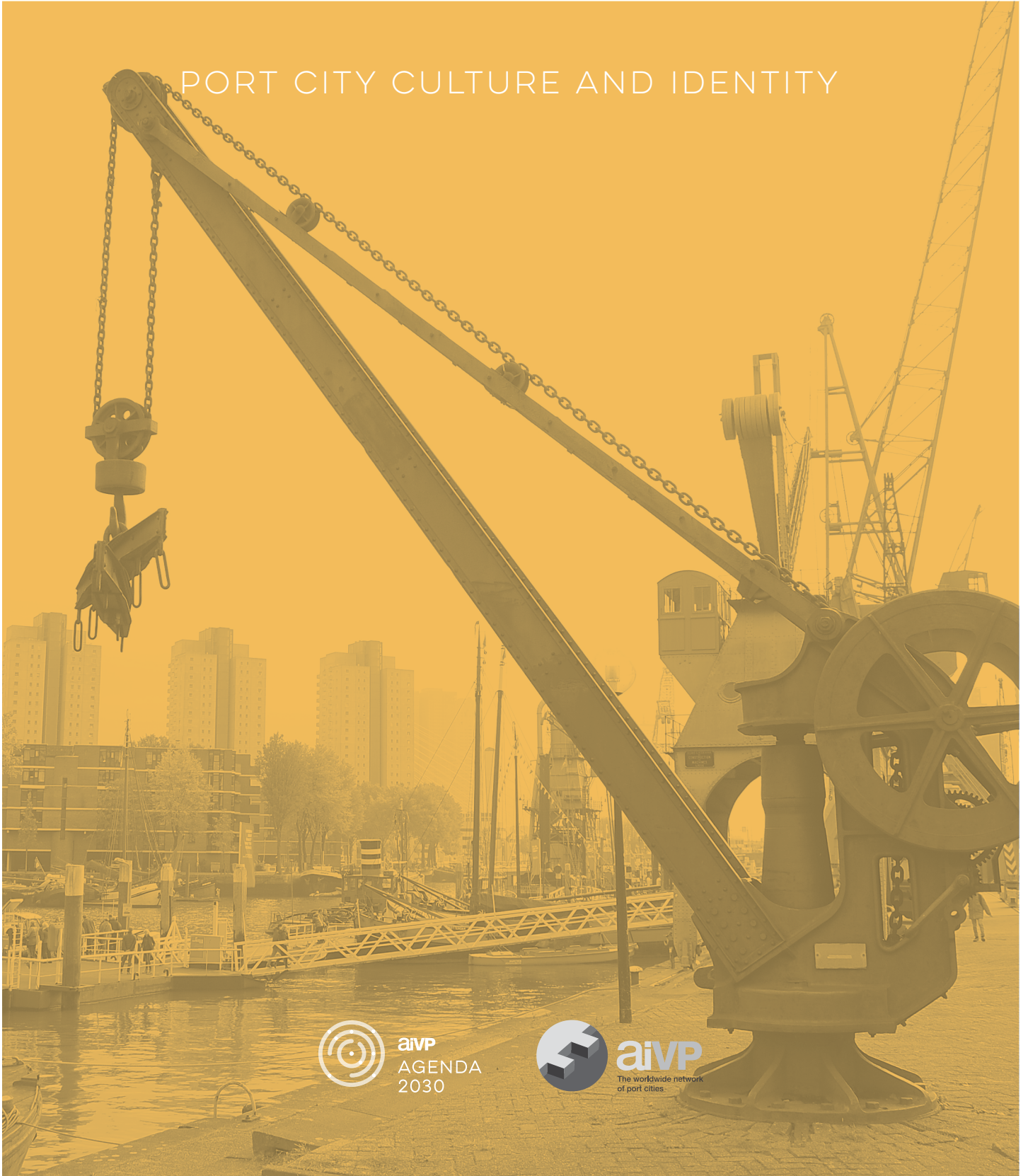


NOVEMBER 2020

THEMATIC DOSSIER

PORT CITY CULTURE AND IDENTITY



avp
AGENDA
2030



aiVP
The worldwide network
of port cities.

For 30 years, AIVP has been accompanying port cities to guide them towards a more resilient, more concerted and more sustainable future.

In 2018, AIVP launched the AIVP 2030 Agenda, the 1st global initiative that adapts the 17 UN Sustainable Development Goals (SDGs) to the specific context of City-Port relations. This document, drawn up jointly with AIVP members at the Quebec Conference, sets 10 objectives for 2030.

In February 2020, AIVP signed an MoU with UN-Habitat to disseminate good practices related to this agenda.

From September 2020, responding to the interests of our members, we will focus in depth with one Agenda goal per month.

In this second dossier we focus on "Port Culture & Identity". We wish you a fruitful reading!

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WHAT IS THE AIVP 2030 AGENDA?

The Agenda is designed to guide the actions and projects of port city stakeholders to ensure sustainable relations between the city and port. Port cities frequently find themselves in the front line when it comes to the most serious consequences of climate change (submersion, flooding, hurricanes, etc.), but they are also best placed to test innovative solutions in the following ten areas:

- 1. ADAPTING TO CLIMATE CHANGE**
- 2. ENERGY TRANSITION AND CIRCULAR ECONOMY**
- 3. SUSTAINABLE MOBILITY**
- 4. RENEWED GOVERNANCE**
- 5. INVESTING IN THE HUMAN CAPITAL OF PORT CITIES**
- 6. PORT CULTURE AND IDENTITY**
- 7. QUALITY FOOD FOR ALL**
- 8. CITY PORT INTERFACE**
- 9. HEALTH AND QUALITY OF LIFE**
- 10. PROTECTING BIODIVERSITY**

DISCOVER THE **AIVP AGENDA 2030**

WHAT IS THE “PORT CULTURE & IDENTITY” GOAL IN THE AIVP 2030 AGENDA?

PROMOTING AND CAPITALISING ON THE SPECIFIC CULTURE AND IDENTITY OF PORT CITIES AND ALLOWING RESIDENTS TO DEVELOP A SENSE OF PRIDE AND FLOURISH AS PART OF A CITY PORT COMMUNITY OF INTEREST

1. Developing all types of promenades and other open spaces in City Port interface zones, to promote a better understanding of port and logistic activities.
2. Integrating spaces and functions open to residents and visitors alike into port facilities, enhancing the visibility of the port and its activities.
3. Encouraging the creation of Port Centres.
4. Providing, by any means, daily news and information on port and city life for residents, particularly young people and school students.
5. Organising temporary or permanent cultural events in port areas.

[MORE DETAILS ON THIS GOAL](#)

HOW TO SHARE AND PROTECT PORT CITY CULTURE AND HERITAGE?

AIVP TEAM



Port Heritage integrated in the public space of Rotterdam, © José M P Sánchez

Many projects and initiatives focusing on the cultural heritage of the port city exist around the world. From the organization of events to the development of archives, museums, social media, or Port Centers, all are valuable tools to improve the social integration of the port. AIVP presents a selection of inspiring examples on this subject. Discover them and be inspired!

Few months ago, when the first lock-down was enforced in Europe, our colleagues from the Port City Futures research group quickly gathered in two blog posts music, books, documentaries and films to enjoy the port city culture from the couch. This simple and surely enjoyable exercise rapidly showed the different sorts of cultural manifestations that port cities can provide to the lives of citizens, even to those that may not live in port cities. This immaterial richness contributes to a concrete port city imaginary that inhabits the minds of inhabitants and visitors of port cities around the globe. Port City culture is indeed one the main resources that the local actors operating in the port-city relationship have to build a more sustainable interaction, contributing to the social integration of ports.

Physical maritime heritage and its most diverse representations in paintings, photographs and drawings also play a key role in the formation of a local port-city identity. Port cities are canvas-

es in which historical periods have left their mark. In them we read the evolution of our society and culture. In most cases, the port was their reason of being and its engine of growth and change. The progression of maritime technologies has changed the waterfront and the activities that took place in it. In this constant quest for innovation, new trades, new jobs and new social behaviours were constantly overlapped, creating the palimpsest that forms port cities today. This palimpsest has been the foundation on which locals and visitors can perceive a specific identity, based on systems of symbols and representations (artistic and not). Today, in difficult times, we still call for this identity to maintain a connection between cities, ports and people.

The main actors in the port-city relationship in the 21st century need to balance many values, environmental, economic, but also cultural ones. It is not an easy challenge, since there are many interests at stake. For that reason, AIVP decided to include port culture and identity as one of the 10 goals of the AIVP Agenda 2030, emphasizing its importance for the relationship. Port city citizens need to develop a certain sense of belonging and pride on their port. We have identified several concrete ways in which this could be achieved.

EXCHANGES OF BEST PRACTICES IN DISCLOSING PORT CITY CULTURE, LEARNING FROM AIVP MEMBERS AND GLOBAL EXPERTS

During the weeks between October and November of 2020 we had the opportunity to discuss with several members, experts and leading organizations ideas and projects that they have developed or planned for the next months to disclose port city culture. In one these interviews we learnt for example how the City of Rijeka (Croatia), European Capital of Culture of 2020, embraced the port identity and its diversity as the two main elements for its event program. As the Mayor, Mr. Obersnel, indicated, ports have historically been symbols of change and migration and waterfronts areas in transition. The main effort is then to bring people closer to the port, to experience it and get in close contact with the water.



Events on the waterfront during Rijeka 2020 © City of Rijeka

HOW TO BRING CITIZENS CLOSER TO THE PORT?

Bringing citizens closer to the port is indeed one of the main tasks for ports and cities when trying to establish an emotional connection between the locals and the port context where they live. There is no silver bullet for it, but our members have identified several tools and initiatives that can facilitate the path. Of course, the first idea is to develop a Port Center, as many port cities have already done. In this dossier we will be able to see why and how the port of Rotterdam is planning its new Port Pavilion to complete the other venues they have in different port locations. However, constructing a “material” building is not the only way to create a new Port Center as the CCI Nice demonstrated with its new virtual platform, explaining the port and making it accessible for everyone.

Another option to bring citizens close to the port and share this mesmerizing landscape is to host port festivals. In this dossier we learn about two connected cases, the national Italian initiative led by Assoportri and the local experience from a new AIVP member, the Port of Taranto. While Ms. Tiziana Murgia explains the challenges that implied organizing Italian Port Days, an event coordinated at a national level, involving 11 port authorities, Mr. Sergio Prete, the president of the Port of Taranto, explains in an interview the key elements of the Taranto Port Days. In both cases it was clear that cooperation with other stakeholders is necessary, and that even in pandemic times, it was possible to celebrate port culture.



An artist impression of the future Port Pavilion. © Port of Rotterdam.



Children in the port of La Spezia – Assoportri



Port Village during the Taranto Port Days, © PNA of the Ionian Sea.

CULTURAL HERITAGE AS RESOURCE FOR SUSTAINABLE DEVELOPMENT

Port heritage, including buildings, machinery or archives, is also one of the key foundations for goal 6 of the AIVP Agenda 2030. Port City actors need to learn how to protect and explain this heritage to the local population. As Ms. Sylvie Vachon, CEO and President of the port of Montreal (Canada), rightly explains in her article entitled “Celebrating the past to better build the future”. There are many different strategies to raise awareness about or on the city’s port heritage, such as developing new public spaces, as it is being done in Montreal, in the Grand Quai project. The Grand Quai also includes a Port Center to explain the History and the current functioning of the Port. Besides museums there are other cultural institutions that can also celebrate port city history, as we can learn with Mr. Lar Joye. In his article, Mr. Joye explains the case of the Port Archives of the Dublin Port Company (Ireland). Its vast collection of maps, photographs and engineering drawings have been the base for different initiatives to reconnect with the local population, even inviting them to contribute to the archives and to share their stories.

Despite the positive examples here presented, protecting the port city cultural heritage remains one important challenge in most cases. For this reason, it was necessary to have a direct discussion with the leading organization in the field, United Nations Agency, UNESCO and learn their most recent directives and recommendations. In the webinar that took place in late October, Prof. Carola Hein moderated the discussion with Dr. Jyoti Hoshagrahar, from the World Heritage Centre, Mr. Hrvoje Kulušić, from Dubrovnik Port Authority and Mr. Lar Joye, from Dublin Port Company. The debate was concerned among other issues the recommendation on the Historical Urban Landscape approach from UNESCO, focusing on the issue of managing and protecting the heritage, as key pillar of the “Outstanding Universal Value” that determines the inclusion of a property in the World Heritage List. At the same time, it was clear that it is quite challenging to additionally be responsible for the management of different sectors that may influence the cultural heritage, such as transport infrastructure or tourism. Fortunately, there are positive examples as it was explained by the cases of Dubrovnik and Dublin, better managing the cruise traffic and improving the coordination with city authorities.



*Architectural rendering of the future Grand Quai,
© Port of Montreal.*



*Colour photograph of unloading tea chests
onto horse drawn carries, c1960,
© Dublin Port Company.*

PORT CITY TALKS

WEBINAR - 28 OCTOBER 2020 - 15:00 (GMT +1)
Protecting Cultural Heritage as a Resource for Sustainable Development of Port Cities

Jyoti Hosagrahar
 Deputy Director
 World Heritage Centre - Culture Sector
 UNESCO

Carola Hein
 Moderator
 Professor Tu Delft
 The Netherlands

Hrvoje Kulušić,
 Assistant General Manager
 Dubrovnik Port Authority
 Croatia

Lar Joye
 Port Heritage Director
 Port of Dublin
 Ireland

With the support of
 UNESCO
 United Nations Educational, Scientific and Cultural Organization
 World Heritage Centre

AIVP
 AIVP AGENDA 2030

PORT CITY FUTURES

Webinar with UNESCO and the Ports of Dublin and Dubrovnik

PORT HERITAGE IN THE CITY OF DAKAR (SENEGAL)

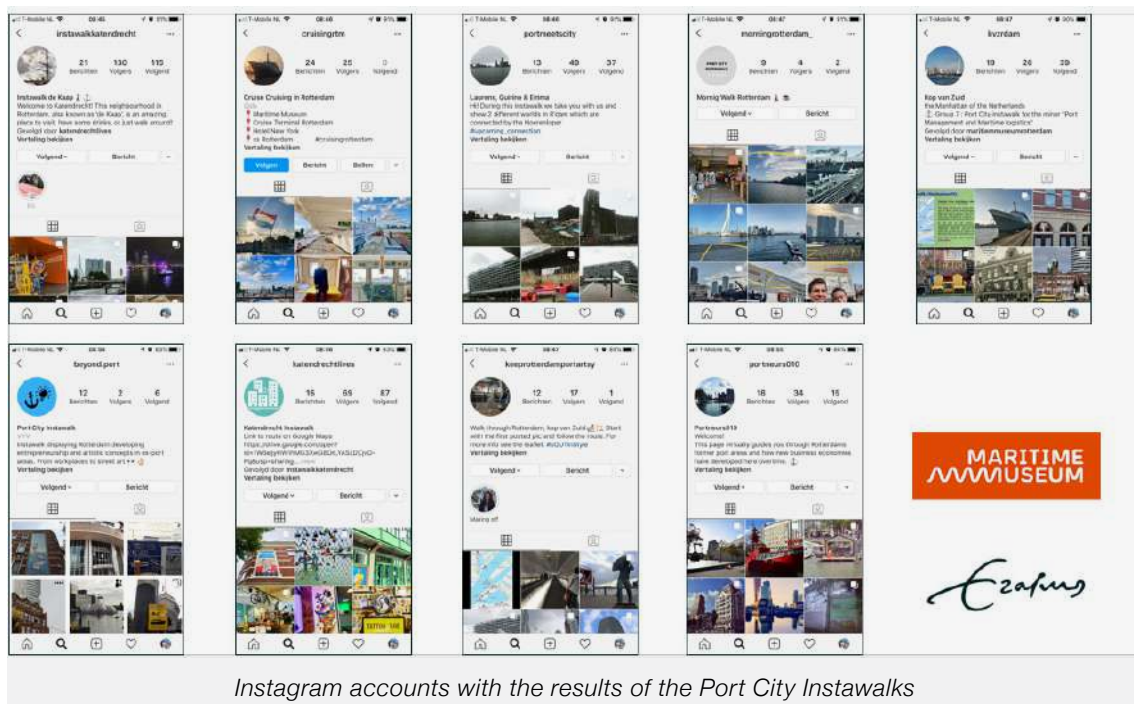
Positive examples can also be found in the sensitive field of collective memory. As port cities have been at the heart of a tragic and shameful commerce, the slave trade, they must be front-runners in facing the memorial heritage of slavery and colonialism. For most of port cities in Africa, painful and ambivalent situations are left within their urbanism itself. That was the case in Dakar, the capital city of Senegal and its largest port. The City of Dakar, one of the first members of AIVP (since 1995), has tackled this issue and aims at highlighting its cultural diversity. In Dakar can be found the Isle of Gorée, a UNESCO World Heritage site, on which the memory of the slave trade is patent. Mayor Soham El Wardini, the first woman to reach this position in Dakar, explained us in an interview how she tries to integrate Port-City heritage besides its sometimes-painful memory, and to build a more harmonious city. As often in Senegal, she has underlined a cardinal value: “Teranga”, made of hospitality and positiveness.



The Isle of Gorée, linked to the continent by a maritime line from the port of Dakar.

SOCIAL MEDIA TO DISCLOSE PORT CITY CULTURE

In the final piece of this dossier, Maurice Jansen explains how he used the “Port City Insta-walks” to encourage students to discover the port city identity, interpreting it following their own rhythm and curiosity. This clever exercise shows yet another innovative way to bring people closer to the port city cultural heritage, particularly younger generations. Allowing the citizens to enjoy and explore the port heritage by themselves is certainly a good strategy in times when there are limitations to social gatherings and events.



Instagram accounts with the results of the Port City Insta-walks

Certainly, these ideas will be useful, and hopefully they inspire new strategies to disclosed the port city culture.

RIJEKA: DIVERSITY AS AN ASSET

INTERVIEW BY DENIS DAVOULT



*Mr Vojko Obersnel, Mayor,
City of Rijeka*

Rijeka has been named European Capital of Culture for 2020, and is organising a packed programme of over 600 artistic and cultural events, hosting artists from Croatia and all over the world throughout the year-long celebration. Rijeka is also Croatia's biggest port, and is the latest among a string of other European port cities to be chosen as Capital of Culture. Rijeka's programme is built in no small part on its distinctive heritage as a port city, and ties in neatly with Goal 6 of the AIVP Agenda 2030, which aims to showcase the culture and unique identity of port cities. We spoke to **Mr Vojko Obersnel, Mayor of the City of Rijeka.**

The City of Rijeka has been a member of AIVP since 2003.

It sits on AIVP's Board of Directors, and is a signatory to the AIVP Agenda 2030.

The Port of Rijeka is also a member of AIVP.

AIVP | *You have named your programme for Rijeka as European Capital of Culture 2020 "Port of diversity". One of the key events at the programme's launch last February was the "Industrial Opera" staged on the site of the passenger terminal, with the port as its official partner. These are powerful symbols of the importance you place on your city's port identity. Can you explain briefly the main features of that identity and diversity?*

MR VOJKO OBERSNEL, MAYOR, CITY OF RIJEKA | Port and diversity are two important determinants of Rijeka in every sense. These two concepts describe us both as a city, i.e. as an urban environment, but also as a society. Although itself a symbol of change and migration, the port is the core of the city, the heart of Rijeka. The port is the point from which today's Rijeka grew. Because of the work in the port, the population immigrated literally from everywhere, which is also an important fact in the view of today's Rijeka. On the other hand,

we have the living fabric of the city, the Rijekans, which throughout history were exposed to constant changes. Only during the 20th century, Rijeka was under the rule of six states, not counting the temporary state-legal arrangements or military administrations. In this regard, few cities in the world can compare with Rijeka, in which the incredible dynamics of change of the official languages and flags has been noted.

Nevertheless, and probably in good part because of this, the awareness that the city is made up primarily of people who decided to call Rijeka their home, has brought us to an important Rijeka's characteristic, a specific mentality of the Rijekans that respect diversity and truly perceive this diversity as their wealth. Because of such an attitude that everyone has the right to his or her freedom until it encroaches on someone else's, Rijeka is today a multicultural and multi-ethnic city, in which no one's diversity is rejected and pushed to the margin but rather supported. Numerous alternative artistic directions that originated and set off from Rijeka, speak best in support of this. The port itself, a kind of symbol for departure, was transformed specifically at the opening of the Rijeka 2020 – European Capital of Culture to the point of arrival and meeting. The area of the Port of Rijeka, i.e. the whole area where the sea connects to the mainland, plays an important role in the Rijeka 2020 – European Capital of Culture programme.

The art programmes were put in this transition area, on the maritime borderline, currently filled with industrial and port infrastructure, the place where the city and nature meet. It is the perfect place for a new beginning of Rijeka. In any case, the syntagma “Port of Diversity” is not unambiguous; on the contrary, it abounds in connotations. The entire cultural and artistic programme Rijeka 2020 – European Capital of Culture has been defined by three topics: water, work and migrations. These topics define Rijeka's identity, but are also current in the wider European environment. They intertwine and create a port of diversity.

Finally, the “Port of Diversity” is based definitely and naturally on the European Union's motto “United in Diversity”.



AIVP | *“Sweet and salt”: “Where the river (sweet) meets the sea (salty)” is one of the key themes of your programme. Behind that poetic title, the programme is intended to kick-start the regeneration of a precinct between the City and Port, which is home to numerous abandoned port and industrial infrastructures, including the old “Exportdrvo” warehouse. How is the area’s port heritage a bonus for creating these new spaces and attracting the local population? And how do you intend to capitalise on it?*

MR VOJKO OBERSNEL, MAYOR, CITY OF RIJEKA | The great Exportdrvo warehouse hall in this area of the Rijeka Delta, where the River Rječina flows into the sea, was this summer the main centre of culture and entertainment, and an example of how industrial and port heritage can be revived and become a gathering place. The Exportdrvo hall proved to be an excellent exhibition space, and at one point, it hosted as many as five exhibitions.



Exportdrvo in Rijeka, © City of Rijeka.

Currently in it, until the beginning of December, you can see the great exhibition Fiume fantastica: The City Phenomena. The exhibition is set in as many as 10 pavilions and follows the last hundred and fifty years of Rijeka’s urban history during which the city experiences radical growth and becomes a global transportation hub and industrial centre. It is also the central exhibition of the programme direction “Sweet and Salt”, realized as part of the project Rijeka 2020 – European Capital of Culture.

The space in front of the hall was transformed into an open concert space, which functioned well due to the rules related to keeping social distance at the time of the COVID-19 pandemic.

Also, the programme direction “Sweet and Salt” with its programmes revived the nearly 2 km long breakwater of Molo longo. In the former Hartera paper mill, an unusual pop-up social centre was organized, and I believe that, despite the pandemic, the project of the longest urban zip line in Europe, with a finishing point in the delta area, will be realized – to mention only a part of the planned activities.



"Fiume Fantastika": central exhibition of the Sweet&Salt Programme, © City of Rijeka.



Concert by Urban&4 & Ante Gelo & String Orchestra, © City of Rijeka.



Events on the waterfront during Rijeka 2020, © City of Rijeka.

The revival of industrial and port heritage in Rijeka was one of the basic goals of the 2013-2014 Rijeka City Cultural Development Strategy, the first such strategy in Croatia. In the last century, Rijeka was a developed industrial city, and today's industrial heritage has remained after the collapse of that industry. We shared a destiny that befell many cities in Europe. The new strategic goals then defined the development of Rijeka as a city, which develops a competitive economy based on the foundations of a society of knowledge and new technologies. The Strategy for Cultural Development, as well as the Strategy for the Development of Cultural Tourism, naturally followed these strategic goals. In this regard, obtaining the title of European Capital of Culture has indeed offered excellent opportunities for synergistic action in the realisation of these objectives. Through the programme direction "Sweet and Salt", the whole Delta area has become a gathering place for experts, students, artists and citizens from all over Europe. It all started at DeltaLab, a multidisciplinary research and production centre at the University of Rijeka, where 17 architectural and design teams designed 16 spatial interventions that incorporated the "Sweet and Salt" space into the city tissue, or created new gathering hotspots.

Architects and designers were joined by scientists, experts and artists from Rijeka, Croatia and abroad, various organizations and a number of representatives from the private and public sectors. They all contributed to the planning of the programme within the space that includes “Sweet and Salt”.



View of Rijeka, © City of Rijeka.



DeltaLab, © City of Rijeka.

AIVP | Will any of the developments initiated during and after “Sweet and Salt” help to showcase the port of Rijeka and its activities?

MR VOJKO OBERSNEL, MAYOR, CITY OF RIJEKA | Not directly, but a lot of effort has been made in bringing people onto the port area. The Rijekans have long been unable to communicate with almost 8 kilometres of coastline in front of the city, where industry and port were mostly located. At that time, the coastal area was simply subdued to industry and port, and not to the citizens. The social and economic environment is changing. Citizens came to various cultural programmes in these areas and saw for the first time the huge potential of abandoned warehouses, old piers, natural beaches and much more.



MoloLongo Children Programme, © City of Rijeka.



MoloLongo Children Programme, © City of Rijeka.



View of Rijeka, © City of Rijeka.

From the port, from that point of view, you see the city from a different perspective. And not only in the sense that you see the potential of carrying out activities important for citizens' quality of life, but also in the sense that you understand why owning a port is so important for Rijeka. Therefore, indirectly you value more the port and its remaining activities. This brings us to a kind of win-win situation in negotiations with other stakeholders about how to reconsider the entire coastline.

AIVP | *The current Covid-19 pandemic is making it difficult to plan ahead beyond 2020. But perhaps you were already considering other actions building on Rijeka's port identity, possible in cooperation with the Port of Rijeka. These might include initiatives such as the creation of a Port Center, as in several of the port cities which are members of AIVP. Can you tell us a bit more about the actions you are planning, and perhaps how you intend to adapt them?*

MR VOJKO OBERSNEL, MAYOR, CITY OF RIJEKA | It is true that the COVID-19 pandemic has largely influenced the dynamics of the realization of numerous plans, both short and long-term. Opening of Rijeka to the sea is a long-standing aspiration, but the way towards this goal is not easy. Due to changes in the law, Croatia's entry into the EU and global economic crises and models of realization of the opening of Rijeka to the Sea were subject to perpetual changes. In terms of opening the city to the sea, the Rijeka Gateway Project should be highlighted. A generational project as this one should greatly modify the coastal line of Rijeka on the long run. The project, more specifically, involves, among other things, the construction of a new marina in the centre of Rijeka, in the part of the port that is no longer used. The project also includes the construction of the Delta area, the area around the aforementioned Exportdromo, which will become a secondary city centre. In short, the idea of this investment venture of the modernization of the Rijeka port basins, which absolutely goes beyond the financial capacities of the City itself, is to contribute to the competitiveness of the port and the maritime route, to change the structure of the economy and to turn Rijeka into an even more attractive tourist destination.

ROTTERDAM'S FUTURE “PORT PAVILION”: WHERE YOU REALLY EXPLORE AND GET TO KNOW THE PORT

INTERVIEW BY THÉO FORTIN



An aerial perspective of Rotterdam, at dawn.

Port of Rotterdam was founded a millennial ago and has never stopped to grow, as a link between the Netherlands and the world. Today, it spreads on around 100 square kilometres from the city centre's historic harbour to boroughs such as Delfshaven, Nieuw-Mathenesse or the reclaimed area of Maasvlakte. In order to maintain the link with the citizens despite its extension, the Port has made considerable efforts. Rotterdam, as the biggest port in Europe, has been investing for many years on educative and collaborative tools to link the City and the Port. Among these tools, its two visitor centers (“EIC” and Futureland) are essential assets. Visits, exhibitions, conferences, festivals, are many ways to enrich Port-City culture. Rotterdam has even hosted an AiVP world conference in 2016.

In 2020, the Port of Rotterdam has launched the construction of a new space dedicated to the port-city culture, right in the city centre –always closer to the citizens.

Port of Rotterdam is an active member of AiVP since 2000.



An artist impression of the future Port Pavilion. © Port of Rotterdam.

AIVP | *A new space is going to open at spring 2021, which will be called the Port Pavilion (Leuvehaven). Located in the city centre, it will be geographically much closer to the citizens.*

What gave you the idea of opening another Port Center and what will be the difference with already existing centers or museums?

MS EILEEN NIKS, PROGRAM MANAGER, PORT OF ROTTERDAM | Port Pavilion will fulfil another need in comparison to the existing venues. The missing link between the city and port (literally up to 42 kilometres) is offered in this new information point. The emphasis here lies on activities to be undertaken in the port. In our vision it takes a physical visit to really explore and get to know the port.

In an interactive manner visitors can compile their ideal getaway through the port, tailored to their preferences. We want to give citizens and tourists a profound overview of port visits and port activities available. Hence Port Pavilion adds insight in leisure port activities as part of to the whole range of explorations that can be engaged in the port city Rotterdam.

AIVP | *Reaching a collective and active Port Center governance is a key for success. For this new port pavilion, it seems there has been a close collaboration with the City of Rotterdam, as the municipality is going to renovate the area, creating the Maritime District linked to the future pavilion. Additionally, another essential actor is the maritime museum, which will open two new workshops in the Port pavilion.*

Could you tell us more about the collaboration with these actors, and with other stakeholders which may also be implied?

MS EILEEN NIKS, PROGRAM MANAGER, PORT OF ROTTERDAM | Of course a close collaboration with relevant and nearby stakeholders is of our most concern. We are pleased we have the opportunity to contribute to the municipal plans to give a major impulse on the quality of the Maritime District area, an important and visual part of the port's history. In order to realise a relevant setup of the Leuvepaviljoen, we're proud to share the pavilion with the Maritime Museum.

Their content and program play a significant role in getting relevant target audiences involved. There is an advanced intention to collaborate on operational level with Rotterdam Tourist Information. Their know-how on city marketing combined with Port of Rotterdam's experience on maritime and port related issues will result in a valuable proposition to the general public.



*The first pile of the Port Pavilion. Bert Boer (Director Maritime Museum), Allard Castelein (CEO Port of Rotterdam Authority), Marieke de Werker (Port of Rotterdam Authority).
© Port of Rotterdam.*

AIVP | Port Centers often adapt their exhibition concept in order to attract new audience and to introduce new topics. The "Leuvepaviljoen" will combine historical elements and a contemporary structure, and will be located in the Old port area of Rotterdam. This symbolic bridge between different eras is in line with the Port Center concept defended by AIVP.

Could you tell us more about the design and concept of the pavilion's exhibition?

MS EILEEN NIKS, PROGRAM MANAGER, PORT OF ROTTERDAM | In regard to the information that will be offered in Port Pavilion, a large part of the attention goes to the wide range of activities that can be undertaken in the port. The content is aimed at enticing visitors and providing them with practical information to visit the port themselves. In addition, we provide a glimpse into the port of today by literally bringing it inside Port Pavilion. In this manner visitors can already get a sneak preview of the port, making them further enthusiastic to pay a physical visit.

AIVP | *Open events are a core activity for Port Centers, as they are an opportunity to attract different kinds of people into Port-City culture. However due to the Covid-19 pandemic, it is difficult to organize such gatherings. Rotterdam has a tradition of maritime festivals, as the World Port days gathering between 400 000 and 500 000 people, one of the largest in the Netherlands. This festival is uninterrupted since 1976, however we have seen that the 2020 edition will be different.*

Could you tell us how it is going to be? And how have you adapted the program to the pandemic?



Open visits are a way for the citizens to really explore their port. © Port of Rotterdam.

MS EILEEN NIKS, PROGRAM MANAGER, PORT OF ROTTERDAM | s year's edition of the World Port Days. As a result the nimble team developed an alternative off- and online programme within the boundaries imposed by the pandemic. For educational purposes they managed to bring the port into the classroom.

Besides the disclosure of digital learning materials, guest lectures were given by port professionals in the schools. These were held in the course of time. The kick-off was as usual on the Friday, at the start of the World Port Days. For the general public an online programme was offered.

A range of different insights brought the port into the homes of many port fans. In so called Port Stories a range of key players shared their port experiences on video, posted online and shared via various social media accounts. Also live radio was made by students as well as the local radio station. This extraordinary edition was hosted by a duo of drone robots.

CELEBRATING THE PAST TO BETTER BUILD THE FUTURE

SYLVIE VACHON



Ms. Sylvie Vachon, President and CEO of the Port of Montreal

The Port of Montreal has developed several projects in the last years to bring the port closer to the citizens. In this article, Ms. Sylvie Vachon, President and CEO of the Port of Montreal, reflects on the importance of port city culture and heritage, explains the new initiatives and the impact they had in the port-city relationship.

The richness of a port-city culture and the relationships underlying it can only be achieved by maximizing the points of contact between the community and the port, and through a better understanding of the advantages and characteristics of living close to a major port city.

The Port of Montreal not only has a strong economic relationship with its city, but also a rich historical and social heritage. It was the cradle of the city's birth, development and transformation over the centuries, and this relationship has always kept evolving. After being located for a very long time in the downtown core, the Port of Montreal gave up its oldest facilities at the end of the 1970s. The Old Port was redeveloped to become an urban space, open to tourism and recreation. Port activities continued in locations closed to the public, and many citizens are unaware of Montreal's thriving port activity.

Over the past decade, the Port of Montreal took many steps to reconnect with residents, raise awareness of the city's port heritage, and demystify its activities to the general public.

Among the biggest achievements in this regard is the Grand Quay of the Port of Montreal. In 2014, the Port of Montreal began major renovations to its cruise terminal and Alexandra Pier. In addition to rehabilitating the buildings, the Montreal Port Authority (MPA) chose to develop public spaces around the terminal to make it part of a welcoming urban fabric that is open to the public. Today, our cruise terminal can continue to accommodate dozens of ships and thousands of passengers, and at the same time offer the public green spaces, a rooftop garden terrace where locals and tourists can watch the ships and enjoy the view of the river and the city, and a grassy lawn along the waterfront providing access to the banks of the St. Lawrence River.



Grand Quay, © Port of Montreal.



Place des Commencements in the Grand Quay, © Port of Montreal.



Place des Commencements in the Grand Quay, © Port of Montreal.

The place names chosen throughout the site echo the history of the city and highlight the port's centuries-old place in the creation and development of Montreal's urban space. The lawn area at the end of the quay has been named Commencement Square to mark the very place where the first colonists settled in Montreal. The green roof with its garden promenade was named the Promenade d'Iberville in honour of Montreal-born Pierre Le Moyne d'Iberville, who was famous for his feats of arms and naval expeditions.

Also, a large fresco charting the history of the port was installed along the green roof, where citizens and visitors stroll. This one, abundantly illustrated and chock full of information, tracks the parallel development of the Port of Montreal and the City of Montreal.

A work of art in homage to three outstanding figures in the history of Montreal, three of the city's founders, will be installed on Commencement Square. This tribute also underscores the symbolic site of the city's beginnings, where the Grand Quay now stands.

On the second floor of the cruise terminal, the Port of Montreal created a Port Centre, the first of its kind in Quebec. Inaugurated on the 375th anniversary of the founding of Montreal, during its first two years the Port Centre presented the History of Ships exhibition, which showcased the port's heritage as a founding component of the city. The exhibition was a great success and attracted some 100,000 visitors.

A new exhibition was launched at the end of 2019. Entitled *All aboard!*, it offers a fun and interactive route to discover the port, its role at the heart of daily life, the various facets of jobs at a port, and the history of the port in the heart of the city. One of the exhibition's biggest draws is a scale model of port facilities in augmented reality. Thanks to technology, visitors can explore the port in a totally novel way.

At the end of 2021, a 65-metre high observation tower will be erected at the end of the quay. Symbolically evoking the lighthouses that once played such an important role in navigation, as well as providing a breathtaking view of the city and the river and a first-class tourism experience, this observation tower will enhance the close ties between the city and the port.



*Architectural rendering of the future Grand Quay,
© Port of Montreal.*



À bon port exhibition, © Port of Montreal.

The MPA also organizes Port in the City Day, a free public event held every year so Montrealers can learn more about their port. They can enjoy guided tours of port facilities and an information booth that tours the city's various neighbourhoods.

Other means to promote the Port of Montreal's historical heritage in the heart of the city include partnerships with historical institutions. For example, Pointe-à-Callière, Montreal Museum of History and Archaeology has a large historical mural that received financial support from the MPA.



Kiosk of the Port en Ville program, © Port of Montreal.

Certain time-honoured seafaring traditions are also preserved and maintained to this day. Every year since 1840, in keeping with a marine tradition that has lasted ever since, a gold-headed cane is awarded to the first captain of the year to cross into Port of Montreal waters. This tradition stems from a time when the first ship of the year arrived in the spring after long winter months, during which the population was cut off from the Old World by ice. Today, this event is followed through the media and is an annual rendezvous with history. A mobile application was developed to share this tradition, its history and its reason for being.

The Port of Montreal is also committed to popularizing and disseminating its history and the city's port culture through videos and historical clips. Of particular interest is a historical video that was created (<https://www.youtube.com/watch?v=0fxgP4GluAQ>) and several interviews with historian Geneviève Pronovost have been recorded and broadcast to the general public.

Other projects are underway, such as creating port observation and interpretation points along the full length of port territory to raise awareness of the port's role and place in the city's history.

So, all kinds of means and tools have been developed over time to consolidate the historical relationship between the port and the city. Whether through technological means, museum facilities or redeveloped urban spaces, we firmly believe that bringing our common history to life is the best way to build a sustainable future relationship with our fellow citizens.

PORT ARCHIVES AND PORT CITY CULTURE

LAR JOYE



Lar Joye, Port Heritage Director of Heritage of Dublin Port Company

Port Archives remain a relatively unknown institution when compared to the visibility that maritime or port museums may have. They are often regarded as resource for researchers, but can also play an important role in the port-city-citizen relationship. Lar Joye, Port Heritage Director of Dublin Port Company explains in this article the different initiatives the port is taking forward to open up the archives, making them accessible for everybody and exploring their vast collection of documents and images.

Three years ago, I joined Dublin Port Company (**DPC**) as Port Heritage Director, having spent the previous 20 years working in Archives and Museums in Dublin as a Curator and Archivist. One of the key roles of this new position was to look after the Port's 300-year-old archive which the company is legally obliged to do under the 1996 Irish Harbours Act which requires Irish Ports to provide the "proper management, custody, care and conservation of its or their records and archives".

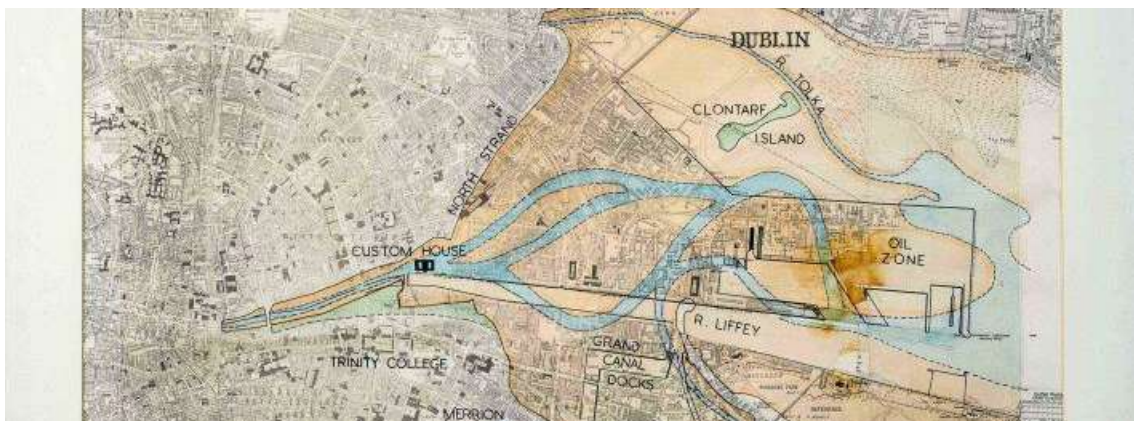
As I delved into the Archive, what I found was that a wonderful group of retired port staff like Niall Dardis had helped preserve what is a nationally important archive collection. Without the help of staff like this looking after their company's heritage we would not have a collection that tells the story of the Port and Dublin City since 1700. Like many Ports in Europe, **DPC** has been

called different names over 300 years which can be confusing and I still meet visitors of different ages who insist on calling us the Ballast Board, a term dating from 1707 or Dublin Port and Docks Board, a term dating from 1867.

While Museums and Libraries have developed buildings and exhibitions for visitors, Archives are normally focused on the needs of professional researchers and family enquiries. In many ways, museums and libraries are cherished by their cities while archives are seen as important and worthy resource. What is interesting about Dublin Port Archive is that contains a mainly visual collection as well as the files and documents that you associate with a large bureaucracy. The visual collection consists of:

- **100 Charts and maps from 1717 to 1820.**
- **78,000 photographs from 1861 to 2017.**
- **30,000 Engineers Drawings.**

What this visual collection helps explain to us, is how the Port helped design and build the modern Dublin City. The Port has been responsible for building all the bridges and quay walls along the river from 1707 to 1977 up to the high-water mark. As can be seen in the map in Figure 1 the shape of the modern city has been a battle between the City, the Liffey River and Dublin Bay.



*Map overlay showing how much of the river and bay has been filled.
All the area coloured in brown was reclaimed from the river and sea. © Dublin Port Company.*

The Port has tamed the river through quay walls and the bay by the building of 2 sea walls, the South and North Bull Walls. The South Bull Wall took over sixty years to build and when finished in 1795 was the longest sea wall in the world at 5km. The North Bull Wall followed 25 years later and both walls today protect Dublin from the Irish sea while keeping the ports fairway open through the scouring effect of the Liffey river. Therefore, the modern Port is still relying on clever 18th Century engineering to remain open.



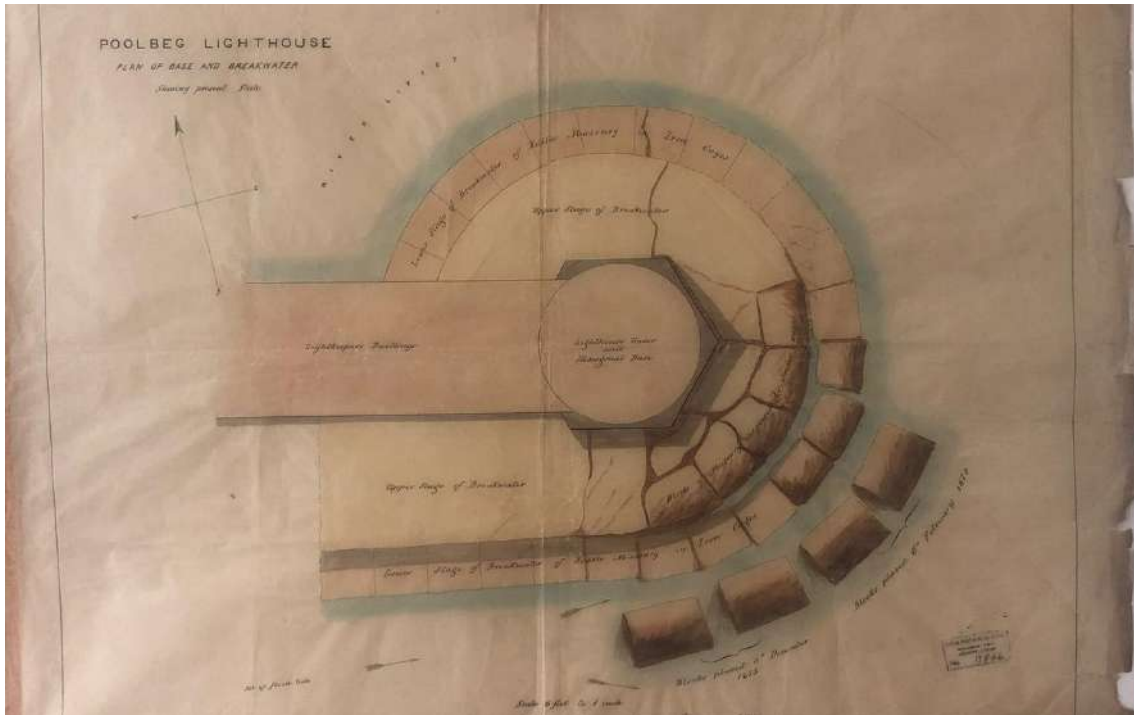
Map from 1819 showing the South Bull Wall and a proposed North wall, © Dublin Port Company.

Historical Collections in European Port Archives will provide in incredible detail the role of the engineers, harbour masters and board members but they are also sources for the details of the working lives of the dockers and staff who keep the ports up and running. The Personal files in Dublin Port Archive detail their lives as well as the job descriptions of the scavenger, the scraper, the holder-upper and the lamp man which will sound unusual to a 21st Century visitor. Among the 3,000 35mm slides from 1955 to 1965 we see a busy port reliant on large numbers of dockers, an era that has now disappeared with containerisation. So, Port Archives show us the dramatic economic and social changes that have occurred in Port cities in the last 50 years. To add to the physical archive collections, we have started to record the memories of our retired and current staff as part of the Dublin Memory and Story Project. Furthermore we have a very active website where we place regular updates to show the vastness of the collection. This is backed up with an Archive outreach programme where we engage with the local communities through exhibitions, lectures and tours. This year we have partnered with the Little Museum of Dublin on Dublin Port Short film and with Fishamble Theatre company on the historical play about the Port in 1920 called “Embargo”.



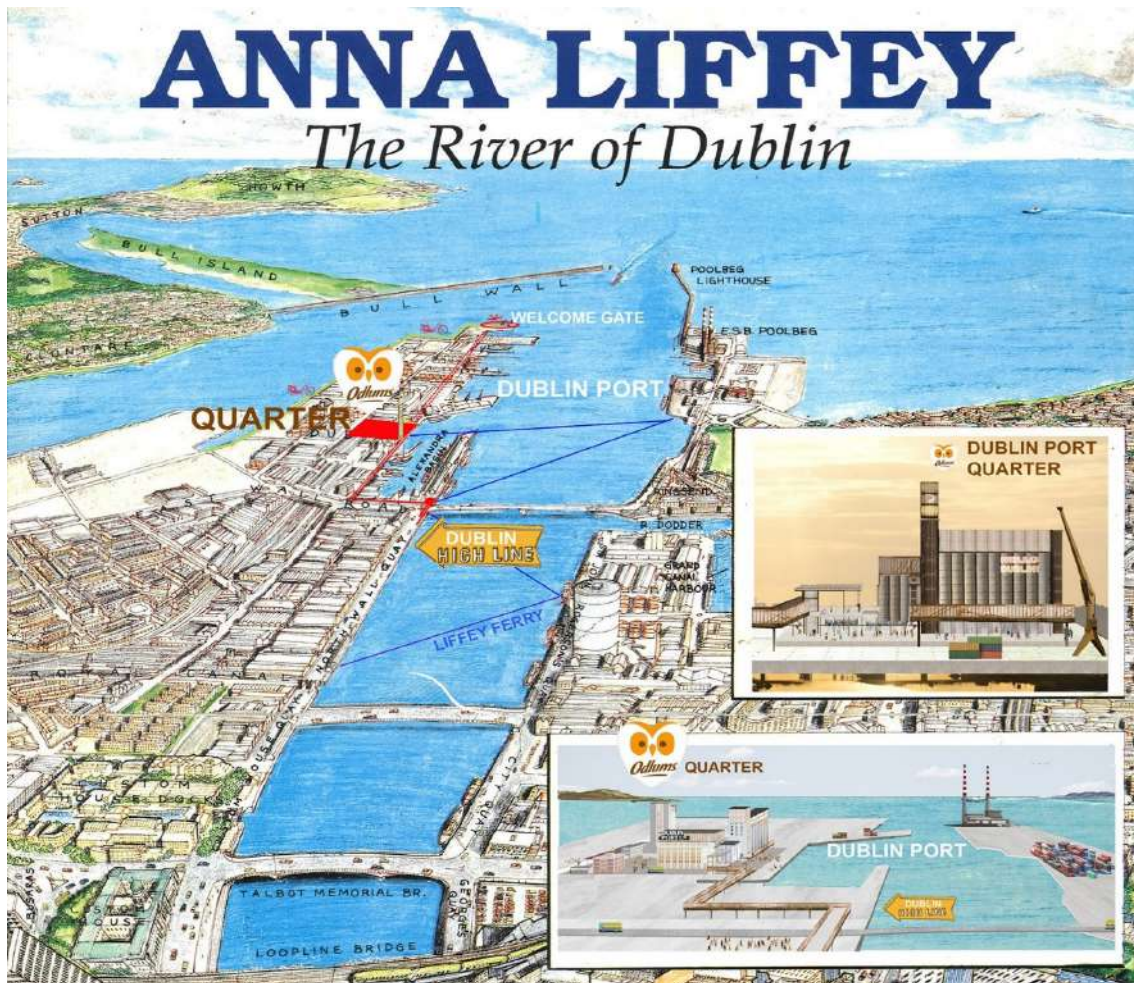
Colour photograph of unloading tea chests onto horse drawn carries, c1960, © Dublin Port Company.

The 30,000 engineering drawings dating from 1790's show in detail every part of the expansion of Dublin Port, often in incredible colour as the engineering office then had a large staff of draftsmen. Naturally, Dublin Port had famous port engineers who helped in this expansion, such as George Halpin (1779-1854) and Bindon Blood Stoney (1828-1909).



*Engineering Drawing by Bindon Blood Stoney showing damage to the South Bull Wall,
© Dublin Port Company.*

In conclusion, what we have found from the Dublin Port Archive is that it is an essential resource for our future projects in the Port. Since 2012 the Dublin Port Company has been involved in very ambitious program of redevelopment. Central to that redevelopment is the idea of Port City Integration and using its 300-year-old archive to tell the story of the Port. In 2018 we tendered for a Masterplan for the Flour Mill, an area within the Port consisting of a historical flour mill and silo buildings over 1.37 hectares which will become central to the future heritage plans for the Port, including a link to a 4.2 greenway along the northern edge of the Port. In May 2019 the internationally famous Grafton Architects were awarded the contract for the Masterplan and their plan will create an area for the Port to house its nationally important Archive, a Port museum, theatre, studios for artists and community rooms but also a must-see destination in the heart of this Port City. As we develop these and other projects, the Port Archive Collections will be an indispensable resource for us as it helps us develop and explain our port city culture.



Grafton Architects initial proposal for Flour Mill Quarter, © Dublin Port Company.

Sources:

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THE ITALIAN PORT DAYS EXPERIENCE: A NEW CHALLENGE, A NEW FRONTIER

TIZIANA MURGIA



Tiziana Murgia, Communication Executive, Assoport

Port festivals have been one of the main initiatives for ports to bring citizens closer to their activities. They usually include group visits, concerts, art shows or conferences. They build on the maritime culture and “wow” effect of the port territory, particularly when visitors stand close to big ships or cranes, or heritage. Port open days usually take place locally, celebrating the anniversary of the port authority. But what if it was a national event? This is exactly what happens in the Italian Port Days, already in its second edition. In this article, Tiziana Murgia from Assoport, explains their motivations and challenges to organize this event and the combined efforts from many stakeholders.

The Project developed by the Italian Port Network Authorities has the main scope of informing and educating as many people as possible as to how ports actually work. The idea of opening all ports during the same period with a unique logo and slogan means coordination and united intents. Considering the high-level attention on ports due to the negative impact of port externalities the relations with local communities has become one of the main issues that port managers have to be able to face as best as possible. Italian Port Days is a project on which the Italian Port Network Authorities have invested their time and money to work on a National port-city integration policy. The project was developed in May in 2019 and October 2020. During these days, ports developed various initiatives and events that were carried out at the same time. During 2020, a specific website: <http://italianportdays.it/it/home> was created where initiatives were published. Many of these initiatives were online and digital due to the pandemic.

In the same port or in two or more ports part of the same Port Network Authority there were visits and seminars or concerts or street art exhibitions. In the future, Italian Port Days, which has a Registered Trademark with its slogan “Opening Port Life and Culture to People” will continue to be held throughout Italian ports.

Italian Port Days was implemented by each port individually according to available budget and therefore the initiative gave every port the possibility to realize what was adequate and possible for them. Larger ports that had held previous initiatives had already gathered funds from sponsors and stakeholders or part of the events was directly held by other stakeholders. The ports that for the first time held events, had the possibility to learn from colleagues and a real Italian Port Days network was created. Italian Port Network Authorities decided to participate due to the necessity to reach out to local communities, that has become one of the main priorities for ports, together with the main environmental aspects like quality of air, noise, energy consumption. Climate change and other environment impacts have made people more aware of the need to take care of the planet. The impact of ships has always been seen as something very serious and lately there have been many complaints in this regard. Ports have had to take care of giving correct information to communities to avoid that this large economic and employment centre be damaged by incorrect information.



*Children Group Visiting the port of Genoa
– Il Porto dei Piccoli*



Children in the port of Las Spezia – Assoportì



Children Group Visiting the port – Il Porto dei Piccoli

The relationship between ports and people is essential to guarantee the license to operate. This is something that all those working in the field know very well. It is part of diverse codes of practice, articles and texts which face the port-city relationship topic. This means going further than the urban planning and waterfront aspects which are only a part of the issue. For this reason, it is necessary to look at the human factor and develop relations giving clear and transparent information to people. To do so, ports must be willing to open up their doors, gates or barriers and welcome people inside their boundaries. Innovation and technology have also created occupation and professional revolution which has its effects also in ports. For this reason, managing port bodies must be able to have good relations with communities and supply information on how to develop new professionals where possible. Italian Port Days – “Opening Port Life and Culture to People” has given Italian ports the possibility to work together and develop new initiatives that reach out to local communities, to schools, universities and authorities.



Explaining cruises to Children – Il Porto dei Piccoli



Painting the port of Taranto – Assoporti



Children Visiting the port of Livorno – Assoporti

The National initiative Italian Port Days obtained the advocacy of the Italian National Coast Guard thanks to the value given to the project. Many Coast Guard and Harbour Masters' offices worked in close cooperation with the ports to develop the events and visits within ports. Italian Port Days has given ports the possibility to be transparent with their local communities, with

people and authorities, enhancing relations. The information given to people has empowered them and this means that in the future they will drive changes. Italian ports are 99% within urban areas and most ports are in old cities. There is need to discuss, to find agreements and to work together to make ports grow as best as possible. There are many challenges that Port Network Authorities must manage in this changing world and Italian Port Days is one step towards facing this challenge together. In 2020, Italian Port Days was included in #EMDInMy-Country launched by the DG Maritime Affairs and Fisheries of the European Commission with the entire Italian Agenda as part of the EU one.

Over the last years senior management has come closer to the port-city relationship issue thanks to work carried out by the European and National port association and considering the changes that are happening in ports around the world. Senior Management of ports has put together this initiative informing and cooperating with private companies and port operators also with the representing associations. These private participants were involved in the project and invited to events as speakers. To get people into the port areas all terminals and companies were active also in supplying information as well as sponsoring events or distributing small tokens and gifts that regard port activities.

Reaching out to communities is essential for an industry like ports that is something that is noticed mainly for its negative impact in operations. For this reason, creating an initiative that embraces an entire country of ports that simultaneously open to their territories and to the people living around ports is unique and improves societal integration. The results gathered by the ports part of port network authorities has been very positive and other bodies, associations and stakeholders have showed interest for further editions and therefore the project has been effective in getting the message through. The societal function must be taken seriously and therefore “spot” events on ports, waterfronts or traffic cannot be considered as really effective in building port-city relations in the long-term. This project has had very positive feedback and numerous requests for a 2021 edition with even more initiatives. The idea of opening ports together has made the concept of ports opening to communities stronger as it is now on the National agenda as one of the necessary functions to be carried out in ports. With this original project, many people who had never come into contact with port areas, port operations or port education have now seen directly what happens in ports and how port activities are vital for local and national economy.

Other information/press coverage and presentations/videos are also available at: <http://www.assoporti.it/media/4429/assoporti-ipd-2019-v000.pdf> and social media of Assoporti in Facebook, LinkedIn and Twitter, and on our Youtube channel.

PORT OF TARANTO: A NEW AIVP MEMBER CELEBRATING PORT CITY CULTURE

INTERVIEW BY THÉO FORTIN



President of the Port Network
Authority of the Ionian Sea,
Sergio Prete

The Port Network Authority of the Ionian Sea – Port of Taranto, in Italy, is a new AIVP member since 2020. The port of Taranto has been very actively disclosing the port-city culture, sharing with the citizens. Indeed, Taranto’s history is closely linked to its maritime activities. It goes back to the Ancient Greeks, and has historical links to several countries, including obviously Greece, but also Spain, France and the Maghreb. Today, Taranto is a major port in Southern Italy, and aims to be a leading intermodal hub on the maritime road from Europe to Asia through the Suez canal. Urban development relies on the port, both for industrial

activity and for tourism, as a discrete cruise sector is growing in this Apulian historical city. The Old town of Taranto counts several historical monuments such as the Aragon Castle, located directly on the waterfront. The City also hosts the “MARTA”, the National Archaeological Museum founded in Taranto in 1887, today hosting the largest collection of works produced in ancient Taranto, thus exploring thousands of years of history and culture. The Port of Taranto is an active stakeholder in the Old town’s redevelopment, in cooperation with the Municipality of Taranto.

AIVP | *As we explained it in the introduction, Port of Taranto has joined recently AIVP. For which reasons did you join AIVP?*

PRESIDENT OF THE PNA OF THE IONIAN SEA, SERGIO PRETE | *The new Three-Year Operational Plan of this Port Network Authority identifies five main strategic objectives to*

be achieved by 2022: innovation, port and territory, sustainability, physical infrastructure and competitiveness. To reach these targets, we are shaping our mission in order to keep up with the evolution of our ecosystem and to bring new development visions in our port domain. The regeneration of the relations between the port and the city of Taranto is one of the main issue for our Port Authority, and we are striving to put it as a priority capable of inspiring a number of activities. Some of them have already started; some others are currently undergoing in our port and are almost close to see the light. To this aim, we count on open dialogue, participation and mutual cooperation with the territory as the key drivers for a sustainable economic, social and urban recovery in our port-city. Considering the activities carried out worldwide by AIVP, this Port Network Authority has decided to join your prestigious Network, as a hugely valuable opportunity to get involved in an international cluster that will allow us to disclose new visions and dynamics and to increase the strengths and the results of our actions from a local to global perspective. Indeed, we consider Your expertise and know-how as key points to ensure the achievement of new goals for rebranding the port-city of Taranto worldwide.

AIVP | *Many port-city projects seem to be under way in Taranto, an inspiring territorial collaboration being put in place. This is perfectly aligned with AIVP's spirit and goal of inspiring port-city relations. What are you expecting from your AIVP membership?*

PRESIDENT, SERGIO PRETE | Indeed, this is a thriving period for the Port of Taranto as it is witnessing the full and global relaunch of its activities and today, more than ever, the city needs to rethink its vocation as a port-city as many other EU port cities around the globe. The key drivers underlying the measures and strategic plans related to the city of Taranto mainly focus on the flourishing of projects and initiatives that can allow the transition to a “New Taranto”, the Sea Capital and Mediterranean sustainable cruise and tourism destination. To achieve this goal in the port-city of Taranto, we strongly believe in the promotion of a dynamic and steady evolution of land-sea interfaces into crossroads of cultures and hubs of commerce and trade, ensuring thereafter the general evolution of the city’s sea-based landscape and identity. We consider AIVP’s expertise and know-how as driving forces to ensure the achievement of new goals for rebranding the port-city of Taranto worldwide. By learning from each other’s best practices and focusing on positive examples of urban recovery, our active participation in the AIVP network will support our strategy towards the creation of a new way to “plan the port with the city”. Furthermore, considering that we are currently working for the future opening of a Port Exhibition Center in Taranto, following the example of the Port Center concept by AIVP, it will be interesting and very useful to better understand how to raise awareness and enhance port activities through open exhibition and educational activities, giving citizens the possibility to discover, experience and better understand port activities. “Every member is unique”: it will be a very meaningful responsibility for us to represent the port city cluster of southern Italy; to this aim, we will do our best to contribute to achieve a tangible and sustainable growth of the whole territory wishing to further strengthen port-city relations throughout Italy.

AIVP | *Last year was the first edition of the Taranto Port Days in the framework of the Italian Port Days. This four-day festival included cultural events, animation for children but also debates about the future of the port. This year's edition (8-10 October) is following a similar recipe of serious events plus more entertaining content for adults and youngsters. Could you give us more details of this approach and the program of this year's edition of the festival?*

PRESIDENT, SERGIO PRETE | Considering the unpredictable Covid-19 emergency that has forced the global seafaring life to be as not as operational as it would have been in a 'normal' situation during this 2020, this second edition of the Taranto Port Days can be considered as the result of extremely huge dedication and perseverance as well as the natural consequence of carefully structured planning and joyful creativity. The edition just ended has in fact opened the port of Taranto to unprecedented scenarios that aimed to build a new way of narrating the sea and port in our city. The Port Days are perhaps the key element of the strategy promoted by this Port Network Authority in its new Three-Year Operational Plan. The event was launched in 2019 as part of the Italian port Days promoted at national level by Assoporti, the Association of the Italian Ports. As for 2020, the Italian Port Days have been included by the EU Commission within the European Maritime Day 2020 – EMD inMyCountry. For this 2020 edition, our Port Network Authority counted on the precious collaboration of the Associations AFO6, Jonian Dolphin Conservation and the International Propeller Club – Port of Taras which contributed to the success of the initiative. The event also received the patronage and endorsement by the Municipality of Taranto and Medcruise, the Association of Mediterranean Cruise Ports. The activities carried out during the 2020 edition represent a range of best practices that the port city of Taranto aims to develop over time, also at an international level, through the exchange and sharing of development visions common to other ports of the worldwide network already active in regenerating the link between the port and the city. It was a real symposium dedicated to the port of Taranto and to the enhancement of the maritime and port culture, marked with a sustainable and innovative key, which recorded the participation of about a thousand people in the three days of the Taranto Port Days.



Port Village during the Taranto Port Days, © PNA of the Ionian Sea.



Port Village during the Taranto Port Days,
© PNA of the Ionian Sea



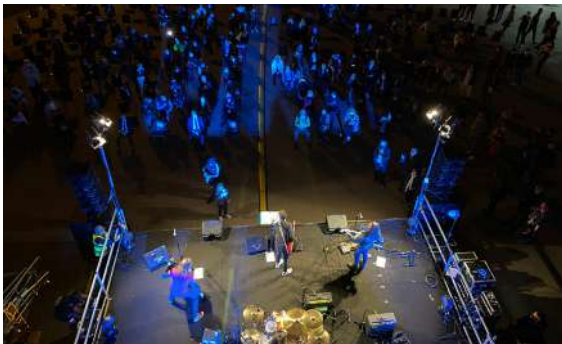
Green Talks during Taranto Port Days,
© PNA of the Ionian Sea

AIVP | For this years' edition of the Taranto Port Days you launched a call for artists named "Taranto: la mia città-porto" (Taranto: my port city). In the website and regulation of this initiative, you link this call with your Triennial Operative Plan (2020-2022) that "aims to encourage the materialization of a new identity based on the construction of an emotional relationship with the port city of Taranto." Could you tell us more about this new identity and the importance of the artistic and emotional link for the port?

PRESIDENT, SERGIO PRETE | The call for artists was launched as part of the Taranto Port Days 2020 with the aim to contaminate the existing narrative about the port-city relations with new visions and values capable of rethinking the image of Taranto as it is seen by "others" (the seafarers, the sealovers, the common people from Taranto). We considered the contamination between visual and figurative arts, creativity and words as the best mix to build an emotional bridge between our port and the local community. As occurred physically with the events organised in the port area – for three days the skyline of the port of Taranto took on a new and unprecedented look! – the call for artists revealed the real essence of the existing cultural texture of the local people, thus disclosing and revealing the high value and skills of 4 young 'artists' who produced particularly valuable works using their personal attitude. They were able to speak the language of arts through drawing and storytelling (written and spoken) and it was really touching to see and read the works created by the four winning artists who perfectly achieved the goal of our call. Through their words and artistic talent we were all able to see our port-city in a new and unprecedented way. It was a 'maiden call for artists' for our Port Authority but we are planning on promoting a second, newly edition in a short future! The call-winning works will be soon published on our institutional website www.port.taranto.it within the section "Taranto Port Days 2020". A visit is worthily spent!



Artists during the Taranto Port Days, © PNA of the Ionian Sea.



Concert during the Port Days,
© PNA of the Ionian Sea.



Boat tour, © PNA of the Ionian Sea.

AIVP | *We have learnt from your documents that Taranto has a rich archaeological heritage from Magna Graecia, with some sites even located on the port domain.*

How is Taranto's Port Authority contributing to heritage preservation? Are there perhaps special collaborations with other institutions?

PRESIDENT, SERGIO PRETE | Taranto and the surrounding territory is incredibly rich in immense history and natural beauties. As you said, Taranto was once an ancient capital – the heart of Magna Graecia – and boasts a thousand years old history, It is the history of its sea-faring, of its port, which since ancient times has allowed the flourishing trade of goods and culture throughout the Mediterranean. Over the last few years, our city has been witnessing a real boom in tourism that has been steadily growing. Our region, Puglia, is becoming more and more popular as it is registering a remarkable increase in tourist arrivals, even during this particular 2020, with hordes of tourists falling head over heels for the pleasures of the unspoiled southern Italy. Hence, we have started an open dialogue with local authorities in order to jointly promote our cultural heritage and tourist destination at global level, pursuing the aim to achieve a sustainable growth of the territory and its heritage preservation. To this aim, we focused our dialogue with cruise lines in order to promote tailor-made itinerary solutions that can meet the

needs of a specific segment of guests interested in exploring and discovering our cultural heritage. Our port is only few footsteps walking away from the very heart of the old City of Taranto: we are now working for the regeneration of the urban waterfront that is the “reconciliation point” between the port and the city.

AIVP | *Among the topics of the debates in the port days is the new waterfront project, “Waterfront Mar Grande”, which also has a strong component of heritage preservation and refurbishment. This project presents a vision including port areas and historical sites. Can you briefly explain how this project will improve the port-city relationship?*

PRESIDENT, SERGIO PRETE | Together with the Municipality of Taranto we agreed to share a collaborative governance for the programming and redesigning of the interventions concerning the regeneration of those areas connecting the port to the city, starting from the creation of a new and shared cooperative approach. The “Waterfront Mar Grande” project can be considered as a ‘masterplan’ for the regeneration and refurbishment of the public sea-land areas. The waterfront – that we also define as sea-land ‘interface’ area – can be considered as the key element to relaunch Taranto as a tourist and cruise destination, from a local to global perspective. The project provides for the creation of a unique cultural and in promenade joining the two stretches of land joining the port and the city of Taranto, walking from the Castle and the old town to the port and the Saint Cataldo Pier, that will host the Multipurpose Service Centre, the building currently under construction by thus Port Authority that will be renamed ‘Falanto’, recalling the historical origins of the city linking Taranto to the ancient Greek city of Sparta. The overarching strategy beyond these projects is to pave the way for the creation of the ‘port-city of the future’, where the investments in the creation of a new dress for the port-city waterfront represent a good reason to further strengthen the relationship between the port and the city. Together with AIVP, our aim is to convert this area into the place where bringing together ideas, innovation and port culture and history, thus creating a continuity between public spaces and pedestrian interconnections and opening the city of Taranto to a new and open cultural dimension.



*“Mar Grande” Project for the Waterfront of Taranto,
©PNA of the Ionian Sea.*



*The future Falanto Port Service Center,
© PNA of the Ionian Sea.*

NEW PORT CENTER IN CÔTE D'AZUR

JOSÉ M P SÁNCHEZ



A new Port Center in France has been inaugurated on the 30th of October. The new Port Center of Côte d'Azur was launched online, with a website including many tools to explain the port to the local population and stakeholders and engage them in the maritime world. The new platform will connect with the citizens in maritime projects, share valuable knowledge and provide different pedagogic tools for audiences of different ages. Port related professions are one of the main areas explored in the new Port Center, including short video interviews with officers, captains, fishermen or pilots among others. Here, the younger generation will be able to know what happens in the port with first-hand testimonies. Children in school ages, but also adults, can answer a fun quiz and test their knowledge about port and maritime culture. Indeed, culture and heritage are the connecting thread of this new initiative that builds on the rich maritime heritage that can be found in the region.

The new Port Center of Côte d'Azur is framed in the GritAccess project, part of the EU French-Italian Interreg program, that brings together 14 partners from 5 cross-boarder regions. The main goal of the project is to develop a great Tyrrhenian Itinerary to disclose and facilitate the access to the local maritime heritage. A first part of this itinerary can already be visited in Port Vauban, but also online, in the Port Center, including audio guide in three languages (French, English and Italian).



Heritage Itineraries in Port Vauban. Port Center Côte d'Azur.

Information boards of the Heritage Itineraries. Port Center Côte d'Azur.



VR demonstrations. Port Center Côte d'Azur.

The leader organization of GritAccess and the new Port Center is the Chamber of Commerce and Industry (CCI) of Nice and Côte d'Azur, member of AIVP, that signed the Port Center Charter in 2019, along with the town of Antibes. In the signing ceremony of the Charter, the CCI Nice expressed its commitment to open the Port Center in 2021, but was able to accelerate the development and open it already in 2020. The AIVP provide feedback during the project development, building on its experience from previous projects. The new Port Center will certainly bring the port and maritime world closer to the citizens.

DAKAR, A FORWARD-LOOKING PORT CITY THAT FACES THE LEGACY OF THE COLONIAL ERA

INTERVIEW BY THÉO FORTIN



Ms Soham El Wardini, Mayor of Dakar since 2018

Dakar is the largest city in Senegal, and its main port. Nearly 90% of Senegal's foreign trade passes through it, and it is also part of a Sahelian logistics corridor that runs all the way to Mali. Former French colonial capital in West Africa, it has a heritage left over from the colonial era that the City Council is trying to articulate as best it can with the rich culture of the local populations. The city's urban planning is marked by this ambivalence. The port, which is fully part of the historic city center, is at the heart of these cultural issues, and it can be said that in Dakar the question of heritage is entirely "Port City". Today, it is through its diversity that Dakar manages to maintain an

exceptional cultural dynamic, and in order to discuss this subject, the AiVP wished to interview the Mayor, Soham El Wardini.

The City of Dakar has been an active member of the AiVP since 1995.

AiVP | *Dakar is often described as one of the continent's most creative cities, with a strong cultural identity and a rich history that is frequently highlighted by the Organization of World Heritage Cities (OWHC). Dakar grew from its natural port, and its identity has been forged by that port history.*

Speaking from your perspective as a former head of cultural affairs, and now as the city's first woman mayor, could you tell us about what makes Dakar culturally unique as a port city?

MS SOHAM EL WARDINI, MAYOR OF DAKAR | To understand Dakar's cultural strength, you have to look back at its history. With its port, Dakar was the most important city in

French-speaking Sub-Saharan Africa in the mid-twentieth century. Dakar was also a cosmopolitan city with a very racially diverse population, as there were 300,000 non-Africans in the city and a host of different peoples, travelling by the maritime trade routes and settling in Dakar.

It is a crossroads created by the integration of the African continent and South America into Europe's economic system. Its advantageous geographical situation means that Dakar is more a metropolis than merely a city. The vibrancy of this crossroads city stems from its unique network of relationships.

The Port of Dakar was used by colonists as a platform for rapid economic expansion, and would become the main source of the city's power. At around the same time the port was being built, the General Government was moved from St Louis to Dakar, effectively consecrating the city as the hub of power in the Sub-Region.

From the outset, Dakar was a highly cosmopolitan and multicultural regional city, but also an international one. Its diversity gave it incredible cultural riches, both material and intangible.

It also bears all the scars and impacts of its colonial past. On the one hand, there was the "White City of Dakar" centred on the port, which was built for the needs of the affluent people in charge of administering the region. On the other, there was a "Black City", neglected by the architects and with little in the way of permanent facilities for the benefit of the indigenous peoples. That dichotomy can still be seen today, as the heritage from that time remains very present.

Incidentally, the Lébous, a fishing people, were the first inhabitants of the Cape Verde Peninsula and made fishing a major feature of this port city.

So Dakar has always been very much a "meeting place", a welcoming city where different people come together, reflected in the traditional values of TERANGA and openness to the wider world. A gateway to the African continent, it has all the attributes of those international capitals that bubble with energy and diversity, always looking outwards to the world outside.



The African Renaissance Monument has been erected in 2009, on a hill overlooking the city of Dakar.



*Aerial view of the Port of Dakar.
© Port Autonome de Dakar*

AIVP | *Dakar has always been at the forefront when it comes to issues of remembrance, which are often difficult to talk about. The Museum of Black Civilisations which opened in 2018 and Gorée Island (a UNESCO world heritage site) are powerful tools for commemorating the dark days of Dakar's history, the slave trade and the colonial era.*

Could you tell us about this historic heritage in Dakar's culture, and your work with Port Autonome de Dakar in this area?

MS SOHAM EL WARDINI, MAYOR OF DAKAR | Dakar is focused on looking forward, and needs to have a conversation with its past in order to build its future. Remembrance is a very important issue, and it is absolutely vital for us to confront our own history in a measured, considered way, in order to understand ourselves.

The world is currently becoming a polarised place, and there is an urgent need to ensure we do not fall into the trap of resentment and vengeance, and instead understand that we are the product of multiple, diverse cultures.

In the end, the duty of remembrance is simply about learning forgiveness in order to bring about peace.

The City works closely with the Port of Dakar, particularly since the two organisations signed a partnership agreement. Under the partnership, the link between Dakar and Gorée is now a shared concern and a powerful cultural symbol of remembrance, an important place of interest for tourists that we share, and Gorée is one of the municipalities of Dakar.



The Isle of Gorée, linked to the continent by a maritime line from the port of Dakar.

AIVP | *The port identity has implications for the urban landscape. The “Gorée Tower”, plans for which were unveiled last year, is to be built just on the boundary between the City and Port, and will be a reference point on the Dakar skyline.*

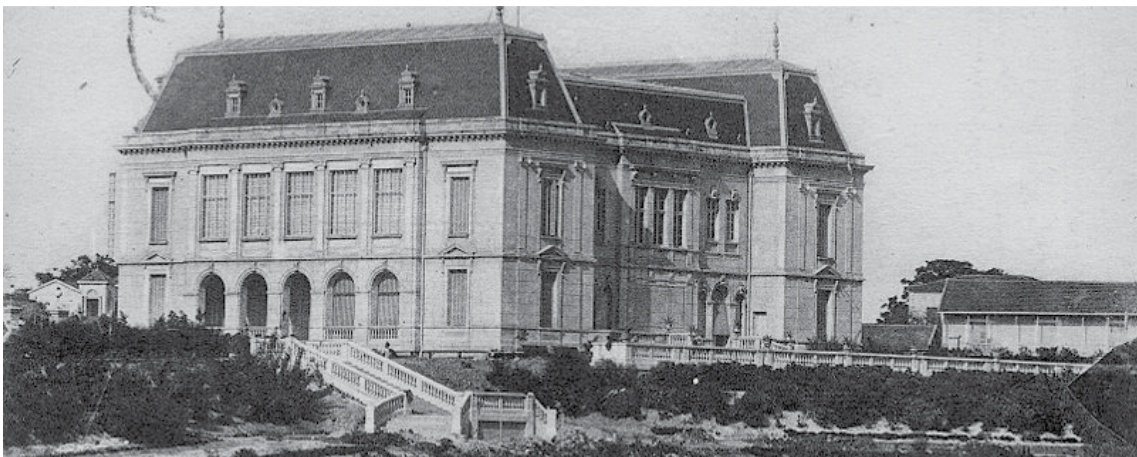
How do you take account of the port identity in your approach to city planning?

MS SOHAM EL WARDINI, MAYOR OF DAKAR | City planning raises vitally important issues, at a time when rampant “rurbanisation” has seen the population grow at an incredible pace over the last 30 years. People have been settling on the Dakar peninsula in a haphazard way, creating very strong social and environmental inequalities. Social and environmental injustice are also inextricably linked. We are taking a close interest in this problem, and port zones are good places in which to analyse the issues and identify the challenges involved.

The city of Dakar is currently engaged in a wide-ranging review focusing on the redevelopment of the downtown area, of which the port of Dakar is an integral part. This is a shared process with organisations including Port Autonome de Dakar, the Senegalese Ministry of Urban Planning, the city of Rabat, United Cities and Local Governments of Africa (UCLG Africa), UN-Habitat, and the Moroccan Federation of Urban Agencies.

Preserving and improving the coastline is one of our key concerns, in an area where land and property pressure is endangering the safety of residents in the Dakar Region. We believe it is essential to work on conservation issues, and to lay the foundations for future development looking ahead to the next 20 years.

Preserving and showcasing the City of Dakar’s material and intangible heritage is another of our major priorities. We have completed work to renovate City Hall, which has a close relationship with the Port, a colonial building, and are embarking on a project to identify local cultural issues across the City. The local cultural project is treated as a shared strategy based around different actions for culture, specific to each local situation, with contributions from civil society.



Dakar’s city hall, which a colonial legacy, has been rehabilitated recently.

As a local authority, working on cultural issues, we put public action at the heart of the activities, disciplines and stakeholders that make up this territory. It is the platform needed for responsible and sustainable cultural development. It is an essentially transformative approach to meet the needs of local communities.

AIVP | *The City of Dakar signed up to AIVP's 2030 Agenda last February, and this document includes the city-port identity among its priorities.*

Which of the measures suggested in Goal 6 of the AIVP Agenda do you see as relevant and could be supported or implemented in Dakar?

MS SOHAM EL WARDINI, MAYOR OF DAKAR | All of the measures are interconnected and provide for an integrated vision of port cities. In that sense, they are relevant.

That is the thinking behind the project we are undertaking in partnership with the city of Rabat and the Moroccan Federation of Urban Agencies: to create urban continuity between Dakar city hall and Port Autonome de Dakar, with urban landscaped developments and pedestrianisation.

Our aim is to make the city of Dakar a more pedestrian-friendly environment once more. That aim goes hand in hand with the development of cultural, sporting, and tourist activities, some of which could be created around the port of Dakar. That priority is also reflected in the partnership agreement signed between Port Autonome de Dakar and the city of Dakar. In its role as a developer port, the Port of Dakar is supporting all of the city of Dakar's projects aimed at promoting harmonious development for the capital city and the well-being of citizens, through programmes like "Dakar, Clean City".

The partnership has been strengthened by the Covid-19 crisis, with both organisations driving health and safety and awareness-raising actions to tackle the pandemic.



Ms. Soham El Wardini spoke at the 2020 World Urban Forum, in which the AIVP also participated.

PROTECTING CULTURAL HERITAGE AS A RESOURCE FOR SUSTAINABLE DEVELOPMENT OF PORT CITIES



Ms. Carola Hein
Professor and Head of the Chair History of Architecture and Urban Planning, Delft University of Technology (Netherlands)



Ms. Jyoti Hosagrahar
Deputy Director, World Heritage Centre, Culture Sector, UNESCO



Lar Joye
Port Heritage Director, Port of Dublin (Ireland)



Mr. Hrvoje Kulušić
Assistant General Manager for Operations, Development & Maintenance of the Port of Dubrovnik (Croatia)

Port City Talks: A series of webinars organized by AIVP to debate the port city of tomorrow. The webinar was held on Wednesday 28th October 2020 at 15:00 (CET / GMT +1).

Already for some years, ports have acknowledged their social role and responsibility in the definition of the local port city identity. As AIVP indicates in goal 6 of the AIVP Agenda 2030, “the local port identity is a key asset for sustainable relationship”.

As the corona virus is forcing us to stop most social gatherings, affecting the events calendar and diminishing the port-city-citizens interactions, we can use the opportunity to reflect on the path walked so far and discuss new ways to disclose port city culture and heritage.

There are relatively new concepts that remain unexplored by many port city actors. There are new technologies that may facilitate better planning and integration of the heritage into port city projects. There are new functions that can foster new interactions with historical buildings.

We discussed all these issues and shared experiences from port cities in different contexts. On October 28th 2020, AIVP held a debate with experts, port authorities, and municipalities, to learn how port cultural values can be disclosed and integrated in new planning approaches.



Strasbourg (France) : Médiathèque André Malraux, © AIVP.

WATCH REPLAY

ADDITIONAL RESOURCES

- Port of Dubrovnik – Webinar Port City Cultural Heritage
- Presentation from speakers
- Dublin Port Archive Website
- Video about Art and Architecture
- UNESCO Recommendation on the Historic Urban Landscape
- UNESCO Culture | 2030 Indicators

PORT-CITY INSTAWALK, AN EDUCATOR'S APPROACH ON PORT-CITY RELATIONSHIPS

MAURICE JANSEN



Maurice Jansen MSc, Erasmus Centre for Urban, Ports and Transport Economics

Being passionate about ports and port-cities doesn't always make you realize that what you see is not what others see. When you talk to people on the streets in Rotterdam for many people the port is as abstract as a bank. You know that what they do is important in daily life, but take it for granted. This was exactly the case when we started redesigning the curriculum of our Minor Port Management & Logistics at the Erasmus University Rotterdam. How do we engage students with an economic, business or law background with the port-city? How can we make young academics make the connection between the past and the present in such a way that the younger generation gets engaged and finds a future in the port-city ecosystem?

HOW CAN WE MAKE THE CONNECTION BETWEEN THE PAST AND THE PRESENT SO THAT THE YOUNGER GENERATION WILL CREATE THE FUTURE IN THE PORT SPACES WE LIVE AND WORK IN?

Instead of giving them just another paper assignment, we challenged students to explore the port-city territory itself and capture the stories, images and citizens' testimonials on the waterfronts. The instructions were clear but left sufficient room for creativity: think of a specific theme such as the port expansion in the 19th century, iconic companies of yesterday, old to new port businesses, cranes, bridges, buildings which tell the story of maritime evolution and revolution and of course people's traces through time. With that in mind we asked them to go out there and take as many pictures as they wanted, but always with a purpose and an explanation. To follow and document their endeavors, each team created an account on Instagram, thereby creating the first ever Port-City Instawalk, at least in Rotterdam. For each instawalk students the

tasks was to design a promotional leaflet to invite other people like tourists to participate and experience Rotterdam on their own.

What we got back at the end of the 8 weeks was as surprising as refreshing and creative, a dozen of instawalks. These instawalks have the Maritime Museum in Rotterdam as the start or end and can be taken by foot, bicycle, even by waterbus. Of course the photos and videos on Instagram were the perfect experience of their port-city expeditions, but the story behind made the picture complete. If you imagine most of these youngsters had never been related to a port, or even Rotterdam, the findings were spot on. When taking a closer look, these students were able to see through the buildings and infrastructures, they realise how the port grew and made a transition to a new use. Despite the city changing, they still feel the maritime atmosphere. They even have gained an understanding how decisions were made in the 1950s when the Municipality of Rotterdam decided to build a tunnel instead of a bridge over the river. They realised that infrastructure is not wasted, but can also re-used, while leaving visible traces. They saw that old warehouses are left behind, but artists and entrepreneurial people take them over and refurbish the interior into something new. They visited neighborhoods and port villages such as Katendrecht, Heijplaat, Feijenoord and sensed a new spirit, the spirit of #makeithappen and how new crowds turn it into something new. They met people, young and old and came back with interviews, videos and sometimes. They even reported back from a rooftop of a skyscraper with the port-city at their feet.



@Maaswalk



@Maaswalk



@ride_your_maasvlakte



@ride_your_maasvlakte



@Maaswalk

Three virtues of the port-city instawalk

What is so academic about this educational experience? I see at least three virtues. To start with, this Minor Port Management & Maritime Logistics is a broadening minor. It serves to broaden the knowledge of economics and business students, who are yet to encounter what it is like to work in a particular industry. The instawalks turned out to be more than a port excursion, it became a close encounter with port city culture. For many of the students, it has ignited a spark of interest for a career into the port and maritime industry.

Secondly, the port-city interface is a research domain in itself. Many ports around the world struggle with the relation with their parent-city. There are numerous examples where autonomous development of the city on the one hand and the port on the other has led to a back-to-back position. The tensions which occur on the port-city interface is often caused by the scarcity for space, but is also about a transition from traditional to new purpose. Port functions may change over the life span of a spatial area, which could lead to tensions and conflicts between stakeholders. On the contrary, if coordinated well this tension can also lead to creativity. The challenge for the students was to capture these rough edges to provoke new viewpoints on creative ways of dealing with these tensions.

The third virtue is curiosity. Curiosity may be one of the best intrinsic skillsets a person can have. The assignment turned out to be a discovery which opened new perspectives, triggered thoughts, and allowed for new connections between concepts which did not seem to be connected for the students. Lastly, curiosity addressed multiple senses at the same time in the learning process and the more connections are made, the better the experience settles in the minds.

Did the port-city instawalk realise our objectives? The truth is in the eye of the beholder, but the interlinkages between the port and city is undoubtedly out there. A curious mind will be mesmerized by the port city culture at plain sight. It is a matter of learning how to see they are connected, just like everything else.



@delfsportofrotterdam



@waalhaven.instawalk



@portcity.katendrecht



@waalhaven.instawalk

If you're interested in setting up your own port-city instawalk, or any other educational event or activity to engage the younger generation, feel free to contact me.

NOTE:

An instawalk is a touristic walk, which is usually organized by a guide and photographer and lets participants experience a particular part of a city or landscape. While people make their pictures, they are posted instantly on social media, usually Instagram. By doing so, the instawalk follows a specific photo trail, which serves as a footage of the experience itself.

If you're interested in the Rotterdam port-city instawalks, please check the accounts:

2018

- @impactoftheport
- @zerotenmeetsportagain
- @010porttour04
- @projectofthings
- @heartbour_instawalk
- @crossways_EUR

2019

@Instawalkkatendrecht
@Cruisingrtm
@Portmeetscity
@morningrotterdam_
@kvzrdam
@keeprotterdamportartsy
@Portneurs010
@Beyond.port
@katendrechtlives

2020

@delfsportofrotterdam
@waalhaven.instawalk
@portcity.katendrecht
@heijplaatrdm
@pincoffs_portwalk
@Maaswalk
@Walkingthroughdelfshaven
@ride_your_maasvlakte
@instawalkfeijenoord
@instawalk@Entrepot
@portcitywalk_rdm
@portwalkrotterdam
@discoverdelfshaven
@head_south2020
@katendrechtonthemove!
@waalhaven
@portwalk.merwe.vierhaven
@azura_is_not_alone
@portcity_waalhaven
@instawalkheijplaatrdm

Note: Instagram accounts from previous years may not be active anymore.

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