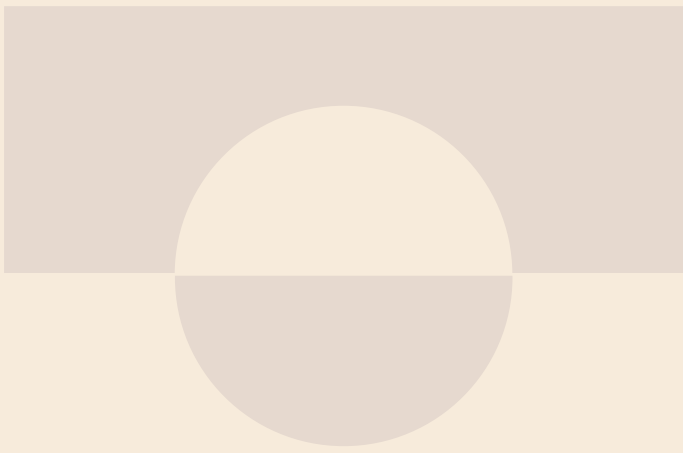


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Proceedings

Nantes, France  
2025



**ethical leadership**  
a new frontier for design



## **Ethical Leadership: A New Frontier for Design**

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## **Ethical Leadership: A New Frontier for Design**

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## **OSMOSI RESEARCH PROJECT: A MAPPING PROCESS FOR SOCIO-CULTURAL HYBRID SPACES.**

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**ABSTRACT** | This paper presents the initial outcomes of *OSMOSI*, an action-research project investigating socio-cultural hybrid spaces in Italy, with a specific focus on the regions of Lombardy and Sicily. The project aims to assess the impact of these spaces in terms of social innovation, economic sustainability, and the built environment, through a series of research actions. Adopting a design-driven mapping approach, outlined in this paper, the study combines desk research, surveys, and interviews. Through this methodology, 80 hybrid spaces were identified across Lombardy and Sicily. The analysis focuses on their identity, operational context, management model, economic model, and spatial quality. The paper first introduces the OSMOSI project and explores the concept of socio-cultural hybrid space, defined as a place of urban experimentation and social inclusion enabled by creative and cultural activities. It then details the development of the mapping process and the criteria adopted for the selection of the spaces under study. Preliminary findings from the mapping process are also presented, including accessibility as a key issue, the identification of primary and secondary functions, and the geographical distribution of the spaces. This study is intended to serve as a valuable resource for scholars engaged in investigating these multifaceted interactions, providing a framework for analysing socio-cultural hybrid spaces across varied urban contexts.

**KEYWORDS** | CULTURAL HYBRID SPACES, URBAN REGENERATION, DESIGN FOR SOCIAL INNOVATION

## 1. Hybrid Spaces as incubators for urban experimentation and social inclusion

The ongoing transformation of urban spaces has become an essential part of addressing the challenges cities face in the 21st century. The Italian context reveals a significant shift in the use and function of public spaces in urban areas. According to the Italian Ministry of Economy and Finance, approximately 10% of Italy's public real estate is currently unused, a situation exacerbated by the effects of digitalisation and the consequences of the COVID-19 pandemic (Diana et al., 2022). This trend has led to the growing "de-functionalisation" of public interiors—previously vibrant civic spaces that are now underutilised, such as government buildings, educational institutions, and cultural centres (Pimlott, 2018). As cities evolve, there is an urgent need to rethink how these spaces can be revitalised and repurposed. The regeneration of these disused areas has the potential to foster social inclusion, economic sustainability, and urban renewal, making them key assets for community development.

In this context, hybrid spaces have emerged as a powerful tool for urban regeneration. They are not only a phenomenon limited to public interiors; former industrial buildings, farmsteads, kindergartens, churches, movie theatres, offices, gatehouses, and markets are among the places they frequently revitalise and reactivate (Inti et al., 2021), emphasising cultural aspects. In recent years, they have grown in a number of European cities. For example, the municipality of Amsterdam maintains a desk that handles the online mapping of abandoned areas under municipal ownership. These areas are given to associations, organisations, and socio-cultural entrepreneurs. Recently, Berlin has seen several bottom-up movements to reclaim abandoned spaces or buildings, which have regenerated local economies with a focus on solidarity-based welfare (Trapanese & Mariotti, 2022). Hybrid spaces address the physical transformation of cities and serve as dynamic hubs that foster social interaction, community empowerment, and cultural exchange. These spaces often emerge in response to urban fragmentation and social exclusion, acting as incubators for creative practices and social experimentation (Manzini, 2021). Characterised by their multifunctional and adaptive nature, they blend cultural, social, and economic dimensions and provide fertile ground for innovation and social cohesion (Krasilnikova & Klimov, 2020).

OSMOSI is an action-research project that seeks to explore the impact of socio-cultural hybrid spaces in Italy, focusing specifically on the regions of Lombardy and Sicily. Coordinated by the Polimi DESIS Lab Research Group within the Department of Design at Politecnico di Milano, and the co-coordinated by the University of Palermo through its Department of Architecture. Additional contributions come from the Department of Architecture, Built Environment and Construction Engineering and the Department of Management Engineering at the Politecnico di Milano, as well as the Pedagogical and Psychological Department at the University of Palermo.

The research is supported by two key hybrid spaces located in the two regions under analysis: BASE Milano, in Lombardy, and Farm Cultural Park, in Sicily. The project aims to contribute to the expanding body of knowledge on the impact of cultural hybrid spaces, offering a framework for their development and replication in other urban settings. Ultimately, the goal is to establish a model that can guide public administrations and other stakeholders in creating new cultural hybrid spaces that are socially, economically, and environmentally sustainable.

This paper provides a detailed review of the initial phase of the OSMOSI project, focusing on the process of mapping these hybrid spaces. The goal of this paper is to provide a protocol for design-drive mapping of socio-cultural hybrid spaces through a set of exploratory and survey tools. The paper outlines the structure of this process and presents preliminary findings, which will inform the next phases of the research.

## 2. Defining Hybrid Spaces socio-culturally based

Hybrid spaces serve as bridges between evolving social dynamics and cultural practices. The concept of hybrid spaces in urban contexts refers to many existences that inhabit the city. These spaces consequently act as points of reference for such multiplicities. They are cultural institutions in the city that do not merely respond to the needs of local communities but are also shaped by urban regeneration processes and the ethical and political transformations of culture (Lo Stato dei Luoghi et al., 2024, p. 28). The Stato dei Luoghi is Italy's first network of culturally based hybrid spaces. It unites groups and individuals dedicated to reviving metropolitan areas via cultural revitalisation. For the past few years, the network has been conducting a definition process to identify and classify spaces that fit the definition of a "socio-cultural hybrid space."

These spaces are characterised by:

- **A strong cultural identity:** Addressing contemporary themes through art and culture, including residencies, public art, festivals, exhibitions, seminars, theatre, concerts, community-led cultural projects and launches.
- **Multifunctionality:** Combining cultural activities with other sectors. Unlike traditional cultural spaces, these places integrate multiple uses.
- **Plural audience and activities:** Encourage interaction between different communities and combine cultural production, participation and aggregation with social engagement.
- **New models of decision-making and co-creation:** Emphasising participatory governance and artistic collaboration as tools for social and civic innovation.
- **Innovative economic sustainability strategies:** create opportunities for youth entrepreneurship and cultural and creative industries by exploiting the multifunctional nature of these spaces.
- **A role in social cohesion and inclusion:** actively contributing to stronger, more connected local communities.

As previously stated, a primary characteristic of these spaces is their multifunctionality; they are no longer merely spaces for exhibitions or performances but rather dynamic ecosystems where multiple fields intersect, ranging from professional training to social engagement, from social innovation to artistic research. The socio-cultural hybrid space is defined by its integration of multiple functions, thereby attracting a diverse audience and facilitating interactions between individuals who would otherwise never have had the opportunity to meet. It is therefore recommended that socio-cultural hybrid spaces prioritise the 'unexpected person' rather than exclusively targeting the typical audience (BASE, 2023).

As emphasised in the BASE Milano Manifesto, plurality in socio-cultural hybrid spaces is not confined to the diversity of a cultural programme; it encompasses a re-definition of power structures, governance models, and decision-making processes. The concept of plurality, therefore, is translated into the ability to "make space" for communities and individuals who have been traditionally excluded from public arenas, thereby fostering co-curation pathways and active listening practices. The diversity of activities and services that characterise socio-cultural hybrid spaces present challenges on a physical level. As a space that fosters plurality and consequently serves minorities, hybrid cultural spaces must ensure accessibility in terms of cultural production and spatial distribution. This necessitates the creation of environments that are physically, sensorially and cognitively inclusive, ensuring that individuals of diverse abilities and backgrounds can fully engage in cultural activities without encountering barriers or exclusions. In this sense, accessibility cannot be regarded as a mere technical requirement but rather as a political design that redefines the very notion of public space.

### **3. The mapping process for socio-cultural Hybrid Spaces**

#### **3.1 Mapping as a tool for recognition and implementation**

Mapping hybrid spaces is crucial for recognising their impact on cities and communities and understanding their role in urban and social transformation. Additionally, mapping facilitates the creation of networks that promote collaboration and resource-sharing among hybrid spaces, strengthening their collective impact. This process also provides public administrations and stakeholders with valuable data to design policies and strategies that support the development of new cultural hybrid spaces.

The need to map them has emerged through two key initiatives: an Italian national-level survey, which collected data on 845 cultural spaces across Italy, and a city-level initiative in Milan, which documented 26 local spaces.

The first initiative is the Call to Action, which was launched by "cheFare", an agency for bottom-up cultural transformation. Between February 2020 and

December 2021, cheFare collected data on 845 hybrid spaces nationwide through an open public survey. The initiative aimed to capture the spread and characteristics of new cultural centres by gathering reports from space managers, operators, and visitors. While the data is not entirely objective – relying on voluntary self-reporting – it provides a valuable first snapshot of a growing national phenomenon. The mapping highlights the widespread presence of hybrid cultural spaces and their impact on local communities. As reported in the results document, more than a definitive study, this initiative is a starting point for further research, encouraging universities, networks, and public institutions to engage in more detailed and structured investigations.

The second initiative is part of creating the “Hybrid Spaces Network” in Milan and includes the Socio-cultural Hybrid Spaces survey conducted in 2021, which involved 26 Milanese entities. The survey produced a geographical map of these entities and collected data on their legal status, space typology and ownership, types of activities, and involved actors. As the Director of the Urban Economy, Fashion, and Design Project Department at the Municipality of Milan, clarified during an interview for the OSMOSI project, this initiative “was not merely a mapping exercise but rather an urban policy aimed at identifying and supporting de-functionalised spaces.”. It resulted from a bottom-up process initiated by a group of hybrid spaces. This collective effort produced a document outlining their characteristics and their role as privately managed yet publicly relevant spaces. Moreover, this document also included their requests to the municipality for official recognition and the development of policies suited to their specific form.

The OSMOSI mapping aims to provide a detailed overview of socio-cultural hybrid spaces in Sicily and Lombardy, considering their environmental and socio-economic contexts, and to contribute to the comprehensive framework that can guide public administrations and stakeholders in supporting and developing new cultural hybrid spaces. The mapping follows a design-driven approach to data collection, ensuring it creates a comprehensive and contextualised representation of hybrid spaces while demonstrating its potential for replication in other contexts.

The mapping process was developed through a mixed-method approach, combining desk research, surveys, in-depth interviews, and follow-up activities. This methodology aimed to comprehensively understand hybrid spaces by integrating quantitative and qualitative data. The survey was delivered to 80 spaces (62 in Lombardy region and 18 in Sicily region). It was designed as the core data collection tool and it was structured into eight sections, each exploring different dimensions of hybrid spaces. To ensure the survey’s effectiveness and relevance, it was developed through an iterative process (Figure 1) involving multiple phases of testing and refinement. Initially, in-depth interviews were conducted with professionals in the field and with the support network of BASE Milano (in the Lombardy region) and Farm Cultural Park (in the Sicily region). These interviews and a literature review aimed to identify key indicators that would later shape the questionnaire, ensuring its alignment with the real needs and characteristics of hybrid spaces. Once the preliminary version of the survey

was developed, it was tested with the representatives of BASE Milano and Farm Cultural Park and refined to better capture the complexity of these spaces.

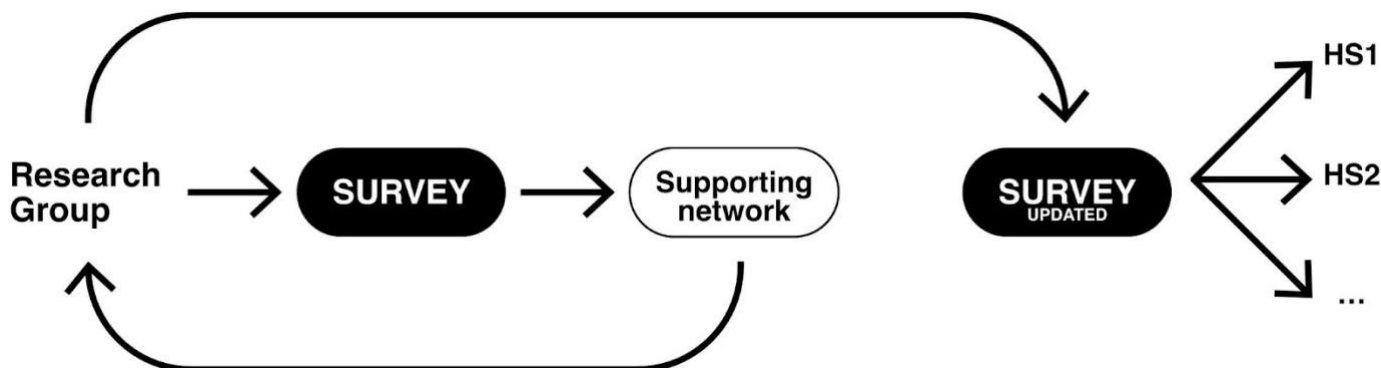


Figure 1. Graphical visualisation of the iterative process used for the survey ideation.

## 1.2 Mapping indicators for assessing the Social, Economic, and Environmental Impact

Identifying indicators for measuring the social, economic, and environmental impact of the socio-cultural hybrid spaces requires a theoretical framework considering these dimensions' interconnected nature. The questionnaire used for the mapping was based on the three dimensions of sustainability (Social, Economic, and Environmental) and an Identity Profile of the space, which serves as an overview of each space.

This tool offers a flexible approach to capturing the multifaceted nature of these spaces. The Identity Profile covers history, mission, and integration into the socioeconomic and urban context, helping assess how these spaces emerge and interact with their surroundings (Manzini, 2015). Social innovation focuses on the people and activities that shape them, including value propositions, openness, and participatory activities, aligning with co-creation and participatory urbanism theories. Social sustainability is linked to equity, cultural accessibility, and community engagement, emphasising network creation and participation (Dempsey et al., 2011). Economic sustainability examines funding and governance models, highlighting the diversified financial resources sustaining these spaces. Finally, environmental sustainability looks at the spatial configuration and environmental impact, assessing aspects like thermal, acoustic, and visual comfort, which align with research on sustainable architecture and adaptive reuse (Bullen & Love, 2011). Combining them is necessary because sustainability is not a static condition but a dynamic process that evolves based on contextual, cultural, and institutional factors (Folke et al., 2005). The result is an online questionnaire comprising 8 sections and 46 questions, with closed and open-ended responses.

Below are the sections with the main topics of the questions:

1. **Contact Information** (Full name, role within the organisation, email address)
2. **Identity and History of the Space** (Name, location, self-definition, founding year and initial conditions, promoters, legal status, affiliated organisations, ownership of the space)
3. **Size and Context** (Square meters, number of staff and visitors, geographical context, nearby similar spaces)
4. **Value Proposal** (Vision, mission, social innovation as outcome)
5. **People and Content** (Collaboration network, target audience, main activities and functions, participation, and community engagement)
6. **Accessibility** (Physical barriers, sensory and cognitive accessibility, plural communication, economic accessibility)
7. **Resources and Management** (Revenue sources, turnover, net income, amount of public/private funding, relationships with public administration)
8. **Built Environment** (Floor plan, spatial performance, acoustic, thermal, and visual comfort)

## 4. Insights and findings from the iterative mapping process

The iterative design-driven approach adopted for the development of the questionnaire has already produced significant insights, some of which are summarised in this section.

One of the key outcomes of this process was identifying a critical gap in the original survey framework: the need for a dedicated section on accessibility. Inspired by the principles of Un'IDEA Manifesto by BASE Milano, this section was integrated into the questionnaire to provide a more holistic perspective on accessibility. It expands the analysis beyond physical and cognitive aspects to include economic, gender, and cultural inclusivity, reflecting socio-cultural hybrid spaces' diverse and evolving nature.

Defining the spaces to be mapped requires first establishing a shared definition of hybrid spaces among the researchers and the partners. As mentioned before, a key reference in this regard was "Ibridazione: nuove politiche per la rigenerazione culturale dei luoghi [Hybridization: New Policies for the Cultural Regeneration of Places]", a project by "Lo Stato dei Luoghi" in collaboration with the "Direzione Generale Creatività Contemporanea" of the Ministry of Culture and the "U-Rise" Master's Program at IUAV University of Venice. Building on this framework, along with insights from literature and interviews, we developed the definition of an "osmotic space" to guide the selection process. That meant that we looked at spaces with these characteristics: spaces formerly used for a different purpose before being regenerated and assigned a new function, spaces that host activities spanning multiple functions, and at least one of these functions is of a cultural nature. Another key factor in the selection process was the permeability of the spaces – specifically, how accessible they are to the general public. This aspect was assessed by considering whether entry required payment, consumption, or membership, leading to a nuanced classification of different levels of permeability.

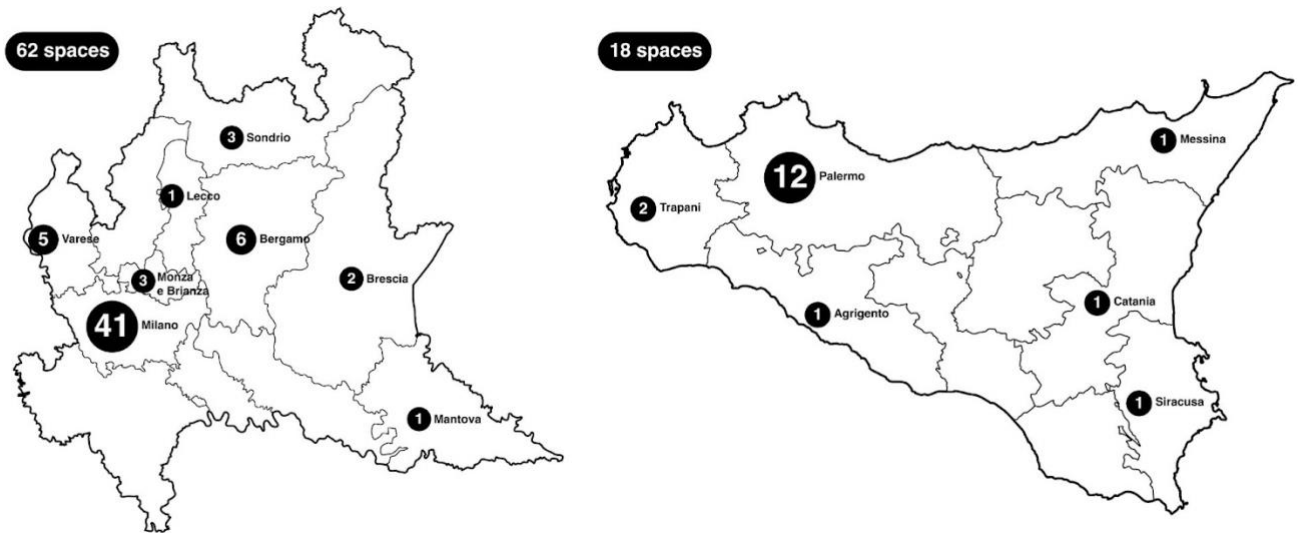


Figure 2. Graphic visualisation of the distribution of socio-cultural hybrid spaces in Lombardy and Sicily regions.



Figure 3. Graphic visualisation of the distribution of socio-cultural hybrid spaces in the city of Milano (Lombardy region).

As shown in Figures 2, we have identified 62 spaces in Lombardy and 18 spaces in Sicily, the majority of which are located in the regional capitals, highlighting how the phenomenon is predominantly concentrated in large urban centres, particularly in the peripheral neighbourhoods of these cities. In Figure 3, we can see that in the city of Milan, some clusters can be identified: a cluster in the northern area, a cluster in the north-eastern area and a cluster in the southern area of the city.

However, the phenomenon is also emerging in more remote and rural areas, a development that reflects the broader role of socio-cultural hybrid spaces in revitalising not only urban areas but also peripheral and rural contexts, where they contribute to processes of regeneration, inclusion, and innovation (Ostanel, 2017). As new spaces are established, the list remains open-ended, underscoring this phenomenon's dynamic and evolving nature.

From an initial overview derived from the desk research, which will later be confirmed by analysing the mapping results of the 62 socio-cultural hybrid spaces in Lombardy, primary functions and secondary functions attributable to the socio-cultural hybrid spaces being mapped were defined. The correlations between the different spaces and the primary and secondary functions can be appreciated in Figures 4. An initial analysis of these correlations shows that the

functions most frequently performed by the spaces (associating both primary and secondary functions) are those of cultural talks, workshops, musical events, restaurants, art exhibitions and formation courses.

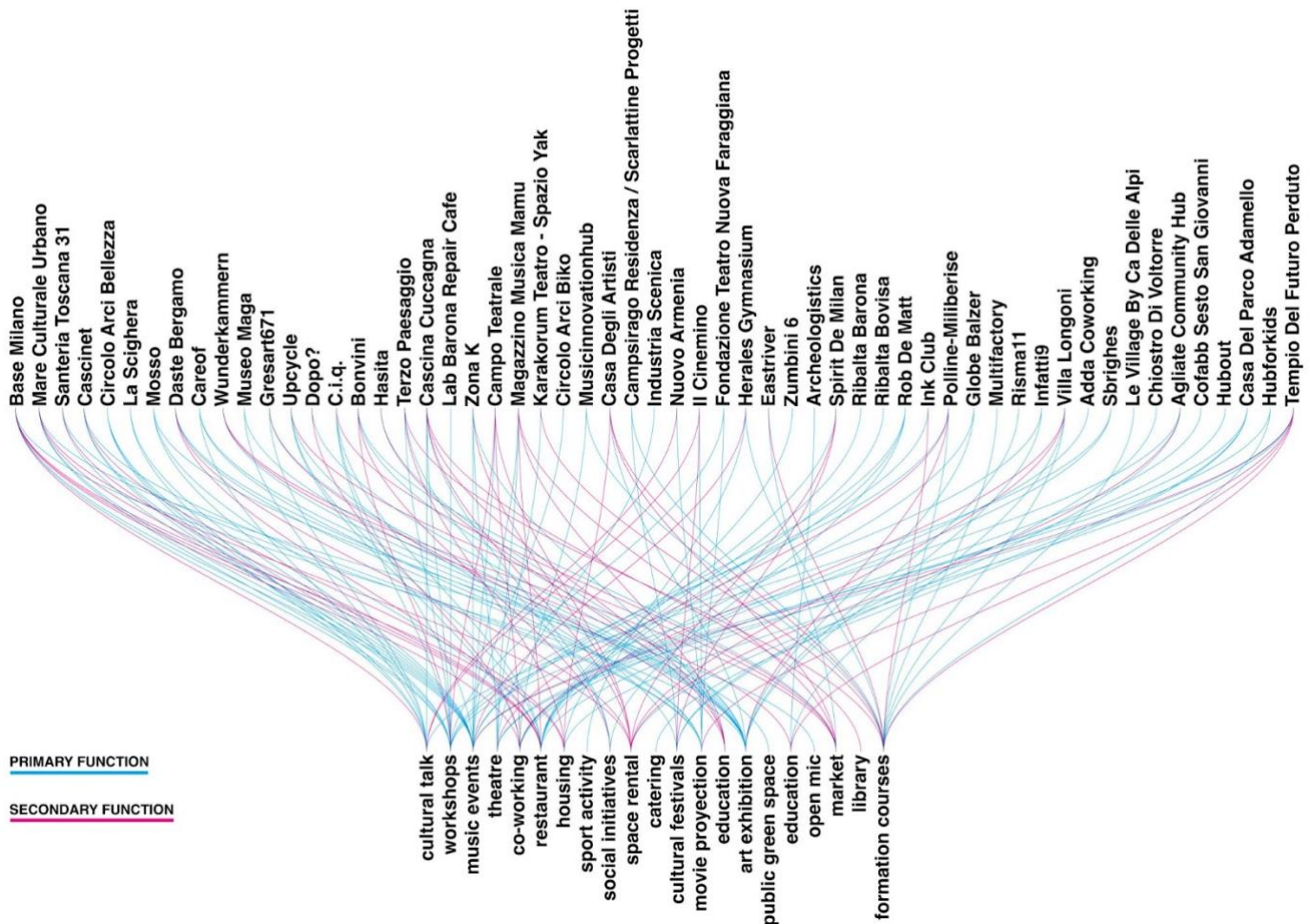


Figure 4. Graphic visualisation of primary and secondary functions concerning the mapped spaces in the Lombardy region. Socio-cultural hybrid spaces (in the upper part) and functions (in the lower part).

## 5. Conclusions

This study presents a few limitations: each socio-cultural hybrid space is characterised by a high degree of specificity, making it difficult to formulate generalisations. Additionally, since the mapping activity is constrained by the project's timeframe, and new hybrid spaces continue to emerge, some may not be included in the current sample. Furthermore, the two regions under investigation —Lombardy and Sicily—are marked by very different socio-cultural, economic, and administrative conditions. These contextual differences significantly influence the analysis and require nuanced interpretation of the results. The choice of Lombardy and Sicily reflects an intention to explore diversified scenarios, and future studies could extend this mapping model and protocol to other Italian regions, as well as to international contexts, to further test its applicability and relevance.

The paper reflects the emerging ethics of public design through the structure of the 'questionnaire' tool, which integrates multiple dimensions of accessibility in its various sections. Specifically, it includes questions related to:

- Plural language that uses inclusive communication modes that guarantee representation and comprehensibility for different identities and sensitivities through the adoption of different linguistic strategies, the avoidance of exclusionary or stereotyped terms or expressions, and the creation of a communication that enhances all people through assisted reading tools.
- Cultural accessibility is based on the commitment to guarantee the right of access, participation and involvement in cultural life for all persons, regardless of their physical, sensory, intellectual, psychic or communicative characteristics. Cultural accessibility is a continuous learning process that requires people's involvement and implies the construction of spaces of expression and self-narrative that enable communities to bring about social transformation.
- Physical accessibility is achieved by designing safe, inclusive, and barrier-free cultural spaces, ensuring barrier-free spaces for people with mobility impairments, eliminating sensory barriers, and creating flexible and adaptable environments that can be easily identified.

Different roles of the designer emerge from the paper. In fact, the designer can act as:

- Facilitator and thus able to guide and support the processes of co-creation, collaboration and innovation within research activities. His or her role facilitates decision-making and research processes, ensuring that the activity realised (the questionnaire discussed) is effective, user-centred and achievable.
- Tool designer who does not directly create final solutions but develops tools, methodologies and frameworks that enable stakeholders to effectively perform or co-design the required activities, thus acting as an enabler of innovation.
- Process designer who structures the sequences of activities, interactions and decisions that define the realisation of the activity, pursuing the goal of making processes more efficient, intuitive and capable of generating value for all stakeholders involved.

The importance of regenerating disused public spaces through cultural and creative enterprises has become increasingly recognised. As highlighted in Italy's National Recovery and Resilience Plan, there is a strong emphasis on transforming public spaces to serve social, cultural, and educational purposes. It advocates for implementing environmental criteria in the design and renovation of public buildings, which is also relevant to cultural spaces. Regenerating these spaces addresses the physical decay of urban environments and creates opportunities for social interaction and cultural exchange, reinforcing the notion that "culture heals" (Satta, 2023). Integrating environmental, social and economic considerations into the design and renovation of cultural spaces fulfils two key

objectives: preserving the physical integrity of urban environments and cultivating a strong sense of community.

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