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*The Digital Living Archive and the construction
of a participatory cultural memory in the DARE-UIA project
(Digital Environment for collaborative Alliances to
Regenerate urban Ecosystems in middle-sized cities)*

Introduction to Living Archive

The notion of Living Archive refers to practices and environments that link the organization, care, and transmission of memory with creative, performative, and participatory processes linked to the present (Sabiescu 2020). The parts that compose the Living Archive are dynamic and constantly updated, thanks to the involvement of the community that lives it and determines its existence.

The term Living Archive was coined between the Seventies and Eighties of the Twentieth Century, the widespread expression indicated the urgency to collect the memory of those generations that were disappearing, taking away a substantial world of knowledge. In the Seventies, the idea of a Living Archive was applied to the transmission of knowledge from generation to generation, which many believed to be drastically interrupted by modernity. The concept of the Living Archive must be contextualized in the debate born between the Seventies and

Eighties on issues that are still relevant today in the archival sector: which source is considered the original in the study of oral memory; what are the correct procedures for interpreting and preserving this memory. The interdisciplinary debate around the Living Archives involved anthropologists, sociologists, historians, writers, and other skills related to the oral transmission of knowledge. The main issue in the debate concerned the adjective ‘living’ referring to an archive. The expression is correct as the true source of this archive are the people themselves, who transmit their memory in different forms (Passerini 2020).

According to the scholar Passerini, the Living Archive is linked to the concept of the intersubjectivity of memory. When historians started talking about memory as a form of subjectivity in the late 1970s, their main concern was to delineate which types of subjectivity were and how they were involved in creating historicity. A plurality of subjects can take part in the constitution of a common oral history. Attempts to define the temporal context of some oral or other sources have revealed a multitude of subjects who actively participate in the construction of these sources and the conservation of these over time. This plurality of subjects plays a fundamental role, albeit in the background, in historiographical production. Sharing this subjectivity allows the construction of collective memory based on shared narratives (Passerini 2002). These narratives are constructed and re-constructed by subsequent generations with a process of creating traditions, which leads to the formation of a living collection of intersubjective practices: the Living Archive.

The term Living Archive refers to an inclusive and never complete set, in which the archivist is an active participant in the construction of the collective history present in the archive itself (Hall 2001). The term ‘living’ means present, incessant, continuous, unfinished, and open, it is closely linked to the concept of tradition. As the anthropologist David Scott (Scott 1999) recalls, tradition is a sort of discursive concept, in the sense that it carries out a precise work of conciliation: it tries to authoritatively connect a relationship between the past, the

community and its identity, within its narrative structure. Furthermore, a tradition is never neutral concerning the values it embodies. Rather, it operates in and through the challenges it builds (Scott 1999). It all depends on the generational relations and on the moment in which a new reading of a meaning triggers a doubt or a disagreement with the previous readings, offering new interpretations. It is this fluidity that animates the tradition, which is in turn kept within the Living Archive.

Even the archive itself has changing aspects. In his work, Foucault (Foucault 1972) demonstrates how an archive cannot be described from within or in its totality, rather it emerges in fragments, regions, and levels. The impossibility of uniquely defining an archive is partly because the same professionals who collect the material are also active participants in the delineation of the archive itself. Through their actions, contributions, and ways of interpreting the material, an archive becomes a continuous production. The archive is therefore a heterogeneous set of elements in a constant discursive relationship to which it is difficult to give precise objective cataloging. Work is even more complex considering the heterogeneity of the collection practices of the material and the professionals involved. It is not just about archivists and curators, but also those who create the archive content, historians and critics who debate the interpretations and associations of the meaning of archive material. Archiving, in this context, implies a practice that has its limits and disciplines, yet has no definitive sense of origin, boundary, or cessation. It is impossible to describe an archive in its entirety: the idea of a living archive contradicts this fantasy of completeness (Hall 2001). It cannot be complete because current practices are immediately added, and new interpretations affect it. An archive can deal more with the past, but this is always re-read in a current and future key. The archive must therefore exist with a certain heterodoxy (Hall 2001). The heterogeneity, the multiplicity of discourses, not only of practice but of criticism history, theory, of personal stories, anecdotes, and biographies: these are the elements that

make an archive alive.

The performative and archival functions of the Living Archive

The Living Archive arises from the dialogue between three main components: the historical narrative, or the collection of historical documents and testimonies on the development of a society; current reflections, creative works of current members of a community that offer an expression of community feelings and experiences at that time; real-time feedback, i.e. feedback on the events experienced by a society at a given time. The Living Archive combines elements relating to the traditional archival context with performative acts relating to the social sharing of memory itself. Memory practices do not refer exclusively to the use of documents attributable to traditional archival and historical procedures, but rather to the performative celebration of the past through contemporary acts of creation and transmission. Living Archives represent a singular marriage between archival functions and performative practices, recording and tracing the past with contemporary creative practice. The archival component aims at safeguarding memory, sharing memory, and ways of bringing memory into a space of presence and coexistence through the mediation of the texts of memory (Sabiescu 2020). A Living Archive can equally include physical objects, texts proper, but also monuments, buildings, and even the movements of the human body¹. In a sense, Living Archives have always existed in other forms, such as simple forms of storytelling to captivate an audience using evocative objects or to retrace past events. Living Archives can be considered places of collective memory as they align different temporalities to bring participants

¹ The work produced by GoogleArt & CultureLab in collaboration with the choreographer Wayne McGregor is focused on the recording of body movements concerning the creative process. Project link: <https://artsexperiments.withgoogle.com/living-archive/?token=1637659109>

and texts that mediate memory into a shared and co-localized space. All kinds of cultural tools can perform this function of mediation of memory, ranging from buildings and printed documents to information technology, but also bodies and spectacles. In this perspective, according to Ketelaar (Ketelaar 2005), Living Archives can be seen as sites of archival performativity (Birkin 2015): the attributes of performance and archives merge to become powerful and complex means useful for the transmission of memory and the construction of community identity. Living Archives manage to make archives interact in the traditional sense with the vast artistic and cultural world thanks to their function of social transmission of memory, which supports the construction of a community and a common identity. The creation of cultural memory derives precisely from processes of sharing and socialization, which are realized through cultural heritage. In fact, in its broadest form, cultural heritage understood as a set of values, norms, attitudes, and languages, allows society to exist and adapt to its external environment (Bagnasco-Barbagli-Cavalli 2007).

The performative and archive functions contribute to the modeling, strengthening, or, on the contrary, the negation of memory (McKemmish-Piggott 2002). Living Archives are complex events that require interdisciplinary analyzes to be properly understood, just as their complexity cannot be easily understood from the perspective of a single discipline (Psarologaki 2018-Sabiescu 2018). The analysis from different perspectives can thus favor an interdisciplinary approach to the transmission of culture. The first of these derives from performance studies and is centered on ideas of acquired knowledge and social participation; the second focus is taken from archival science and directs its attention to the evidential role of archival material. The Living Archive is usually made up of two trajectories for the transmission of knowledge and memory, one focused on performance, achieved through knowledge, liveliness, and participatory experiences of memory; and the other rooted in probative objects imbued with meaningful but silent narratives that can be read through acts of col-

lective memory. A Living Archive is also a place formed by multiple interactions spread over time and space and between human agents and memory objects. Research is often used not only to observe and understand post-factum practices but also to define some of them before and during the content creation process. For this reason, the Living Archive can be seen as a space that offers new proposals, resources, tools, theories, and methodologies to create and theorize art by drawing on integrative perspectives that connect the fields of arts and technology.

The digital transition: towards the Digital Living Archive

The advent of digital media has allowed Living Archives to acquire new creative values, making them powerful means for the social sharing of memory in ways that previously were not possible for archives alone or individual performative forms. For understanding how digital data represents new forms of social data is essential defining the specific characteristics of how digital data is produced, and how it is stored. The Internet, in its way, is a Living Archive: it generates, stores, distributes, and transmits data (Smith 2013).

Digital archives make data searchable and distributable, both of which are essential characteristics that contribute to their apparent value. Much of this material remains accessible on the web, sometimes permanently, which means that retrospective survival over a historical period can be easily performed (Lupton 2015).

Regarding the historicity of memory and the possibility of reconstructing the past through the data stored on the web, the philosopher Floridi also expressed himself with a presentist and ahistorical vision of memory. In a historical phase that Floridi defines Hyperstoria (Floridi 2019), in which the companies and members of the G7 qualify as such, social and individual well-being are closely connected to ICT. The number of data produced increases exponentially ev-

ery year, since 2015 8 zettabytes² of data have been reached. ICT has brought us to the age of the zettabyte, in which we are inundated with data. The exponential production of data, therefore, requires an ever-greater evolution of tools with the ability to process and store more and more data. In this scenario, memory also undergoes a significant change. All data is saved but the process of continuous updating of data and websites itself transports all this data to a presentist context, in which there is no historical archiving but only the constant updating of new versions of sites, files, and data. The historical processes of safeguarding the past to date are put at risk precisely due to the lack of care in storage and archiving, relegating the media to an ahistorical nature (Floridi 2017).

To the problem of historical analysis is added the archiving and sharing of social practices and cultural memory, typical characteristics of the Living Archive that today exploits digital opportunities to expand its capabilities. Archives represent living social resources, which implies the elimination of the notion that archives are dormant and disembodied narratives of a dominant culture. For this reason, the creation of living digital archives for cultural heritage and memory represents a social resource within the reach of all members of the community; just as it can facilitate social change, create cultural awareness and collaboration. The digital archiving process embraces contemporary practices associated with open data, mobile media, storytelling, games, and performance. As for the Living Archive project carried out by Malmö University³, the design of a living digital archive involves tools and methodologies relating to two parallel research areas: Performing Memory and Open Data. Both focus: on the use of archive material; on the transition of the archive within mobile platforms; on the creation of archives in specific contexts and on the

² Zettabyte: unit of measurement of information or quantity of data. 1 zettabyte equals 1000 hexabytes.

³ Project link: <https://livingarchives.mah.se/about/>

exploration of how data can become instant archives in real time and usable by all users. The digital archiving process therefore embraces the contemporary practices associated with the concepts of Open Data, social networks, storytelling, mobile applications, games, and performance. The aim is both to see how public cultural heritage can become a significant and accessible social resource, and how archival practices can be facilitated, carried out and valued.

The multimedia objects belonging to a digital archive are constructed through the actions of a software, which in turn is written in such a way as to make the data in binary code meaningful representations. Digital archives can also be considered as a structured aggregation of multimedia objects with which the user interacts, and for this reason they are created with what Manovich calls ‘cultural software’. By this name, the scholar means: «Programs that are used to create and access multimedia objects and environments» (Manovich 2013). For this reason, Manovich argues that it is inappropriate to consider the digital archive as a collection of fixed documents. Rather, a digital archive can be experienced as: «Dynamic performance of software [...] because what we are experiencing is built by the software in real time» (Manovich 2013). In addition, Haskins argues that digital memory collapses the supposed distinction between modern archival memory and traditional lived memory by combining the function of storage and ordering on the one hand, and presence and interactivity on the other (Haskins 2007). Finally, Ernst recalls: «With digital archives, in principle there is no longer the delay between memory and the present, but rather the technical possibility of an immediate response, transforming all the data present into archive entries and vice versa» (Ernst 2013). The archive thus itself becomes a performative, fluid, procedural and dynamic act (Featherstone 2006). The dominant metaphor of the archive moves from the spatial, that is, from a place of recorded memory, to the temporal or the unfolding of events linked to memory (Carlin 2014). The potential of Digital Living Archives is high because the availability of access guaranteed by digital tools to ar-

chive documentation, native or digitized, transforms the archive into an interactive social resource capable of acting on the present. The archive can be constantly updated and enriched by the users themselves who use the online resources. The creation of a digital Living Archive promotes a performative and interactive approach that emphasizes the qualities of archiving as a living practice from a perspective of experimentation.

Cultural memory: from the individual to the collective

«Through its cultural heritage a society becomes visible to itself and to others. Which past becomes evident in that heritage and which values emerge in its identificatory appropriation tells us much about the constitution and tendencies of a society» (Assmann - Czaplicka 1995). The Digital Live Archive is a manifestation of cultural memory, the organized remembrance of identity values and historical events that are part of collective memory. It is therefore not an aseptic archiving, but rather those data that have an identity value. Furthermore, the performative act, the re-elaboration in the act of transmitting memory, highlights how contemporaneity filters a past heritage based on today's values. The community plays a dual role in the creation of a Living Archive: it is the guardian and user of the collective memory to which the archive refers. At the same time, it is the promoter of safeguarding and enhancement actions relating to the archive itself, also becoming its producer.

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Another recurring theme when talking about cultural memory is representation: the idea that the preservation of memory, regardless of its form, refers to representative values of the community in the contemporary world. The discriminating element that guides the choice to preserve certain components of the memory of the past is its identity value today. In this context, we are not talking about ideologies, as it would convey a misleading meaning, but rather about memories that represent an identity in which a group can recognize itself.

The dialectical relationship between collective memory and the present is introduced by Bloch who emphasizes how they exist through each other. Society interprets and knows the past only through the present and the present has for it only a concrete meaning and an emotional value because a certain duration can be glimpsed behind it (Bloch 1925). Cultural memory is the result of a reconstructive process, the action of preservation of memory links it to a contemporary datum of reference (Assman 1995). The past is preserved and filtered with today's values. Based on this assumption, it is the community that chooses what to preserve and enhance from its past.

The community in action: a new scenario for prosumers

For their ability to enjoy and at the same time create cultural content, the members of the community are defined as prosumers or produsers, neologisms formed by the combination of producer and consumer⁴ (Ritzer et al. 2012; Degli Esposti 2015). In Web 3.0 the practices of prosumers can lead to new and innovative models of work, going beyond (and against) a hierarchical model of making art and content (Toffler 1980). The value of participation not only leads to a more inclusive and relevant art for external participants and spectators but also to a different system of work, capable of producing a peculiar symbolic and economic value, a value of presumption (Pistone 2014). To describe the creative and collaborative participation that today characterizes user-led projects (i.e. conceived and carried out by users), such as Wikipedia, the terms production and consumption are no longer adequate. In the communities of users who participate in these forms of content creation, the roles of consumers and users have long begun to intertwine inextricably with those of producers and creators. Users can also always be producers of shared information gathering, regardless of whether they are aware of it: they have taken on a new hybrid role that could best be described as that of a produser (Bruns 2008). Projects based on produsage (Bruns 2008) foresee the open participation of the community and community evaluation as strengths for the realization of a qualified work as well as that of a team of experts (Bruns 2009); there is a fluid heterarchy and a consequent meritocracy, where users produce and

⁴ Bruns 2008. The prosumer or produser is a spectator who creates media objects starting from the original texts, expanding their discursivization on all levels: «The role of the consumer and that of the end user have long since disappeared and the distinction between producers and users has completely lost sense. [...] Users are always necessarily producers of shared knowledge, whether they are aware of this role or not. they have become a new hybrid: the produser».

contribute to feeding the community as they can according to their skills, interests, and knowledge; the material produced is subject to a continuous and unfinished process that follows equally iterative paths; users become content producers. They, therefore, allow the community (non-commercial) use of their intellectual property and are rewarded by state capital (Bruns 2009).

Historical and scientific research with digital media has profoundly changed. Digital narratives that deal with collective or individual memory or historiography can modify the temporal perception and the very relationship between different historical periods and their declination in our present. The advent of the web has created a revolution in historical testimony, blurring what was the gap between scientific research and non-academic contribution. This has led to an increase in contributions from the wider public to the historical narrative, bringing a personal point of view (Noiret 2018).

The community is therefore the main promoter and creator of a dynamic archive. For this reason, on a productive level, shared memory is no longer organized by individual public institutions, but by the prosumers themselves. According to Terry Cook, a new archival paradigm has formed in recent decades: community archiving. The focus of archival thinking has shifted from evidence to memory, identity, and community (Cook 2013). Community archiving implies that communities maintain and develop their archives on a small scale, rather than handing them over to traditional archival institutions for cataloging and preservation, and that community members are engaged in the management and enunciation of their archives, through a series of participatory practices. A key role for archivists proper becomes mentoring, as well as responding to and facilitating community interests by helping to connect community archives with traditional archives. This network of memories also shared through digital, is animated by a series of significant activities and participatory methods, in which the community is the fulcrum of the Living Archive. As a producer and consumer of collective memory, it feeds on a material

and immaterial heritage that continues to persist over time thanks to the community itself that lives and renews it.

The Living Digital Archive as a participatory model

«We should begin to see all documentation as intervention, and all archiving as part of some sort of collective project. Rather than being the tomb of the trace, the archive is more frequently the product of the anticipation of collective memory» (Appadurai 2003). In Living Archives it is interesting to highlight how identity and social ties are defined by participatory memory experiences using built-in ways of transmitting knowledge. For this we can see different ways of creating a Living Archive, both that start from artistic performance, and from the sharing of an individual memory which however represents the collective one. This is the case of Adrian Palka's multimedia installation, *Bark and Butterflies*.

The Norwich Forum hosted in 2013 an art installation based on an epic trip to Siberia by Adrian Palka, a lecturer at Coventry University. Inspired by an inherited war diary describing the experience of his father and grandfather during deportation to the Gulag, the installation featured videos, sound recordings, poems and photographs taken during the journey undertaken by Professor Palka and a team of artists and researchers. The installation used family archives, in this case they are diaries, to evoke and honor not only the memory of Palka's father, but also to remember all the other Poles deported to Siberian labor camps during the Second World War. Palka brought with him scanned images of his father's handwritten diary, records of the text read in Polish, English transcripts, and family photographs. These were then used for projections along the journey and digital manipulations to improvise performances in situ by bringing the father's memory back to life. Subsequently, this material developed during the personal experience was translated into a multimedia installation set up in various Europe-

an festivals. The scholar's objective was focused on communicating a story in such a way as to allow people to understand its physical and emotional impact and consequences for the individuals who experienced that historical moment, as well as its political and cultural significance (Palka 2018). The same scholar specified: «My interest was to connect with history in every possible way by following the same path as my family. Through this I hoped, as principal investigator during the field trip, to find a form within my established artistic practice to explore the broader meanings of this act. As a private experience, it was enough to see the landscapes described in my father's stories. But the public purpose of our trip was to transform the images and memories I had absorbed from my father's reminiscences into a new and communicable form» (Palka 2020).

Bark and Butterflies shows two crucial aspects concerning the role of performance in the mediation of knowledge and memory transmission. The first concerns the importance of living on your body and intensely transmitting emotions and experiences to achieve an effect of closeness and understanding on the part of those who immerse themselves in the performance. A simple objective and didactic presentation of the facts is not enough to bring to the surface a complex intertwining of feelings and experiences (Sabiescu 2020). Secondly, Palka's journey in her father's footsteps illustrates that to relive and understand a very personal experience and memory, one must share them with others. The memory of the individual is transformed into a common and shared experience thanks to the interaction and identification of the community in an event that is recognized as collectively lived. Collective memory is created and transmitted in various ways, such as physical objects, the human body, or performances. It is precisely this process of building collective memory through archiving, recording and the practice of sharing that builds a collective community identity. The affirmation of identity requires an active process of searching for one's origins from a common past. The role of Living Archives can therefore be considered as a guiding agent of this pro-

cess, characterized by a conscious and intentional rebirth of the past that leads to the affirmation of a shared identity.

The Circus Oz Living Archive project born in 2011 reflects the need to create a common memory in which the community actively participates not only as a spectator, but as an operational user. The Circus Oz Living Archive is a three-year Australian Research Council project that aims to create and analyze an experimental prototype for a participatory online Living Archive, built on Circus Oz's collection of performance and rehearsal video documentation, to drive innovations in development of the repertoire, in research on performance and interaction with the public. The unique aesthetic of Circus Oz's performance encourages a sense of shared community, sometimes anarchic and carnival participation. The project aimed to investigate how the Circus Oz experience can be augmented through expansion into the digital network environment. The result of the project was the development and distribution of a rich multimedia archive that allows the creative participation of different users. This includes the circus members themselves, peers, fans, scholars and the general public.⁵ Laurene Vaughan, one of the project's design researchers, during the presentation of the project, points out that when designing such platforms, a range of tools and metrics are developed to measure and evaluate success. The typical expectation is that more traffic translates into more usage which equates to success. One rationale for publishing many institutional collections online is to increase audience engagement, which is desirable. With this comes the expectation that once freed from the chains of the physical place more people will be able to participate and / or use these collections or even contribute to their value. But Vaughan herself believes that this expectation is too simplistic. It doesn't matter how participatory or inclusive a design process is. Laurene asks a series of questions for further consideration: «What if we reframe our expectations and measures of success

⁵ The Circus Oz Living Archive <https://experiment2021.circusoz.com.au/>

from long, to some? What if we were to explore levels of meaningful engagement, rather than one-click logged online visits? What if we were less in a hurry for things to come to life and allow for slower absorption rather than immediate attack?»⁶.

In the context of the creation and persistence of a Living Archive, especially in the digital context, these are the challenges that can help explore innovative ways to improve public participation in collections, both online and in physical spaces. The Circus Oz Living Archive represents an important example of a long-lasting participatory archive. This happens because user contributions are treated as recordings on an equal footing with performance recordings. This demonstrates an equal commitment by designers to both users and authentic and trusted records, a commitment that is also followed in the structure of the online database. Visitors to the website can log in and contribute their memories and reflections using “I was not there but” or “I was there and” suggestions. In this way, the Living Archive keeps its promise of being a participatory archive. New memories of past artists and audiences will continue to be welcomed and, over time, memories and reflections of users of the archive will also be included (Curham 2017).

The sharing of experiences and participation in the creation of a common memory therefore represent the essential ingredients for the creation of an archive, where the disciplinary sector itself (archiving methodologies and criteria) and the performative aspect (creation of events, related experiences to the past, sharing and dissemination) co-exist to identify the same archive as a persistent and constantly evolving tool. Only by involving the community in these dynamics can the archive be considered alive. His abilities are further amplified using digital tools capable of emphasizing his characteristics and the depth of the shared experience.

⁶ Mutibwa 2014.

A living digital archive for the Ravenna Darsena

The creation of a Living Archive can also concern an urban context in which cultural memory is strongly established and perceived by the community as an essential part of the history of the city itself. This is the case of the Darsena di Ravenna, the urban port area with an important historical evolution, which in recent decades has suffered a strong abandonment. The creation of an archive relating to the district is part of a larger European urban regeneration project of the Darsena district called DARE-UIA, winner of the fourth European call for Urban Innovative Actions⁷. The design intention was to create a path that combines digital transition and urban regeneration of the city dock to promote digital culture among citizens and public administrations. To create a collaborative platform, the goal was to structure a shared digital environment through a participatory process. The digital platform makes it possible to have accessible, understandable and useful data, describing the district and its changes, allowing not only decision makers but also citizens to become an active part of the process. The new governance includes a multidisciplinary team of experts to support the feasibility and sustainability of the projects and a specific focus on the storytelling of the entire process. It is a process based on a physical and digital system for the collection and integration of relevant data, in turn structured on a citizen-centered digital interaction system. The urban regeneration process is based and enhanced by the digital transition. The project partnership is made up of research institutes such as the University of Bologna, public administrations, cooperatives and private entities. The multidisciplinary nature of the partnership structure was defined to create a synergy in the design of multipurpose digital tools that allow citizens to make the most of the different services offered. One of the milestones of DARE-UIA concerns the creation of a digital archive based on the participation of

⁷ DARE-UIA, Approdo Comune <https://uia-initiative.eu/en/uia-cities/ravenna>

citizens in the construction of a shared memory relating to the neighborhood itself. The archive collects: data relating to the history of the dock, with amateur and institutional audiovisual material; opportunities and projects already implemented and datasets to support the existing cultural heritage; ongoing projects and proposals for the future. As for the historical aspect, the collection of audiovisual material took place through a call open to citizens called “Unroll the memory” and thanks also to the collaboration with local institutions such as the Classense Library of Ravenna, which allowed digitization and use of some historical funds relating to the Darsena. The material collected is heterogeneous both in type and in realization: amateur films and family photos are combined with historical portraits of the neighborhood in full industrial ferment, period postcards and photographs for company documentation.

The common interest in the creation of this material, personal or institutional, lies in the desire to testify to the social and industrial importance of a district that over the centuries has represented the hub of Ravenna’s production in various sectors, from agriculture to petrochemicals. Darsena is not only identified as an industrial center in continuous evolution, but also as a representative place of urban growth, where entire generations have built their lives in relation to the activities of the neighborhood itself. The link with the urban context is therefore particularly felt by the citizens, who did not hesitate to actively respond to the initiatives of the project.

This participation was accompanied by various performative and digital activities that made it possible to structure a living digital archive present today within the platform dedicated to the <https://www.darsenaravenna.it/> project in the “Discover” section of the site itself.

The digital archive is enriched by contributions from the citizens themselves with video pills on the life of the neighborhood and on social issues that have always interested the neighborhood, such as interculturality. The digital archive of the Darsena can be defined as living in many respects. First of all, it respects the analytical aspect of the ar-

archive proper, thanks to the metadata of the audiovisual material, previously cataloged and digitized (Figure 1). The performative aspect of the Living Archive, which allows the historical and cultural aspects of the place to be reworked and disseminated through new expedients, is evident in the activities proposed by the project: shows, guided tours, and the use of storytelling techniques to narrate the events, such as in the case of Storymaps (Figure 2). The living digital archive of the Ravenna dock considers the citizen as the main actor in the construction of shared memory. The citizen becomes an effective prosumer, as he can actively participate in events, share family memories, leave feedback and propose his ideas to foster a sustainable future for the urban neighborhood. The living digital archive was born as a desire to create a memory shared by the entire citizenry, an active look at the cultural history of the Darsena, a history that is remembered, lived, and regenerated in the present. For this reason, the archive does not represent a simple collection and presentation of historical material, but the construction of a collective identity necessary for the urban regeneration strategies conceived by the DARE-UIA project.

Dissemination of the archive: the digital tools used

The archive dedicated to the Darsena is created based on digital storytelling designed as a tool for the presentation of digitized memory. It is a form of storytelling that uses simple language prefers the use of audiovisual material and intuitive tools for involving the user in the narration. The digital tools used include that georeferencing (GIS software), 3D reconstructions of industrial archeology, and onsite interactive totems. The use of GIS tools has allowed the creation of Storymaps, digital presentations of multimedia files, born as sharing maps and subsequently enriched with textual and audiovisual material that is easy to interact with and use. The Storymaps allows you to describe the evolutionary phases of the dock and the importance of

some historical figures, as well as port and social events and activities in a diachronic way, underlining how the neighborhood has always played an active role in the urban reality (Figure 3). The transmission of individual memory of the citizens who have experienced the Darsena, in this context has been transformed into the collective memory of the community (Figure 4). The sharing of images and films belonging to the memory of families and individuals within an archive intended for the community transforms these memories into a common language. The storymaps and performances have loaded this material with an evocative and explanatory function, communicating the experience of the individual in the neighborhood, covered with common values, thus passing from an individual to a collective dimension. Thus a Living Archive is formed capable of communicating the cultural memory of the neighborhood in an organic and representative form.

A further step to reconcile Digital Living Archive Community and the contents it preserves, concerns its musealization. The service dimension of the museum institution (regardless of its form) towards the community in numerous contexts has been a promoter of urban regeneration. The goal is to communicate and enhance the neighborhood's identity heritage by returning it to the community of reference. The regeneration action can be self-sustaining starting from the awareness of the community and the cultural heritage as its object and means. Part of the project is precisely the creation of an open-air museum in the Ravenna Darsena that makes the contents of the Living Archive usable in itineraries spread across the neighborhood. The narration of the Ravenna Darsena, in a transversal way, allows you to tell its historical evolution up to the present day and deepen its links with the city and its community of reference. Through the use of QR codes and on-site installations, the user has the opportunity to enjoy multimedia content. The main goal is to make the archive alive, creating a tool that can be enriched and participated by your community to get to know your context in depth. The open-air museum of the Darsena di Ravenna is the on-site event of the Digital Living Archive, the cultural

memory of the district is thus enhanced in a widespread manner within the district, transforming it into a new context of cultural interest both for citizens and for tourists.

Conclusions

A Living Archive builds a sense of community and presents itself as an essential tool for safeguarding and communicating cultural memory which, apparently linked to the history of individuals, is transformed into a shared experience recognized as a collective. It offers new opportunities to look at the past and rework the present to be aware of what has happened and its prospects. In the dynamics of creating and enriching the Living Archive, the citizen becomes an active player and participant in the construction and maintenance of collective memory. In this process, digital can become a useful tool for collecting and sharing testimonies and events relating to the community. This concerns not only the material aspect of cultural heritage but above all the intangible one of the traditions and experiences of a community that lives, renews, and reflects on its past to produce new shared narrative forms. The actions of the DARE-UIA project are synergistically channeled into the collection of testimonies of citizens, inhabitants, and reference figures of the neighborhood, transforming them into material and intangible heritage necessary for the reconstruction of the identity of a neighborhood that is fundamental for urban history. The living digital archive becomes the main tool of this process aimed at the identity reconstruction of the Darsena.

IMAGES

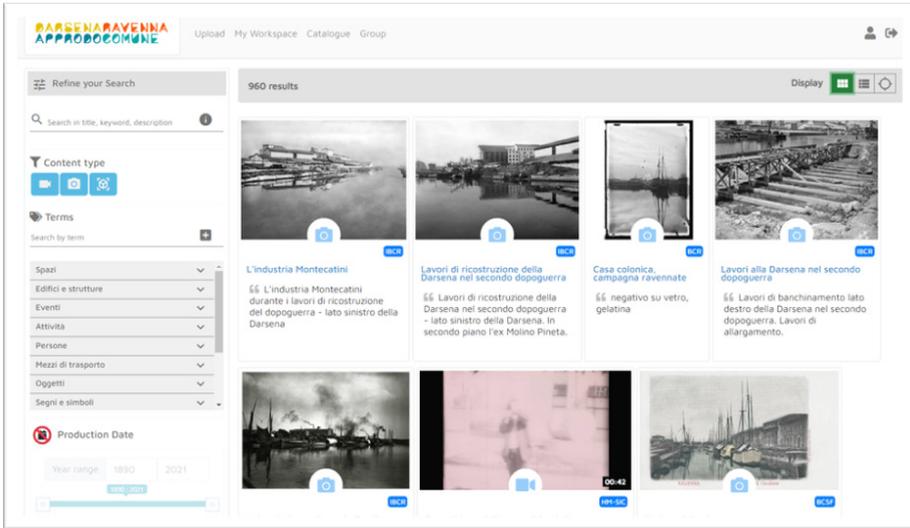


Figure 1, DARE-UIA, Approdo Comune, digital archive of images and videos of the Darsena

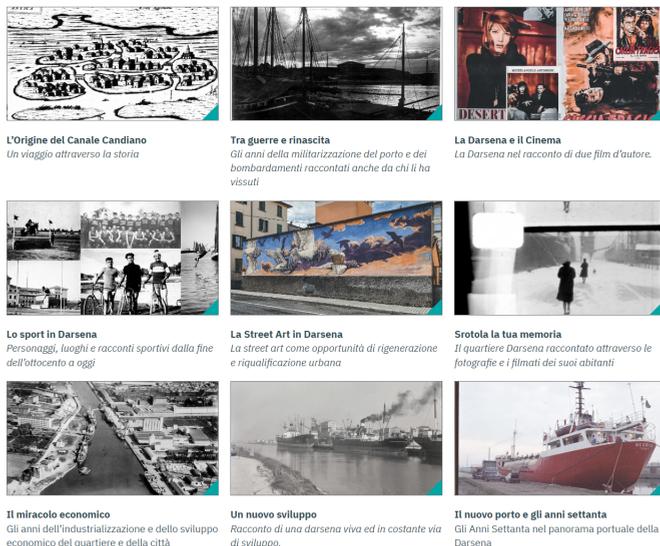


Figure 2, DARE-UIA, Approdo Comune, Storymaps

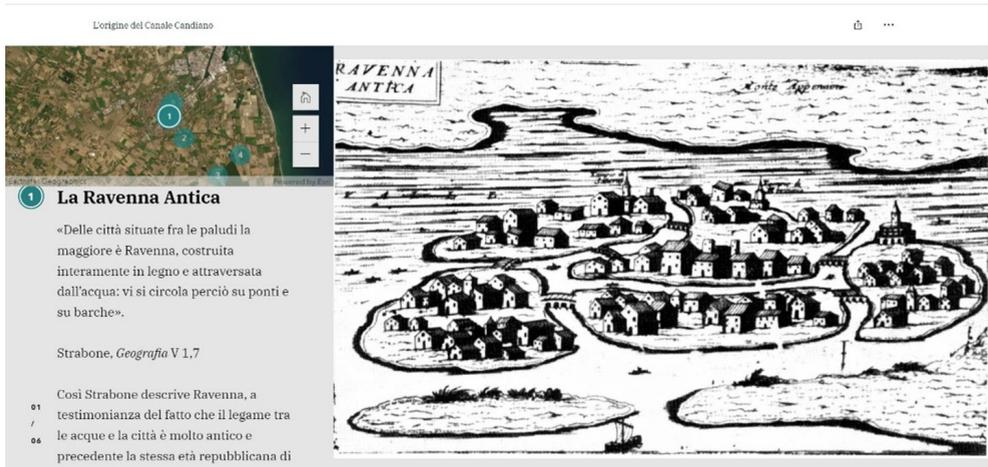


Figure 3, DARE-UIA, Approdo Comune, Storymap Origine del Candiano

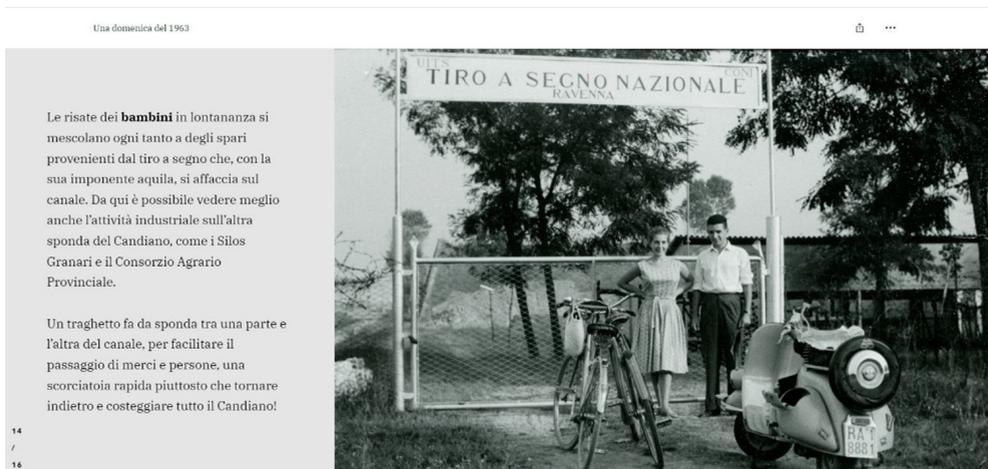


Figure 4, DARE-UIA, Approdo Comune, Storymap Una domenica del 1963

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Abstract

Gli archivi viventi svolgono una funzione di condivisione sociale della memoria che contribuisce a costruire legami sociali, comunità e identità. Questo potenziale risiede nella capacità degli archivi viventi di mettere insieme una funzione archivistica, che si occupa di conservazione e trasmissione della memoria, con una funzione artistica, performativa e creativa legata al presente. Nell'ambito del progetto DARE-UIA (*Digital environment for collaborative alliances to regenerate urban ecosystem in middle sized cities*), la creazione di un archivio digitale vivente ha permesso di creare una narrazione che andasse a consolidare la memoria culturale del quartiere Darsena della città di Ravenna. L'obiettivo del progetto è di stimolare un processo di rigenerazione urbana di un quartiere periferico di una città, valorizzandone la memoria culturale e il patrimonio identitario, attraverso strumenti di digital heritage. La metodologia utilizzata ha previsto diverse azioni di digital storytelling necessarie alla narrazione complessiva utilizzando sistemi di georeferenziazione (GIS), storymap e ricostruzioni 3D per una narrazione trasversale di contenuti storici come foto d'epoca personali e istituzionali e per valorizzare il patrimonio di archeologia industriale del quartiere. L'obiettivo principale è la creazione di una narrazione interattiva e replicabile in contesti simili alla Darsena di Ravenna. L'archivio vivente all'interno del quale sono inseriti tutti i contenuti digitali trova la sua manifestazione verso l'esterno con la forma di museo diffuso nel quartiere, rendendo i contenuti fruibili su smartphone tramite QR code e totem inseriti on site, creando percorsi tematici diffusi attorno al quartiere. La costruzione di una narrazione digitale interattiva e coinvolgente ha permesso di valorizzare il patrimonio materiale e immateriale del quartiere ricreando la comunità che storicamente lo ha sempre distinto.

Memoria culturale; Archivio digitale vivente; narrazione digitale; GIS; Museo all'aperto

Living Archives perform a function of social memory sharing, which contributes to building social bonds, communities, and identities. This potential lays in the ability of Living Archives to put together an archival function, which allows with the conservation and transmission of memory, with an artistic, performative and creative function linked to the present. As part of the DARE-UIA (Digital environment for collaborative alliances to regenerate urban ecosystem in middle-sized cities) project, the creation of a living digital archive made possible to create a narrative that would consolidate the cultural memory of the Darsena district of the city of Ravenna. The aim of the project is to stimulate the urban regeneration of a suburban area of a city, enhancing its cultural memory and identity heritage, through digital heritage tools. The methodology used involves various digital storytelling actions necessary for the overall narrative using georeferencing systems (GIS), storymaps and 3D reconstructions for a transversal narration of historical content such as personal and institutional historical photos and to enhance the industrial archeology heritage of the neighborhood. The aim is the creation of an interactive and replicable narrative in similar contexts to the Darsena district in Ravenna. The Living Archive, in which all the digital contents are inserted, finds its manifestation towards the outside with the form of a museum spread throughout the neighborhood, making the contents usable on smartphones via QR codes and totems inserted on-site, creating thematic itineraries spread around the neighborhood. The construction of an interactive and engaging digital narrative has made possible to enhance the material and immaterial heritage of the neighborhood by recreating the community that has historically always distinguished it.

Cultural memory; Digital Living Archive; Digital Storytelling; GIS; Open-air Mus