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Visual storytelling to promote stratification and hybridisation of Cultural Heritage

The concept of Cultural Heritage, in its tangible and intangible meanings, has been expanding its contents and definitions for more than twenty years, involving multiple subjects and spaces at different scales. It plays a crucial role in the progress of societies, promoting dialogue between cultures and respecting identity and diversity. At the same time, it is an invaluable resource for education, employment, tourism, and sustainable development.

In this scenario, reading, understanding, and valorising the cultural resources of territories becomes essential for understanding an urban area's aims and relational complexity, which is aimed at redesigning the actual spaces. In an urban context, Cultural Heritage is exposed, subjected to interpretation and understanding by residents and tourists alike. In this process, visual storytelling becomes a key instrument for communication, identifying the recipient and its cultural background and proceeding to a cultural mediation to bridge the gap between perceived content and its meanings.

The article starts with a state-of-the-art discussion of visual communication applied to cultural heritage, exploring the domain's techniques and methodological approaches. Then, starting from the contextualisation of the research, set within the Esquiline district in Rome, the study focuses on the critical-comparative analysis between different visual approaches of different itineraries, relating the type of communication, the object of the communication, and the results achieved. The aim is to validate the visual approach regarding an active cultural experience, guaranteeing an accessible, participatory, and inclusive experience of Cultural Heritage.

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INTRODUCTION

The application of videos for promoting, reading, and preserving the cultural memory of places is not a novelty. However, the cultural stratification of specific urban scenarios still requires a critical review of the capacity to narrate this complexity. In addition, technological advancements have severely affected this field. In this complex domain, defined by many variables, it is important to set some general issues that build the basic framework for communicating Cultural Heritage.

Since the 2003 UNESCO Convention [1], the idea of Cultural Heritage has broadened its scope and definitions. It involves heterogeneous subjects according to a principle of trans-disciplinarity, feeding shared spaces according to the application scales, going from the building to the city and the territory (Ippoliti & Albisinni, 2017). According to this vision, tangible and intangible Cultural Heritage plays a crucial role in the progress of societies because it promotes dialogue between cultures, respect for identity and diversity, and a sense of belonging to a community of values (Faro Convention, 2005 [2]; European Strategy for Cultural Heritage in the 21st Century, 2017 [3]. At the same time, it is a decisive factor for social and economic progress and an invaluable resource for education, employment, tourism, and sustainable development. The Cultural Heritage Counts for Europe (CHCfE) project provided ten key findings, demonstrating the benefits of investing in European cultural heritage [4].

In this scenario, it becomes mandatory to involve communities in valorising the cultural resources of the territories. Valorising implies the will to affirm the communicative, symbolic and social role of the object of valorisation itself. Valorisation is, therefore, "a cultural and communicative action within a community that recognises itself in a system of values" (Salvarani, 2005). According to this approach, Cultural Heritage can be valorised, starting from its intentional communication to understanding the culture by people who become active participants in constructing contents and meanings (Hooper-Greenhill, 2003).

Fig. 1 - Aerial photo of the Esquilino district with indication of the testimonies of the rich cultural heritage.

🟨	Archaeology
🟥	Churches
🟩	Squares and Public Gardens
🟪	Civil Architectures of XVI-XVII century
🟪	Civil Architectures of XIX-XX century
🟧	Museums
🟦	Street Art

The first step requires the identification of the receiver of the communication, the audience/visitor, recognising them with their cultural background (Bodo, 2003) and proceeding to a cultural mediation to bridge the gaps between the perceived content and its meanings. Within the communication process, visualisation becomes essential. The mediation starts from the awareness that cultural declinations are constantly exposed to the public gaze (Pomian, 1987). Therefore, they can be interpreted and understood by anyone, but they are at the same time subject to careful observation and critical evaluation by any passengers. This process of understanding starts from the senses, which depend mainly on the 'non-verbal language of observable objects and phenomena', i.e., the visual language (Cameron, 1968).

Communication and mediation require an environment that preserves a deep relationship with the audience, acting on the cognitive-rational and affective-emotional aspects and offering active cultural experiences. This way, the receiver/interlocutor becomes a dynamic bearer of ideas, experiences, and values.

The article shows the result of an educational experience organised inside a CIVIS summer school and developed in the Esquiline district in Rome (Fig. 1). The research aims to explore the video as a primary visual language for promoting tangible and intangible heritage. Starting with a concise state of the art on using video as a narrative strategy in Cultural Heritage, the article describes where the experimentation took place, the Esquiline district in Rome. Then, starting from some general notions about the construction of visual paths and the relative composition of language,

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we described two videos aimed at bringing out different distinctive aspects of Esquilino: stratification and cultural hybridisation. This visual approach validates the cultural experience while ensuring accessibility, participation, involvement, and inclusiveness.

STATE OF THE ART

The application of videos on cultural heritage, tangible and intangible, is a broad domain. The diffusion is related to its communicative capacity and the ability to readapt to different needs, thanks to its scalability. Video allows the transmission of different messages following many approaches and techniques. For several years, the Cultural Heritage sector has been able to exploit the potential of this medium, demonstrating its effectiveness in conveying tangible and intangible heritage in an incisive and engaging way. It is still booming in documentation, tourism, and education domains. Video documentaries have been used for many years in disseminating knowledge (Valentincic Furlan & Slovenski, 2015). These products have played a significant role in informing the public (Fig. 2) and have made cultural and scientific information accessible even to a non-specialist public (Sanchez-Calvillo et al., 2023). The accessibility objective has recently transformed the format, integrating it with virtual reconstructions and animated graphics.

Video storytelling has recently proven to be an effective tool for promoting little-known destinations within the tourism sector. One successful example is the ArTVision+ project in Europe (Loberto, 2018). In Italy, several regions have used this tool to enhance their cultural heritage. For example, Emilia Romagna region launched the project "Youtube, Patrimonio Culturale ER", a channel dedicated to disseminating videos produced due to various projects and initiatives of the Cultural Heritage Sector of Emilia-Romagna. Similarly, Veneto adopted this tool in the context of the CHRISTA Video Project, where videos tell the story of the Venice Lagoon as an ideal destination for

"a slow, responsible and sustainable experience" enhancing the area's Cultural Heritage, including the intangible aspects.

Audiovisual products have also been successfully integrated into the educational field. Projects devoted to the production of documentaries, stimulating students to interact with a place (Correa F., 2020), videos dedicated to learning (Dold C. J., 2014), and initiatives such as "CultureVideo" have confirmed the effectiveness of this form of expression in the educational sphere. The "Giovani per il territorio" project aims to increase people's knowledge about Cultural Heritage and the territory (Fig. 3). The synergy between education and video content creation has proven to be an efficient approach in this area.

Within the Cultural Heritage domain, the preservation of local traditions has also benefited from the digital advancement associated with video recording techniques. The use of video to record

Fig. 3 - Giovani per il Territorio 2020: i ragazzi valorizzano il patrimonio culturale dell'Emilia-Romagna (Source: https://www.youtube.com/watch?v=sh-OXZw8qQDc&ab_channel=Giovaniperilterritorio)
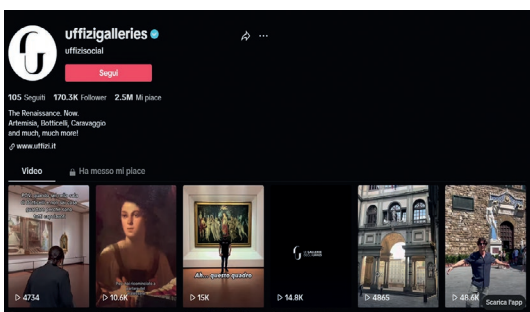

Fig. 2 - Superquark, I palazzi antichi di Roma e i ghiacciai perduti del Karakorum (Source: RayPlay, https://www.raiplay.it/video/2020/08/SuperQuark-bc-c59b17-87de-4483-9b5f-ee6e519e1256.html)

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Fig. 4 - Uffizi Tiktok channel (Source: https://www.tiktok.com

Fig. 5 - Short video from Uffizi Tiktok channel (Source: https://www.tiktok.com

Fig. 6 - Some of the archaeological monuments of the Esquiline: the Trophies of Mario in Piazza Vittorio, the Temple of Minerva Medica, Porta Maggiore, the Aqueducts in Porta Maggiore.

Fig. 7 - Some of the numerous churches on the Esquiline: the Basilica of Santa Maria Maggiore, the Basilica of San Giovanni in Laterano and the Basilica of Santa Croce in Gerusalemme.

and preserve languages and oral histories has emerged as an effective way to conserve Cultural Heritage (Dimoulas C. A., Kalliris G. M., Chatzara E. G., Tsipas N. K., & Papanikolaou G. V. 2014), becoming an essential strategy for promoting places and disseminating related local cultures. Besides, the development of social platforms such as Tik-Tok has offered new opportunities to preserve and promote cultural heritage thanks to the possibility of involving a vast audience (Cao Z., 2022). The COVID-19 pandemic and the resulting lockdown accelerated this process, and since then, many museum institutions have started to use social channels to communicate (Carlino C., Nolano G., & Di Buono MP, 2020). Museums such as the Uffi-
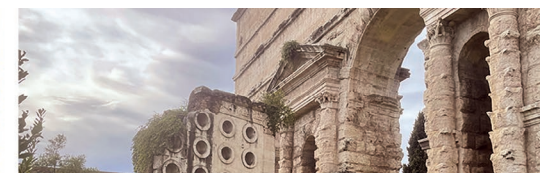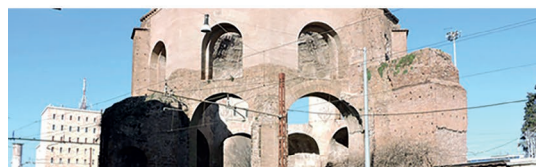
zi (Fig. 4), the Prado Museum, the Castle of Versailles and the Victoria and Albert Museum now routinely use social channels and, especially, Tik-Tok (Fig. 5), and therefore, video has become an indispensable means for promoting art and culture to the general public.

RESEARCH AREA: ESQUILINO IN ROME

The Esquiline is one of the historic districts of Rome, standing on the highest of the city's seven hills. Despite being placed in the centre of Rome and showing traces of ancient urbanisation, it has always been considered a border area. Therefore, even nowadays, it is unknown to tourists and Roman citizens (Carbone & Di Sandro, 2020). Nevertheless, it preserves crucial historical marks of the Eternal City's millenary history and Italy's more recent history. During its history, the district was always considered a shady area until the significant development of Rome. In the Republican period, it was only partially surrounded by the Servian Walls, while the urban underclass was living in miserable conditions just outside. Under Emperor Augustus, wealthy patricians built public structures and villas in the area, but the district was still miasmatic and unsanitary (Fig. 6).

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Fig. 8 - Piazza Vittorio Emanuele II was the subject of one of the most impressive renovation projects when Rome became the capital of Italy.

Fig. 9 - Since the Second World War, a very popular market has taken place every day around Piazza Vittorio.

Fig. 10 - The numerous signs and posters written in different languages are one of the expressions of the multiculturalism of the Esquiline.

During the first Christian period, many important buildings of Christianity were built in the Esquiline [5] (Fig. 7). Despite these constructions, the reputation of a cursed place carried on even in the Middle Ages. During the Renaissance, the area was also at the centre of the renovation initiated by Pope Sisto V. From the end of the sixteenth Century, the district was considered the garden of Rome. Here, the aristocrats built their suburban residences surrounded by greenery.

From 1870, when Rome became the capital of Italy, the Esquiline was readapted to the new role it had just assumed (Severino & Carmelo, 2019; Severino, 2019). It was at the centre of an impressive urban renewal project, with the construction of representative buildings, housing for government and administration people, and broad avenues and squares (Fig. 8). During the King Umberto I period, several buildings, such as the Termini station, were built, demonstrating the local vital role.

However, the Esquiline was also the theatre of the darkest events in the history of Italy, reminded by the Liberation Museum, which in the 1930s served as a premises for the German embassy in Rome. During the Nazi-Fascist occupation, it became a place of imprisonment and torture by the SS unit. From the 1930s to the second post-war period, the small and middle working class densely populated the neighbourhood. Social life revolved mainly around Piazza Vittorio, who was attracted by the trades that took place daily between the market stalls and in the shops below the arcades (Fig. 9). Starting from the 1950s, the neighbourhood underwent a demographic decline and returned to being the refuge of the "last," as described by several neorealist films. After this period of time it began to repopulate. Italian immigrants were the first to arrive and, more recently, were followed by emigrants from all over the world: Bangladesh, Philippines, Romania, China, Eritrea, Afghanistan, Ukraine, Somalia, India, Ivory Coast, and other places.

The most recent metamorphosis of the Esquiline is leading towards a new dynamic equilibrium condition (Banini, 2021). It is highlighted daily by the experimentation of integration paths of cultur-

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al diversity and the multiculturalism experience of plural and stratified social culture (Fig. 10).

Therefore, the Esquiline represents a particular multi-layered reality. It has known how to re-configure itself throughout history, readapting to growth and physical transformation, migration, and globalisation, marked by various built spaces and the people living in the area.

This situation is too complex to be described from a single point of view, and thus it requires a set of possible gazes, suggesting an imaginable but tangible city that holds memory and the future together. Therefore, it is still necessary to find pertinent communication paths that can tell and represent the city to appreciate it, its culture, and the heritage related to its cultural identity and individual experience. It can be rediscovered by images, stories, and video sequences, mixing the past and present, monumental memories and recent history along paths and itineraries in the city.

VISUAL PATHWAYS

In order to transform the receiver of a 'cultural message' from a passive observer to an active bearer, mediation plays a crucial role in bridging the gap between what is perceived and the underlying meanings (Unesco 2015). It requires a 'special environment' embracing both cognitive-rational and affective-emotional levelsthe cognitive-rational and affective-emotional levels, the latter indispensable for communication. Visual language plays a crucial role in constructing this unique environment because it acts from perceptive level – thus, affective-emotional - to cognitive level.

More generally, communication involves people and messages, sharing content between sender and receiver. This 'mutualisation' hinges on adopting a metalanguage - a lexicon, syntax and semantics - alongside a recognisable style. It is indeed on this style that the pact between sender and receiver to share the same 'linguistic community' that will enable communication is based.

In visual language, all these aspects gain more meaning due to the dual role of messages and in-

terfaces of communication. Style is entrusted with orienting the reader. More precisely, the permanence of its rules guides the interpretation, or, by contrast, their transformation emphasises changes in the sense and tale's timing. The recognisability of style requires adherence to general style principles that govern any 'aesthetic text' and the underlying structural elements of the applied aesthetic text.

In the context of these reflections and the main objectives of the European CIVIS University, the Summer School "Multiculturalism and cultural heritage. Rediscovering, recounting and sharing the visual imprints and fragments of Metamorphosis" was organised [6].

CIVIS network encourages cooperation by developing multi-level competencies and building communities of different skills, abilities, languages, genders, nationalities, traditions, and cultures. Therefore, the project interpreted the "metamorphosis" with the broad meaning of "identity migration", i.e. the ability to accept diversity, to welcome others, and more generally to relate to the outside world. Cultural Heritage is interpreted not abstractly but as an expression of society and, more precisely, of the communities that inhabit certain places at a particular time. Each edition of the intensive courses worked on languages; the first two editions focused on verbal and textual languages, while the third edition focused on visual language due to the faculty's specificity.

By its nature, visual language is a transversal language, which can be adopted as a "common language" and instrumental in valorising material and immaterial Cultural Heritage. To this end, the learning project planned an experimental phase based on the language of 'moving images', creating a short video lasting a maximum of two minutes.

VIDEO LANGUAGE

The success of a short-form video relies on providing viewers with an 'experience', offering a glimpse into a 'world' to be explored thanks to characters, environments, and events. In order to

engage viewers in this experience, it is necessary to translate general issues into 'facts', such as apparently 'everyday' stories and 'ordinary' characters framed by common points of view. However, it is also necessary to introduce an extraordinary event into the ordinary narration, triggering astonishment and emotional engagement. Therefore, a good narrative maintains the semblance of ordinary worlds while making the extraordinary – the exceptional- plausible (Ippoliti, 2017).

The narrative strategy might adopt a rhetoric organised around a subject - as in a documentary - or revolve around a character – as in fiction. In any case, it must be plausible and verisimilar. Events and characters must respect cause-and-
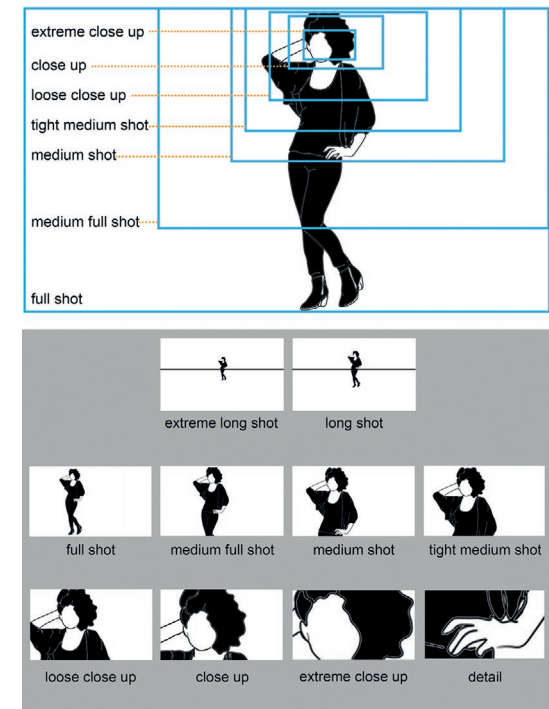

Fig. 11 - The grammar of cinematographic language. The type of framing.
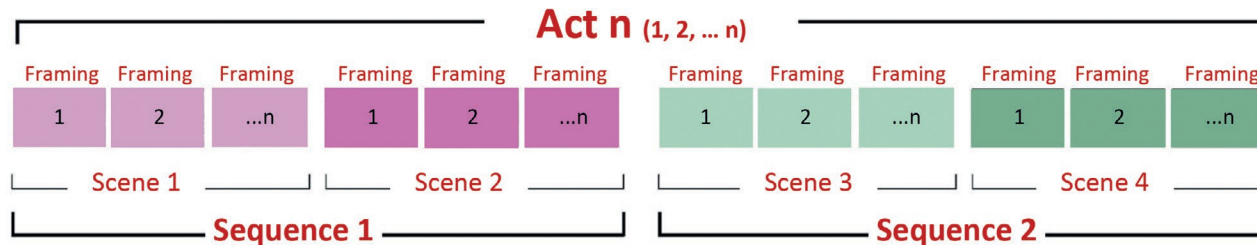
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Fig. 12 - The grammar of cinematographic language. The story unit is organized into framingss, scenes and sequences.

effect relations to demonstrate the concatenation of the narrated events. Then, they must occupy a 'space' with characteristics that make it identifiable, recognisable, or coherent. Therefore, a narration always requires a sequence logic and a coherent space; specifically in visual narratives, it is achieved above all thanks to the coherence of the "visual units", which are the measures of space-time and define the horizon figural nature of the narrative and an expressive style. Then, they must be linked by editing activity, adhering to the stringent set of rules that regulate the language of moving images in such a way as to "produce a unitary gestalt, which is more than the sum of its parts" (Anceschi, 1992, p. 57).

In a video, the frame is the smallest visual unit (Fig. 11). It defines which part of the three-dimensional space enters the two-dimensional picture, expressing not "simply things, but the characteristic of the framed object or person": reality, conveniently framed, thus becomes "a suggestion of something larger" (Arnheim, 2009, p. 307). Therefore, framing allows us to express how people and objects exist in the "scene"; firstly by corresponding to the internal logic of the image plane through the relationships established between frame and figure, then by following the external logic expressed by the relationship between field and visual depth - that is, between figure and background - and, finally, through the duration of the movement that introduces time.

The scene is the minimal filmic unit with an accomplished narrative form, and it artificially reconstructs "an action that has its own spatial and temporal unity" (Arnheim, 2009, pp. 303-304). By following specific rules, a spatio-temporal whole is constructed so that the spectator can perceive it as unitary, stitching spatial and temporal leaps.

Finally, the sequence is the minimal filmic unit that represents a complete narrative episode (thus endowed with a beginning, an unfolding, and a conclusion) and it usually supports a single main idea. The reality 'decomposed' by means of the different shots is recomposed proposing a verisimilar spatial and temporal continuity in order to orientate the viewer's perception and interpretation (Fig. 12).

The CIVIS experience was planned in this frame, suggesting a workshop where students explored visual language, working in multicultural and transdisciplinary teams in the classroom and in the city of Rome. The task was to explore the Esquiline neighbourhood (Figg. 13-14) according to three suggested perspectives: hybridisation, stratification and resilience. The aim was to recognise historical traces and discover the visual fragments of the multiple cultural communities that inhabited these places. These 'visual traces' were then reinterpreted to construct visual narratives, renewing the values conveyed by Cultural Heritage. Students tried to merge knowledge and emotions into a short video by exploring, understanding, and interiorising the area's cultural values and visual traces.

The students' workflow was articulated in the following steps: identification of a specific point of view (the idea/concept), a synopsis definition (the subject), structuring the video's narrative (the lineup), creating a graphic representation of the narrative structure (the storyboard), and, finally, producing the video through shooting, editing,

Fig. 13 - Explorations of the historical sites of the Esquiline. Students and teachers under the arcades of Piazza Vittorio.

Fig. 14 - Explorations of the historical sites of the Esquiline. Students and teachers visiting Santa Maria Maggiore during the solemn religious mass celebrated in honor of Saints Peter and Paul on 29 June 2022.

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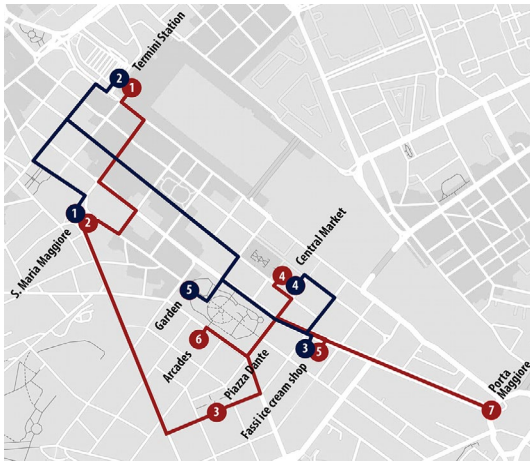
Fig. 15 - Stratification path (in red); Hybridisation path (in blue).

and post-editing. Students were advised to write a concise text, no longer than a "tweet", to identify the point of view and the story's skeleton. They were guided to delineate the three essential parts of the narrative structure: the beginning, the development, and the end, outlining the main events, places, and characters. The writing part foresaw a simple exposition with indicative present in the third person, focusing on showing rather than telling. The objective of the lineup was to describe the video's narrative structure, indicating sound and textual elements.

The storyboard is a crucial tool, visualising the story through images and drawings corresponding to key shots in each scene. It sets the foundational stylistic choices, such as the narrative point of view and associations for montage, rhythm, time sequence, and tone of voice.

Below are described two videos produced in the Esquiline area on the theme of stratification and

hybridisation entitled respectively *From Strange to Local* [7] and *In search of (lost) identity* [8] (Fig. 15).

STRATIFICATION

The objective of the study in the Esquiline area was to identify and understand its peculiarities regarding stratification. The area represents the nerve centre of coexistence among ethnic minorities in Rome, making it a melting pot of cultures. The objective was to communicate the diverse essence of this part of the city without using a narrator. The primary aim was to showcase the neighbourhood, highlighting both visible and intangible qualities, using ambient sounds and noises recorded on-site as a soundtrack to accompany the viewer on a short yet intense journey. In the video, we featured some representative places of the theme of stratification (from a cultural, architectural, historical, and social point of view). The storyline follows the theme of a journey, beginning with the opening of the underground doors in Termini Station. The video, shot from a first-person point of view, takes viewers on a journey through historical landmarks and popular hangouts in the neighbourhood, revealing its diverse facets. As a result, the video juxtaposes different layers/realities, showcasing the multifaceted nature of the area.

The introductory phase (setup) is represented by the protagonist taking his first steps in Rome, overwhelmed by the multitude of people and stimuli present. A crescendo of light and sound is presented here, culminating in the Basilica of Santa Maria Maggiore. From here, the quiet side of the neighbourhood is shown, a small green oasis in the city chaos: this is a point of reflection, of stillness. We have now passed into the second act, that is the rising action (confrontation). Suddenly, the viewer is catapulted into the Esquiline market, the heart of the neighbourhood. A place, this one, that is 'felt' with the senses in a more overpowering way. The crescendo of sounds and colours leads to the final act (resolution) in the neighbourhood's historic gelateria, followed by gentle music through the arcades of Piazza Vittorio. The journey
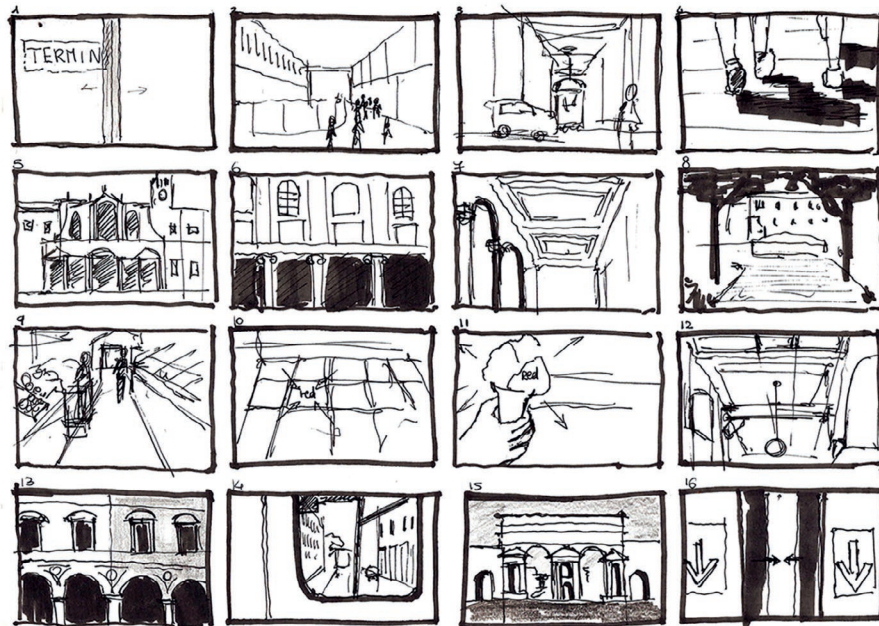

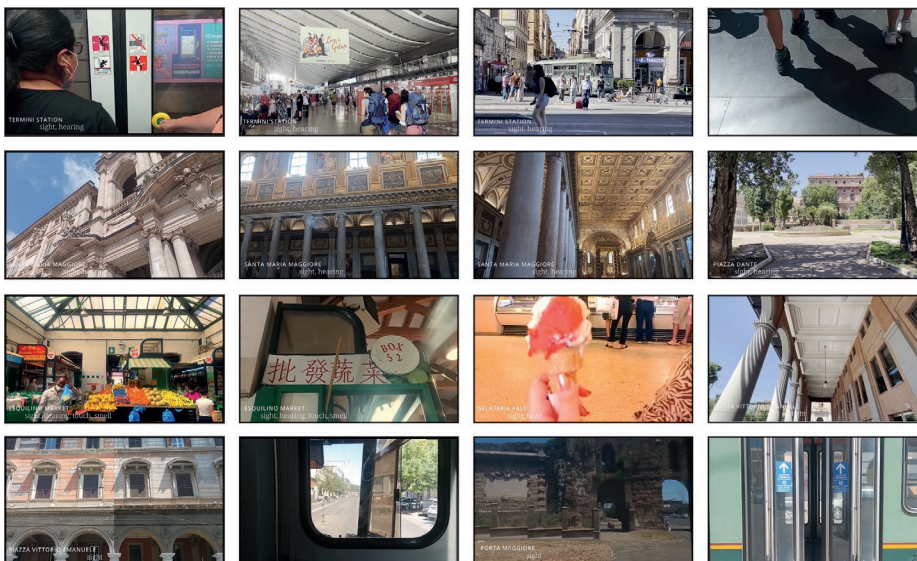Fig. 16 - From Strange to Local. Sketched storyboard.

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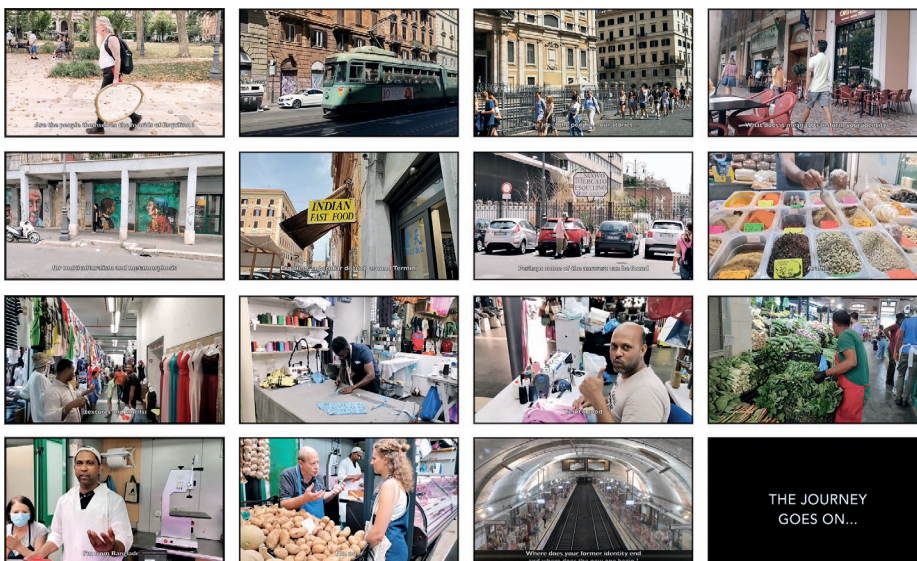
Fig. 17 - From Strange to Local. Keyframe screenshots.

ends on the tram, which gives us one last view of Porta Maggiore, then its doors close (Figg. 16-17). A crucial aspect was to emphasise the sensory experience of the neighbourhood in terms of images, sounds, scents, flavours, and textures. This experience highlighted the importance of considering all the historical, architectural, social, and cultural complexity. These elements are essential for understanding the unique qualities of a place and its role as a bearer of memories and a testament to the passage of time and people.

HYBRIDISATION

The analysis of the hybridisation in Esquilino identified spatial and visible traces of multiculturality in the neighbourhood. It was based on individual discussions about trace perceptions, exploring the identity transformations of both tangible heritage and local communities. The research aimed to uncover the processes through which the presence of multiple cultures and identities impacts hybridisation.
The investigation involved the following steps: cataloguing the architectural traces and symbols, such as storefront signage, and carrying out live conversations with traders from the Central Market. The Market was chosen as a focal point for
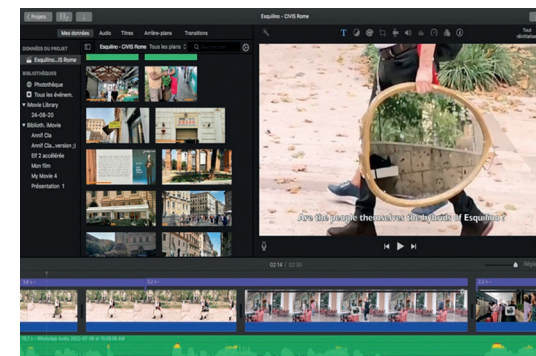

Fig. 18 - In search of (lost) identity. Keyframe screenshots.

Fig. 19 - In search of (lost) identity. Screenshots of video editing.

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the vast concentration of demographic typologies (based on gender, age, race, and ethnicity - both female and male, younger people and senior citizens, as well as Italian and foreigners) in a single space. During the investigation, one respondent argued that Esquilino lacks multiculturality due to an absence of a successful dialogue between the communities in the neighbourhood. Another respondent claimed that foreign cultures have never fully integrated themselves in Esquilino. In the end, some interviewed foreigners claimed a "home-like" feeling when referring to Italy, accompanied by the joy of living in Rome. Outside of the research aim, these contrasting points of view could serve as possible future analyses to understand the dissonance coexistence of various social groups in a particular place.

In this sense, cultural heritage can be essential in understanding these nuances since cultural

and social practices and knowledge exchanges are significant elements composing hybridisation (Gravari-Barbas & Poulot, 2021). The role of heritage in making sense of such social dynamics is further reinforced by the line of thinking in Critical Heritage Studies, according to which cultural heritage is something which emerges out of the processes that link together objects (whether material or immaterial), identity and territory (Smith, 2006).

Beyond trade, the Esquilino Central Market hosts regular multi-ethnic social events, reinforcing the connections between the various communities (Figg. 18-19). This tapestry of functions serves to show that the Market can be simultaneously considered a form of heritage and a carrier of heritage values, in which "urban change" and "temporality" represent the foundational concepts for the "deep cities" [9] approach. This latter emphasises

the importance of considering various heritage dimensions (spatial, historical, or cultural) to approach sustainable urban transformations effectively (Fouseki et al., 2020).

CONCLUSIONS

The research aims to highlight the pivotal role of video as an essential way of communicating the tangible and intangible assets that can define the complexity of an urban environment. Specifically, it represents a type of visual language able to collect subjective and anthropological points of view, merging the different declinations of cultures that converge in the complex stratification of a city. The fragments of historical assets disseminated in the territory frame the actual dynamic society in a melting pot of culture, in which visual languages can supply an essential key for reading and understanding. The research experience collected in the domain and the description of the visual pathway and video languages defined the background for our experimentation. Starting from a teaching experience in the Rione Esquilino in Rome within a CIVIS summer school (Fig. 20), the authors suggest using the video narrative strategy to reemphasise the place's local hybridisation and cultural stratification. The visual approaches validate the cultural experience while ensuring accessibility, participation, involvement, and inclusiveness.

Fig. 20 - Students and teachers at the end of the Civis Summer School in a souvenir photo at the Faculty of Architecture of the Sapienza University of Rome.

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NOTE

[1] UNESCO (2003). Convention for the Safeguarding of the Intangible Cultural Heritage 2003.

[2] Faro Convention (2005). Council of Europe Framework Convention on the Value of Cultural Heritage for Society, Faro, 27/10/2005. In this framework, objects and places are important for the meanings and uses that people attribute to them and for their values.

[3] Recommendation of the Committee of Ministers to member States on the European Cultural Heritage Strategy for the 21st century (Adopted by the Committee of Ministers on 22 February 2017 at the 1278th meeting of the Ministers' Deputies).

[4] http://blogs.encatc.org/culturalheritagecountsforeurope/outcomes/

[5] Santa Croce in Gerusalemme, San Pietro in Vincoli, Santa Pudenziana, Santa Maria Maggiore, Santa Prassede, San Martino ai Monti, Sant'Antonio of Padua. Santa Croce in Gerusalemme, San Pietro in Vincoli, Santa Pudenziana, Santa Maria Maggiore, Santa Prassede, San Martino ai Monti, Sant'Antonio of Padua.

[6] The CIVIS Summer School (Rome 27 June - 8 July 2022) marked the third edition of the project "Metamorphosis in a changing world: the role of culture and heritage in the transformation of society". It was organized by Sapienza University of Rome, University of Aix en Provence and Free University of Brussels, with the collaboration of the RomaTRE University, as part of the CIVIS program financed by the European Commission with the Erasmus+ European Universities. Here the teachers staff: Leonardo Baglioni, Pedro Manuel Cabezos-Bernal, Ernestine Carreira, Cristina Castelo Branco, María Amor Díaz García, Laura Farroni, Elena Ippoliti, Matteo Flavio Mancini, Lucia Nucci, Leonardo Paris, Michele Russo.

[7] From Strange to Local was created by Ayca Simsek (Sapienza - University of Rome), Blanca Armada (Universidad Autonoma de Madrid), Flore Devolder (Université libre de Bruxelles), Noemi Tomasella (Sapienza - University of Rome), Lam Bao Khanh Phan (Sapienza - University of Rome).

[8] In search of (lost) identity was created by Julie Delaunois (Université Libre de Bruxelles) Francisco Javier García Martín (Universidad Autónoma de Madrid), Miruna Andreea G man (University of Bucharest).

[9] The "deep cities" approach refers to a city's temporal layers, which, when approached within the study of the urban space's social and spatial aspects, can foster sustainable urban development (Fouseki, Guttyormsen & Swensen, 2020).

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