental principles: 1. Reduce urban chaos by eliminating redundant elements. 2. Design the multifunctionality of street furniture objects by also exploiting existing structures (including buildings, street lamps, etc.). 3. Strengthen the distinctive features of each District, and maintain historical elements. 4. Enrich the urban setting with new elements of innovative design to be coordinated with the context in which they are inserted. 5. Ensure routine cleaning and periodic maintenance to maintain high quality standards and convey the perception of safety".
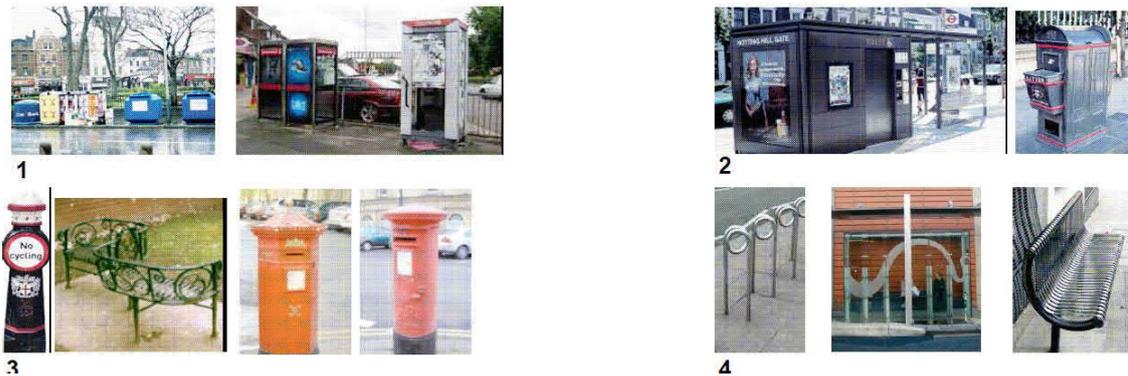
Figure 17 Furniture in London from the Turin street furniture manual.[51]

2. 7. History of urban street furniture

*Figure 18 Adolphe Alphand, Les Promenades de Paris [2] planches:
public lamps.*

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[49] Città di Torino, op. cit..
[50] Historic England, (2018), Streets for All: London. Swindon. Historic England.
[51] Historic England, (2018), Streets for All: London. Swindon. Historic England.
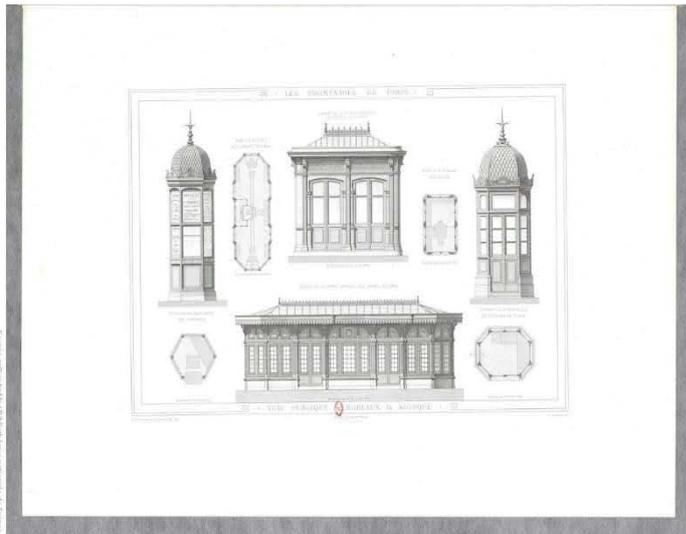
Figure 19 Adolphe Alphand, Les Promenades de Paris [2]
risParisplanches: examples of kiosks.

Urban furniture in some shape or form has existed as long as the cities themselves. The cities are an artificial environment that contains a collective settlement of various social classes in which people live according to certain established rules. Urban furniture is a physical manifestation of those rules that the citizens follow in order to achieve collective life[52].

"*There are .... elements, small and apparently insignificant, that equally serve to identify the cities and spaces portrayed in photographs. For example, the way the pavement is made: the road surface, the sidewalk, the curb. Or how the buildings are connected to it: the structure of the ground floor of a house, the shape of the baseboard, the presence of porticos, a possible garden that pleasantly interposes between the facade and the sidewalk, ramps or steps that connect the road, sidewalk and entrance to the house, with or without railings. But we can go even further into detail, because water drains, manholes, ventilation grilles, signs or writings on the pavement also distinguish cities. The urban space that we are beginning to recognize in its variety is not empty at all. It is not only populated by people and means of transport, but also by an infinite number of small architectural elements: subway entrances, public transport stops, kiosks, public toilets, telephone booths, drinking fountains, guardhouses, entrances to underground garages, maintenance structures. Small elements, but no less characteristic and significant. In addition to these miniature architectures, the public space is crowded with countless elements of street furniture: first of all the trees with their grids, which mediate between the trunk, roots and sidewalk and act as protection for the trees themselves. But also monuments, fountains, street lamps, clocks, benches, outdoor seating of bars and restaurants, umbrellas, awnings*

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[52] Uslu, Esra & Ertürk, A.. (2019). Urban Furniture in Historical Process. Journal of History Culture and Art Research. 8. 2147-0626. 10.7596/taksad.v8i4.2336.

and verandas, street and house number plates, traffic lights, letterboxes, waste bins, garbage cans, sandboxes, fire hydrants, mailboxes and intercoms with their lists of names, bollards, advertising signs, road signs, information signs, commemorative plaques, bicycle parking spaces, fire walls, emergency columns, parking meters, electrical boxes, surveillance cameras. The list is certainly not exhaustive, there are still many other details and micro-architectures that fill the urban space. And the distinction between the various typologies is far from clear-cut: street lamps can be used as supports for street plates; some telephone booths also function as stamp dispensers; on the roof of a kiosk, perhaps equipped with a bathroom and combined with a bus stop, a public clock can be installed and in turn a clock installed individually can become a support for the most disparate signs. All these elements - whether they are streetlamps, telephone booths, kiosks, public bathrooms, tram stops or clocks - are covered by the omnipresent advertising. Finally, there are countless variations and shapes of all these typologies and combinations. The small objects of urban space are constructions that surprise us not only for their variety, but also for their complexity and contradictoriness. In addition to a functional, technical and economic definition, they often also have considerable aesthetic ambitions. They are mostly made industrially, or at least in series, and yet they are often specific to a certain place. They are anonymous and at the same time unique, ubiquitous and closely linked to the context in which they are found. Intended to be background elements, they are nevertheless very characterizing. They respond to the criterion of utility, but they are deeply rooted in the culture of the city in which they are located and, despite their apparent irrelevance, they make an extremely significant contribution to it.[53]

Figure 20 Milan.

Piazza Duomo

Before and after the removal of advertising signs

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[53] Magnago Lampugnani, Vittorio. Frammenti urbani: I piccoli oggetti che raccontano le città (pp.10-11). Bollati Boringhieri. Kindle Edition. Translated from Italian by N. Lombardini.

The question of furnishing urban spaces to facilitate the use of infrastructures and to allow a certain enjoyment of spaces arises, mainly, starting from the new conception of the city following the industrial revolution.

The reorganization of cities, also in relation to the pursuit of the health of the citizens themselves, leads first of all to the reformulation of the building sectors and the same building typologies, therefore, the distribution of the road axes. The activation of public transport requires the construction of waiting areas. The construction of the subways requires recognizable and decorous entrances. The movements of people require the construction of public toilets, more or less hidden and more or less equipped. The introduction of the telephone requires the convenience of telephone booths distributed throughout the city.

The division of private spaces on public ones suggests forms of fencing that follow a precise idea of "decorum".

The need for urban decorum requires, in Italy, the introduction of the Commissions of Ornamentation that deal with the "beauty" of Italian cities by participating in the commissions responsible for approving new architectural projects.

In Lombardy the "Napoleonic Decree of 9 January 1807 ... establishes the Commissions of Ornamentation in the cities of Milan and Venice and the Deputations of Ornamentation in the first class or walled municipalities." The commissions must submit to the "Regulations of street cleaning, public health and ornamentation" such as that for the city of Pavia (booklet, 1828).[54]

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[54] https://www.lombardiabeniculturali.it/archivi/unita/MIUD0ED6EE/ (November 2024)

The representations of Paris as well as those of London by the painters of the late nineteenth century offer us an idea of "the new urban conformation of the cities. While London and Paris are transformed so much that, starting from the last thirty years of the twentieth century, they are reproduced with new streets, trees, public gardens. The situation is still very different in Italy, which has not yet achieved geopolitical unification and whose cities are in a real state of physical degradation, as well as social, also linked to an agrarian economy, rather than industrial (especially in the center-south). "The first Italian urban plans are aimed at rehabilitating the hygienic situation of the cities of unified Italy" (as it is happening in the most important capitals in Europe). The admonition by Matilde Serao in "Il ventre di Napoli" and the debate that follows, has as its topic the civil and social rehabilitation of Naples. From this basic fact, planning is extended to the definition of use of the areas not yet settled. The interventions on the existing architectural heritage as well as those of new construction are confronted with public and private interests.

In particular, two important questions arise: the one related with the expropriation and the other one connected with the protection of the gardens/park of the villas against their privatization and urbanisation.

Evidently, the process of gutting the ancient parts of the city, carried out in line with the policies of the major European capitals, ends up clashing with the cultural heritage, not only emerged but also underground such as the archaeological one.

The real debate on the impact of urban plans, created precisely to heal the issue of public hygiene, on the management of monuments (and, also, of the widespread building heritage) dates back to the first twenty years of the Twentieth century."[55]

City services can be grouped into sets. In this context, reference is made both to those necessary for the **functioning of public services**: subway entrances, bus and tram waiting areas, inspection manholes for underground pipes; and to those necessary for the **protection and health of citizens**: street lamps, clocks, bollards, road surfaces, public toilets, telephone booths fountains (no munuments); and to those necessary for the **"civic" functioning of the city itself**: traffic lights, street signs, house numbers, waste bins; and to those that reflect the **socio-economic structure of the city** at a given time: advertising, shop windows, fences; and to those that accompany the well-being of citizens: kiosks, benches.

This distinction differs from the one proposed, for example, by Lampugnani who distinguishes between microarchitectures, objects and elements: the different sets are defined in relation to the type of design required for their realization.

Furthermore, all elements of a symbolic and monumental nature, such as real monuments, fountain architectures, are excluded from the proposed list.

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[55] See: Nora Lombardini, Discovering the relationship between Cultural Heritage and Urban Health (an anthology tentative), in Cultural heritage and urban health. New perspectives for cultural heritage conservation and sustainable urban development in Tbilisi. An open dialogue between Georgia and Italy, edited by N. Lombardini, Aracne, Roma, 2020, p. 20.

According to the 1987 Brundtland report *"Humanity has the ability to make development sustainable to ensure that it meets the needs of the present without compromising the ability of future generations to meet their own needs."*[56]

For this reason, the conservation of the existing heritage is, as already mentioned, sustainable, just as the new structures added must have a sustainable character.

The design of new street furniture in historic cities and ancient centres must be discussed with the competent authorities which, in the Italian case, are the municipal offices and the Superintendencies of Archaeology, Fine Arts, Landscape, peripheral bodies of the Ministry of Culture and the Ministry of Tourism.

Therefore, design does not mean the re-proposal of existing objects, but the study of something adequate, taking into account reversibility and traditional technologies and materials.

This knowledge must not be dedicated to the replacement but must help to find a new use in respect of tradition.

Furthermore, with this knowledge it is possible to act for the restoration of the existing, without necessarily resorting to forced replacement.

Following the analyses for the knowledge of the context, for the classification of the existing furnishings and for the analysis of their state of conservation, we proceed with the development of a management plan

"*The management plan is a strategic and operational coordination document that defines the objectives to be achieved and identifies the related actions and implementation methods to be undertaken*."[57]

The management plan is necessary to intersect all the needs that the objects must fulfil with their effectiveness and maintenance in the future, since the street furniture constitutes a cost in social and economic terms.

On this management plan it is possible to proceed with the prescriptions that give indications on how to create the street furniture.

The same information can constitute useful information even in the case of proceeding with ad hoc commissioned projects or results of public tenders.

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[56] Report of the World Commission on Environment and Development, Our Common Future, op. cit., article 30.
[57]https://www.sovraintendenzaroma.it/i_luoghi/sito_unesco/piano_di_gestione#:~:text=Il%20Piano%20di%20Gestione%20%C3%A8%20un%20documento%20strategico%20e%20di,delle%20modalit%C3%A0%20attuative%20da%20intraprendere

2. 8. Definition of urban street furniture

The term "**street furniture**" can be used to define objects that are used interactively in the urban landscape.[58]

Street furniture includes all the hard landscape elements other than the floorscape: telegraph poles, lighting standards, telephone boxes, benches, planters, traffic signs, direction signs, CCTV cameras, police boxes, bollards, boundary walls, railings, fountains, bus shelters, statues, plinths, etc., and myriad other items. Public art in all its forms is also a type of street furniture.

In addition to contributing to identity and character, the quality, organisation and distribution of street furniture is a prime indicator of the quality of an urban space and can also establish quality standards and expectations for subsequent development. Furthermore, rather than building, the clutter of street furniture and other paraphernalia often diminishes the quality of a visual scene. In some cases, however, 'clutter' provides the street's essential character.[59]
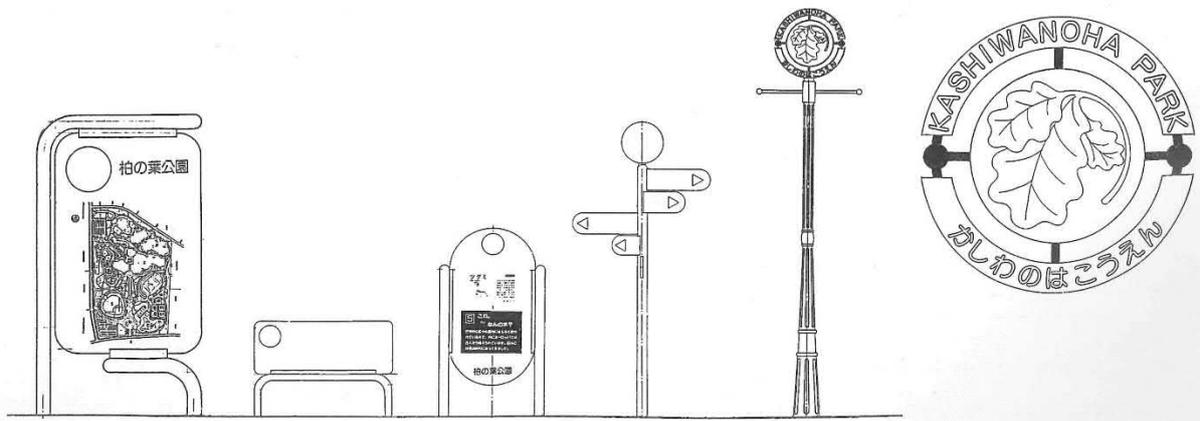
Figure 21 Tooru Miyakoda, Preface to Total Landscape and Street Furniture, p. 7, in Sasaki, [32].

2. 9. Types and functions of urban street furniture

It is vitally important for the study also understand the urban furniture relation to the design of cities, is to complement the public space, is the way interferes with the urban landscape[60]. According to several definitions above, street furniture is a general term, involving the majority of urban equipment. In order to better understand which kind of elements it involves, there are several examples below.

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[58] Arruda A., Moroni, I., Bezerra P., Silva P., de Paiva R.B.F. (2017). Practical Urban: The Urban Furniture and Its Relationship with the City. In: Soares, M., Falcão, C., Ahram, T. (eds) Advances in Ergonomics Modeling, Usability & Special Populations. Advances in Intelligent Systems and Computing, vol 486. Springer, Cham.
[59] Carmona, (2021), Public places – urban spaces, op. cit..
[60] Arruda, Amilton & Moroni, Isabela & Bezerra, Pablo & Silva, Paulo & Balestra, Rodrigo. (2017). Practical Urban: The Urban Furniture and Its Relationship with the City. 10.1007/978-3-319-41685-4_37.

Definition given Kiyoshi Sasaki[61], a lecturer in Tokyo University of Fine Arts, in 2001: *"**Street furniture** includes all of the non-moving elements introduced into street and high-way corridors as adjuncts to the basic surface paving and utility structures and enclosing buildings, fences, or walls."*

According to Sasaki, in order to design a project of street furniture, it is necessary to consider all of the elements of space, resulting in a concept of total landscape. This method brings us back to the idea of the **integrated approach**[62], mentioned previously: in order to optimize a space, street furniture must be designed simultaneously, at the same level of priority, as all other elements of an urban space, like greenery, pavement, and architectural interventions. According to Sasaki, many issues public spaces exhibit nowadays, come from the lack of coordination between specialists in different fields, who get to work on a design of a public space in a sequence. To solve this problem, it is necessary to view urban furniture not as an additional, or 'finishing' layer of the PS, but as its integral part. When evaluating the public space, try to avoid giving more priority to one or the other category of elements of PS: permanent elements, street furniture and greenery are all equally impactful.

Roles of street furniture according to Kyoshi Sasaki:

1) Shelter　シェルター

2) Start　立ち上がり

3) Floor　床

4) Facility　装置

5) Monument　モニュメント

6) Equipment　備品

7) Lighting　点灯

8) Sign　サイン

9) Others　その他

However, instead of classifying the elements according to their role, it is also possible to divide them into specific groups relating to their practical function. Below you can see the List of Street furniture elements according to our Charter of PS, that you can find in the Appendix to the manual:

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[61] Sasaki K., (2002), Elements & Total Concept of Urban Street Furniture Design, Graphic-Sha Publishing.
[62] See above.

1) Benches

2) Lighting

3) Fences

4) Small buildings

5) Temporary objects

6) Information/ads

7) Waste treatment management (trash bins and similar)

8) Water intakes/fountains

9) Sculptures/monuments

10) Street art

11) Playground kits

This list, however, might be extended depending on the specific case you analyse.

Parameters of evaluation of street furniture elements[63]:

1) Function

2) Durability

3) Permanence

4) Intensity of use

5) Cost

6) Location feature

In this case we do not discuss the aesthetic value of street furniture. Many people understand aesthetics as something that varies for each person. There are surveys that suggest that it is possible to scientifically and quantitatively study aesthetic attribites, identifying patterns of preference. (ICCROM 2019: Measuring heritage conservation performance). In our case, we suggest evaluating the location feature through the point of view of heritage **conservation**: do the elements enhance the sense of identity, do they add anything in terms of reading the history and character of the space.

For Guedes, the street furniture projects need to be evaluated in an attempt to improve the perception of the environment for which they were created. For Basso and Linden, the biggest challenge for the designer is to find harmony between the uniqueness of the objects that must be in an urban space and the aesthetics of the place where they must be inserted.[64]

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[63] Naiana Maura John, (2012) Avaliação estética do mobiliário urbano e do uso de abrigos de ônibus por cadeirantes, Dissertação (Mestrado) - Universidade Federal do Rio Grande do Sul. Porto Alegre, pp. 210.
[64] Carmona Matthew, (2021), Public places – urban spaces: the dimensions of urban design, NY, Routledge-Taylor & Francis (Kindle edition), 3rd edition.

We propose conservation method as a base for analysis of urban spaces, because it provides a solid base of reference for all of these design suggestions. The ideas of harmony, balance and appropriate aesthetic in this case can be evaluated through the point of view of conservation: what is already existing in the space is essentially what you have to enhance.

It is important to remember that disbalanced design of street furniture can lead to visual pollution.[65]

A quote from a Japanese artist and architect, Makoto Yoshida: "The stone taught me the 'form'. I had to throw away the design made in the desk theory and thought of what a space should be with that stone. I designed by thinking what is necessary and what is not, what kind of time passed in the area, and what meaning the space has to people…"[66]

The referenced project is the Monument on the 40-Degree North Latitude on the Oga Peninsula. The design, completely blending into the surrounding environment by using the same type of stone you can find rising from the sea, creates intricate visual connections between far away objects. In that sense it is more defined by empty space, and lack of objects, than the presence of them.
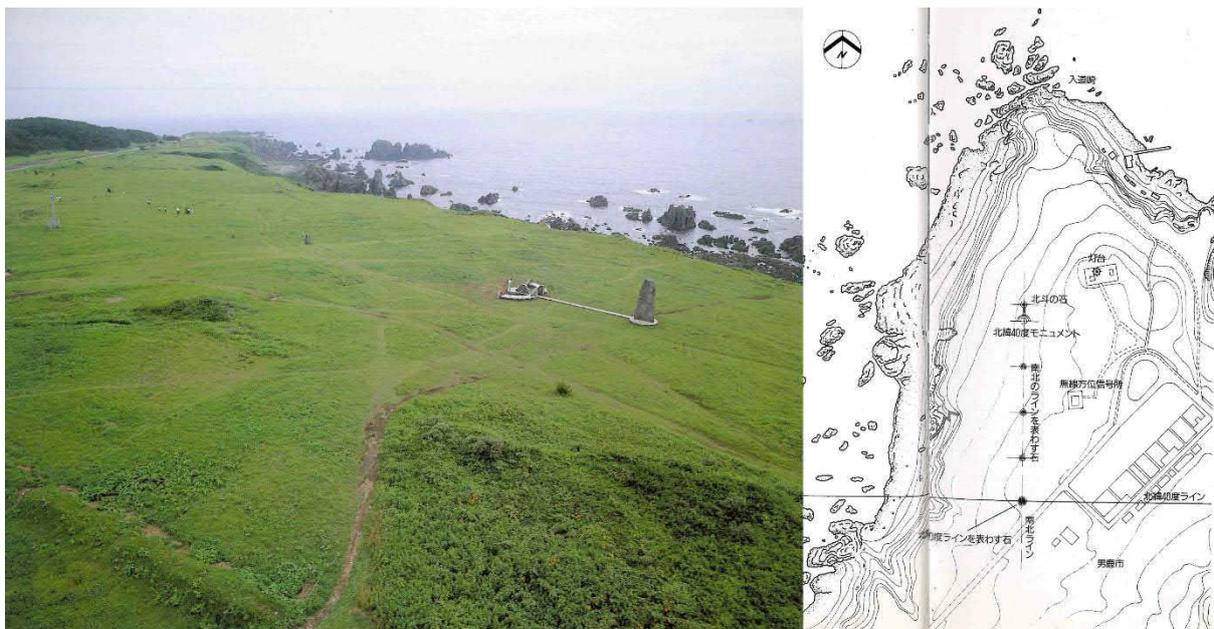
Figure 22 The monument on the 40-Degree North Latitude. Aerial view and Plan. Makoto Yoshida, pp 11, 17, in Sasaki, [32].

2. 10.Principles of street furniture design in historic context

According to "Historic England: Streets for all", a guideline prepared for the management of public urban areas of London, suggests that improvements can be made to public spaces without harming their

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[65] Brancaglion Ricardo Luiz, (2006), Equipamentos Urbanos, Design e Identidade Sócio-cultural: Análise e Proposta para a Cidade do Núcleo Bandeirante no DF. Dissertação de Mestrado, Universidade de Brasília.
[66] Sasaki K., (2002), Elements & Total Concept of Urban Street Furniture Design, Graphic-Sha Publishing, p. 11.

valued character.[67] The first step of the suggested methodology is evaluation: they always begin the project by "identifying the elements that make the area special". Describing the elements present in the public space as fully as comprehensibly as possible is the necessary first step, which is what the Charter of Public Spaces (Annex 1) is useful for. However, the next step requires understanding which ones of them help the expression of the historic identity of the place, or as the authors of "Streets for all" also refer to it, 'local distinctiveness'.

"Conserving the local character of London's different neighbourhoods and places depends on three vital ingredients: good design, quality materials and respect of the past."

Another elaboration of this topic comes from Scottish designers, who worked in the management of the Glasgow 'public realm' during the Glasgow post-industrial urban renaissance, that occurred between 1980s and 2000s. *"For thirty years a determined effort has been made to transform Glasgow. The City's post-industrial renaissance is recognised world-wide."*[68]

Six basic design principles for street furniture, according to Gillespies, 1995[69]:

1) Design to require and to incorporate the minimum of street furniture.

2) Wherever possible, integrate and combine elements into a single unit.

3) Remove all superfluous pieces of street furniture.

4) Consider street furniture as a family of items, in keeping with the quality of the environment and assisting in the unification of the urban area to provide a coherent sense of identity.

5) Position street furniture to help create and delineate space.

6) Locate street furniture so as not to impede pedestrian or vehicular traffic or 'desire lines'.

2. 11. Sustainability in street furniture design of historic Public Spaces

Nowadays, considering the SDGs, we have to consider the aspect of sustainability in any project. Apart from energy efficiency, green energy sources, this term includes the idea of reuse. Heritage is a vital element of sustainable design, particularly in historic spaces.

Sustainability may be understood in a psychological sense, not directly connected to the energy efficiency, but rather to the ideas of social and economic efficiency. From this point of view, heritage provides a great opportunity to enhance the quality of a space.

Some effective ways enhancing the potential of built heritage include: use of local materials, use of indigenous building techniques, optimised use of existing facilities and objects, precise care of historic environment, 'less is more' principle in street equipment design, consideration of intangible factors, use

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[67] Historic England (2018) Streets for All: London. Swindon. Historic England
[68] Draft City Plan, Glasgow, 2001; Glasgow's open space strategy, February 2020 [https://www.glasgow.gov.uk/openspacestrategy].
[69] Gillespies (Firm), (1995), Glasgow Public Realm, Strategy and Guidelines, in collaboration with Strathclyde (Scotland). Regional Council, Glasgow (Scotland). City Council, Glasgow Development Agency, Strathclyde Regional Council [https://www.gillespies.co.uk/]. Urban Renaissance. Glasgow: lessons for innovation and implementation, Paris, OECD, 2002.

of extended characteristics, like viewpoints, or line of sight. Sometimes elements of Public Spaces are long distance away (bodies of water, mountains, etc.)

List of good practice case studies:

Ravenna – Use of mosaics in street furniture design, also the design of street signs;

Crespi d'Adda – railings made from the industrial metal;

Como – the Cathedral square (use of heritage environment);

Como – Parco giochi di Via Vittorio Emanuele II (use of heritage environment);

Trieste – Vertical playpark of Giardino di Via San Michele (use of views);

Trieste – Audace pier (marine facade of the city);

Mantova – Galleria Giulio Romano (use of heritage environment);

Trieste – Smooth transitions between levels (accessibility, inclusive design).

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III.APPENDIX

Charter of Public Space

INU
Istituto Nazionale
di Urbanistica

The following document constitutes the contribution of the Biennial of Public Space to a process of further definition on the same subject that will be conducted at the global level in collaboration with the United Nations Programme on Human Settlements (UN-Habitat), in order to make a significant contribution to the preparatory process of the third Conference of the United Nations on Human Settlements to be held in 2016.

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Preamble

Preamble

1) In addition to the need to exhibit good projects and exemplary realizations, the Biennial of Public Space is also born out of a strong need to support the desire, shared by many citizens and long-sighted and efficient public administrators, to make public space the banner of urban civility.

2) The main criteria this document is based on are that a) it is useful to formulate a clear and comprehensive definition of public space, b) that public space should be regarded as a *public good,* c) that the Charter should contain reasonable and shared principles with regard to the conception, the design, the realization, the management, the transformability and the enjoyment of public space, d) that it must be a concise document and, just like public space, accessible to all.

3) The Charter of Public Space aims at serving all those who believe in the city and in its extraordinary ability for hospitality, solidarity, conviviality and sharing; in its inimitable virtue in encouraging social interaction, encounter, togetherness, freedom and democracy; and in its calling for giving life to these values through public space. At the same time, cities show the worsening of economic, social, ethnic, cultural! and generational inequalities. Public space must be the place where citizenship rights are guaranteed and differences are respected and appreciated.

4) The charter is based on a wide and inclusive concept of citizenship that goes beyond its legal definition. All in their capacity, as users, are "citizens" and have the same rights and duties with regard to the public space.

5) When citizens coincide with the inhabitants they have the right to be involved through participatory processes in the creation and management of public space.

I. Definition of Public Space

1) Public spaces are all places publicly owned or of public use, accessible and enjoyable by all for free and without a profit motive. Each public space has its own spatial, historic, environmental, social and economic features.

2) Public spaces are a key element of individual and social! well-being, the places of a community's collective lite, expressions of the diversity of their common natural and cultural! richness and a foundation of their identity, as expressed by the European Landscape Convention. The community recognizes itself in its public places and pursues the improvement of their spatial quality.

3) Public spaces consist of open environments (e.g. streets, sidewalks, squares, gardens, parks) and in sheltered spaces created without a profit motive and tor everyone's enjoyment (e.g. public libraries, museums). Both when they possess a clear identity, can be defined as "places". The objective is that ali public spaces should become "places".

4) Views differ on whether public spaces should or should not be publicly owned. However, ali public spaces that are also publicly owned offer more stable guarantees of access and enjoyment over time, because they are less subject to those legitimate changes of use typical of private ownership.

5) Public spaces, whenever safeguards of natural or historical value allow, must be made accessible without barriers to the motorial, sensorially and intellectively handicapped.

6) Analogously, all areas even if publicly owned or unfenced, which by their characteristics are substantially unusable by the public inaccessible slopes, abandoned areas, or cut-outs, cannot be considered a public space and cannot be counted as a service or public infrastructure.

7) Conversely, public spaces which are not yet accessible and/or usable must be considered as "potential public spaces", and therefore as a precious resource tor the strengthening and renovation of the existing system of public space, and thus of urban quality as a whole.

II. Typologies of public space

1) Public spaces can be distinguished in: a) spaces that have an exclusive or prevalent functional character; b) spaces that presuppose or favour individual uses; e) spaces that, by mix of functions, form, meanings and by connecting the built with the non-built, have the prevalent role of aggregation and social! condensation. In the web of these latter functions is the essence of the city.

2) Public spaces:

A. Are the physical web and support tor the movement and the stationing of people and means of transport, from which the vitality of the city depends;

B. Host market and accessible commercial activities in fixed premises, public venues and other services (collective and not, public and private), in which the socio-economic dimension of the city is always expressed;

C. Offer precious opportunities for recreation, physical exercise and regeneration for ali (parks, gardens, public sports facilities);

D. Help promote education and culture(e.g. museums, public libraries);

E. Are places of individual and collective memory, in which the identity of the people is mirrored and finds sustenance, growing in the knowledge that they are a community;

F. Promote conviviality, encounter, and freedom of expression;

G.   Are an integral and meaningful part of the urban architecture and landscape, with a determinant role in the overall image of the city;

3) For the above characteristics, they represent the principal resource available to public administration on which to build integrated policies and to a broad range of urban planning, of morphological and functional upgrading of the urban fabric and of social! and economic regeneration.

III. Creation of public space

1) Every public space should be designed with full consideration tor diversity.

2) Public space is the gymnasium of democracy, an opportunity for creating and maintaining over time the sentiment of citizenship and the awareness of the roles that each of us has and can have with regard to one's daily lifestyle and to one's living environment.

3) It is advisable tor decisions regarding the creation, the management and the enjoyment of public space to be subjected to clear and transparent participatory processes with all interested stakeholders. Such processes, be they institutionalized, regulated or spontaneous, are to be regarded as a right of urban residents and not as unilateral initiatives of government.

4) It is vital to regard urban public spaces as a continuous, articulated and integrated system, to be developed from the scale of neighborhoods relationships to vast environmental spaces, to facilitate the diffusion of its enjoyment within the whole community and to raise urban quality.

5) Designing public spaces also means taking into account alternative and creative practices based on new techniques of communication and urban usage.

6) The urban public-space system requires a unitary view capable of bringing out the features to maintain, enhance and communicate. It is therefore advisable for local governments to adopt a specific strategy tor public-space networks.

7) Within public-space networks it is also advisable to identify polarities and aggregative phenomena, with a view to prevent psychological obstacles from reinforcing physical ones. The interconnection and improvement of public space as a strategy tor upgrading peripheries and suburban areas should include improving connections, the enhancement of multifunctionality and access and the reduction of phenomena of privatization and exclusion.

8) Eliminating and/or overcoming the physical barriers that impede or limit access to certain categories of users is therefore a priority goal to pursue both in the design of new public spaces and in the adaptation of existing ones.

9) In extension plans of newly urbanizing cities, whose population will double over the next 10- 20 years (Africa and Asia), it is very important to guarantee sufficient amounts of well connected and adequately proportioned public spaces (especially).

10) Design must pay full attention to maintenance and management costs by using simple solutions and materials that are durable, simple, easily replaceable and climatically adequate.

11) The upgrading of unused public sites is a great opportunity tor enhancing the supply and quality of urban public space. In designing the re-use of privately owned derelict sites, the extension and design of new public spaces must take into account both environmental considerations (and eventual shortcomings to compensate) and the socio-economic interrelations within the entire urban sector they are to be part of.

12) The role of urban public spaces tor environmental regulation (drainage, microclimate ...), the environmental protection of ecologically valuable areas (river banks, wetlands, biodiversity) and the reduction of urban environmental risks must be taken into account both in the design and management phases.

13) In areas destroyed by catastrophic events public spaces must be the starting point of the reconstruction process.

14) The creation, improvement and management of public spaces can provide an opportunity for new job creation and private investment, also in harmony with the provisions of the European Landscape Convention.

15) Interdisciplinary and participatory approaches to public-space design are an exciting opportunity for planners, landscape professionals, architects, technicians and designers to express fully their social roles.

IV. Constraints on the Creation, Management and Enjoyment of Good Public Spaces

1) The following can be considered constraints on the creation, management and enjoyment of good public spaces:

A. The commoditization of urban sociality (such as the proliferation of specialized facilities tor shopping and leisure, private sports facilities, etc.);

B. Decreasing resources far the creation and maintenance of public spaces due to weakened fiscal revenues and the frequent inefficiency of public spending;

C. The declining inclination of citizens to affirm their rights;

D. The weakening of social cohesion, the little regard far public goods on the part of large portions of the citizenry and the increasing frequency of acts of vandalism;

E. The pressures exercised by speculative real estate interests;

F. Design choices that ignore multifunctional criteria and structural connections;

G. The difficulties encountered by many local authorities in exercising a raise of effective public leadership;

H. The sectorization of administrative structures and the frequent lack of communication between various departments;

I. The vulnerability of many public spaces to improper uses such as the transformation of public squares into parking lots, the vehicular occupation of spaces reserved far pedestrians, the encroachment on public spaces by restaurant and commercial activities outside permitted areas;

J. Perceived or real insecurity in public spaces, with consequent effects of limited use, abandonment and decline;

K. The conviction that the "web" and "social networks" have become "the new public spaces", to the extent that the traditional ones are regarded as irrelevant or, at the very least, outmoded.

L. The absence of directions and references, which may cause a condition of deep disorientation in users of urban space.

V. Management of Public Space

1) The management of public space is a prevalent responsibility of local authorities. In order to be discharged successfully, this role requires the active collaboration of citizens, civil society and the private sector.

2) Reducing private automobile traffic in cities is a primary condition far improving environmental conditions, enhancing public spaces and making them more liveable. Favouring zero-energy consumption mobility, like walking and cycling, improves the environment and enhances the quality of public spaces and urban living.

3) Education in a responsible use of public spaces is the least expensive of all form of maintenance and management. It is useful to conduct awareness campaigns in schools, through the media, on the web to educate citizens to a virtuous use of public spaces.

4) Public space improvements determine significant value increments. Consequently, at least part of them must be recaptured tor the benefit of the community.

5) Insufficient integration between interventions and management weakens civic awareness in the use of common goods and is a factor in the deterioration of public spaces after their realization or upgrading. interventions consisting in the creation or upgrading of public spaces must be accompanied by measures and provisions for the maintenance of spaces and infrastructure.

6) After the realization and/or renewal of spaces has taken place, public administrations should make it possible for citizens and their associations to organize events and whatever may contribute to stabilize the permanent use of such spaces.

7) The adoption of management strategies based on dialogue and participation when programming and designing, is decisive for gaining the "appropriation" of spaces on the part of local communities, keeping maintenance costs under control and encouraging forms of cc-management.

8) In terms of the area they cover, streets, squares and sidewalks constitute the overwhelming portion of the urban space used by the public. It is therefore important for their use to be disciplined to reconcile the different functions they are to perform, granting priority to pedestrian and non-motorized mobility.

9) Both temporal and physical limitations to the use of public open space due to safety reasons should not unreasonably restrict the enjoyment by the public.

10) The privatization or concession of public spaces to private actors is a phenomenon which involves cities all over the world, where important public space resources are systematically alienated or turned over exclusively to private concerns for a number of reasons: generating

budgetary resources, increasing private investment, yielding to lobbies or interest groups, corruption practices, lack of management capacity. Public authorities on the one hand, and citizens on the other, must arm themselves with means to control and evaluate such policies.

11) It is important to adopt policies that encourage the permanence of artisans and neighbourhood shops, which contribute to the quality of life and to the animation and vivacity of daily-use public spaces.

VI. Enjoyment of Public Spaces

1) All citizens, regardless of their role, are users of public space. All of them have the right to access and enjoy it in complete freedom, within the rules of civic coexistence. In cities ever more complex and diverse, this requires democratic processes, dialogue and regard for diversity.

2) The participation of citizens and in particular of communities of residents is of crucial importance for the maintenance and management of public spaces, particularly in situations of poverty and limited public resources, such as those in the developing countries. Partnership arrangements between citizens, local governments and private concerns are of relevant importance in all circumstances.

3) The enjoyment of public space involves rights and duties. The right to enjoy adequate public spaces involves the duty to contribute to this goal through freely chosen modalities that can vary from the mere adoption of responsible individual or collective behaviours to involvement in initiatives of active citizenry.

4) The enjoyment of public spaces is a fundamental ingredient for determining and applying indicators of their quality, to be employed throughout the entire creation- management- enjoyment cycle.

5) The peaceful use of public spaces for rallies, marches and demonstrations is an integral expression of democracy. Therefore, such use cannot be denied without valid and justified motivations.

6) Events and interventions defined as temporary, included the so-called "urban public art", particularly if linked to an overall strategy, are a form of enjoyment of public space that can become a "good practice" to confer meaning and urban quality to "waiting spaces" rapidly, at low cost and with a strong involvement of the community.

7) The enjoyment of public space is intimately linked to its civil, respectful and responsible use. The quality of public-space enjoyment is therefore tied not only to the availability, quality, mutability, adaptability and.

8) The good use of public spaces is closely linked to their mutability and adaptability in relation to the changing needs of citizens.

Figure 23 Adolphe Alphand, Les Promenades de Paris, planches:
examples of flowers and plants for public gardens. [2]

Figure 24 Crespi d'Adda, UNESCO workers' village; second half of the nineteenth century, fences of the houses made of metal strips for packaging the silk processed in the factory. [https://villaggiocrespi.it/assemble/0-get.php?sez=GAL.A20&lang=IT]

Figure 25 Crespi d'Adda, UNESCO workers' village; second half of the nineteenth century: exemple of public lamps. [https://villaggiocrespi.it/assemble/0-get.php?sez=GAL.A18&lang=IT]
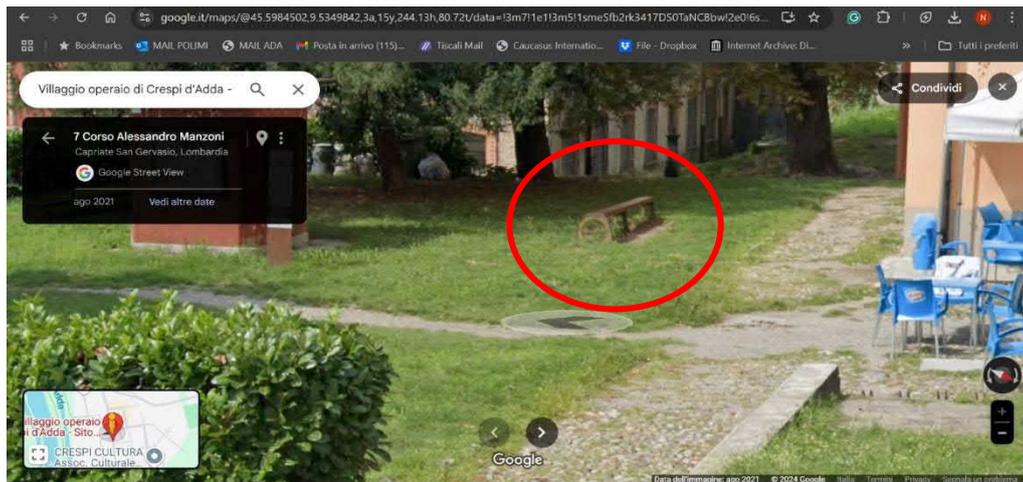
Figure 26 Crespi d'Adda, UNESCO workers' village; second half of the nineteenth century: bench built with metal parts from factory machines
[https://www.google.it/maps/@45.5984502,9.5349842,3a,15y,244.13h,80.72t/data=!3m7!1e1!3m5!1smeSfb2rk3417
DS0TaNCBbw!2e0!6shttps:%2F%2Fstreetviewpixels-
pa.googleapis.com%2Fv1%2Fthumbnail%3Fcb_client%3Dmaps_sv.tactile%26w%3D900%26h%3D600%26pitch%
3D9.284253558847553%26panoid%3DmeSfb2rk3417DS0TaNCBbw%26yaw%3D244.12529984973213!7i16384!8
i8192?entry=ttu&g_ep=EgoyMDI0MTIxMS4wIKXMDSoASAFQAw%3D%3D].

IV. LIST OF FIGURES: