

Stefania De Medici



BUILDING THE COMMONS?

Feasibility and effectiveness in the shared management of the built heritage

La scuola di Pitagora

3 | **Rehabilitation, Maintenance and Innovation of the Built Environment** Recupero, manutenzione e innovazione dell'ambiente costruito

The series addresses the issue of rehabilitation and management of the built environment, in relation to the ongoing evolution of the needs of life. The need to develop methodologies and tools for the protection of identity and the control of the quality of use requires the coordination of multiple disciplinary contributions, engaged in the search for a dialectical relationship between conservation and transformation. In the design process, the identification of constraints that the built environment opposes to changes allows to protect the cultural identity, safeguarding the meaning and the role of evidence of the evolution of society and its tangible culture. The project is conceived as a means of governance of the processes of adaptation of the existing heritage to new needs arising from the evolution of the urban settlements, through strategies of protection, organisation, and management of resources. It is an iterative path, in which the decision-making phases are constantly guided by information, aimed at identifying intervention solutions whose outcome can be verified in the subsequent decision-making phases. The books published present the results of research, surveys, and projects, with the aim of promoting the scientific dissemination at national and international level.

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To Francesco

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Cover Photograph: The wooden church of Urși. Craftsmen are covering the roof
with traditional wooden shingles, 2015 © Mihai Bodea

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Chapter 1

A research programme on built heritage and active citizenship

1.1 Built environment and urban regeneration

— Stefania De Medici

The management of the built environment has been a core issue of the scientific debate in the field of Architectural Technology for more than forty years (Caterina, 1989; Di Battista, 2006; Gasparoli & Talamo, 2006; Pinto et al., 2019). Product quality is strongly influenced by process quality. This indissoluble link is the prerequisite for understanding the relationship between the quality of the built heritage and the conditions of effectiveness and efficiency in the building process, in particular in construction, rehabilitation and maintenance activities. Against this background, the book deals with a topic that is now central to the international scientific and political debate: the regeneration and management of architectural heritage with cultural value through the active participation of citizens.

In recent years, the debate on urban regeneration has gradually drawn the attention of many disciplines. It involves slow and complex processes, in which the rehabilitation of buildings and open spaces is part of a comprehensive system of actions aimed at improving people's quality of life. In the words of Robert and Sykes, "[...] it is essential to view the process of urban regeneration as a long-term cycle of activities [...]. Each generation faces its own particular set of problems, has its own priorities and works in ways which reflect these priorities. However, whilst each successive generation will face its own particular challenges, the value of learning from previous experience cannot be denied" (Roberts & Sykes, 2000) (p.6).

The built environment influences the everyday experiences of citizens, but interactions between people and the built environment are complex and can occur at several levels (Tweed

& Sutherland, 2007). The city, considered as a 'settlement system', is constituted by sub-systems (physical, economic, social) that include tangible and intangible elements. Characteristics and relations of these sub-systems are crucial in defining urban quality. Indeed, the quality of life in an area depends on the relationship between demand and supply of services, economic, cultural, recreational and other activities (Fusco Girard, 1994). In this scenario, the imbalance caused by a greater demand compared to the supply is also reflected in the physical sub-system, resulting in an urban image characterised by decay, abandoned buildings, absence of attractive elements, and low identification of the local community in the place. This state, which can be defined as 'urban decay', is usually the result of inadequate or ineffective political choices, which do not guarantee a balance in the relationship between public and private interests.

To meet the need for an increase in urban quality and, more generally, in the quality of life of people in urban environments, the focus on the active participation of citizens in the management of the built environment is becoming increasingly important. Consequently, the built environment is associated with the concept of the common good, which plays a central role in contemporary international scientific debate.

1.2 Urban spaces as common goods?

— Stefania De Medici

The shift towards considering goods that cannot easily be reproduced and are available for shared

use as common goods is the result of the growing interest in environmental protection and, as a consequence, in research concerning sustainable development. In accordance with the importance given to this topic, in 2009 Elinor Ostrom was awarded the Nobel Prize for Economics, for her "analysis of economic governance, especially the Commons" (Brancaccio & Bracci, 2019; Ostrom, 1990).

The term 'common good' refers to certain modes of enjoyment of different resources – tangible and intangible assets owned by the private or public authorities – and used for individual or community benefit. Common goods are resources that rarely allow the exclusion of an individual from their use and, therefore, are potentially subject to the risk of over-exploitation. The enjoyment of the Commons involves an association of people and is characterised by a variable inclusiveness and exclusiveness (Dani, 2013). This phenomenon cannot be strictly classified, as each academic discipline highlights its various aspects (Cristoferi, 2016).

Addressing the issue of the common goods in the urban environment means focusing on the physical structure of the city and its role as a collective resource and creation, both in a tangible and in a social sense (Belingardi, 2015). Urban quality can be considered as a collective production of citizens, local government and stakeholders. It results from the overlapping of economic, social and physical transformation processes and is a state of balance between the individual and group interests. Therefore, urban quality is heavily influenced by local and national policies. The effects of such policies lead

to transformations in settlement systems, which are, in turn, the result of past transformation processes. A city governed by transparent and shared rules, as theorised by Edoardo Salzano (Salzano, 2009), can be considered a common good, i.e. something that helps to satisfy the need for subsistence, knowledge, affection and solidarity, which can only be met through social cohesion and the sharing of a management project.

Nevertheless, urban policies frequently disregard this model. Governments do not always define effective rules for the ‘good governance’ of urban space. Sometimes, they do not have a positive impact on urban quality, including in their choices concerning State-owned heritage buildings. Above all in countries where much of production is based on the attractiveness of cultural heritage, public cultural heritage should be considered as ‘family jewels’ and should be an example of good management, an inspiration to citizens.

In Italy, the socio-economic trends of the last twenty years have highlighted two priority needs: the reduction of the costs for managing the public real estate assets and the recovery of fiscal deficits. These needs have led to the sale or the private management of public properties. The Italian example is emblematic and shows how the different approaches adopted for enhancing and managing public real estate – in particular cultural heritage – have seldom achieved the expected results, with significant repercussions both for heritage protection and for the quality of large urban areas (De Medici, 2010). The large number of abandoned public buildings

(WWF Italia, 2013, 2014) and the degradation resulting from their abandonment are evidence of the difficulties experienced in the rehabilitation and management process. The goals of protecting and improving public use have been largely disregarded, as well as the targets of reducing management costs and turning assets into income. The limited financial resources of the State and local authorities do not allow the public management of most of these buildings. Moreover, the advanced state of decay and the need to meet more and more challenging requirements for safety, comfort and usability call for high rehabilitation costs to reuse these buildings. This dramatically reduces the profit margins of potential investors and, consequently, minimises the ability to attract private capital.

1.3 The horizontal subsidiarity principle in the European and Italian constitutions

— Stefania De Medici

Over the last twenty years, Italy has experienced the dramatic failure of the privatisation process of the State-owned architectural heritage. Since the enactment of Presidential Decree no.283 of 2000, Italy managed to sell historical and artistic heritage included in the State’s property, which was previously considered inalienable by the Civil Code (Civil Code, art.822 “State Property”). Afterwards, as a result of various legal measures (including Law no. 410/2001, Law no.112/2002, as well as Legislative Decree no.42/2004 “Code on cultural heritage and landscape”) and by several means (public auctions, securitisation,

transfer between public institutions, etc.), heritage buildings and sites with cultural value owned by the State or by local authorities have been privatised (De Medici & Pinto, 2012). This trend, although making available financial resources that can be immediately used, has limited the public use of such heritage, depriving the community of the benefits arising from its historical vestiges. Also the efforts to involve private investors in the management of public properties (through project financing, sponsorships by patrons as boosted by Law no.106/2014 or through several models of granting private parties the right to use State-owned heritage), while not depriving the community of the public ownership of cultural heritage, have not brought the intended results. In particular, the decentralisation processes (the so-called State property federalism implemented by Legislative Decree no.85/2010 and by the subsequent Legislative Decree no.201/2011), facilitating the transfer process of the State-owned architectural heritage to local authorities, have mainly pursued the aim of increasing the market value of such properties, in order to foster a more profitable sale to private buyers (De Medici & Senia, 2016). The enhancement programmes launched since the 2007 Finance Act have encouraged the concession or leasing of public heritage buildings to private investors, by extending the period of the concession and by allowing the change of use to boost the income-generating potential of the assets.

All these choices are inconsistent with the need for public enjoyment of architectural cultural heritage. This need is based on the awareness of

the crucial role of cultural heritage in promoting community development, seen as an opportunity for collective growth, construction and strengthening of a cultural identity shared by citizens.

Aware of these failures, several Italian local authorities experienced the direct involvement of citizens in the care of abandoned public properties. This solution brings real estate with cultural value into the public domain, while significantly reducing management costs for the owner, as a result of the voluntary participation of the local community. In fact, citizens act voluntarily and free of charge to take care of the built heritage, allowing its public use and carrying out maintenance activities.

The principle of subsidiarity, first introduced in the European Treaties (1992) and then in the Italian Constitution, through the reform of Title V, is behind the idea of entrusting the heritage buildings to citizens (Italian Constitution, art.118, paragraph 4, introduced by art.4 of the Constitutional Law. no.3, 2001: “The State, regions, metropolitan cities, provinces and municipalities shall promote the autonomous initiatives of citizens, individually and in combination, to carry out activities of general interest, on the basis of the principle of subsidiarity”). These legal provisions have enabled citizens’ autonomous initiative in implementing activities in the general interest.

The creation of an active, responsible, and supportive citizenship in the participatory management of common goods fuels the construction of bottom-up processes. The Constitutional Law assumes that private citizens – organised in associations – can be willing to use their skills and

abilities to solve problems affecting society. The law thus recognises that citizens can act autonomously in the public interest and requires institutions to support this commitment. The Constitutional Reform of 2001, the subsequent global economic crisis (2007-2013), as well as, in Italy, the results of the 2011 referendum on public water, resulted in a propelling influence for action by social groups or individuals, performed autonomously and in the spirit of solidarity for the common good.

1.4 Is cultural heritage a common good?

— Stefania De Medici

Although the built environment is unanimously considered as a resource, a tangible result of the cultural evolution of a community, shared care of urban spaces is more frequently found in small communities. The maintenance of built resources promotes their conservation and prolongs their life cycle. Conservation of built resources is a collective interest, because the heritage tells the story of people and can contribute to building a shared identity. It is a management practice resulting from agreements (even unwritten) among people, arising from the identity link between place and inhabitants. It contributes to the sustainable development of the urban system in which it arises. These considerations are reflected in European strategies for increasing community welfare through the conservation and enhancement of cultural heritage.

Back in 2005, the Council of Europe stressed the importance of cultural heritage for sustain-

able development (Council of Europe, 2005). The Faro Convention introduced an innovative concept of cultural heritage by recognising the importance of the community formed around the cultural asset to be enhanced (Cerreto & Girasole, 2020). The same Treaty highlighted the need to broaden public participation in decision-making on cultural heritage.

As part of the Europe 2020 strategy, developed in response to the great economic and financial recession that spread globally between 2007 and 2013, the European Commission aimed to promote Europe's public and cultural space. "Participatory approaches and social innovation in culture" (European Commission, 2017) is the specific challenge that recognises cultural heritage as a 'resource for a sustainable Europe' and highlights that "participatory governance of cultural heritage offers opportunities to foster democratic participation, sustainability and social cohesion and to face the social, political and demographic challenges" (Council of Europe, 2014). The European Commission considers cultural heritage as a resource shared by people and aims to continue developing more participatory interpretation and governance models through closer involvement of the private sector and civil society.

The effectiveness of the process of building and managing cultural heritage requires further synergy to identify sustainable scenarios for the conservation, use and promotion of the heritage. In the case of architectural heritage, these scenarios should preserve the architectural quality of buildings, their historical significance, and the benefits of their location in city centres or in tourist areas. Sustainable conservation and

public use cannot be considered only as social and cultural goals, but also as economic goals, to be pursued through adequate management models. Such models should be able to optimise the use of public financial resources and to strengthen the existing links between citizens and historical heritage.

A new approach is required in the process of enhancing architectural heritage, as a means for implementing the strategies defined in the European context. The sustainability of interventions should be based on the ability to promote local development taking advantage of the quality of many abandoned or underused buildings, their cultural value and their location in city centres or in tourist areas. In other words, sustainability is based on the idea that the architectural heritage is a resource, whose reuse leads to multiple benefits, in line with the key principles of the circular economy (Viola et al., 2021). In order to benefit from the potential of cultural heritage to increase the welfare and the economic development of society, it is necessary to implement appropriate management and organisational systems, whose effectiveness is largely due to the public policies adopted at local and national level (Rizzo & Throsby, 2006). Therefore, the conservation and public enjoyment of the architectural heritage are not only cultural issues, but also economic issues, which not only require the optimisation of public funding, but also the strengthening of existing links between cultural resources and people (Pinto et al., 2016).

Community engagement can bring benefits both to the heritage and to the community itself,

which has skills and resources that complement specialist knowledge and skills (Court & Wijesuriya, 2015). A people-centred approach benefits from these capacities and can trigger long-term active citizenship efforts.

The European Commission's focus on quality and consensus on preservation, enhancement and management actions for cultural heritage is paving the way for research into new models for sharing strategies, overcoming top-down or bottom-up decision-making processes. Identifying shared values at local level, implementing effective methods for assessing choices, as well as broad stakeholder involvement, are key factors in improving the quality of interventions on cultural heritage (McKiernan et al., 2019). Furthermore, a systemic approach to tangible and intangible cultural heritage allows to strengthen the relationships between resources and increase their value.

This consideration leads to the following questions: can unused buildings and urban spaces really give back a voice to citizens for the use and transformation of their living environment? Under which conditions can the collaboration between active citizens and local authorities work in the care and management of heritage buildings?

The research presented in this book aims to answer these questions, learning from the successful and unsuccessful experiences of participatory management of cultural heritage in Europe, to define a methodology for assessing the feasibility and potential for success of participatory management programmes.

care of these 'marginal' spaces cannot be managed exclusively by local administrations and require the involvement of citizens as new organisers (Lauria, 2018).

The research aims to explore innovative approaches, methods, and tools to restore networks of relationships between places and communities, focusing on the management of architectural heritage in historical contexts. The suggested route analyses experiences that have led to the consideration of public goods as common goods, or even Community Heritage, whose care is possible through direct management by citizens.

The guidelines provided by the European Community about citizen participation and the analysis of the literature on the analogies between cultural heritage and common goods provide the framework for analysing many concrete experiences. The results of such experiences are now consolidated. The good practices highlight different collaborative models between local authorities and citizens for the enhancement of buildings, sites or urban areas in Europe. The success of these experiences is widely acknowledged and confirmed by the awarding of prestigious prizes and recognitions.

In the following pages, the review of the European scenario leads to a reflection on the Ital-

ian context, highlighting the reasons for the successes achieved and the criticalities encountered. The results of the study are analysed and discussed, to define a set of criteria for verifying the feasibility and effectiveness of models for the participatory rehabilitation and management of heritage buildings and sites, in order to answer the research question.

By analysing a wide range of experiences of active citizenship in the field of cultural heritage, the book highlights the limits of an increasingly widespread practice. Entrusting citizens with the management of heritage – beyond the enthusiasm of the contemporary debate – can profitably endure only if particular conditions are met. The proposed approach develops a methodology to assess in advance the conditions for entrusting the built heritage to citizens, to guarantee the success and durability of the management process. Therefore, it becomes essential to decode the mediatic narrative on the built heritage managed as a common good, by looking with appropriate distance at the many experiences which – although conceived with the best and most appreciable intentions – run the risk of having no future, of not surviving over time, if they remain tied to the 'utopian' idea of participation at all costs.

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Chapter 2

The international debate on cultural heritage, built environment and the Commons

2.1 Cultural heritage and sustainable development

— Stefania De Medici

The focus on the active participation of citizens in the regeneration and management of buildings and urban spaces reflects the growing attention that European and international policies are paying to issues that have become central and that underlie shared goals for our common future (Keeble, 1988). The state of health of the built environment is heavily affected by heritage conservation. As a consequence of this, building quality is a key factor in the community and cultural identity, and in defining the character of a place.

Cultural heritage is strongly linked to the issue of sustainable development. Indeed, the relationship between architectural heritage and sustainable development can be considered from

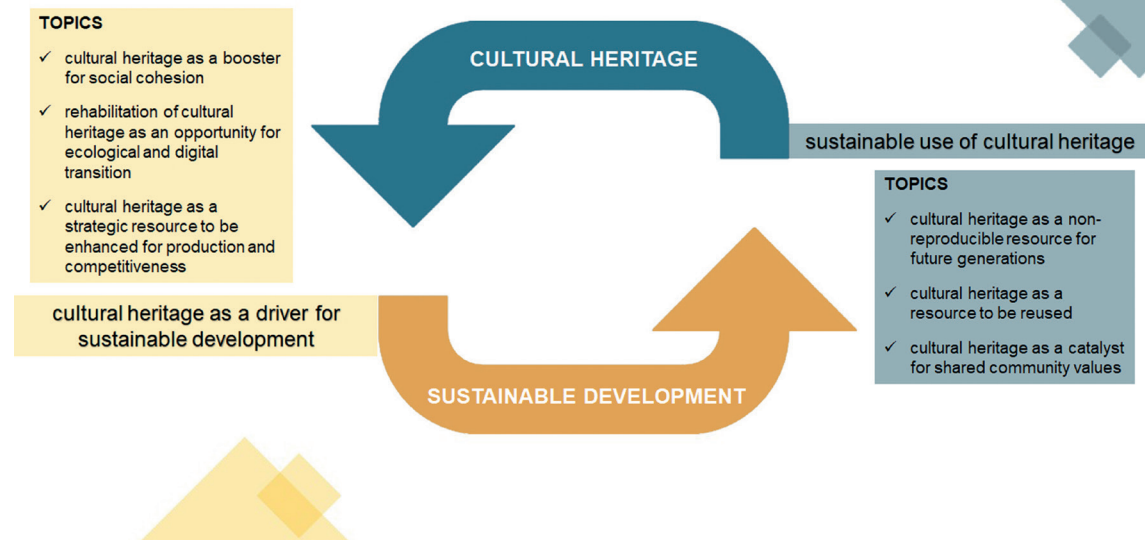
a twofold perspective (Fig. 2.1). First, heritage is a non-reproducible resource, whose enjoyment contributes to the quality of life and the development of communities; and as such, it must be used according to the sustainability principles. This view is based on the aim of ensuring a sustainable use of cultural heritage. In other words, we need to focus on the conservation of cultural heritage and try to reach a balance between protection and enhancement, which means the availability of use for the public.

A second interpretation of the relationship between cultural heritage and sustainable development considers cultural heritage as an engine for sustainable development. Under both these different approaches, the reference framework highlights a plurality of specific issues to be deepened.

Sustainability studies have pointed out that, if compared to the production of new buildings,

Fig. 2.1

The dual perspective in the relationship between cultural heritage and sustainable development (diagram by the author).



rehabilitation of the built heritage is a strategy for promoting the circularity of processes, by limiting consumption of land, energy, and raw materials, while adapting the built environment to contemporary lifestyle needs. This approach assigns to the built heritage the role of driving force for multiple transformations, in a chain process involving cultural, social and economic changes, with effects ranging from the architectural scale to the urban and territorial scale (Caterina, 2016; Di Battista, 2006; Pinto et al., 2019).

Since the 1990s, the international debate has been characterised by a radical change in cul-

tural perspectives, with the reframing of relations between conservation and innovation in architecture, as well as with a growing awareness of the limits of development based on uncontrolled consumption. The Document on Authenticity in relation to the World Heritage Convention (ICOMOS, 1994), signed in 1994 by the 45 delegates at the International Conference in Nara, was an important milestone. It states that “The diversity of cultures and heritage in our world is an irreplaceable source of spiritual and intellectual richness for all humankind. The protection and enhancement of cultural and heritage

diversity in our world should be actively promoted as an essential aspect of human development” (Article 5). This concept highlights two priorities in the search for a new balance between protecting the diversity of the built heritage and the developing urban environment. Firstly, to increase protection measures by extending the life cycle of the protected heritage; secondly, to involve multiple stakeholders in the knowledge and understanding of the values of cultural heritage, in order to affirm the role played by monuments and sites in the development of contemporary society.

The need to implement protection strategies for architectural heritage is not only driven by the will to reduce the consumption of land and materials needed for the construction of new buildings, but also by the urge to ensure cultural sustainability in the management of settlement systems. The role of cultural heritage in sustainable development strategies is confirmed by the wide scientific debate of the new millennium (Hammershøj, 2009; Kembel, 2012; Martin, 2010), and by the UNESCO campaigns with United Cities and Local Governments (Barcelona, 2010). These campaigns identify Culture as the Fourth Pillar of Sustainable Development. Indeed, UNESCO’s approach has led to considering the built environment as a driving force for development (De Medici et al., 2018).

The researches studies of Guzmán, Pereira Roders and Colenbrander show that “The most dominant approach understands heritage as an asset for cultural capital, whose recreational qualities contribute to the cities’ competition for global markets. [...] The second approach

identifies heritage with a designated role in urban complexity, requiring tailored management as part of the governance practice. In this regard, an evolution of the inclusion of cultural heritage conservation at the strategic levels is acknowledged” (Guzmán et al., 2017) (p.200). The study highlights the need to integrate cultural heritage conservation into broader development and planning frameworks.

The option of rehabilitating the landmark building stock is based on economic considerations. Nevertheless, it is also a response to sustainability needs. In order to comply with the goals of the Circular Economy concerning the limited consumption of resources, as well as the conservation and enhancement of embedded values, the main strategy is based on quality (Viola et al., 2021). The built environment is the result of the layering produced by cultural, social and economic processes of urban areas (UNESCO, 2011). Therefore, according to a circular thinking, the closing of the loops should not only be based on the search for new solutions, but also on a more effective reshaping of processes and strategies in design (ICOMOS, 2019).

The Circular Economy model considers goods that are at the end of their lifecycle as resources to be reused in other contexts, closing loops in industrial ecosystems and minimising waste (Stahel, 2016). Such an approach is consistent with a sustainable view on urban and landscape management based on building rehabilitation. In the words of Sally Stone, “It is unthinkable for anything to have no function, to be useless, to make no contribution to the betterment of society. The contemporary mantra ‘Reduce, Reuse, Recycle’

is testament to this essential prerequisite of contemporary life. Everything has to be useful, and existing building cannot escape from this agency of usefulness” (Stone, 2019) (p. XVIII).

Only in recent decades have we truly understood the strategic importance of reusing buildings, even though the practice dates back to ancient times. The value of the built environment as a resource today does not only depend on it being the product of human work. Its role as a storyteller, as a provider of knowledge, as a reminder of the past, as a symbol of shared knowledge, makes it an even more valuable resource.

The Faro Convention on the Value of Cultural Heritage for Society (Council of Europe, 2005) highlights the need for the sustainable use of cultural heritage, “by ensuring that decisions about change include an understanding of the cultural values involved” and “that all general technical regulations take account of the specific conservation requirements of cultural heritage” (art. 9). The UNESCO Operational Guidelines for the Implementation of the World Heritage Convention (Heritage, 2008) emphasise that the goals of sustainability should not jeopardise the conservation of the heritage; art. 119 declares that “World Heritage properties may support a variety of ongoing and proposed uses that are ecologically and culturally sustainable. The State Party and partners must ensure that such sustainable use does not adversely impact the outstanding universal value, integrity and/or authenticity of the property. Furthermore, any uses should be ecologically and culturally sustainable. For some properties, human use would not be appropriate”.

2.2 Cultural heritage, civic engagement, and social innovation

— Stefania De Medici

Through the New European Agenda for Culture, in particular through the Initiative 9 – Heritage for all: citizen participation and social innovation, defined within the framework of the European Year of Cultural Heritage (EYCH), social innovation is encouraged, as civic participation in managing cultural heritage (Commission, 2018). The aim is to promote a broader understanding of heritage, based on the active participation of citizens. People and communities are leading actors, involved in decisions on heritage enhancement. Therefore, cultural heritage gains the status of a common good and is configured as a “cultural common good”, an expression of values shared by the heritage community and of the process enabled for its enhancement.

The 2018 was declared by the European Union as the European Year of Cultural Heritage, aiming to promote knowledge, preservation and enhancement of Europe’s cultural heritage, and to reinforce a sense of belonging to a common European space (ICOMOS, 2019). The slogan “Our heritage: where the past meets the future” summarises the goals of the programme, consisting of promoting development based on cultural heritage as a driver for growth and job creation. The Community strategy is based on supporting the culture sector and cultural and creative industries and assuming cultural heritage as a driver of social cohesion.

1,365 of the 10,150 cultural events organised by the Member States in 2018 were held in Italy. Nonetheless, available public funding for the preservation, enhancement and management of Italian cultural heritage is still limited, compared to its huge size and widespread diffusion. An effective strategy requires combined measures to achieve more effective results than those obtained to date, as well as new models to be tried out in the territory, assessing their viability. This is why the European Commission, in collaboration with key partners, launched long-term projects around 10 themes, consistent with the following key principles: Engagement, Sustainability, Protection and Innovation. The objective of such initiatives is tangible and intangible cultural heritage and many different target groups are involved (heritage professionals, local communities, youth, children, hard-to-reach groups, etc.). The European Commission has undertaken the search for new balances between seemingly opposing strategies – quality in conservation on the one hand, and dynamic approaches to restoration and maintenance, innovative reuse and enhancement of cultural heritage on the other – to achieve more effective and efficient outcomes. Through a wide consultation of key stakeholders (including UNESCO, ICCROM, ICOM, Europa Nostra and other members of the EYCH Stakeholders' Committee), the Commission aimed to build a broad consensus on key quality principles for EU-funded interventions on cultural heritage, relying on a proper assessment of its values (ICOMOS, 2019).

2.3 Regeneration, rehabilitation, reuse, and maintenance of the architectural heritage as enhancement strategies

— Stefania De Medici

The academic debate from the 19th century to the present has extensively dealt with the issues of physical evidence from past eras, their contemporary significance, as well as the topic of preserving architectural heritage with cultural value (Cunnington, 1988; Plevoets & Van Cleempoel, 2019). Tangible and intangible cultural heritage is subject to continuous reinterpretation, influenced by the constant variation of political, economic, and social circumstances. Tangible heritage can also be considered at the same time as intangible cultural matter and expression, as well as the meanings attributed to it and its representations (Ashworth & Graham, 2017).

For a non-renewable resource such as cultural heritage, it is necessary to implement measures of economic, cultural, social and environmental sustainability. This requires effective building rehabilitation solutions and efficient management over time. Cultural heritage cannot be considered as other resources in production and consumption processes. Rather, its behaviour can be compared to that of an ecosystem, characterised by multiple values as well as by the interaction of many different elements (Grefe, 2004).

Cultural heritage is an important resource for development, as it contributes to economic growth and social cohesion. As a resource, cultural heritage should be considered non-renewable, because it is not replaceable or reproduc-

ible (Benjamin, 1969). In fact, the properties of uniqueness, originality and unrepeatability are definitively lost in the case of reproduction of cultural heritage and works of art, despite technological progress that can guarantee excellent copy quality. A work of art or cultural heritage is the result of a sequence of technical actions that led to its production and cannot be fully repeated. Even if these actions can be traced back to the actions of an individual, they are the result of the accumulation of the history and traditions of a social group. Duplication leads to a partial loss of information, weakens the knowledge process, and compromises the perception and understanding of the artefact. Therefore, heritage buildings are tangible evidence of the building culture of past eras and are irreproducible due to technical reasons, such as the lack of materials that were once widely available, the loss of workers' skills in traditional building techniques, etc.

Cultural heritage has a complex value, which is brought about by both use value and cultural value, which is independent from its use (Fusco Girard & Vecco, 2019). The need to keep this complexity requires balancing conservation and adaptation in building rehabilitation projects, to protect the heritage and enhance its potential.

The cultural debate on the balance between preservation and transformation of heritage buildings has been sparked by the need to transform heritage buildings and adapt them to new uses or to increase performance levels in response to changing lifestyles (Powell, 1999). Contemporary needs for usability, safety and comfort of living spaces result from the evolution of

people's daily activities and lifestyles, as well as technological evolution. The need to ensure increasingly high standards of performance leads to an urgent need to manage these changes appropriately. Several studies have focused on the issue of the effectiveness of conservation approaches, with a view to defining conservation strategies which do not jeopardise the enhancement of cultural heritage and the development of the context (Della Torre, 2020).

The rehabilitation project of built heritage must properly address the issues of preservation and authenticity; otherwise, it risks compromising cultural values and erasing centuries of history. This principle is the focus of the ICOMOS document released in 2018, at the international conference held in Venice "Cherishing Heritage – Quality principles for intervention on cultural heritage". The paper argues that "defining quality in the context of interventions on cultural heritage has progressed beyond architectural and technical matters at the level of single buildings to broader environmental, cultural, social and economic considerations about sites and their settings" (ICOMOS, 2019) (p.15).

Rehabilitation choices are strongly dependent on identification of the cultural value of a building. Indeed, where the cultural value of a building or site is established, people are more concerned about its transformation. Any alteration is considered as a threat to the integrity of the heritage.

2.4 The Historic Urban Landscape approach for sustainable conservation, valorisation and management of cultural heritage

— Martina Bosone

Over time, the theme of cultural heritage has been interpreted in different ways and has become part of the international debate as a driver for sustainable development.

The UNESCO Recommendations on Historic Urban Landscape (UNESCO, 2011) recognise the fundamental role of cultural heritage and cultural landscapes for sustainable local development. They represent a broadening of horizons with respect to the object of protection, moving from object-based conservation to landscape-based conservation (Angrisano et al., 2016; Pereira Roders & Van Oers, 2011), interpreted through a system approach as “the result of the historical stratification of cultural and natural values and features” (UNESCO, 2011) (p.8).

These Recommendations are based on a cultural background consisting of all international documents that have addressed the issue of cultural heritage and its conservation.

The European Landscape Convention (Council of Europe, 2000) considers landscape as a “living” heritage (Poulios, 2014) that includes both the physical territories (tangible heritage) and the perceptions, values and norms (intangible heritage) of specific communities (Council of Europe, 2000) (p.1). The Convention recognises that landscape is an essential component of the living environment of populations.

This relational and contextual character makes every landscape unique: it is “a specific

part of the territory as perceived by people, the character of which derives from the action of natural and/or human factors and their inter-relationships” (Council of Europe, 2000, art.1). This extended meaning includes not only exceptional landscapes, but also all landscapes, even everyday or degraded ones (art.2). It is a collective creation whose forms of realisation are not only a historical narrative but are also the physiognomic expression of identity peculiarities of a specific culture. For this reason, the landscape must be managed taking into account this specificity and must be recognised as a ‘social construction’ (Kirshenblatt-Gimblett, 2004) since, by expressing the diversity of the cultural and natural heritage of each population, it represents its identity foundation (Council of Europe 2000, art.5, paragraph a).

Its conservation is a process of meta-cultural selection, which begins to take shape the moment someone starts to preserve, remember, recover or celebrate something (Kirshenblatt-Gimblett, 2004). “Heritage, in this sense, can be found, interpreted, classified, preserved and lost in any age” (Harvey, 2015). This requires specific measures to be taken to safeguard, manage and plan the landscape (Council of Europe, 2000, art.1) through the formulation of objectives consistent with the needs of the populations (Council of Europe, 2000, art.5, comm. b, c).

The Convention for the Safeguarding of the Intangible Cultural Heritage (UNESCO, 2003), promoted by UNESCO and ratified by Italy on 27 September 2007 with Law no.167, recognises intangible cultural heritage as the set of “practices, representations, expressions, knowledge,

know-how as well as the tools, objects, artefacts and cultural spaces associated with them – which communities, groups and in some cases individuals recognise as part of their Cultural Heritage” (UNESCO, 2003, art.2).

The UNESCO Convention emphasises the interdependence between intangible cultural heritage and tangible cultural and natural heritage and recognises the role of intangible cultural heritage as an expression of cultural diversity and as a driver of sustainable development.

The profound relationship between tangible and intangible heritage has been increasingly recognised.

Cultural capital can be defined as the set of tangible and intangible cultural expressions (Throsby, 2008).

Tangible and intangible heritage, although different, are two sides of the same coin (Bouchenaki, 2003), both bearers of meaning and memory of humanity and both relate to each other when it comes to understanding the meaning and importance of each.

The concept of landscape as heritage has expanded to include “both what anthropologists call material culture – structures, sites, artefacts – and cultural and intangible manifestations, now regarded as intangible heritage” (Anheier & Isar, 2011).

Institutional and academic social practices and constructions consider heritage as a set of “metacultural operations that extend museological values and methods” (Kirshenblatt-Gimblett, 2005) (p.199) that constitute cultural capital.

Following the idea that certain places “have shaped according to a precise path a set of his-

torically and socially predominant behaviours, attitudes and preferences, called ‘culture’”, the culture-based development model recognises cultural capital as a proto-institution that shapes all institutions, both formal and informal, and consequently a place (Tubadji & Nijkamp, 2015) (p.690).

The composition of cultural characteristics and all spatial elements of a place are integrated into cultural capital, consisting of tangible and intangible cultural capital: the former includes artistic productions and historical monuments as well as all other ‘concrete’ forms of local culture, while beliefs, values, oral traditions and folklore constitute local intangible cultural capital (Tubadji & Nijkamp, 2015). Tangible ones include all kinds of buildings, structures, sites and places with cultural significance and all existing artworks and artefacts as private property such as paintings, sculptures and other objects. Intangible cultural expressions on the other hand include both artistic performances and celebrations as well as ideas and practices, opinions, traditions, values along with all artistic works existing in the public domain such as public goods or as certain types of literature and music (Bucci et al., 2014). Some authors (Tubadji & Nijkamp, 2015) recognise the existence of a temporal division, which groups material and immaterial living culture into ‘living culture’ and ‘cultural heritage’. Living culture is both material and immaterial (current) culture. Cultural heritage is the intangible and tangible culture that was created in a certain place in the past, for example more than 50 years ago. Other authors place much emphasis on the conti-

nuity between past and present in cultural capital to the extent of extending the concept of cultural heritage to include the processes still in place to create, build, use and modify heritage and landscape (Fairclough et al., 2014).

From this perspective, the European Landscape Convention and the UNESCO Recommendations on Historic Urban Landscapes are complementary as both documents recognise that a high-quality landscape can contribute to increased urban productivity. Cultural heritage/landscapes can be considered as a resource for local economic development because they are able to produce (under certain conditions) new employment, stimulate the emergence of creative activities, and increase social inclusion and cohesion (CHCFE Consortium, 2017).

The Historic Urban Landscape (HUL) approach paves the way for the definition of an “integrated” conservation strategy based on the “principle of relationality” (Fusco Girard, 2013). In fact, considering the city as an “adaptive complex dynamic system” (Fusco Girard et al., 2014), it assumes “a multidimensional point of view: a way to interpret reality in a global/holistic perspective that does not exclude, but integrates, economic, aesthetic/visual, equity aspects and values, etc.” (Fusco Girard et al., 2014; Villani, 2006). The values involved in this process not only concern cultural and natural features and values (UNESCO 2011, art.8), but also and above all the built environment and the values that characterise its urban structure (UNESCO 2011, art.9). Tangible and intangible values go hand in hand and the need to preserve them concerns both.

Recognition of the interdependencies, links and connections between the different components of a system is the basis for the development of conservation and management strategies (UNESCO 2011, art.5). Therefore, interpreting place conservation from a dynamic/productive perspective underlines its innovative aspect, as a process of valorisation and creation of added value (in terms of use values, social values, symbolic values, market values).

The systemic nature of the HUL approach makes the “integrated conservation” of cultural heritage a “productive activity”, capable of increasing values in multiple dimensions – increasing economic prosperity, improving environmental quality and increasing social vitality – while respecting their integrity and avoiding their alteration (Bandarin & van Oers, 2012). This approach requires thinking about the organisation of actions on the landscape taking into account the interdependencies between the different components of the system and the whole, in order to preserve the *genius loci*, improving the quality of life and encouraging social cohesion, also in view of greater economic productivity (UNESCO, 2005, art.16).

In this vision, the management system becomes a fundamental element to determine the conservation of existing values and the production of ‘new’ values through a process of recreation of material and immaterial values.

The relationship that over time has bound a given community to a specific context, through actions of transformation and adaptation with respect to the surrounding environment, leads to the consideration of the landscape as a ‘cho-

ral product', a constellation of places endowed with identity. Recognition of the cultural and material value of the landscape in this way opens the way to new management models which, by overcoming the traditional dichotomy between State and market, public property and private property, make it possible to produce and reproduce the social principle of the good itself.

The 'common good landscape' (Cerquetti et al., 2019; Menatti, 2017) is a highly complex system, the result of human actions that over time have balanced the relationship between nature and culture, ecology and society. For this reason, the question of its use cannot fail to take into account the social principle that is both the foundation and the condition for the maintenance and reproduction of the landscape as a common good: unlike other goods, in fact, it depends exclusively on the action of continuous care on the part of the societies that have followed one another over time and that have "developed their symbolic, cultural and material processes of domestication on it" (Magnaghi, 2012).

From this perspective, the UNESCO approach leads to experimenting with forms of landscape management by the local community that overcome the dialectic between private goods and public interest in a framework of common interest.

As recently emphasised by the European Union (European Commission, 2015), cultural heritage/landscape is a strategic resource for sustainable development, recognised as a key economic resource in global competition, and its intrinsic value can be harnessed through the adoption of new culture-based business and

governance models and through the use of valuation tools.

Such governance models need to be confronted with social and economic dynamics which, in turn, are reflected in the landscape. For this reason, landscape can be recognised as the main indicator (Fusco Girard et al., 2014; Pinto & Viola, 2015) of the connections between place and community.

The more a landscape is dense with relations and exchanges, the more the landscape/cultural heritage considered as a "common good" stimulates the creation of a "community of relations" (Fusco Girard, 2013; Gravagnuolo et al., 2021; Onesti, 2017), which is a relevant element in determining the quality of life, but also in generating new economic value chains.

In this case, a view of landscape as an ethical expression emerges: it represents "a moral judgment on the life people lead in it" (Assunto, 1973) (p.311).

The analysis of the relationships that influence the quality of the landscape implies a need that goes beyond a simple perceptive satisfaction and that includes "questions of meaning and value, bearing in mind that these are of public and not only private relevance" (Franzini Tibaldeo, 2010) (p.330).

In this perspective, the landscape can be considered a 'choral work' (Magnaghi, 2010) (p.76), an expression of local specificity and uniqueness, a product of the interaction of a community (and therefore of a culture) with its context.

The landscape can be considered as a "mixed heritage", made up of cultural spaces and ex-

pressions produced by mankind, “a stratified deposit of material and cognitive sediments [...] ‘objectified’ in landscapes, cultures and knowledge, which are configured as collective heritage, therefore ‘common goods’ par excellence, which can be placed at the centre of the experimentation of alternative socio-economic models” (Magnaghi, 2012).

Considering the landscape as a common good has implications in the planning and operational dimension: it is necessary to act on it considering both the specific potential within the system and the methods of integration and the quality of the relationships between its components (physical, social, cultural and economic).

Only a strategic management system makes it possible to overcome the opposition between ‘heritage to be preserved’ – as a historical testimony characterised only by the aesthetic dimension and devoid of meaning and sense in the present time – and ‘resources to be enhanced’, stimulating circular processes between the common goods and the community and promoting a new capacity for self-organisation/self-management. The transformation of cultural values into civic values favours the recomposition of its relational dimension by subjects who reinterpret it as a common good and transform conflicts into synergies.

The systemic logic of the HUL approach, by recognising links, relationships and connections, allows the traditional economic model to be reinterpreted from a circular perspective that, by creatively integrating conservation and development, promotes synergies between differ-

ent agents/institutions in a dynamic and proactive manner (Fusco Girard, 2013).

By placing the specific local cultural resources at the basis of the sustainable development model (Fusco Girard, 2012; Mercer, 2004), the HUL approach stimulates synergies and circular processes both at the spatial level (Cohendet et al., 2011) and at the management level, in order to obtain, through a process of mediation between the different conflicting forces, the greatest good for all actors in terms of improved quality of life, conditions of productive efficiency and sense of identity.

The need for technical tools, the balancing of different interests and a strong investment in cultural capital are indispensable for the successful implementation of HUL and for stimulating cooperative approaches to achieve the general interest.

2.5 The Commons. Theoretical highlights

— Francesco Maria Pingue

“Generally, common goods, civic uses or collective rights/property/resources indicate certain modes of ownership and/or enjoyment of certain private or public resources or *res* (including intangible goods) for both individual and community purposes by an association of people with varying dimensions and characters of inclusiveness and exclusiveness” (Cristoferi, 2016) (p.578). Therefore, for example, a pasture, a lake, an ocean, a natural park, the source code of a free software application, a road, the genome of a virus when spread, but also a museum, an ancient installation, a sculpture,

a construction or restoration technique are (or can be) common goods. As this short list shows, neither competitive or joint use, nor public or private ownership, help to define their meaning.

A useful approach to investigate the correct way to manage – in other words, to derive a utility from it and to guarantee its preservation over time – an asset with the characteristics outlined above, is to apply the bipartition, in use in economic science. Goods can be divided into two classes, private and public goods, according to some intrinsic characteristics. Samuelson divides goods into the following categories (Samuelson, 1954):

Pure private goods, which can be parcelled out among different s individuals according to the relations

$$X_j = \sum_{i=1}^s X_j^i$$

(the total consumption of j -th private good is equal to the sum of all individual consumptions);

Public goods, which all enjoy in common in the sense that each individual's consumption of such a good leads to no subtraction from any other individual's consumption of that good, so that

$$X_g = X_g^i$$

simultaneously for each and every i -th individual and each collective consumptive good (indivisibility).

Mainly with reference to common goods, a public good can also be characterised by a greater or lesser impossibility of exclusion from the

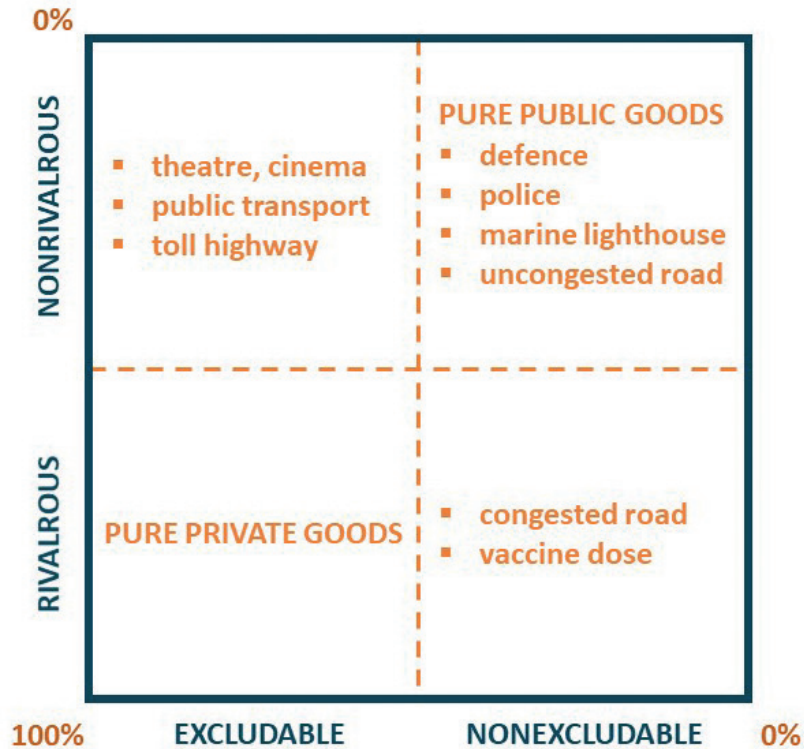
benefit, i.e. the possibility or not of 'selecting' the subjects who take possession of the utility produced by the good. For example, a toll road allows transit only to those who pay the entrance fee, whereas, vice versa, the signals of a lighthouse cannot be exclusively enjoyed.

Sometimes, besides the bipartition into private and public goods, a tripartition into private, public, and common goods is proposed (as a third and separate characteristic of the good). For example, in the words of Zamagni (Zamagni, 2007) (p.12) "the common good is the good that realises the interest of each one not against that of the others (private good), not independently of that of the others (public good), but together with that of the others". This partition, although suggestive, is nonetheless insidious because it risks taking for granted the common use ('together') of a good, disregarding the fact that this mode of use should rather be demonstrated by theory as a possible outcome of a rational and shared process.

The indivisibility and exclusivity may be found in goods to different degrees. To clarify this assumption, we repropose in Figure 2.2 the illustrative scheme of (Cosciani, 1991) (p.78).

The presence of public goods (whether pure or mixed) implies an important theoretical problem. In fact, economic theory postulates that, under certain conditions, if in an economic system

- the markets are complete, i.e. for each good there is a market on which the good is traded,
- the markets are in perfect competition, i.e. with firms fixing the selling price of the

**Fig. 2.2**

Classification of goods according to their rivalry and excludability (Cosciani, 1991; p.81), re-edited by F. M. Pingue.

good equal to its marginal cost of production,

- the agents are selfish, i.e. with independent utility functions,

then prices (including wages, profits and rents) and quantities produced guarantee the best possible overall use of the resources (tangible and intangible) available to the community at a given time. Indeed, the marginal cost of a product (i.e. its price, under the hypotheses above)

is equal to the marginal value of all the – collective – resources used to obtain that product. In particular, the price of a resource would measure the economic appropriateness of replacing that resource with another one. A “scarce” resource, i.e. significantly demanded in comparison to the available quantity, would be exchanged at a higher price than comparatively less scarce resources. This would compel the agents to assess whether the utility derived from

that resource is worth the price they pay to use it or if, instead, it is economically more advantageous to use an alternative resource (see for example Guerrien, 1989). On this issue, we should point out that the approach of economic theory to which we are now referring, and which would guarantee such desirable results for the community – certainly in terms of productive efficiency – is typical of the so-called mainstream approach. Actually, this approach is far from being unique or indefectible, but, within the limits of this discussion, it allows us to grasp with adequate rigour some aspects of the history of the Commons.

If, instead, the resource is a public good, the conditions mentioned above are violated. In fact, it may happen that in the presence of several subjects using the same resource – as it is freely accessible to all – one operator can influence the utility of the others, reducing it without compensating them, or increasing it without being compensated. An iconic example in the literature is the case of a river upstream of which there is an industry that discharges processing residues into the river and downstream an agricultural firm that uses the river water to irrigate its fields. If the first firm's residues are polluting, there will be a negative effect on downstream agricultural production. On the contrary, if the same residues contain fertilising substances, there will be a positive effect for the agricultural firm. The price (and cost) regulating mechanism in the case of private goods would have introjected – at least from a theoretical point of view – the collective cost of pollution or the benefit of increased fertility, inducing a

reduction in polluting production or an increase in fertilising production. In the case of public goods, where, as a result of the intrinsic nature of such goods, there are effects of their use for which the market does not exist, prices do not register the damage (or benefits) caused to the community, and production levels are not collectively efficient. In Kapp's words, with reference to resource allocation problems also other than those arising from public goods, "Indeed, generally speaking, capitalism must be regarded as an economy of unpaid costs, "unpaid" in so far as a substantial proportion of the actual costs of production remain unaccounted for in entrepreneurial outlays; instead, they are shifted to, and ultimately borne by, third persons or by the community as a whole" (Kapp, 1950) (p.259). To cope with these problems, two alternative approaches have been proposed over time (see for example Brosio, 2003).

The first is the market solution and can be referred to in a study by R.H. Coase (who contributed to the award of the Nobel Prize to the author). Ascribing a property right on the resource (public good) to one of the involved agents, the production levels would be determined by the same bargaining mechanism with which private goods are exchanged. For example, in the case of the river, if ownership is attributed to the polluting firm, the damaged firm will be willing to pay the former a sum to induce it to reduce polluting production (or to introduce less polluting systems). Conversely, if ownership is assigned to the agricultural firm, the polluting firm will pay. Since, in both cases, no one will pay more than the damage suffered, it is easy to

show that it is quite indifferent to attribute ownership of the resource to one or the other subject. Of course, attribution to one of the parties is not at all indifferent from a distributive or ethical point of view. Nevertheless, Coase himself is cautious about the market solution considering the transaction costs. "In order to carry out a market transaction it is necessary to discover who it is that one wishes to deal with, to inform people that one wishes to deal and on what terms, to conduct negotiations leading up to a bargain, to draw up the contract, to undertake the inspection needed to make sure that the terms of the contract are being observed, and so on. These operations are often extremely costly, sufficiently costly at any rate to prevent many transactions that would be carried out in a world in which the pricing system worked without cost" (Coase, 1960). Referring to the previous example, we consider a river that is a few hundred kilometres in length and the number of agents – users of the waterway – who would have to transact to reach an agreement on the regulation of their activities.

The second solution is that of the government intervention. For example, the government could impose a specific behaviour on agents for public goods or could set taxes for harmful behaviour or subsidies for virtuous behaviour. Within the framework of environmental economics, a limit could be imposed on the emission of pollutants, or a definitive ban on them.

Even this second hypothesis of intervention is not free from criticism. On the one hand, it has been observed that if the objective is the efficient allocation of resources, taxes and sub-

sidies must be non-distorting, i.e. they must modify the behaviour of agents only with respect to the goods affected by the regulation. Such a result could only be achieved if the State had a sufficiently precise mapping of costs, benefits and individual preferences to be able to substitute itself for individuals. Normally, this is not the case.

Furthermore, the State apparatus is itself subject to significant bureaucratic costs and it is not excluded that groups of interests may condition the action of the public administration, regardless of the collective will, or at least that expressed in democratic forms. Such criticisms are certainly meaningful, but, in general, the opinion of those who think that "the extent of unpaid social costs is still far more significant than the hindrances created by forms of public regulation, albeit cumbersome" (Caffè, 1978) (p.50), seems to be agreeable.

In 1968, an article by the biologist Garret Hardin entitled *Tragedy of the Commons* was published in the journal *Science*. From a specifically economic point of view, the article reiterates the questions on public goods described above and proposes the same solutions. Hardin argues that "The tragedy of the commons develops in this way. Picture a pasture open to all. It is to be expected that each herdsman will try to keep as many cattle as possible on the commons. Such an arrangement may work reasonably satisfactorily for centuries because tribal wars, poaching, and disease keep the numbers of both man and beast well below the carrying capacity of the land. Finally, however, comes the day of reckoning, that is, the day when the

long-desired goal of social stability becomes a reality. At this point, the inherent logic of the commons remorselessly generates tragedy. As a rational being, each herdsman seeks to maximise his gain. Explicitly or implicitly, more or less consciously, he asks, ‘What is the utility to me of adding one more animal to my herd?’” (Hardin, 1968). Since each shepherd will have a direct benefit (the proceeds from the sale of the cattle) when he adds a sheep to his pasture, but a cost (the increased use of the pasture) which is shared by all users of the pasture, it is rational for that individual to add another head of cattle, and since this choice is individually rational for all, such behaviour will lead to the destruction of the pasture. In the words of Hardin, “Therein is the tragedy. Each man is locked into a system that compels him to increase his herd without limit in a world that is limited. Ruin is the destination toward which all men rush, each pursuing his own best interest in a society that believes in the freedom of the commons. Freedom in a commons brings ruin to all” (Hardin, 1968). According to the author, in such cases the inevitable consequence is that the only possible alternatives are privatisation or public intervention. The article has been commented on in many ways such as Peter Linebaugh (Linebaugh, 2013). The author pointed out its Malthusian matrix.

The notion of the common good requires further specification. Resources owned by a community (which also regulates the way they are used) are one matter, and free-access resources, owned by no-one and for which free-rider phenomena can occur (agents enjoying the

benefit of a resource without bearing the cost) are another. On this subject, some authors suggested to refer, more appropriately, to the tragedy of free access (Turner et al., 2003).

In 2009, the economist Elinor Ostrom was awarded the Nobel Prize for Economics; “she showed that when natural resources are jointly used by their users, in time, rules are established for how these are to be cared for and used in a way that is both economically and ecologically sustainable” (www.nobelprize.org).

Her thesis, supported by her extensive empirical studies (together with those of many other scholars), is that, in certain circumstances, people directly involved in the management of a common good are expected to perform better than public regulation or market mechanisms. In the scheme of game theory, known as the ‘prisoner’s dilemma’, the interaction between several rational individuals does not produce the most profitable choice for all; similarly, the joint use of a common resource may lead to its destruction. However, if individuals are repeatedly confronted with the same “game”, it is possible that they will introject that “the community of individuals using a common resource may be able to avoid the social costs of individual actions or obtain the social benefits of collective action” (Ostrom, 2019) (p.48). Nevertheless, the same author points out that “What makes these models [game theory] so interesting and so powerful is that they capture important aspects of many different problems that occur in diverse settings in all parts of the world. What makes these models so dangerous – when they are used metaphorically as the foundation for

policy – is that the constraints that are assumed to be fixed for the purpose of analysis are taken on faith as being fixed in empirical settings, unless external authorities change them. The prisoners in the famous dilemma cannot change the constraints imposed on them by the district attorney; they are in jail. Not all users of natural resources are similarly incapable of changing their constraints. As long as individuals are viewed as prisoners, policy prescriptions will address this metaphor. I would rather address the question of how to enhance the capabilities of those involved to change the constraining rules of the game to lead to outcomes other than remorseless tragedies” (Ostrom, 2015).

Osrom’s studies (and those that followed) had the merit of highlighting the value of the community, the management of resources according to the civic awareness of agents and not only through economic calculation or administrative regulation. “Extensive empirical research leads me to argue that instead, a core goal of public policy should be to facilitate the development of institutions that bring out the best in humans. We need to ask how diverse polycentric institutions help or hinder the innovativeness, learning, adapting, trustworthiness, levels of cooperation of participants, and the achievement of more effective, equitable, and sustainable outcomes at multiple scales”. Osrom, Nobel Lecture.

Nevertheless, this aim should not lead us to uncritically believe in the frequently recalled Spinozian view according to which the individual, if guided by reason, wishes for the others what he wishes for himself. Referring to the

Nobel Prize awarded to Osrom and focusing on the appropriation of common lands that underlies Marxian original accumulation, Brancaccio remarks that “Regarding Ostrom, we should say that since the time of Marx’s studies on the terrible effects of enclosures, the fundamental problem has never been to examine the damage produced by the destruction of common property. Instead, the issue has been to understand why historical development generated immense forces that disintegrated primitive forms of communal organisation of resources relentlessly, regardless of the efficiency of those resources and the economic and social disruption that those forces caused. From a historical-materialist perspective, we might argue that when the new inevitably overwhelms the old, it is pointless to dwell on the lost beauty of the old” (Brancaccio & Bracci, 2019) (p.123).

2.6 Towards a definition of the common good: from the Faro Convention to the New Delhi Declaration

— Martina Bosone

“The first resource for the problems of the community is the community” (Arena & Iaione, 2015): this is the answer implemented both formally and substantially by the countless experiences of collaboration between different actors, institutional and social, for the protection, management and maintenance of common goods.

Cultural assets and activities understood as common goods require collaboration, alliance and cooperation between all public and private,

profit and non-profit, organised and informal actors. To achieve this goal, a strategy centred on the collaborative governance of culture is needed. A strategy aimed at initiating a scrupulous and complex implementation of the principles of law and public policies that are inspired by this model of administration. Moreover, cultural heritage and its protection have been at the heart of the international community's interest since the earliest forms of multilateral cooperation. As early as 1948, the Universal Convention on Human Rights (United Nations, 1948) included among the rights of the individual the right to "take part freely in the cultural life of the community and to enjoy the arts" (art.27), identifying the participation of individuals as an intrinsic characteristic and a necessary part of determining the cultural identity of a community.

In recent years, the idea has emerged that every individual finds the full fulfilment of his or her right to enjoy cultural heritage also through his or her involvement in defining the process, and therefore the activities, of managing and preserving cultural heritage.

The Council of Europe's Framework Convention on the Value of Cultural Heritage for Society (Council of Europe, 2005) (the so-called Faro Convention of 27 October 2005), signed by Italy on 27 February 2013, fits into this perspective.

"The Faro Convention shifts the focus from cultural heritage in itself, to people, their relationship with their surroundings and their active participation in the process of recognition of cultural values, placing heritage as a resource

at the centre of a vision of sustainable development and promotion of cultural diversity for the construction of a peaceful and democratic society" (Carmosino, 2013, p.1).

It focuses on the identity dimension of the community, which is constituted when, interacting with heritage, it recognises its "complex social value" (Fusco Girard, 1987). "What constitutively links community and territory is the nature of the common good they embody: the relational, holistic nature of being in common that is expressed as much in the landscape as in the community that is responsible for it and interprets it and finds itself formed by it" (Bonesio, 2009). The relationship that really binds a community to a place goes beyond physically belonging to a 'given' place but encompasses an active dimension in building a sense of belonging through a conscious choice, which recognises in a given landscape the visible expression of collective identity values. The "'belonging' of which we speak implies [...] reciprocal interaction and not a relationship of power of one part (man) over another (the environment)" (Madalena, 2014).

Active participation of the community therefore concerns the process of recognition of the community in a shared value dimension and is not yet embodied in an operational dimension. "The concept of heritage community is considered as self-defined: by valuing and wishing to transmit certain aspects of cultural heritage, in interaction with others, an individual becomes part of a community" (Zagato, 2017).

Knowledge and use of heritage are part of the right of citizens to participate in cultural

life (United Nations, 1948) and contribute to a process of identity, which is fundamental to human development and a resource for achieving cultural diversity and promoting intercultural dialogue. This process of identification between the community and the place where it lives contributes to the creation of the so-called “heritage community” which, as identified by the Convention, is “the group of people who attribute specific values and aspects to cultural heritage, and who wish, within the framework of public action, to uphold and transmit them to future generations” (Council of Europe, 2005, art.2b). This highlights the social value of cultural heritage, which becomes the element that characterises and holds a community together.

The Convention stresses the importance of considering cultural heritage as an individual and collective responsibility, shared by public authorities at all levels, but also by businesses, civil society, and citizens. In other words, the community itself can define and qualify what heritage is and organise its management as a common resource. In this sense, the Council of Europe through the Faro Convention marks a turning point in the management of the immense cultural heritage at our disposal: it ratifies the will of States to support and promote integrated governance policies for the administration and conservation of cultural heritage.

The preservation of this heritage is not an end but aims to promote the well-being of individuals and society as a whole by continuing to explore all dimensions of our living: time, space as well as the active role and significance of our surroundings (Council of Europe, 2014).

To this end, it is essential to be open with respect to public institutions to cooperate and “develop a legal, financial and professional framework that enables joint action by public authorities, experts, owners, investors, businesses, non-governmental organisations and civil society”, which thus acquire a central role. Cultural heritage thus becomes a factor in social and political, but also economic, development. In fact, one of the objectives of the Convention is also to “make full use of the potential of cultural heritage as a factor in sustainable economic development” of States, which undertake to “increase awareness of the economic potential of cultural heritage and make use of it”.

An advancement with respect to community participation is represented by the New Delhi Declaration (ICOMOS, 2017), an expression of ICOMOS’ commitment to ‘Heritage and Democracy’ as fundamental elements of a people-based approach to sustainable development. The Declaration emphasises that heritage is a fundamental right and responsibility of all and that it is the starting point for an equitable future that ensures and celebrates diversity, social participation, equality and justice for all cultures. Like the Faro Convention, this Declaration emphasises the importance of the concept of individual and collective responsibility, giving above all administrative bodies at all levels responsibility for heritage protection legislation that respects the connections between communities and places, functional continuities and that includes conservation objectives in development initiatives. In contrast to the Faro Convention, the New Delhi Declaration brings the participatory dimension

into the design and operational dimension, promoting inclusive and democratic community processes “of all, by all, for all” for heritage management: “Heritage is a non-renewable resource, often divided among communities, neighbouring nations and larger regions, and reflects a fusion of cultural influences. The participation of a community in planning, the integration of traditional knowledge and diverse cross-cultural comparisons in making decisions in a collaborative way, will facilitate the adoption of well-considered solutions and the conscious use of resources, reflecting the four pillars of sustainability. Cultural identities should not be compromised by uniform and insensitive planning. The protection and sustenance of heritage resources should be the basis of development policies and programmes that plan, integrate conservation strategies within broader sustainable development goals. Specific guidance is needed to ensure the harmonious incorporation of contemporary interventions into cultural landscapes” (ICOMOS, 2017, art.3). Community involvement is made possible by the development of ethical and educational principles for heritage since “intellectual and physical access to cultural resources educates people about its protection” (ICOMOS, 2017, art.2).

Finally, the Declaration identifies the continuity of ‘living heritage’ (Poulios, 2014) as a condition for sustainable development: “there is a close relationship between nature, culture and people. Cultural places and landscapes, together with communities, tradition and belief systems, constitute living heritage and cultural identity” (ICOMOS, 2017, art.4). So, the central objective is not only to demonstrate the value of heritage

to a society and the extent to which it improves the quality and conditions of life, but above all to understand how communities can play an active role in protecting and promoting their cultural heritage. This objective is part of an even broader vision to promote a democratic culture based on the traditions, skills, and talents of communities. It is a way to respect the cultural diversity that characterises contemporary communities, respecting the right of each human being as an individual, citizen, and member of a community. Heritage thus becomes a dimension that encompasses and enables confrontation between these multiple identities, encouraging mediation between different points of view with a view to a common interest. Cultural heritage is the bearer of values that belong to all members of the community, and in this sense, it is a common good (European Parliament, 2015). It recognises the role of all public and private actors and the rights of interested groups of citizens (the “heritage community” according to the Faro Convention) to actively participate in the defence, management, and development of the common heritage. Globalisation, digitisation, and the gradual spread of new technologies are changing the way cultural heritage is produced, presented, accessed and used, opening up new opportunities and challenges for sharing resources. Cultural heritage is increasingly recognised as a competitive advantage in the global arena and culture is identified as a diplomatic tool in international relations. These changes are leading to an evolution of its value as a ‘common good’ in economic, cultural, and social terms. This change calls for more innovative policies and governance

solutions to bring together all cultural expressions of communities in a single development strategy. By fostering much more sustainable and inclusive growth (ICOMOS, 2015), a global model of sustainable development driven by culture and heritage can be elaborated, for “human” economic growth oriented towards the well-being of citizens (Italian Presidency of the Council Union of the European Union, 2014). All categories of heritage (tangible, intangible, digital) are common goods and need an interdisciplinary approach, able to connect and recompose generally separated aspects in new governance models. Recognition of the interaction between the tangible and intangible components of cultural heritage and the role of communities in a territory or virtual space can lead to the definition of “cultural commons” (Bertacchini et al., 2012b, 2012a). Intangible heritage and tacit knowledge are essential elements to produce cultural objects closely linked to the identity values of places. The preservation and promotion of intangible cultural heritage reaffirms the richness, variety, and multiplicity of cultures and “social panoramas” to build a public, social and communicative space capable of reaffirming the value of being People and Citizens.

2.7 Cultural Heritage managed as common good. Key issues in the scientific debate.

— Stefania De Medici and Francesco Maria Pingue

“Cultural heritage helps us to define who we are, building up our cultural identity, with both old and new values and interests, by shaping the

way we see ourselves and the way we interpret us” (Zhang, 2012) (p.153). The quality of interventions on cultural heritage is the real issue to be addressed in order to safeguard values that represent the community’s heritage. In particular, the conditions for involving citizens in the processes of intervention and management of cultural heritage should be examined, so as not to jeopardise both the heritage conservation and the safety and welfare of citizens.

According to the Delhi Declaration on Heritage and Democracy, “Laws and regulations should respect connections between communities and place; foster functional continuities; and require the inclusion of conservation objectives in development initiatives. Heritage management and planning regulations require transparent systems for informing stakeholders, assessing and balancing potentially conflicting views and interests” (ICOMOS, 2017).

A key reference to this issue is contained in the document reporting on the work of an expert group assembled by the International Council on Monuments and Sites (ICOMOS), under the mandate of the European Commission and in the framework of the flagship EU Initiative of the European Year of Cultural Heritage 2018, “Cherishing heritage: developing quality standards for EU-funded projects that have the potential to impact on cultural heritage”. In order to guarantee the quality of interventions involving cultural heritage, the document affirms the crucial importance of checking feasibility before implementation. Indeed, “The processes underpinning quality interventions are equally critical. Typically, these include the preparation of a pre-

liminary – and then comprehensive – analysis and diagnosis of the heritage asset and its context. This feasibility study would define: clear and realistic project objectives; potential values for different stakeholders and local community groups and, where appropriate, for European cohesion; threats to its condition and processes of decay; its sensitivity to change without loss of cultural values; a plan for community consultation; interpretation and presentation of its significance; formulation of the business case for the intervention; financial and economic sustainability; principles for sustainability and accessibility; and legal and regulatory guidance. The feasibility study would be followed by a detailed design of the intervention, selection of the skills required, risk assessment, the elaboration of a management plan, and a monitoring and evaluation framework. The transparency of the selection of the projects to be funded and the development of the monitoring and evaluation procedures are also crucial quality factors” (ICOMOS, 2019) (p.16).

The review of the scientific literature focused on defining the main issues emerging in the debate on cultural heritage as a common good. Through desk research, the recent publications and the main European and international documents linking the topic of the Commons to that of cultural heritage were examined to verify recurring keywords and principles. This study made it possible to identify five key issues whose relevance is reflected in the international scientific debate. The main and most significant references examined in the desk research are summarised as follows.

Agreement signed by the actors

According to Elinor Ostrom, Commons are well-defined spaces and resources that are self-organised and self-managed by a limited group of people, agreeing on common rules or institutions (Iaione, 2015). This highlights the importance of a clear definition of rules, which is widely argued in the literature. This principle can be applied both to the built environment and to natural resources. The manual “Enhancing our heritage toolkit: Assessing management effectiveness of natural World Heritage Sites” provides for tools for enhancing Natural World Heritage sites, highlighting the central role of agreements. “The agreement of key objectives is the cornerstone of site planning and management, and not something that should be rushed through hurriedly at the start of an assessment” (Hockings et al., 2008). Section 3 describes a tool to identify stakeholders and their relationship with the site. One of the focuses of this section is the subsistence of formal or informal management agreements. Such agreements are intended to establish the clear roles and responsibilities of the actors, as well as the purpose of the actions, as underlined by Gilmour and Simpson: “On that basis any new activity by an organisation set up for the common good to create something for the common good needs to have a suitable, agreed framework for accountability to demonstrate to the community that it has used resources effectively, efficiently and decisions are made in the best interest of the community for success” (Gilmour & Simpson, 2021).

To date, several representative democracy tools have been experienced, such as voluntary agree-

ments, cooperation tables, memoranda of understanding, conferences, health pacts, and area plans (Manconi, 2015). In Italy, pacts for shared administration have been widely tested in the last decade. Such pacts define collaboration agreements between local administrations and citizens for the management of common goods. In the words of Eugenio Fidelbo, such agreements are “[...] an instrument of cultural heritage enhancement of high potential” (Fidelbo, 2018).

Cooperation between actors

The role of stakeholders and their involvement are crucial in the management processes of the Commons, as well as in all strategy development processes. According to McKiernan et al., “whilst the vast majority of stakeholders are on the receiving end of strategy decisions, a significant proportion is directly engaged at the creative end of strategy” (McKiernan et al., 2019).

The ICOMOS report “Cherishing heritage: developing quality standards for EU-funded projects that have the potential to impact on cultural heritage” shows that the EU supports cultural heritage through various programmes. Nevertheless, investments can also put heritage at risk, especially when they are aimed at its adaptive reuse and issues of reconstruction and authenticity are not properly addressed. Therefore, in defining guidelines for the quality of cultural heritage interventions, the ICOMOS working group addresses the numerous stakeholders involved, such as policy makers, cultural heritage professionals, heritage organisations and civil society, emphasising the responsibilities of all the actors (ICOMOS, 2019).

The involvement of many actors raises the problem of reaching agreements on decisions. Sharing general purposes fosters a converging process of the different needs and points of view, “[...] shared motivations and processes would aim at a co-operative governance of resources independently from the specific purposes, thus crafting and consolidating effective paths to social inclusion” (Lenna et al., 2020). Adaptive co-management models are based on flexibility and institutional learning. Their sustainability is based on a participatory process of institutional building that includes the users of resources and requires their social commitment and collective responsibility (Bravo, 2006; Cerquetti et al., 2019; Cleaver & Whaley, 2018).

Good state of conservation

The degradation processes of historic buildings are fed by ineffective management and abandonment. Conservation actions will ensure that the heritage becomes a resource for development. On the contrary, carelessness can lead to its marginalisation and destruction (Grefe, 2001). The evolution of building decay has negative impacts on the property value and on the overall quality of the urban area, leading to people’s indifference towards the degraded cultural heritage. “The public’s interest (or disinterest) in a heritage site depends on its initial state of conservation. If it is in a very bad state, the players involved are likely to neglect it and this can only accelerate its deterioration. Inversely, a heritage site, which is in a good condition, will elicit a positive response and arouse more interest and attention resulting in the increase of resources

allocated for its conservation” (Grefe, 2004) (p.304).

An increase in the degradation of a building can trigger a process that goes as far as undermining the perception of safety in the urban area, the offer of settled activities, the local services, etc. (Fusco Girard, 2010). The Delhi Declaration on Heritage and Democracy highlights the close link between the state of conservation of cultural heritage and management choices and the knowledge and cooperative attitude of the communities involved. Indeed, “Appropriate conservation and management of living heritage is achievable through intergenerational transfer of knowledge and skills in cooperation with communities and facilitated by multidisciplinary expertise” (ICOMOS, 2017).

Moreover, the state of conservation of the heritage influences the costs of conservation and regeneration. Therefore, citizens’ management of public cultural assets should focus on the resources and capacities needed to guarantee the quality of rehabilitation and maintenance over time (ICOMOS, 2019).

Availability of financing

Local governments faced financial constraints that limited their ability to efficiently address public needs, such as the use of places as an expression of citizenship rights (Cerquetti et al., 2019).

This is one of the underlying reasons for the poor state of conservation of real estate owned by the State or local authorities. In the case of heritage architecture or sites, there is a serious risk of losing the community’s cultural heritage.

Fully aware of this problem, the European Union considers funding availability for heritage regeneration and management a priority. In Section 3 “lesson learned”, the European Quality principles for EU-funded interventions with potential impact upon cultural heritage highlights that “Insufficient time and financing for project preparation (i.e. preliminary studies, analysis, diagnosis, surveys, community consultation and other essential investigations) usually has a negative impact on projects”. (ICOMOS, 2019) (p.32). Therefore, in the main recommendations the ICOMOS document introduces the two following points: “EU-funded heritage initiatives should facilitate civil society and community participation; fund regulations should encourage the financing of heritage projects, and accept their specificities” (ICOMOS, 2019) (p.10). Special attention is focused on financing the activities of Non-Governmental Organisations, which have “[...] an important role in fostering and performing conservation works, but increasingly encounter difficulties in undertaking effective action in this field. Thus, it is important to devise special support mechanisms for NGOs within EU funding schemes, in order to improve quality in conservation” (ICOMOS, 2019) (p.42). More generally, the document highlights the need to make available funding sources for all stakeholders involved in the process, recognising that the voluntary action of citizens alone cannot be adequate to meet the care needs of cultural heritage. Indeed, “Access to finance should be open to different types of beneficiaries, including the private and voluntary sectors, while respecting the limits of any kind of inter-

vention on built cultural heritage” (ICOMOS, 2019) (p.29).

Even in the international arena, the funding availability is considered a closely related issue to the quality of heritage conservation and enhancement. The report “Culture: Urban Future, Global Report on Culture for Sustainable Urban Development” (UNESCO, 2016) highlights the relevance of this aspect in several case studies, within the section “Integrating culture in urban policies to foster sustainable urban development”, which illustrates the policies implemented in several local environments.

Sharing of knowledge

The basic principle that knowledge of cultural heritage is an essential element of social cohesion and integration has long been established. Article 7 of the Faro Convention assumes the goal of developing “knowledge of cultural heritage as a resource to facilitate peaceful co-existence by promoting trust and mutual understanding with a view to resolution and prevention of conflicts” (Council of Europe, 2005). Cultural heritage can be considered a strategic resource, capable of consolidating relations between citizens and the territory. It is an irreplaceable vehicle of knowledge and a precious resource for economic growth, employment increase and social cohesion; in particular, “cultural heritage is a shared resource and a common good” (European Commission, 2014).

The sharing of knowledge related to built heritage is understood with a double meaning. Firstly, knowledge of heritage is knowledge of its history, its links with other assets, the culture of which is tangible evidence, which allows the

understanding of its meaning and, therefore, the recognition of its value. But knowledge is also that of its physical and constructive characteristics, as well as of the technologies and materials of which it is comprised and that are essential for its conservation over time. This issue is addressed in several international documents. The Burra Charter highlights that “Conservation should make use of all the knowledge, skills and disciplines which can contribute to the study and care of the place” (ICOMOS, 2013). “Intellectual and physical access to heritage resources empowers people and communities to safeguard it. Traditional knowledge and professional expertise constitute important resources for communities to add to the understanding of values, sense of place, and awareness” (ICOMOS, 2017). Koorosh et al. highlight that “there are two measuring instruments to evaluate the process of Citizens’ Participation: dialogue and knowledge/understanding. It seems that they can be held universally” (Koorosh et al., 2015).

Furthermore, the participation of citizens in heritage management requires knowledge transfer from fields of studies other than those traditionally dealing with the built environment and cultural heritage. This principle is also highlighted in the ICOMOS report “Cherishing heritage”, which stresses that “Interdisciplinary research programmes should be developed and knowledge transfer from the social sciences and humanities field should be improved to include research on participatory planning, integrated management of cultural heritage and the development of smart technology measures” (ICOMOS, 2019) (p.10).

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Chapter 3

Decision-making of the shared management of the built heritage.

Defining evaluation criteria

3.1 Research method

— Stefania De Medici

The research methodology adopted aims to define criteria for evaluating actions of regeneration and participatory management of the built heritage. According to the research hypothesis, active citizenship processes applied to cultural heritage cannot always be successfully implemented. Their feasibility and effectiveness depend on specific conditions, which concern both the organisation and the definition of the ‘rules of the game’, and the characteristics of the buildings or sites to be managed and their state of preservation.

These are slow processes, which require long implementation times, precisely because they are characterised by spontaneous action by several subjects. Their success is the result of a combination of circumstances and decisions

that do not occur simultaneously. Because of these characteristics, it is not possible to conduct reliable experimentation in a short period of time. Rather, it is necessary to analyse established processes whose implementation time is long enough to provide reliable and meaningful information to guide future projects.

Starting from this reflection, the research has taken as a field of investigation experiences already implemented and consolidated, to define evaluation criteria to be used in the future as decision support for stakeholders who are going to take an active part in actions of regeneration and management of cultural heritage. The research process is summarised in the flow chart represented in Figure 3.1.

The hypothesis is based on the results of the analysis of the scientific literature on the topic of shared management of the built heritage. In fact, the framework given by the international scien-

Fig. 3.1

Research method
(diagram by the author).



tific debate makes it possible to identify some issues that the sources of scientific literature consider crucial in the participatory processes of regeneration and management of the built environment. The importance of these issues is widely recognised and confirmed by specific measures introduced by the European Union. In particular, in recent decades Europe has recognised the role of cultural heritage as an engine of development and social cohesion, which is a strategic role to improve the quality of life of European citizens and strength-

en their common identity (Council of Europe, 2005, 2014; European Commission, 2019).

The analysis of the scientific literature and the main guideline documents drawn up at European and international level have highlighted five key issues, which are prerequisites for the success and longevity of active citizenship initiatives in heritage care. These key issues are the following

- agreement signed by the actors, i.e. the formalisation of agreements between local governments, citizens, patrons and other

stakeholders, which clarifies the roles and responsibilities of all stakeholders;

- cooperation between actors, i.e. a concrete attitude to act with a common purpose by the stakeholders, also evidenced by the constant performance of joint activities;
- good state of conservation of assets that are entrusted to citizens, who usually do not have the resources and skills to design and implement restoration or rehabilitation interventions independently;
- availability of financing, which must be commensurate with the size and state of conservation of the heritage entrusted to citizens and the needs of intervention assessed over time, including in relation to the intended use;
- sharing of knowledge among stakeholders and, in particular, between public bodies and citizens, with the aim of transferring, and therefore of preserving and enhancing, the intangible heritage of knowledge related to cultural heritage entrusted to citizens and the constructive knowledge necessary for its proper conservation over time.

These key issues have been deepened through the examination of selected good practices in Europe. The cases examined are experiences evaluated for the quality of the results obtained and awarded by organisations and institutions of recognised prestige in the field. The analysis aims to verify whether the conditions hypothesised as necessary to ensure the feasibility and effectiveness of models of regeneration and management of the built heritage are actually recurring in best practices.

The confirmation of the hypothesis formulated makes it possible to define a system of verification of models of participatory management of cultural heritage. The system is based on the identification of criteria for evaluating the feasibility and effectiveness of the models observed, taking into account the characteristics of the cultural heritage under investigation and the contextual conditions. The proposed methodology allows for the evaluation of alternative hypotheses to be applied to a specific case, making use of multi-criteria analysis, which allows for the comparison of the conditions of satisfaction of the criteria, differentiating their weights and taking into account their interdependencies (Franek & Kresta, 2014; Saaty, 2004).

The criteria examined refer to the two dimensions of feasibility and effectiveness of the interventions. The first is aimed at examining the existence of the “minimum” conditions that make it possible to implement the model of care and management of a particular asset or site with cultural value, without exposing it to risks with respect to the objectives of protection. The second is aimed at verifying the effectiveness of the measures taken and the congruence of the model with the characteristics of the object and context.

In order to verify the effective link between the key issues and the success of the observed processes, an ex-post evaluation of experiences of regeneration and management of the built heritage has been carried out, which has given different outcomes. In order for these experiences to be comparable, it was decided to select them in the same legislative context. The field

of verification is Italy, which in recent years has seen an increase in attention and confidence in the role of active citizenship. In Italy, alongside the good practices, many cases highlight the limits and failures of strategies for shared management of cultural heritage. The overriding need to protect the multiple values of which it is the bearer requires the development of systems that make it possible to verify a priori the effects that active citizenship initiatives can determine.

Based on Italian cases, selected both from successful experiences and from processes that have not led to the desired results, it is possible to verify the actual relationship between the conditions considered necessary and the quality of the management process. Both in terms of capacity of conservation and enhancement of tangible and intangible cultural heritage, and in terms of capacity of strengthening social cohesion.

The validation of the criteria defined through the developed methodology paves the way for the development of multi-criteria evaluation tools for decision support. These tools can be used by the owners of cultural heritage to decide whether to invest in regeneration and entrust citizens with the management of assets, by potential funders, to assess the expected effects of their contribution, by citizens' associations, to decide in which initiatives it is preferable to direct their efforts.

3.2 Methodological path of regeneration and shared management models: criteria for assessing feasibility and effectiveness

— Martina Bosone, Francesca Ciampa e Stefania De Medici

Starting from the assumption that in the scientific literature the need to define criteria for ex-ante evaluation of models of co-programming, co-design and co-management has not yet been widely explored, the methodological approach aims to establish new tools. The latter are returned in the research in the form of guidelines to guide existing transformative models in response to appropriate operations of recovery of the built cultural heritage.

To this end, the research adopts a methodological path that lays the groundwork for the identification of criteria suitable for the construction of verification processes of the transformations of cultural heritage, which are always followed by social and cultural transitions of intangible identity of the communities related to it.

The methodology can be discretised into 3 phases to which correspond as many instruments of action and expected results:

1. *The phase of analysis of scientific literature*, which pays attention to relevant data developed by different studies and research on the subject. This phase is developed in a deductive way, so the research exploits the identification of an international scientific corpus to identify emerging issues (cf. paragraph 2.7). These return the issues that are considered central and dominant with respect to the examination and study of the theoretical background of the topic.

The *tool* of this phase is desk research (van Thiel, 2018), which is based on the review of different but overlapping readings on a single topic.

The *results* of this phase, as evinced in the previous paragraphs, are represented by the identification of 5 main key issues. They are the agreement signed by the actors, the cooperation between actors, the good state of conservation of the goods that are entrusted to the citizens, the availability of financing and the sharing of knowledge related to the dissemination of the experiment to allow maximum replicability;

2. *the verification phase of key issues in best practices for the identification of criteria*, which aims to formulate ex post evaluations of best practices. The latter constitute a quality benchmark of the process useful to ascertain the issues emerging from the desk study phase of the literature (Guarini & Battisti, 2014; Smismans, 2015). The selection of the case studies was based on the prize awarded to the experimentation (Cohendet et al., 2011; Culturability, 2019; Hayrynen, 2018). These are practices, whose virtuosity in the field is recognised by knowledge, contexts and jurisdictions of an international order.

The *tool* of this phase is the filing of the good practices, which are discretised through an operation of subdivision into sections. They are a general informative-introductory section, a first section of identification, a second of classification, a third of evaluation of the practice and, finally, a fourth relative to the definition of the emerging issues because of what was verified in the previous phases of literature.

The *results* of this phase are represented by the cards constructed as a formulation of feedback

of the key issues stated in the previous phase in response to the analytical discretization of good practice. By verifying the key issues, it is possible to establish criteria to be adopted to guide the processes towards appropriate dimensions of the transformations. The definition of the criteria aims to trace precise instruments capable of assessing the feasibility of applying the observed model to other contexts, in relation to the characteristics of the settlement system and its economic, environmental, social and cultural sub-systems. The criteria identified can be used in the ex post evaluation of participatory management processes of the built heritage already implemented.

3. *the validation phase of the key issues in a national context for the identification of dimensions*, which systemises what emerged in the previous phases with practices that are comparable to each other, since they are selected in a homogeneous context with respect to the general legislative framework. The investigation scenario is the Italian territory. In the selection of cases, distributed both in the northern and southern areas of the country, there are successful and less virtuous experiences, in order to confirm the relationship between the quality of the process and attention to emerging issues. This phase aims to ascertain how the absence of emerging issues can invalidate certain dimensions of the project.

The *tool* of this phase is the filing of good and bad practices, through which it is possible to highlight the minimum essential dimensions of feasibility and effectiveness for which a practice can be defined as adequate. The existence of the

“minimum” conditions that allow the implementation of the model of care (Pinto & Viola, 2016) and management of a specific good or site with cultural value, without exposing it to risks with respect to the objectives of protection. At the same time, it is necessary to finalise this minimum dimension to verify the effectiveness of the measures taken and the congruence of the model with the characteristics of the object and the context. At the end of the filing the Gioia methodology tool is adopted (Gioia et al., 2013) that gives qualitative rigour to the research through an inductive approach consisting of multiple cycles of comparison between the key issues and dimensions associated with it and the criteria derived from it. This allows the data in the literature to be linked, qualitatively and systematically, with a formal *ex post* experimentation approach. Each discretisation adds concepts to the construction of the criteria derived from the key issues and relates them to the dimensions, understood as resources, and to the strategies used to carry them out. The structuring of the tool into intermediate steps (first-order codes-criteria, second-order issues-key issues, aggregate dimensions) makes it possible to move from a broad and fragmented view of the literature to a specific and punctual view of the criteria of actions supporting the process addressed in this book.

They can also be taken as a reference in the planning phase, for the *ex ante* evaluation of the definition of dimensions, feasibility and effectiveness, of strategies of collaboration between active citizens, local governments and other stakeholders and for the comparison of alternative solutions of intervention.

The *results* of the phase consist of scientific reflection on the need to apply, to a specific context of experimentation, each of the criteria defined by the methodology within the dimensions established in it and through the key issues identified. These results are significant only if they are put in relation to each other, as their singularity would lose the effectiveness they achieve in synergy. The dimensions identified can be divided into two categories, one referring to feasibility and the other to effectiveness.

Several references point to the need to consider the two dimensions of feasibility and effectiveness as levels of further investigation in the decision-making process related to cultural heritage to be regenerated and managed with the active participation of citizens. Indeed, the 2019 ICOMOS document concerning quality principles for EU-funded interventions on cultural heritage highlights that “Proposals need to be based on feasibility and detailed studies to determine the characteristics and values of the cultural heritage, its state of conservation, needs and opportunities, risks, and the objectives of the project” (ICOMOS, 2019).

Feasibility is defined as the possibility of having concrete realisation, of achieving positive results, and requires a specific evaluation, through appropriate studies and analysis, of the technical-economic possibility of realisation with reference to the presumed profitability of a project (Giovenale, 1998). Therefore, feasibility must be verified at the initial stage of the process, during which elements are assessed to determine whether and how the activities envisaged by the project can be carried out while respecting the

constraints posed by the overall environmental context. These constraints can be technical, economic, regulatory, organisational, political, etc. The main task of the study is to determine the parameters that affect the feasibility of the project and the ways in which these parameters can be efficiently controlled by choosing among multiple project alternatives. Feasibility analysis is an action proper to the “planning phase, aimed at defining the possibility and methods of satisfying a framework of needs, through one or more solutions” (Giovenale, 2012). The feasibility study requires multiple pieces of information related to the assets and their context, the works to be carried out, the available resources, starting with the definition of the objectives of the programme or project. The objective is to verify whether an action can be realised with respect to specific functional, technological, environmental, management, social, economic, cultural, etc. conditions, considering possible alternative solutions. The feasibility analysis of a project is normally carried out before the design phase, with the aim of assessing the motivations and the opportunity of the intervention. In order to decide a priori whether there are the conditions to implement a specific model of process for the regeneration and participatory management of buildings, public spaces, sites, neighbourhoods or areas, it is necessary, first, to verify whether there are the minimum conditions necessary to ensure the possibility of carrying out the process itself. Therefore, it is necessary to verify costs and benefits for the community, in relation to the specific needs to be met and services to be pro-

vided. The assessment of the effectiveness of the chosen solution consists of verifying its ability to achieve the expected objectives. In fact, effectiveness is the ability to produce the desired effect and results because of a given process (Baldi & Sanvito, 2001). Evaluating effectiveness means moving to the next step in the evaluation phase, taking for granted the presence of the basic conditions for the completion of a given process. Therefore, the evaluation focuses on the ability of the decisions taken in the preliminary phase to enable specific levels of quality to be achieved in the results of the process.

The decision-making process adopted consists of a planning process, which must be achieved “through a condition of integration and coherence in the performance of all the decision-making acts of the process. Whereby an act is coherent and compatible with what is implied by the previous decision-making acts and the result of each decision-making act conditions the subsequent acts in that these must place themselves in conditions of integration and coherence with the decision-making act that precedes them” (Maggi, 1994, p.28). This means that the effects of decisions made in the early stages of the process are reflected and amplified during the subsequent stages, determining the quality of the results. In this sense, the control of the decision-making process in the preliminary phase is strategic to guide the results of the project.

The research, in fact, exploits the *ex post* evaluation of practices identified in the literature to improve the *ex ante* evaluation processes through the construction of criteria to support

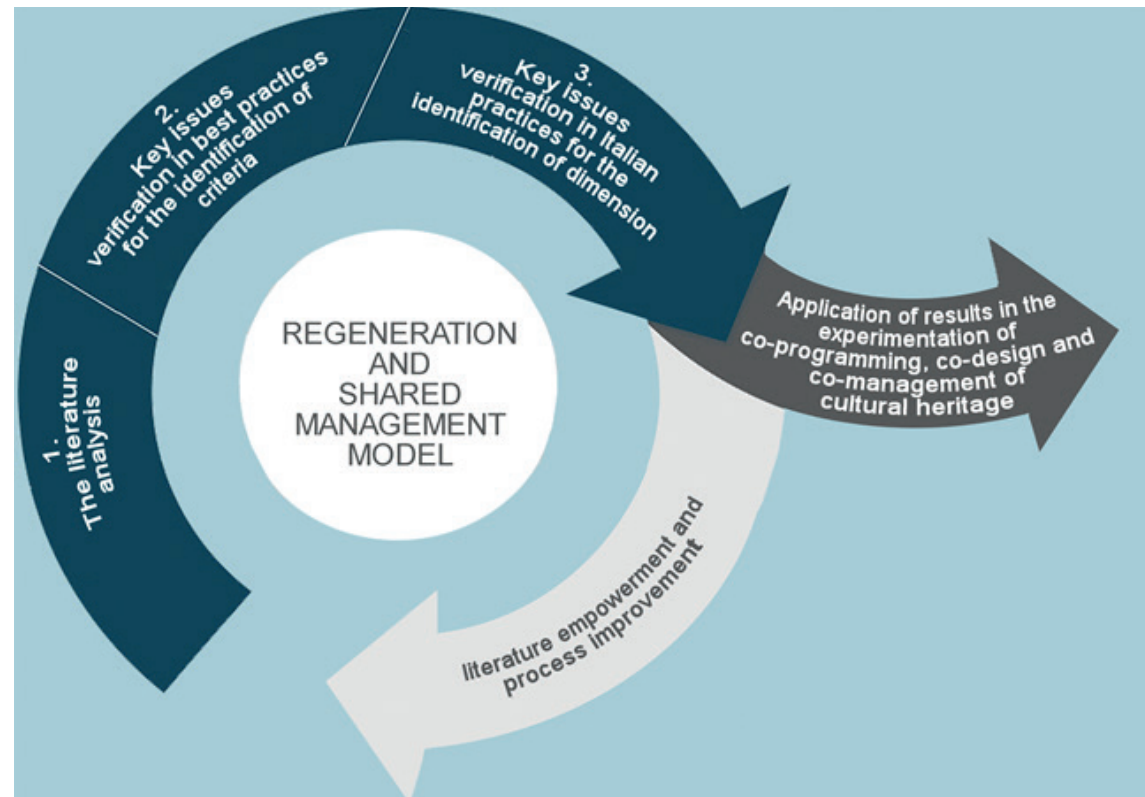
the structuring of processes of feasibility and effectiveness of transformations.

The methodological model is presented as an iterative and circular process in which the information from the output of the application of the results allows the identification of input information to be fed back into the process (Bosone & Ciampa, 2021). This allows, on the one hand, for an increase in the body of scientific literature on the method and, on the other, for the refinement of the heritage regeneration tools shared in Figure 3.2. In order to identify trans-

ferable models, albeit with indispensable adaptations to the characteristics of specific contexts, the processes of participatory management of cultural heritage and the effects they have determined have been classified. Alongside the good practices examined, numerous cases highlight the limits and failures of shared management strategies for cultural heritage. The overriding need to protect its multiple values requires the development of systems that enable the a priori verification of the effects that can be generated by active citizenship initiatives.

Fig. 3.2

Methodological path
(diagram by M. Bosone, F.
Ciampa and S. De Medici).



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Chapter 4

European achievements in regeneration and shared management of cultural heritage and the built environment. Award-winning models

4.1. Models for regeneration and shared management of cultural heritage and the built environment

— Francesca Ciampa

Awareness and involvement of the population are increasing in order to make citizens active in decisions concerning issues of common interest, such as cultural heritage. In many countries, models of shared management of urban spaces, as well as of cultural heritage, have been implemented.

With a view to contributing to the European Year of Cultural Heritage 2018, the selection of cases was constructed by selecting award-winning practices related to virtuous cooperation between European institutions and citizens aimed at preserving common cultural heritage in a shared vision for the future of Europe (UNESCO, 2011).

Each of the practices examined illustrates

the ways in which Europe's cultural heritage has a profound relevance to aspects of our lives and the identity of a community that cares for it. The rehabilitation of built cultural heritage offers an important evolutionary potential for social, economic and environmental growth for the institutions and communities dedicated to its regeneration, awareness and education for reuse (European Commission, 2020a).

This last aspect is a relevant issue as misinformation or loss of handed-down techniques threatens the fundamental values of sharing and participating in the construction of a common European cultural identity. By highlighting the peculiarities and traditions of individual EU countries, an international network of information sharing can be developed, demonstrating how heritage is a valuable resource for improving both international relations and innovation (European Commission, 2019b).

The creativity of different regeneration solutions for cultural heritage produces design processes that are relevant not only for the rehabilitation of the built environment but also for the dissemination of acquired know-how in order to pass on material culture to future generations.

Regenerating the common cultural heritage means extending the life-cycle of tangible and intangible heritage, conserving and adapting the built environment to new uses, reusing resources, and sharing knowledge capable of generating a sense of belonging and recognition in the image of common assets on a community scale. The strength of the European cultural heritage lies in regenerating the built environment as a unit of diversity, aiming at building an equitable, inclusive and sustainable future (European Commission, 2020b).

The practices examined represent potential cases of mobilisation for social, environmental and economic sustainability that aim, in line with the challenges of the New European Bauhaus movement, to make European cultural heritage a common good by enhancing the concept of Europe as a more sustainable and inclusive place (European Parliament, 2021).

The practices examined range from conservation, regeneration, reuse, restoration and adaptation projects to the urban, rural and/or archaeological/artistic landscape. They are cases that lead to tangible results in the valorisation of Europe's cultural heritage, based on long-term co-operation and co-management of a high degree of care for the material and intangible identity of the sites under examination.

The grouping of the examined practices followed three main grouping criteria referring respectively to the sphere of regeneration, to the capacity of virtuosity linked to the recognition through prizes and to the techniques of involvement and participation of the actors in the process. The first criterion differentiated the examined practices by ensuring a range of different scales of regeneration action in order to allow a reflection on the different effectiveness according to the size and extent of the project and the relationships it establishes in its context. The second criterion grouped the practices according to the award recognition by European bodies and organisations that have disseminated the cases as heritage excellence, encouraging the cross-border exchange of knowledge and practices and assisting the formation of a wider European network (The Council of Europe Secretariat in Consultation with the Faro Convention Network (FCN) Members, 2019). The practices are characterised by rewards related not only to the techniques of dissemination of acquired knowledge but also to the funding obtained by promoting greater attention to common heritage among European citizens. This criterion makes the practices a key tool for promoting the multiple values of cultural and natural heritage for Europe's society, economy and environment. The third grouping criterion differs in the selection of practices according to the type of stakeholder participation in the transition processes described in them. The involvement of citizens represents an essential tool in the successful outcome of practices for the regeneration of common cultural heritage. The community,

while being involved in decision-making processes, uses the opportunity to support and defend the cultural values and traditions of its identity. In this context, cultural diversity, both between and within communities, must be respected.

To enable this preservation, a collective understanding that cultural heritage and its visible manifestations are a pillar of society is necessary. In these practices, the action of regenerating built heritage moved towards the goal of enabling and encouraging the community to become more active in every aspect of cultural heritage. To achieve this goal, different countries describe different tools to ensure the widest possible participation and interaction, including through legislation, avoiding conflicts and polarisation. This is because in these practices in-depth knowledge of local culture and environmental issues makes any participation more effective. The involvement of stakeholders at different scales (national, regional and local as well as pan-European) agrees with the principles of participatory heritage governance recently approved by the Council of the European Union. Indeed, the cases, although different, share the idea that cultural heritage has a universal and transversal value for individuals, communities and societies (European Commission, 2015).

This discretisation allows for the construction of a framework of cases that aims to mitigate the dichotomous relationship between top-down and bottom-up approaches by analysing the construction of interactions and synergies between all the actors involved in the process, stressing the multidimensional links between

the community of users of cultural heritage and the administrative and civil bodies called upon to regulate it.

A virtuous management of the cultural heritage requires the effort of the administrations in charge to assimilate the needs expressed by the citizens to the expected requirements and performances, triggering cooperation and inclusion actions far from hierarchical visions. The participation and the choral involvement of the community is an essential element in the knowledge phase of the recovery and maintenance processes of the cultural heritage. This interlocution allows for the construction of a mapping of significant places identified through the values and meanings that the community recognises in the heritage with which it identifies. In this interpretation, the community becomes one of the drivers of “cultural planning”, able to identify the cultural resources to be recovered, maintained or managed in the places it lives and uses. This approach makes it possible to combine the community’s ability to indicate a preferential order, to monitor and support the management of cultural heritage by building a participatory governance of virtuous activities that complement the work of public administrations and civil societies.

Effective integration between administration and community occurs when the former is able to provide opportunities for the inclusion of stakeholders in regeneration processes by supporting proactive and creative initiatives of individuals or the community.

The success of this synergy is based on the transition from “collective thinking” to “choral

action”: from the common ability to attribute shared values to the cultural heritage, the individual remains motivated in the autonomy of his voluntary action to safeguard the heritage only if he shares the construction of an experiential community in which he co-produces a common benefit to all actors of the process. Co-operation between administrators and citizens of cultural resources enables the construction of a community of built heritage, whose tangible and intangible values become latent resources to be reworked in order to protect, hand down and adapt the common identity to contemporary needs. This cooperation should be proactive rather than reactive in order to develop strategies to enhance the heritage before it is reduced to a state of degradation and/or abandonment (UNESCO, 2011). Indeed, if on the one hand the community has the capacity to recognise and attribute values to the built heritage, on the other hand the public administration, with the support of knowledge, has the capacity to use tools to connect and recover these values in a multi-scalar and multi-dimensional perspective. In particular, in order for the civil community to become aware of this capacity, it needs to be “educated in local heritage” by nurturing affection for its urban surroundings and stimulating the inherent willingness to take care of it by recognising it as the identity of its place of origin.

Developing a link with one’s identity makes heritage a crucial part of the life of the community that benefits from it. This vision is reflected in the conclusions of the European Council, drafted on 14 December 2017, where Member

States were invited to seize the opportunity of the European Year of Cultural Heritage “to raise awareness of the social and economic importance of culture and cultural heritage” (https://europa.eu/cultural-heritage/european-year-cultural-heritage_en.html).

In this cultural-led perspective, cultural heritage opens up to new interpretations, enriching itself on the one hand with new meanings dictated by the progress of time and civilisation, and on the other hand facing the pressures of investment and the need to meet the requirements of new standards of living (European Commission, 2019a). Economic pressures often lead to transformations linked to massive strategies of tourism and territorial development (touristic and gentrification) with little regard for the ‘sense of place’ and the needs of the communities themselves. For this reason, it is important that citizens involved in decision-making processes add meaning to the tools of the administrations in the recovery and management of cultural heritage. This would not only constitute a form of sustainable development but also an opportunity to safeguard and pass on cultural values and traditions to future generations.

In order to provide an exhaustive critical comparison, the selection of practices was carried out by means of a geo-localisation process focusing on consolidated and emerging schools on the European scene and comparing them with the criticalities of emerging local schools (EU Ministers Responsible for Urban Matters, 2019). On the one hand, the research looks at the virtuous practices of tradition, historically

committed to the implementation and dissemination of strategies attentive to the involvement of communities within the transition processes of their territories. On the other, it looks at forum sharing heritage tools in which citizens are the protagonists of participation in decision-making processes. These practices restore the plurality of different aspects of the issue by raising important questions on inclusiveness and social equity through the experimentation of bottom-up approaches and/or facilitated by local administrations.

4.2. Analysis and classification criteria

— Stefania De Medici

The review of the documents concerning the examined case studies has been carried out through thematic worksheets focusing on the heritage and the regeneration and management model. The purpose of this analysis is to define a general information framework on each case study. The analysis worksheets in the following pages aim to summarise the most significant characteristics of the selected cases within a homogeneous grid, in order to obtain comparable information.

The sample of experiences of active participation of citizens in the processes of regeneration and management of the architectural heritage made it possible to verify the procedures and choices adopted by different actors and in different contexts. In particular, the object to be regenerated, reused and managed changes, as do its characteristics. The inhomogeneity of the assets,

of the context, of the actors and of the rules of the game makes it possible to reflect on the relationships between the characteristics of the case study and the reasons for the feasibility and the effectiveness of the implemented strategies.

The first classification included in the worksheets makes it possible to identify the type of action implemented in the case study examined and the citizens' involvement. The case study offers a wide range of actions, differentiated by the scale of intervention, by the type of heritage (tangible, intangible, ancient or newly created) for which collaboration is activated, and by the category of intervention (preservation, restoration, rehabilitation, adaptive reuse, maintenance, management). This information is completed by information on the location of the case study.

In the second section of the card, information is provided on the classification of the case study examined. This information aimed to provide a detailed description of the cultural heritage involved, specifying the prevailing period of construction or production of the assets, their original and current use and their size. In particular, the managed size of the heritage is a central piece of information for a subsequent assessment of the adequacy of the resources employed (especially human and financial resources) with respect to the management needs. The larger the size of the assets to be regenerated and managed, the greater the resources to be deployed. These factors should also be compared with the state of conservation of the built heritage when it is entrusted to citizens for management.

The third section of the card provides more detailed information on the practices examined, describing the regeneration and management model. This section indicates the owners of the managed assets, the actors involved in the process, and the goals of the intervention, which concern not only tangible, but also intangible assets, whose involvement amplifies the incisiveness of the examined model. Moreover, in this section, data is collected on the duration of the process indicating the start and possible end date. Another relevant aspect is the acquisition of information on the collective use of goods, which is detected as a factor that increases the incisiveness of the model. In fact, the shared use of goods and spaces is considered a potential factor for increasing social cohesion and integration among members of the local community.

The fourth section of the card aims to gather information on the key issues on which the analysis of the scientific literature prompts further reflection. First, the actors involved aim to use the information reported to clarify the modalities of the agreement and its formalisation through the signing of documents. The signing of collaboration agreements is not only considered a way to clearly define roles and rules shared by the stakeholders. In the words of Gregorio Arena, pacts are “antidotes to loneliness, ‘incubators’ of trust, relationships and friendships whose positive effects continue into everyday life, once the work of caring for the Commons is over” (Arena, 2021). In particular, in the post-pandemic phase, the shared administration of the Commons acquires an additional value,

which is associated with and amplifies the tangible effects on the quality of life resulting from the activities of caring for the Commons. Indeed, pacts have significant intangible effects, help to rebuild community ties, and strengthen the sense of belonging, social cohesion and integration.

The next item on the card notes the actual cooperation between actors. If an agreement has been signed, this information serves to confirm or deny its actual implementation and effectiveness, to verify whether the signatories are really carrying out the tasks assigned to them. For models of cooperation that are not formalised in writing, this item clarifies whether the regeneration and management measures implemented are the result of the action of a single group or the effective collaboration of several actors.

A further key element of the process is the state of conservation of the assets concerned by the described process at the time of its inception. With this information, we intend to investigate the relationship between the success of the implemented model and the initial degradation conditions of the managed assets. The great care taken by some public bodies in the choice of assets to be entrusted to citizens (as, for example, in the Finnish case of Adoptoi Monumentti) raises a question of particular relevance with respect to some Italian experiences. The entrusting of architectural and archaeological heritage and urban spaces to citizens cannot be an *alibi* for cancelling or reducing the responsibility of the bodies owning the assets with regards to their state of conservation. Information on the state of conservation, in particular, has to be

compared with the size of the assets to be managed, and another determining factor is influencing the ability of citizens to take care of their built heritage. In the case study examined, the presence of specific funding for the regeneration and management of heritage is an element that strongly influences the effectiveness of the model. In particular, the feasibility of activating the process is strongly related to the state of conservation of the assets to be managed. In addition, the amount of funding has to be compared with the size of the heritage to be regenerated and managed, in order to understand if the available resources are adequate for the size of the estimated needs. A building or site in an advanced state of deterioration or with structural failures requires, in the initial phase, financial resources to restore safe conditions for the users, as well as actions to stop the ongoing degradation processes to ensure the preservation of the assets to be managed. Moreover, the presence of funding sources to be used in the management phase influences the capacity of the model to last. If citizens are willing to voluntarily make their work available even for long periods without monetary compensation, and benefit from this in the social and personal sphere, it is unthinkable that management activities should be systematically based on voluntary financial contributions from individuals.

The last key element considered in the card is the transfer of knowledge. The aim is to find out whether the regeneration and management model considered foresees a transfer of knowledge both between the different actors involved and between them and people outside the pro-

cess. In some examined cases, the model assigns the role of the public administration to transmit the knowledge of ancient techniques and materials compatible with the heritage to be regenerated and maintained. In other cases, the knowledge transmitted concerns the history and significance of the built heritage for strengthening the identity of the local community.

The next section of the card refers to the effectiveness of conservation measures, with the aim of highlighting the results of the model examined with respect to the specific objective of protecting the cultural heritage involved. The section describes any changes in the state of conservation of the heritage in relation to the measures adopted. This information constitutes an outline for defining indicators of the effectiveness of conservation measures, compared with the key elements identified in order to understand their relationships. The card closes with an observation of the case study in relation to the three main pillars of sustainable development defined by the Brundtland Commission (Keeble, 1988). The report, published in 1987 by the World Commission on Environment and Development (WCED), provides the following definition: "Sustainable development is development that meets the needs of the present without compromising the ability of future generations to meet their own needs". In fact, it examines the case study with respect to economic, environmental and social sustainability. The model outlined in each case study is analysed in relation to its ability to activate or enhance processes of economic growth based on the existing resources in the area and fueled by new settlement activities, the

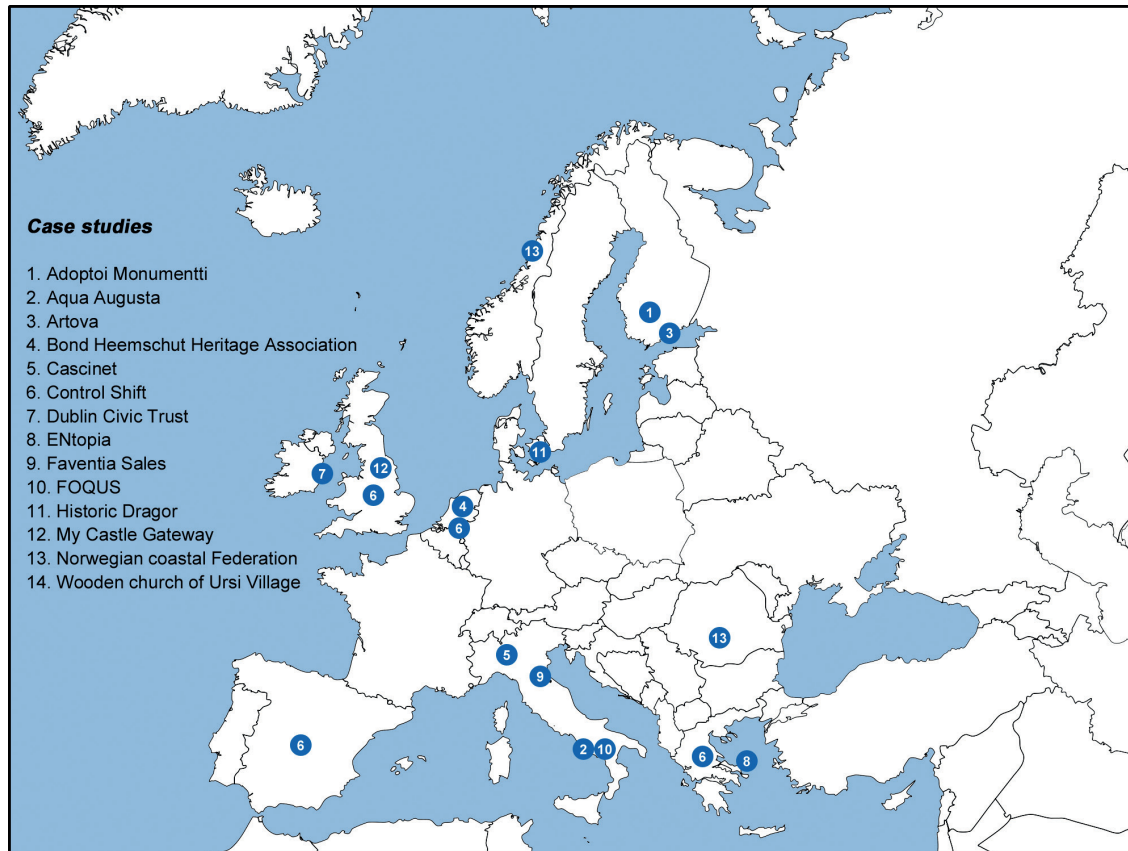
increased state of conservation of the built heritage and the synergies generated by the actors. The environmental protection potential of the case studies is examined considering that, the models are mainly developed in an urban environment and that, therefore, the proposed analysis approach refers mainly to the built environment. Finally, the contribution of the case study with respect to social equality is analysed considering the effects produced in terms of improving social cohesion and integration. In addition to these themes, cultural sustainability is also considered, starting from Jon Hawkes' assumption that considers culture as the fourth pillar of sustainable development (Hawkes, 2004). Therefore, this part of the card highlights how the analysed model contributes to protecting local cultural heritage – both tangible and intangible – by transferring it to future generations.

Finally, the card lists the sources of the main information on the case study, allowing readers to use the references to explore specific issues.

Through summary diagrams, elements are provided to examine the main features of the case study, in a concise representation useful

for immediate comparison. The schemes consist of two parts. The first part connects the following basic information: the actors involved in the regeneration and management process (public institutions, third sector, entrepreneurs, sponsors and citizens); the ownership of the assets (public and/or private property assets); the type of assets classified by type and extension (district, neighbourhood, listed site, urban open space, building); the phase of the process in which citizens are involved (planning, design, realisation, use, management and maintenance) and, finally, the duration of the process (short-lasting or long-lasting process). This last factor, in particular, is assumed to have a significant influence on the success of the examined model.

The following pages present the worksheets of the fourteen European case studies examined (Fig. 4.1).

**Fig. 4.1**

Location of best practices analysed.

4.2.1 Adoptoi monumentti, reuse and maintenance of architectural and archaeological heritage

— Stefania De Medici

Little firestation in
Nuutajärvi glass village,
Urjala, before renovation,
Miinu Mäkelä, 2017,
courtesy of the Museum
centre Vapriikki.





Little firestation in Nuutajärvi glass village, Urjala, during renovation, Miinu Mäkelä, 2017, courtesy of the Museum centre Vapriikki.

The Finnish Adopt a Monument programme consists of volunteer work for the maintenance and preservation of archaeological sites and historical buildings and is based on the idea that soft conservation is the only way we can achieve a culturally sustainable development. The programme is the first of its kind in Finland. In 2008, the Pirkanmaa Provincial Museum, located at the Vapriikki Museum Centre in Tampere, started the project. The Museum, which is also the regional authority for antiquities, is responsible for maintaining the cultural environment and providing guidance and assistance to the many small museums in the Tampere region. The Pirkanmaa Provincial Museum provides expert assistance on the restoration, preservation

and maintenance of cultural buildings and archaeological sites, local cultural activities, and civic activities.

After a thorough period of planning and defining procedures for the adoption agreements, the first cultural heritage sites were entrusted to volunteers in 2009. At first, the list only included archaeological sites, but in 2013 it was extended to several heritage buildings. The museum also involved international partnerships to develop and test methods for engaging volunteers in cultural heritage management. Indeed, at the beginning, the aim of the programme was to motivate people to deal with conservation. In addition, model agreements have been established to safeguard the rights of landowners and adopters, as well as strategies to facilitate short-term participation in cultural environment camps and voluntary on-site management activity.

The overall approach is based on the idea that sustainable conservation of cultural heritage based on citizen activism is primarily driven by citizen needs. The programme is a top-down action of the local authority that links non-profit organisations and groups of citizens to the archaeological sites to be managed; such heritage sites had never really belonged to the people but were only known by a cultured elite.

For a long time, the Pirkanmaa Provincial Museum has been looking for places that needed to be managed, easy to maintain and of symbolic value, offering people the opportunity to undertake concrete and tangible management work. Although some people put time and effort into the programme, the early top-down approach, which provided information



Little firestation in Nuutajärvi glass village, Urjala, after renovation, Miinu Mäkelä, 2021, courtesy of the Museum centre Vapriikki.

and management instructions, in many cases did not lead to effective results. Therefore, the second phase of the programme focused on identifying groups that can benefit from the preservation of the cultural environment, whereas the museum's task is still to facilitate and keep society aware of the need for public participation. The programme may involve a local

community, NGO, company or public institution, such as a school. Some volunteers have also set up organisations which have been registered with the specific purpose of joining the programme.

The main goal is to establish long-term, open-ended adoption agreements. Nonetheless, short-term projects are also implemented, aim-

'Adopt a Monument',
Tampere, Finland, Winner
of a EU Prize for Cultural
Heritage / Europa
Nostra Award 2016, Miia
Hinnerichsen, 2015



ing to entertain and inspire civic engagement by setting up a first point of contact to involve citizens. Furthermore, a management plan is developed for each site, addressing the maintenance status of the site and the resources being provided by the adopting association. The plan also acts as a guide, establishing appropriate uses of the site, as well as addressing safety issues related to management and events.

The search for the right groups is a key factor of project effectiveness; it is also crucial to limit the organiser to the role of facilitator. Several

events and workshops on site management can also be open to the public. No previous experience, skills or knowledge in the field of cultural heritage are required from volunteers. Tasks requiring specialist skills are carried out by professionals, coordinated by the Provincial Museum of Pirkanmaa. Currently, more than 2,000 people are involved in the programme, dealing with about twenty adopted sites, and their number is increasing. The project was awarded the Grand Prix EU Prize for Cultural Heritage / Europa Nostra Awards in 2016.



5th century Pälkäne church ruins in Pälkäne, Finland, Mikkoau, 2017. The adopters keep the grass mowed and monitor the condition of the stone structures.



The ruins of the medieval church in Pälkäne, Trogain, 2020

ADOPTOI MONUMENTTI		
TYOLOGY	Reuse and maintenance of architectural and archaeological heritage	
LOCATION	Tampere, Finland	
CLASSIFICATION	BUILDING	
	Period of construction	Since the Iron Age
	Original intended use	Various
	Current intended use	Cultural enjoyment
	Extension	Buildings and sites varying in size
REGENERATION AND MANAGEMENT MODEL	Ownership assets	Public and private owners
	Actors	Pirkanmaa Provincial Museum, citizens' association, companies, public entities (e.g. schools)
	Goal	The goal of Adoptoi Monumentti concerns reuse of architectural and archaeological heritage
	Start date of regeneration and management activities	2008
	End date of regeneration and management activities	Ongoing
	Collective use of goods	Yes

KEY ELEMENTS	Agreement signed by the actors	Yes, model agreements have been established to safeguard the rights of landowners and adopters, as well as strategies to facilitate short-term participation in cultural environment camps and voluntary on-site management activity.
	Cooperation between actors	Yes, for a long time, the Pirkanmaa Provincial Museum has been looking for places that needed to be managed, easy to maintain and of symbolic value, offering people the opportunity to undertake concrete and tangible management work. Although some people put time and effort into the programme, the early top-down approach, which provided information and management instructions, in many cases did not lead to effective results. Therefore, the second phase of the programme focused on identifying groups that can benefit from the preservation of the cultural environment, whereas the museum's task is still to facilitate and keep society aware of the need for public participation.
	Good state of conservation	Yes, in use
	Availability of financing	Yes
	Sharing of knowledge	Yes, a management plan is developed for each site, addressing the maintenance status of the site and the resources being provided by the adopting association. The plan also acts as a guide, establishing appropriate uses of the site, as well as addressing safety issues related to management and events.
EFFECTIVENESS OF CONSERVATION MEASURES	Even a small building can be quite significant. The Pirkanmaa Provincial Museum has the task of ascertaining the owners of the building and the land, conducting negotiations with them and drawing up an adoption agreement. Once the condition of the building has been examined and a management plan is drawn up, a suitable adopter is identified. The strategy is based on the principle that simple repairs and maintenance can have a significant impact on the conservation of the heritage buildings. In addition, the adopter can prevent any deterioration of the building by monitoring the condition of the building and performing regular maintenance.	
ECONOMIC SUSTAINABILITY	The costs of the project staff were initially covered by the museum's budget. In addition, a contribution of about 15,000 euro per year came from the museum's income. Legal and other expert services were provided by the National Council of Antiquities. In 2013, the Ministry of Education and Culture provided a special grant of 69,000 euros. These funds were further increased by funding from sponsors and local government bodies.	
ENVIRONMENTAL SUSTAINABILITY	The buildings to be adopted are carefully selected. They are preferably small, have a monetary value that grows as a result of management, are disused and have little use value for their owner. Their condition is reliably determined in advance, to avoid unforeseen repairs that are too expensive for the adopter.	
SOCIAL SUSTAINABILITY	Since the 1990s, Finnish authorities have been implementing strategies to involve citizens in urban and land-use planning processes. Nevertheless, the process of proactive participation requires more time and an awareness of citizens' responsibility for their own participation. Therefore, the effectiveness of the programme improves over time.	

4.2.2 Aqua Augusta, art and culture for an integrated valorisation and regeneration of cultural heritage

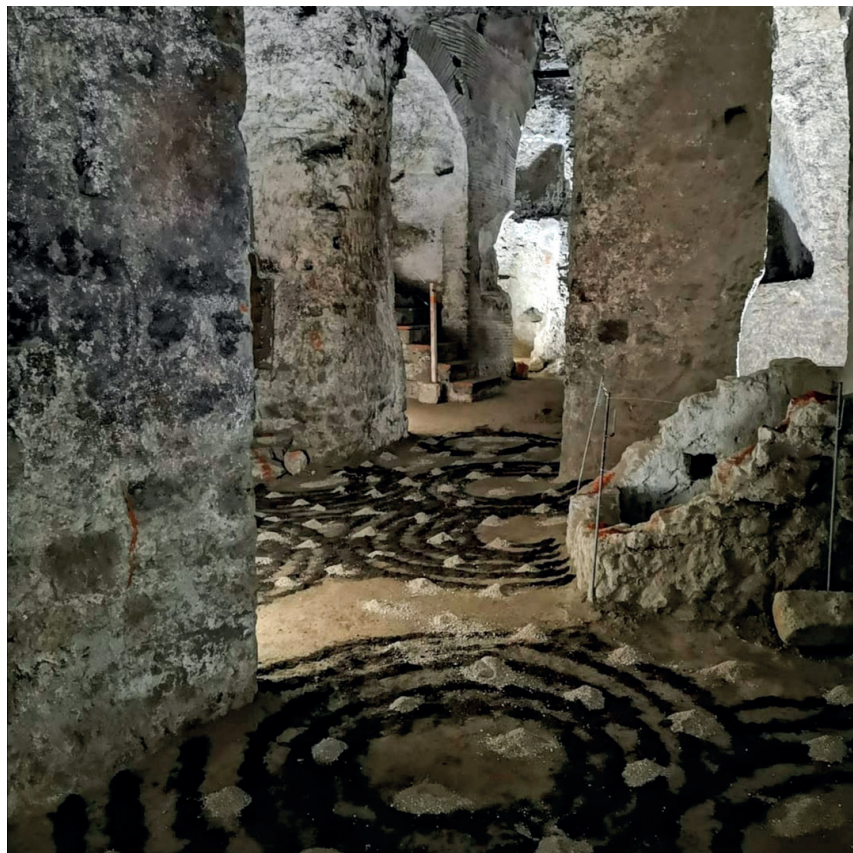
— Martina Bosone

Aqua Augusta

Source:

<http://www.verginisanita.it/aquaugusta/>,

<https://www.instagram.com/aquaagusta/>



Artwork in the aqueduct.
Source: <http://www.verginisanita.it/>



The enhancement and recovery of environmental and architectural heritage are interpreted as essential tools to improve liveability, safety and social growth.

Since 2010, thanks to the experience and complementarity of the group of founding members and their link with the territory, the Association has promoted and organised guid-

ed tours, shows, exhibitions and cultural events, in collaboration with numerous partners, public bodies, associations, cooperatives, schools, traders and people working in the Vergini-Sanità area.

Over the years, several events have been successfully organised in Borgo dei Vergini, to raise awareness about the respect of public space.

In addition, projects for the requalification of urban spaces and historical buildings have been promoted, in collaboration with the University Federico II, with the professional Orders of Architects and Engineers of Naples and with Civic Committees.

The Association has developed and promoted the first Map of the Vergini Sanità area (2011 and 2013 editions), the “Map of the Miracoli Area” for the 2011 Naples Prize and, recently, the Map “Borgo dei Vergini – Luoghi di Cultura” (“Borgo dei Vergini – Places of Culture”).

Since 2012 the Association has been collaborating with the Ludoteca Cittadina ai Miracoli and the Pegaso Association on the project “Con altri Occhi” Territory Education Workshop.

Since 2014, the year of the ‘fortuitous’ discovery of a section of the Serino Aqueduct, the VerginiSanità Association, in collaboration with the Celanapoli Association, has been entrusting and managing the Augustan Serino Aqueduct archaeological site, which can be visited in the basement of the Peschici-Maresca Palace, owned by the Pellegrini Archconfraternity, with the aim of promoting cultural projects and activities, starting with the enhancement of the Augustan Serino Aqueduct archaeological site, now made accessible through



a path leading to the basement. The Serino Augustan Aqueduct is one of the most impressive Roman infrastructures in the ancient world, stretching for about 100 km from its sources to the Piscina Mirabilis at Miseno.

In the underground rooms of Peschici-Maresca Palace, in Arena Sanità street, two side-by-side sections of the ancient aqueduct have been discovered and identified, with an interesting succession of pillars and arches in brick and tuff. This is archaeological evidence of exceptional interest due to its location, complexity and construction features. This was an exceptional discovery, the result of the synergy between cultural associations that have been working in the area for years.

Educational activities for children. Source: <http://www.verginisanita.it/>

The discovery and identification of a section of the Augustan Serino Aqueduct is an event of extraordinary importance: the passage of this imposing hydraulic engineering work north of Neapolis, mentioned in numerous sources between the 6th and 19th centuries, had never before been confirmed by archaeological evidence.

The “Aqua Augusta” project aims to enhance and promote the site: in 2016, thanks to the collaboration of FAI – Fondo Ambiente Italiano (Italian Environment Fund), the site was included among the sites of the Spring Days and in the FAI Marathon. In 2017, the Association became a partner in “ExtraMann”, a collaboration project between the National Archaeological Museum of Naples and the network of new realities committed to enhancing the city’s lesser-known cultural heritage, to strengthen its commitment to consolidating ties with the territory and the community.

In 2018, the contemporary art programme “Underneath the Arches” was launched and, in the same year, the collaboration with the Naples Higher Institute of Design began, with the NapoliSvelata project.

In 2019, the Augustan Aqueduct site was included among the venues of Open House, The Global Festival of Architecture and Design, and the first edition of Open House Napoli.

The Association and its members collaborate with ALTOFEST International Contemporary Live Arts, as donors of space and a hospitable network.

Since 2017, the Association has started collaborating with the Department of Social Sciences of the University Federico II of Naples, OUT (University Observatory on Tourism) and IT.A.CÀ (migrants and travellers: Festival of Responsible Tourism)

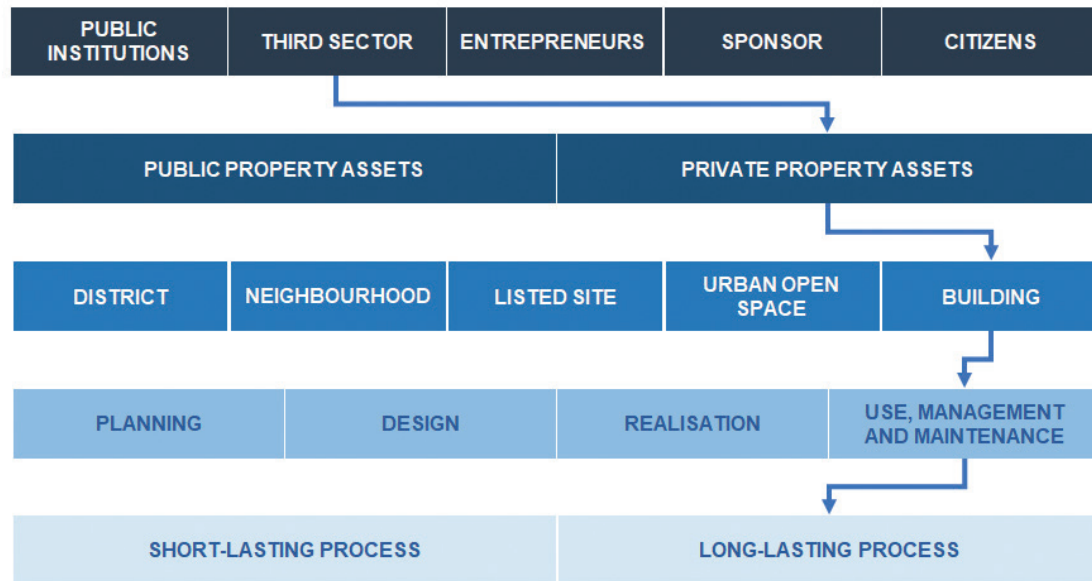
AQUA AUGUSTA		
TPOLOGY	Art and culture for an integrated valorisation and regeneration of cultural heritage	
LOCATION	Naples (NA)	
CLASSIFICATION	BUILDING	
	Period of construction	Eighteenth century
	Original intended use	Residential building
	Current intended use	Archeological site for cultural and social activities
	Extension	200 sqm
REGENERATION AND MANAGEMENT MODEL	Ownership assets	Private owner (Pellegrini Archconfraternity)
	Actors	VerginiSanità Association, Celanapoli Association, Pellegrini Archconfraternity
	Goal	The goal concerns the regeneration of tangible and intangible heritage
	Start date of regeneration and management activities	2012
	End date of regeneration and management activities	Ongoing
	Collective use of goods	Local community
KEY ELEMENTS	Agreement signed by the actors	The research, recovery and enhancement of the cultural heritage of the Vergini-Sanità area is part of the integrated project "OLTRE LE MURA" ("Beyond the Walls"), the subject of a memorandum of understanding between the Cultural Associations (VerginiSanità, Celanapoli and Riformisti per il Mezzogiorno), the Federico II University and the Order of Engineers of Naples, with the aim of contributing to the social and cultural rebirth of the district.
	Cooperation between actors	The overall project involves public bodies, associations, economic and cultural operators working in the area, in order to network activities and allow residents and visitors to experience the places and spaces of the district in an innovative and participatory way. The group, supported by the trust of the Pellegrini Archconfraternity and in collaboration with other associations in the area, is working on a management programme, articulated in successive phases; the overall technical-economic feasibility project envisages the involvement of specialists from the scientific world, the University and the Professional Orders of Architects and Engineers, under the high supervision of the competent Superintendency.

	Good state of conservation	At the time of its discovery, the site was in a dilapidated condition due to the rubbish and debris that had accumulated over the years. The aqueduct was saved because it was submerged by alluvial material and embedded in the foundations of the building. Thanks to the work of volunteers, it was cleaned and opened to the public. The sites were intact and electrical wiring ran along the walls confirming its use as an air raid shelter.
	Availability of financing	From the beginning, the project relied on donations and crowdfunding campaigns to support the recovery activities. In addition, with the organisation of the first activities, the site started to benefit from the income generated by tourist tours or participation in cultural, educational and artistic initiatives. In recent years, the whole area has been the subject of territorial projects supported by public funding for the recovery of buildings and open spaces, the improvement of road accessibility and safety, and the activation of combined initiatives to connect the different types of economic operators in the area.
	Sharing of knowledge	The Coordination "Borgo Vergini – Places of Culture" includes a group of Associations committed to the enhancement of the cultural heritage of the territory, which has developed a specific tourist/cultural map for the the area of Borgo dei Vergini with the patronage of the Order of Architects of Naples, Department of Social Sciences – University Federico II, Vincenzian Missionaries, Archconfraternity of the Pellegrini, Pellegrini Foundation, Archconfraternity of S. Maria della Misericordia. The aim is to encourage and support the redevelopment of this area of the city to improve the promotion and use of The aim is to encourage and support the redevelopment of this area of the city in order to improve the promotion and use of "Places of Culture" managed by the Associations, through historical, artistic and architectural research, guided educational tours, cultural events, targeted communication actions and participatory projects.
EFFECTIVENESS OF CONSERVATION MEASURES		The project aims to support and ensure the continuation of research, survey and diagnostic investigations, to protect and preserve the architectural and archaeological heritage. The enhancement of the site is achieved through an integrated programme of restoration and consolidation work, the identification of access routes, the creation of lighting and thermo-hygrometric control systems, following the criteria of "minimum intervention" and with particular attention to safety aspects. The main objective was to promote understanding of the historical events of the site and the landscape of the ancient period, making the site accessible and usable to a wider public, also using modern multimedia technologies.
ECONOMIC SUSTAINABILITY		The project implements innovative economic and social development strategies through the promotion of conscious tourism, which brings cultural growth and benefits to the local population and the city. It is coordinated with a series of promotion and development activities and is supported by a communication plan and a study for the economic and financial sustainability of the intervention.
ENVIRONMENTAL SUSTAINABILITY		The rehabilitation of the site included the removal of waste that had accumulated over time. The work therefore mainly consisted of ensuring the safety of the spaces, making them usable, and installing a lighting system that was not invasive. The activities that take place are also conducted with the respect for the places and aim to raise awareness among the public (adults and children) of both the cultural value of the site and the environmental issues of recycling, involving artists capable of reinterpreting and communicating these messages through their works. In addition, the network with other local associations aims to activate a regeneration process that is not limited to the individual assets recovered but which, from these, finds the driving force to extend to the entire neighbourhood. This vision has already stimulated interventions to regenerate urban space in the neighbourhood both through artistic initiatives (murals and sculptures) and through the restoration of street furniture and the care of small green spaces. Also in these interventions there has been a strong focus on the use of recycled or low environmental impact materials, also influencing the aesthetic quality of the whole context.

SOCIAL SUSTAINABILITY	The enhancement and recovery of environmental and architectural heritage are interpreted as essential tools to improve liveability, safety and social growth. The association's activities are carried out in an urban context often affected by violence and degradation and, for this reason, have a profound social and cultural connotation: the redevelopment strategies, in fact, have been all the more effective the more they succeed in stimulating the citizens' sense of belonging and awareness of their own heritage. The realisation of this project is only the first step in a larger project, which seeks, as a whole, to keep attention on the historical and cultural excellence of the Vergini-Sanità district.
CULTURAL SUSTAINABILITY	The Association aims to broaden the range of uses and promotional activities, experimenting with new ways of reading and different interpretations of the rich tangible and intangible heritage. Traditional guided tours are combined with a variety of events such as: performances, contemporary art exhibitions and installations, participatory and community development workshops, multidisciplinary educational projects; activities compatible with the value and historical importance of the sites, carried out in strict compliance with the rules of protection and conservation of cultural heritage. The aim is to improve the cultural offer and services by recovering additional rooms for the creation of reception and information areas, exhibition spaces, a refreshment point, workshops and administration areas for the site.
SOURCE	http://www.verginisanita.it/

Elaboration/
scheme of project

Aqua Augusta



4.2.3 Artova, regeneration of urban district and heritage production — Stefania De Medici

The annual Arabia Street Festival took over Hämeentie in Helsinki on Saturday May 16, 2015. The festival brought diverse and surprising street art, different types of workshops, street garage sales, music, dance and theater as well as street food to the Arabia area. The highlight of the event was a mural painted by Jukka Hakanen. An apartment building located at Hämeentie 128 underwent a unique makeover at the hands of artist Jukka Hakanen, who decorated the building's facade with an artwork depicting the Arabia district, reaching upwards of eight meters in height.

Artist Jukka Hakanen is one of Finland's best-known mural painters.
Text: Merja Attia. Artova ry, 2018



Photograph on the left.

In Arabianranta, condominiums do not have their own, fenced areas, but blocks form common courtyards. Each yard has its own art project. Common Yard 3 is located between Gunnel Nyman Street and Kaj Franck Street. The courtyard's works of art include artist Elina Aalto's "Itämainen matto" and pieces of Anne Siirtola's "Arjen palasia" (in picture) in the gate corridor. Artova ry, 2018

**Photograph on the right.**

Arabia Street Festival 2017. Annual Arabia Street Festival brings music, theatre, dance, street art, food stalls, flea markets and up to tens of thousands of visitors to Arabia district for one day every May. Vilja Keskimäki, 2018



The annual Arabia Street Festival took over Hämeentie in Helsinki on Saturday May 16, 2015. The festival brought diverse and surprising street art, different types of workshops, street garage sales, music, dance and theater as well as street food to the Arabia area. The highlight of the event was a mural painted by Jukka Hakanen. An apartment building located at Hämeentie 128 underwent a unique makeover at the hands of artist Jukka Hakanen, who decorated the building's facade with an artwork depicting the Arabia district, reaching upwards of eight meters in height.

Artist Jukka Hakanen is one of Finland's best-known mural painters. Text: Merja Attia, Photo: Artova ry

Artova is a culturally oriented neighbourhood organisation located in the suburbs of Helsinki. It represents an area of about 9,000 inhabitants in the districts of Arabianranta, Toukola and Vanhakaupunki. Since 2007, Artova has been working as an incubator for self-organised, activities and helps volunteers to put their ideas into practice. As Artova has several activity

groups covering topics, such as neighbourhood dogs, nature, events, and the history of the neighbourhood, it has created a systematic model to manage all the activities. Artova has worked closely with Helkary and at times also with the City of Helsinki on specific projects.

The analysis of six projects on different topics implemented in recent years shows that Artova has created a model. The study analysed the main aspects of self-organised initiatives to identify their strengths and weaknesses. The ArtovaModel is based on proactive behaviour and on sharing power and responsibility, in order to give life to the ideas of the local community. Several independent action groups, one hundred partners and many hundreds of volunteers participate each year in the implementation of a number of actions: a street art festival for 30,000 visitors, a local film festival and related projects, urban farming projects, traditional harvest festivals, boat rental, a local newspaper with a circulation of 20,000 copies, sustainable development projects, etc. The main objective



of Artova is the creation of heritage, rather than its protection. The proactive culture of Artova led the Municipality of Helsinki to upgrade its participatory facilities. In Artova, two strategic factors contributing to the effectiveness of the model are the officially recognised organisation, such as an NGO, which can assume legal responsibility, and the importance of trying to involve groups of people with shared ideas. Artova's experience shows that in large cities it is essential to try to find convergent strategies, the right department and politicians or managers who think alike, to organise a well facilitated and solution-oriented workshop that brings together (local) politicians, skilled managers and local stakeholders. Artova also invested time, effort, and a certain amount of money in having their



own website in order to share itself as best practice to be replicated. They chose to use the Joomla-based platform offered and hosted by Helkary. In addition, it contributed to the re-design of their generic templates. As regards the public website, Artova also chose to have their own Intranet, using the free PBWorks Wiki platform. The choice of this typology was recommended by a community member. For this reason, the members of Artova also developed the 'Artova model' as a tool for documenting and sharing the way six of their projects had been developed and implemented and the best practices that can be useful to others. They used it as an educational tool too, they offered lessons to students and a software developer for the 'Artova model' website, who chose to build it by using the WordPress

Photograph on the left.

Cultivation plots of the Utility Plant Association in Annala. Artova ry, 2018

Photograph on the right.

Kaj Franck's street in Arabianranta is decorated with a work of environmental art "Liikkumattomia tanssijoita" by Howard Smith, consisting of eight metal sculptures. The work is part of an art street project aimed at enlivening the Arabianranta environment. Artova ry, 2018

Aalto city garden – community garden in Muotoilijankatu. Aalto City Garden is a collaborative WDC – project, undertaken by Aalto University School of Art and Design, Environmental Art programme, ARTOVA, and the City of Helsinki. Coordinated by Tuula Isohanni, this project was developed as a course in which students designed, planned and executed with the help of the local residents to create a garden in Arabianranta, at the corner of Muotoilijankatu and Arabiankatu, to be used as a site for locals to grow vegetables as well as to be used as a public park. Janne Kareinen, 2018



platform. They experimented with a variety of social digital tools as surveyed groups heavily rely on the use of freely available, familiar mundane technologies, such as Facebook, Google Drive, Dropbox, and Doodle. They choose these typologies because these tools do not necessitate specific technical skills. Advanced use practices were also apparent with more technologically demanding tools, such as Artova's Wiki-based Intra.

The Artova case represents an innovative practice because it is a pioneer in not only bringing the community closer to the heritage but also in experimenting with digital tools that have so far been underestimated. The willingness to communicate is something that succeeds in bridging the gap between people from different eras, yet who are guardians of the same cultural identity. This experimentation supports the

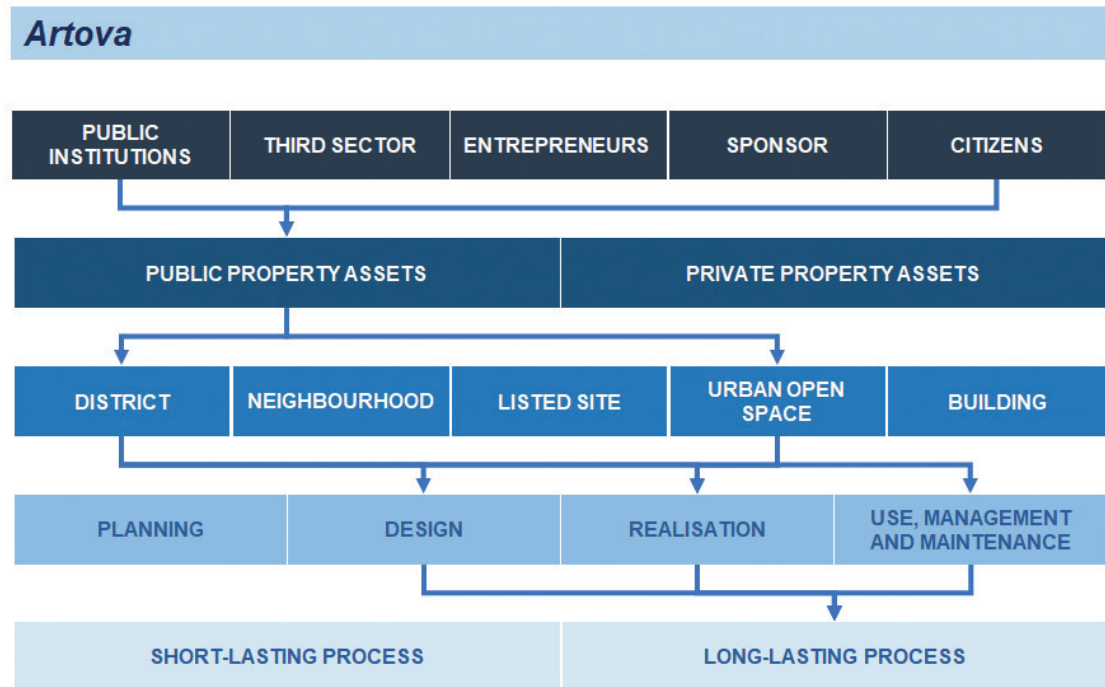
action of handing down from one generation to the next a knowledge that must not be lost over time due to regeneration actions that may lead to the loss of the material and immaterial culture of places. The practice has also shown the potential role of an intermediary mediator who is neither an authority nor a citizens' group, such as Helkary, as a provider and supporter of digital technology. The introduction of the digital tool as mediator supports on the one hand a faster dissemination of information but on the other hand limits those who do not have technological agility. Moreover, partial investment in the coverage of digital tools is subsidised by the Municipality of Helka. This financial support stems from the desire to respond to the digital needs of the community through forms of self-organisation that would otherwise remain absent.

ARTOVA	
TPOLOGY	Regeneration of urban district heritage
LOCATION	Artova, Helsinki
CLASSIFICATION	DISTRICT
	Period of construction 2007
	Original intended use Urban district space
	Current intended use Community Neighbourhood space for festival and common activities
	Extension An area of about 9,000 inhabitants in the districts of Arabianranta, Toukola and Vanhakaupunki
REGENERATION AND MANAGEMENT MODEL	Ownership assets Helsinki District
	Actors Artova community has worked closely with Helkary and at times also with the City of Helsinki with specific projects.
	Goal The goal of Artova is the creation of heritage, rather than its protection. The proactive culture of Artova led the Municipality of Helsinki to upgrade its participatory facilities.
	Start date of regeneration and management activities 2007
	End date of regeneration and management activities 2017
	Collective use of goods Yes

KEY ELEMENTS	Agreement signed by the actors	Yes, the proactive culture of Artova led the Municipality of Helsinki to upgrade its participatory facilities. In Artova, two strategic factors contributing to the effectiveness of the model are the officially recognised organisation, such as an NGO, which can assume legal responsibility, and the importance of trying to involve groups of people with shared ideas.
	Cooperation between actors	Yes, Artova's experience shows that in large cities it is essential to try to find convergent strategies, the right Department and politicians or managers thinking alike, to organise a well facilitated and solution-oriented workshop that brings together (local) politicians, skilled managers and local stakeholders. Artova also invested time, effort, and a certain amount of money in having their own website in order to share itself as best practice by reply.
	Good state of conservation	Yes, as Artova has several activity groups covering topics, such as neighbourhood dogs, nature, events, and the history of the neighbourhood, it has created a systematic model to manage all the activities. Artova has worked closely with Helkary and at times also with the City of Helsinki with specific projects. The analysis of six projects on different topics implemented in recent years shows that Artova has created a model. The study analysed the main aspects of self-organised initiatives to identify their strengths and weaknesses. The ArtovaModel is based on proactive behaviour and on sharing power and responsibility, in order to give life to the ideas of the local community.
	Availability of financing	Yes, partial investment of the coverage of digital tools is subsidised by the Municipality of Helka; partial by self-organisation.
	Sharing of knowledge	Yes, they chose to use the Joomla-based platform offered and hosted by Helkary. In addition, it contributed to the re-design of their generic templates. As regards the public website, Artova also chose to have their own Intranet, using the free PBWorks Wiki platform. The choice of this typology was recommended by a community member. For this reason, the members of Artova also developed the 'Artova model' as a tool for documenting and sharing the way six of their projects had been developed and implemented and the best practices that can be useful to others. They used it as an educational tool too, they offered lessons to students and a software developer for the 'Artova model' website, who chose to build it by using the WordPress platform. They experimented with a variety of social digital tools as surveyed groups heavily rely on the use of freely available, familiar mundane technologies, such as Facebook, Google Drive, Dropbox, and Doodle. They choose these typologies because these tools do not necessitate specific technical skills. Advanced use practices were also apparent with more technologically demanding tools, such as Artova's Wiki-based Intra.
EFFECTIVENESS OF CONSERVATION MEASURES	The Artova case represents an innovative practice because it is a pioneer in not only bringing the community closer to the heritage but also in experimenting with digital tools that have so far been underestimated. The willingness to put in communication is something that succeeds in bridging the gap between people from different eras yet guardians of the same cultural identity.	
ECONOMIC SUSTAINABILITY	Artova also invested time, effort, and a certain amount of money in having their own website in order to share itself as best practice by reply.	

ENVIRONMENTAL SUSTAINABILITY	Since 2007 Artova has been working as an incubator for self-organised activities and helps volunteers to put their ideas into practice. As Artova has several activity groups covering topics, such as neighbourhood dogs, nature, events, and the history of the neighbourhood, it has created a systematic model to manage all the activities.
SOCIAL SUSTAINABILITY	Several independent action groups, one hundred partners and many hundreds of volunteers participate each year in the implementation of a number of actions: a street art festival for 30,000 visitors, a local film festival and related projects, urban farming projects, traditional harvest festivals, boat rental, a local newspaper with a circulation of 20,000 copies, sustainable development projects.
CULTURAL SUSTAINABILITY	The willingness to put in communication is something that succeeds in bridging the gap between people from different eras yet guardians of the same cultural identity. This experimentation supports the action of handing down from one generation to the next a knowledge that must not be lost over time due to regeneration actions that may lead to the loss of the material and immaterial culture of places. The practice has also shown the potential role of an intermediary mediator who is neither an authority nor a citizens' group, such as Helkary, as a provider and supporter of digital technology.
SOURCE	Heritage Is Ours Citizens Participating in Decision Making. In Proceedings of the Forum of the European Heritage Congress in Turku, Finland, 11–15 May 2017; Halme, A., Mustonen, T., Taavitsainen, J., Thomas, S., Weij, A., Eds.; Forssa Print: Helsinki, 2018. www.artovamodel.fi [accessed on 16 June 2021]

Elaboration/
scheme of project



4.2.4 Bond Heemschut Heritage Association, regeneration of private cultural heritage

— Francesca Ciampa

Presentation of a new
Heemschut edition: a book
regarding Architecture of
Leisure and Pleasure. Karel
Loeff, 2020

Location: the Barneveld
egg, from left to right:
Karel Loeff, Director Bond
Heemschut, Jan Boots,
Director of the Dutch
Fairground Association,
Suzan Lammers, Director
of the National Office for
Cultural Heritage and Henk
Hellegers, chairman Bond
Heemschut.



Photograph on the left.

The city of Hoorn in West-Friesland was one of the cities applying in 2016. Hoorn, the square "Roode Steen" with the Westfries Museum, Dguendel, 2005

**Photograph on the right.**

Hoorn, Veermanskade, Mechielsen, 2007

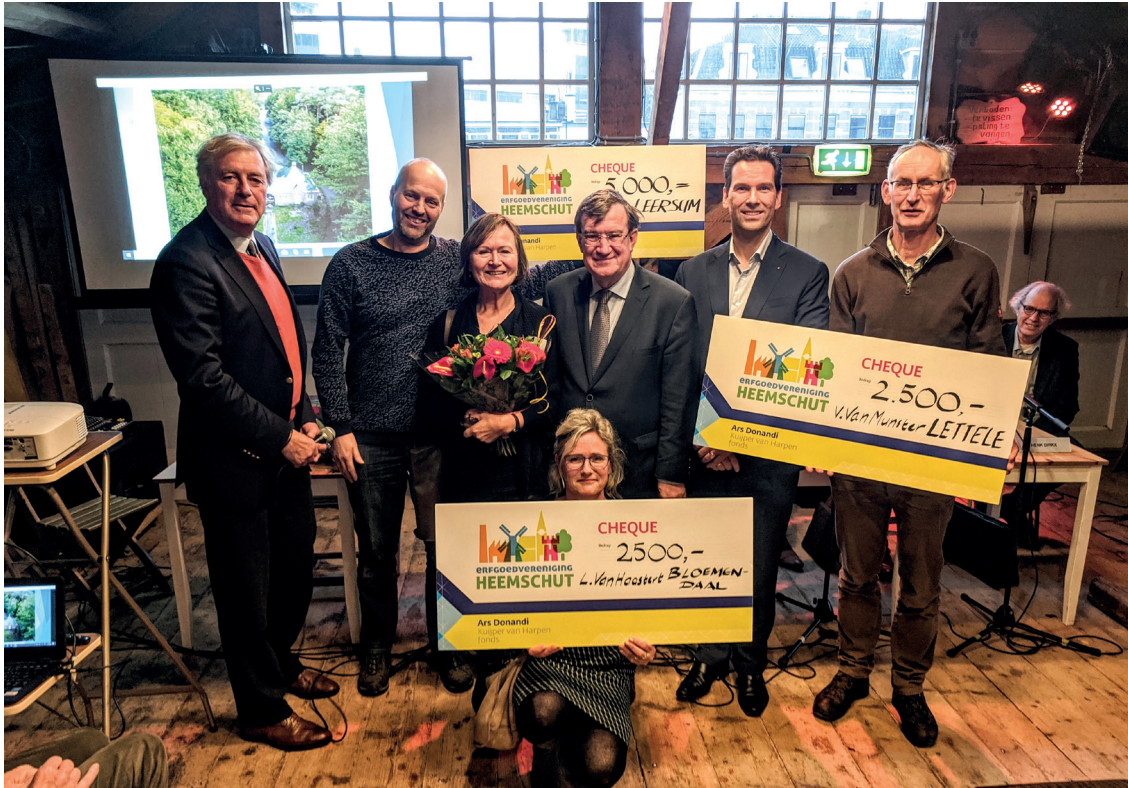


The Heemschut Heritage Association is a Dutch organisation dedicated, for more than 100 years, to the protection, preservation and maintenance of the country's historical cultural heritage. In fact, 'Heemschut' literally means to *shut* (protect) the *heem* (one's environment). As a heritage association, Heemschut is committed to preserving and protecting not only the buildings but also the objects inside them and the valuable areas in which they are located.

The organisation, founded in 1911, has carried out actions mainly directed towards the protection of monuments rather than their cultural enhancement. This need arose from the fact that the early 1900s were a period of rapid industrialisation and the Dutch government was still inactive when it came to heritage protection. Modernisation of construction methods and new means of transport and mechanisation contributed to the disappearance of local building traditions. For example, windmills – a typical architectural testimony of the country – were endangered due to their replacement by steam

engines and waterways became obsolete when mechanised (public) transport was introduced on a large scale. The protection of this heritage only came after 50 years of struggle, when a Dutch Monuments Act was introduced, protecting historic buildings and preserving towns and cities. However, this uncontrolled regeneration drive was compounded by the economic incentives provided by the State in the 1970s for the reconstruction and renovation of historic centres. Only later were these funds, in the form of subsidies, dedicated to the recovery and restoration of all types of built heritage. In the late 1970s, some local governments recognised that heritage could make a difference, for example by attracting tourists. They also realised that they needed to formulate local regulations and protection systems to prevent unlisted, but nevertheless interesting, buildings from being demolished.

Since 2017, the organisation has opened up to new initiatives and collaboration by encouraging the development of innovative ideas of



Heemschut
Monumentenpremie,
Kuijper van Harpenfonds.
Karell Loeff, 2020

heritage regeneration and reactivation operations. In particular, however, together with the Heemschut Heritage Association, it has changed and increased its programme of actions by introducing new operations aimed at the recovery and maintenance of buildings, and sometimes even their reuse. This transformation was based on the desire not only to preserve the heritage but above all to make it known and maintained by the communities to which it belongs as a value of their cultural identity. For this reason, the Gemeentelijke Monumentenpremie 2020

was established in 2020, through which the Heemschut Heritage Association can distribute an amount of 10,000 euro to private owners of municipal monuments. The possibility to subsidise private owners comes from the support of the heritage placed in a fund and named by the Ars Donandi Foundation. This initiative represents a virtuous practice whereby it is possible to protect the cultural and identity heritage of the community regardless of the nature of the owner. Indeed, owners of communal monuments, unlike national protected monuments,

A Corona-proof meeting for volunteers regarding the introduction of the new Omgevingswet (Law regarding urban planning and environment) held in 2020. Karell Loeff



are usually not supported by budgets available for grants, loans and the like. On the other hand, with the contribution through Ars Donandi and the fund Het Kuijper van Harpen, Heemschut Heritage Association can contribute positively to the restoration and maintenance of valuable private building heritage. The Ars Donandi – Kuijper van Harpenfonds hosts named funds that contribute to charitable causes. The Kuijper van Harpen fund was founded in 2014 by Mrs. E. Jongejan of Bloemendaal, who, having no

heirs, decided to contribute by donating her estate to charity by the fund in memory of her mother, so that this name, which does not live on through descendants, will continue to exist.

Specifically, the private owners of municipal monuments who are selected will have to use the sum received to develop detailed restoration or maintenance projects. The selection of proposals from private citizens is carried out by an expert jury of architects known in the field of regeneration, restoration and maintenance. The

latter volunteer to select the projects and guide the private citizens through the process with the support of additional helpers. As the sum allocated is defined in the dimension of small incentives, it will contribute precisely to those small, frequent restoration, recovery and maintenance operations which, if not complied with, often become the cause of major damage to the whole structure. This then prevents further damage to the building or degradation of its urban surroundings. Half of the sum is handed over at the time of award and the remainder is donated on completion of the work. This award protects the building by making it known and suitable for the transformations necessary for

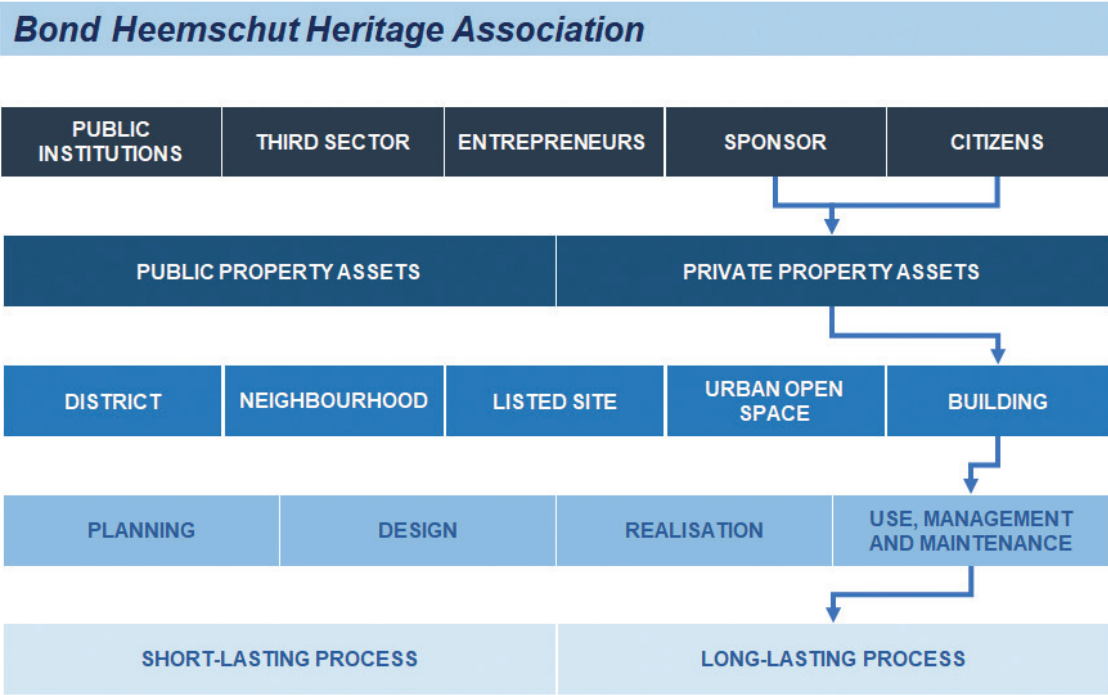
its use, but also disseminates technical practices in order to pass them on to citizens over time. Over the course of time, numerous examples of Dutch cultural heritage have been recovered with the main help of volunteers. Local heritage organisations and volunteers remain active in trying to prevent the demolition of unprotected buildings and in pressuring local authorities not to give in to project developers who are not interested in preserving the local historical scale. Bond Heemschut is one of the founding organisations of Europa Nostra. This organisation has been so successful that all provinces and the city of Amsterdam have their own independent Heemschut committee

BOND HEEMSCHUT HERITAGE ASSOCIATION	
TPOLOGY	Regeneration of private cultural heritage
LOCATION	Holland Provinces, Dutch
CLASSIFICATION	BUILDING
	Period of construction 1911
	Original intended use Preserve and protect buildings, their urban surroundings and their objects.
	Current intended use Regenerate, restore and maintain buildings, their urban surroundings and their objects.
	Extension 41.5 km ² (All the provinces of Holland)
REGENERATION AND MANAGEMENT MODEL	Ownership assets Bond Heemschut Heritage Association.
	Actors Heemschut Heritage Association, private citizens, Ars Donandi – Kuijper van Harpenfonds, The Gemeentelijke Monumentenpremie jury.
	Goal The goal behind the initiatives is linked, on the one hand, to the seasonal adjustment of local tourism to lengthen the tourist season and, on the other, to counteracting the desertification of the island.
	Start date of regeneration and management activities 2017 and improved in 2020
	End date of regeneration and management activities Ongoing – To preserve the heritage but above all to make it known and maintained by the communities to which it belongs as a value of their cultural identity.
	Collective use of goods Yes, but people can visit the regenerated monument as a tourist cultural place.

KEY ELEMENTS	Agreement signed by the actors	Yes, the Gemeentelijke Monumentenpremie 2020, through which the Heemschut Heritage Association can distribute an amount of 10,000 euros to some private owners of municipal monuments. The possibility of subsidizing private individuals comes from the support of the economic assets placed in a fund and named by the Ars Donandi foundation.
	Cooperation between actors	Yes, this initiative represents a virtuous practice for which it is possible to protect the cultural and identity heritage of the community regardless of the nature of those who hold it. In fact, the owners of municipal monuments, unlike protected national monuments, are usually not supported by budgets available for subsidies, loans and the like. Otherwise, with the contribution through Ars Donandi and the Het Kuijper van Harpen fund, Heemschut Heritage Association can make a positive contribution to the recovery and maintenance of valuable private buildings.
	Good state of conservation	Yes, in use
	Availability of financing	Yes
	Sharing of knowledge	Yes, The selection of the proposals of private citizens takes place through a jury of experts made up of architects known in the field of regeneration, restoration and maintenance. The latter offer themselves as volunteers to select projects and to guide private individuals in the operations with the support of additional helpers.
EFFECTIVENESS OF CONSERVATION MEASURES	Since the amount allocated is defined in the size of the small incentives, it will contribute precisely to those small frequent restoration, regeneration and maintenance operations which, if not complied with, often cause significant damage to the entire structure.	
ECONOMIC SUSTAINABILITY	Ars Donandi – Kuijper van Harpenfonds hosts nominative funds that contribute to charitable causes. The Kuijper van Harpen fund was founded in 2014 by Ms E. Jongejan from Bloemendaal, who allocates an amount of 10,000 euros. Since the amount allocated is defined in the size of the small incentives, it will contribute precisely to those small frequent restoration, recovery and maintenance operations, which, if not complied with, often cause significant damage to the entire structure. Half of the amount is delivered upon assignment and then devolved in the remainder at the end of the work.	
ENVIRONMENTAL SUSTAINABILITY	Since the amount allocated is defined in the size of the small incentives, it will contribute precisely to those small frequent restoration, recovery and maintenance operations. This therefore prevents further damage to the building or the deterioration of its urban surroundings.	
SOCIAL SUSTAINABILITY	Over time, numerous traces of Dutch cultural heritage have been regenerated with the main help of volunteers. Local heritage organisations and volunteers remain active in trying to prevent the demolition of unprotected buildings and pressuring local authorities not to surrender to project developers who are not interested in preserving the local historical scale.	
CULTURAL SUSTAINABILITY	Through this award, both the building is protected by making it known and able to accommodate the transformations necessary for its usability, but also those technical practices are spread in order to pass them on to citizens over time.	

SOURCE	<p>Heritage Is Ours Citizens Participating in Decision Making. In Proceedings of the Forum of the European Heritage Congress in Turku, Finland, 11–15 May 2017; Halme, A., Mustonen, T., Taavitsainen, J., Thomas, S., Weij, A., Eds.; Forssa Print: Helsinki, 2018.</p> <p>www.heemschut.nl [accessed on 18 June 2021]</p>
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Elaboration/
scheme of project



4.2.5 CasciNet, a community-driven regeneration towards a sustainable ecosystem — Martina Bosone

CasciNet and AgroHub
Source: <https://cascinet.it/>



Remains of the original
twelfth-century church
apse.
Source: <https://cascinet.it/>



CasciNet is an AgroHub born by a community-driven urban regeneration project that aims to connect people and territories by generating new practices between environment, sociality and culture. The shared values on which it is founded are contamination, collaboration, conviviality, territoriality, listening, honesty, commitment and generativity to enhance the synergy among culture, community and agriculture. The AgroHub community is structured as a hybrid system including different interconnected actors linked to “CasciNet Associazione di Promozione Sociale” (CasciNet APS – Social

Promotion Association) and “CasciNet Società Agricola Impresa Sociale Srl” (CasciNet SAISS – Agricultural Society Social Enterprise Srl). These are two non-profit organisations that represent two distinct legal entities but operate in synergy following shared goals.

The commitment of the citizens who are actively involved in the project is to revitalise the richness, the culture, the memory, the local traditional know-how and the productive vocation of places that now are considered “poor”. *“The Association lives the idea of rural settlement as a recognition of a common good worthy of care*



and vigilant custody, which regains meaning not only in the management of agricultural products, but also in the active representation of the centuries-old transformation painted in the countryside by local production, work and the city; first and foremost a witness to past history and a product of the culture to come” (art.2 of CasciNet APS Statutes).

The commitment of the citizens who are actively involved in the project is to revitalise the productive vocation of places that are now poor, enhancing the wealth, culture, memory, work and harvests that have characterised them over time. The project aims to re-establish the relationship between man, nature and the urban context, with particular attention to enhancing the value of local food products.

Cascina Sant’Ambrogio alla Cavriana consists of a group of buildings and land of particular historical, cultural, agricultural and social interest.

In the 12th century, there is evidence of the first settlement of the nuns of the Monastery of Santa Radegonda, who fled here in 1162 AD after the destruction in the city and the dispersion of the Milanese by Barbarossa. In the 13th century, the Benedictine monastery occupied an extensive area north of S. Maria Maggiore (today’s Duomo), thanks to the privileges it had acquired as one of the first female *coenobies* in Milan and to its wealth and fame due to the custody of relics linked to the cult of the Cross.

The remains of an apse testify that a church was also built in the monastery. In the 18th century, the structure was converted into a farmstead, closing the vaults.

In the 19th century, Sciuor Castelli owned the farmstead and donated it to a Charity Institute, which later gave it to the State.

Since the 1930s the Cascina has been entirely destined for residential and agricultural use: in fact, in 1935, 12 families, a total of about 50

Educational activities for children.
Source: <https://cascinet.it/>

Agricultural activities in the green areas of the farmhouse. In the background is the apse of the twelfth-century church attached to the farmstead.
Source: <https://cascinet.it/>



people, lived permanently in the Cascina and the religious areas were used for agricultural purposes (the apse was used as an ice-house for food preservation), which also involved the surrounding land for the sale and direct consumption of the products. Since the 1970s, many of the inhabitants have gradually started to move out of the countryside, until only one habitant remained at the beginning of 2000, when agricultural activities were interrupted, leading to a period of stagnation in the Cascina. In May 2012 a wave of new energy arrived thanks to a group of 10 young people from Milan who began to clean up the spaces, opening them to the pub-

lic. One of the activists is a descendant of the Gorlini family, who have lived in the Cascina since 1912 and have been one of the project's main supporters since its inception.

In November 2012, the group was set up as the CasciNet APS and began its activities to redesign the future of the place thanks to the work of volunteers and the desire to build a meeting place with deep historical roots for Milan. In January 2013, a first Manifesto was drawn up, whose mission took the form of an Expression of Interest document, expressed to the Municipality of Milan, the current owner of the farmhouse, which granted the property

for three years on 4 July 2014. The project continues to develop and, in order to strengthen its agricultural and productive vocation with social aims, it established a CasciNet SAISS, which on 19 February 2016 signed a 30-year concession contract.

CasciNet APS was founded in 2012 and uses the Cascina Sant'Ambrogio building and the adjacent agricultural land in order to develop sociality, culture and environmental education.

CasciNet SAISS is the owner of the lease agreement with the Municipality of Milan. It is a non-profit agricultural company composed of 75% of the farm's workers and 25% of CasciNet APS. The enterprise deals with the production and sale of organic products. Due to its multi-functional nature, it can also engage in activities related to its main agricultural activity (environmental education, agri-tourism, agribusiness). Its ability to attract resources determines its capacity both to maintain the requirements as an agricultural society and to complete ordinary and extraordinary restoration and maintenance work.

The company recognises the representation of CasciNet APS and also undertakes to voluntarily promote the dissemination and marketing of organic agricultural products in external contexts. CasciNet APS and CasciNet SAISS operate in synergy through the "Ethical Pact".

The pact is a dynamic instrument as it can be modified and improved according to the proposals of the community and approved from time to time both by the assembly of the CasciNet APS and by CasciNet SAISS. It is in relation and synergy with the statutes of the two bodies, defining their roles and responsibilities in decision-making processes. The "Ethical Pact" is a real agreement between people and organisations based on trust that aims to define a structure through which the values of CasciNet are translated into action.

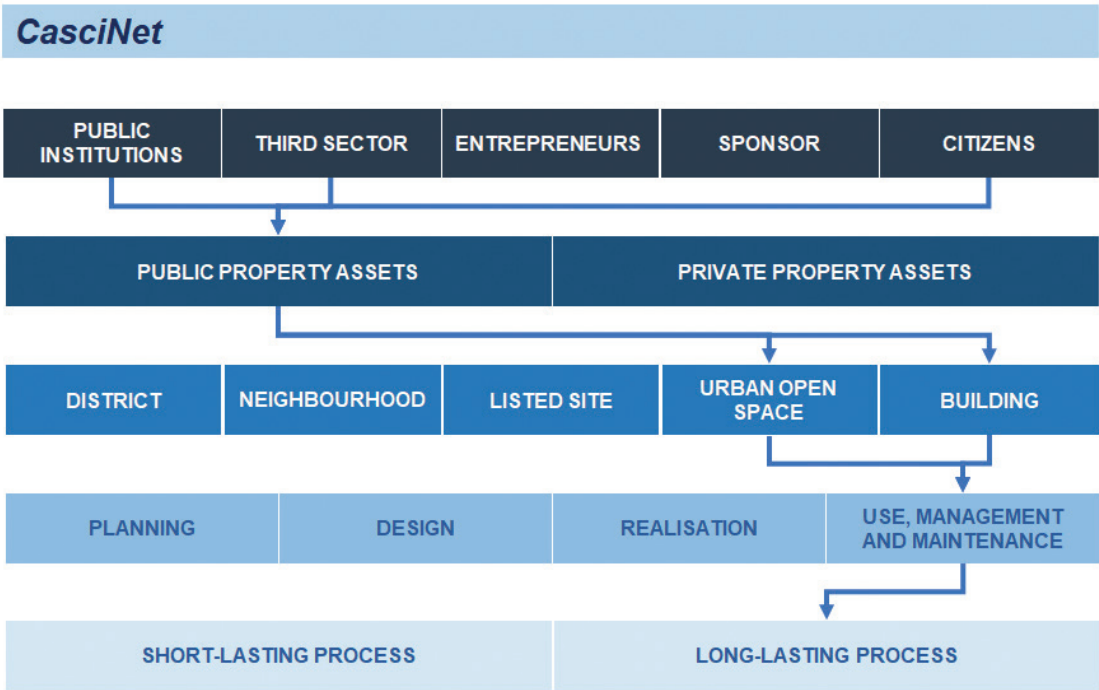
The project was selected in the 2016 edition of the *Culturability* call with the aim of consolidating and increasing existing activities and proposing a virtuous model that could be replicated in other contexts.

CASCINET – CASCINA SANT'AMBROGIO		
TPOLOGY	Community-driven regeneration towards a sustainable ecosystem	
LOCATION	Milano (MI)	
CLASSIFICATION	BUILDING and URBAN OPEN SPACE	
	Period of construction	Twelfth century
	Original intended use	Benedictine monastery
	Current intended use	Farmhouse
	Extension	11,000 sqm
REGENERATION AND MANAGEMENT MODEL	Ownership assets	Public owner (Milan Municipality).
	Actors	CasciNet APS, CasciNet SAISS, Milan Municipality
	Goal	The aim of the CasciNet project is to create, manage and enhance one or more spaces within the peri-urban and agricultural area of Milan, to regenerate the cultural heritage represented by the reality of farmsteads returning it to the local communities. The commitment of the citizens who are actively involved in the project is to revitalise the richness, the culture, the memory, the local traditional know-how and the productive vocation of places that now are considered “poor” towards the definition and the implementation of a sustainable ecosystem.
	Start date of regeneration and management activities	2012
	End date of regeneration and management activities	CasciNet carries out three different types of activities which are associated with different management methods. The first type concerns the direct management of activities promoted or managed by CasciNet in the first person, on which there is a power of control and total intervention (high level of responsibility). The second type concerns the collaborative management or partnership of activities on which there is a limited power of control and intervention. The third type concerns collaboration in activities promoted and managed independently by third parties, for which the power of control and intervention of CasciNet is minimal.
	Collective use of goods	Local community
KEY ELEMENTS	Agreement signed by the actors	The Milan Municipality granted the property to CasciNet SAISS through a thirty-year concession contract. Indeed, CasciNet APS and CasciNet SAISS operate synergistically through an “Ethics Pact” to regulate Cascina Sant’Ambrogio’s decision-making processes with their respective appointed bodies.

KEY ELEMENTS	Cooperation between actors	The project aims to develop a fertile context for the activation of collaborative design and entrepreneurial processes. In this perspective, the community is interpreted as an opportunity of expression for each member in which individuals and groups share values and visions for the implementation of an inclusive approach, capable of enhancing synergies and collaborative relationships between the actors.
	Good state of conservation	Since the 1970s, the Cascina was never totally abandoned, but following the abandonment of agricultural activities, some areas were in a state of decay. In May 2012 a wave of new energy arrived thanks to a group of 10 young people from Milan who began to clean up the spaces, opening them to the public.
	Availability of financing	The Concession Contract stipulated between the Municipality of Milan and CasciNet SAISS foresees over 14 years an amount of investments for the extraordinary maintenance of the building equal to a little less than 200,000 € with an annual average of about 15,000 €. The company is also responsible for the ordinary maintenance of the building. It is up to the concessionaire to carry out the extraordinary maintenance according to the investment schedule agreed with the Municipality of Milan.
	Sharing of knowledge	The activities and projects promoted by CasciNet aim at enhancing the competences and skills of its partners and collaborators, by fostering contamination and innovative synergies between them. This approach aims at including as many different subjects as possible in order to make their work as useful as possible for the whole CasciNet community.
EFFECTIVENESS OF CONSERVATION MEASURES	The activities and projects promoted and supported are developed with respect for local culture and the environment. Bringing citizens closer to agricultural culture and practices aims to re-establish contact with the natural heritage by prefiguring intervention scenarios that respect the surrounding urban context and local specificities. The recovery of the Cascina's spaces is consistent with the productive vocation that has characterised this place over time, also contributing to the creation of a community based on shared values. The management of the spaces and activities is aimed at enhancing this heritage of knowledge on which the strategic choices for the definition of a socially and economically sustainable model are oriented.	
ECONOMIC SUSTAINABILITY	CasciNet's economic sustainability is based on a plurality of sources and instruments (funding mix) to meet different objectives: firstly, to respond to the different needs of such a heterogeneous system; secondly, to be more resilient to sudden changes; and finally, to dialogue more easily with heterogeneous stakeholders. The main sources of funding are membership subscriptions, funding of projects participating in calls for tenders, donations, commercial activities, voluntary work. The revenues from initiatives and projects developed in the farmstead served to recover other spaces in the farmstead and return them to the local community. There are three main types of investment: investments in extraordinary maintenance, investments for the re-functionalisation of spaces and the launch of new projects and investments in voluntary work. For the latter in particular, the CasciNet project considers voluntary work a very important investment tool, and indeed even the contract with the municipality values it at up to 25% of the renovation costs.	
ENVIRONMENTAL SUSTAINABILITY	The activities and projects of CasciNet aim to train active individuals, who are not limited to being consumers and voters, but producers capable of having a concrete impact on the transformative processes of the places where they live. This path is sustainable in that it stems from a collective demand that, with increasing insistence, asks for sustainable and alternative models of living, as well as adequate spaces to realise them. The recovery and valorisation of the local agricultural production tradition, in its physical-tangible (production and sales spaces) and cultural-intangible (know-how) expression, are possible thanks to an inclusive strategy based on the integration of agriculture, art, conviviality, gastronomy and hospitality. The regeneration of existing connections between cultural and natural capital and human and social capital prefigures scenarios for the implementation of a sustainable economic/social model of life.	

SOCIAL SUSTAINABILITY	<p><i>"The Association is a non-profit organisation with the aim of carrying out activities of social utility and promotion for its members and third parties"</i> (art.2 of CasciNet APS Statutes). The project strongly encourages the active participation of local communities, involving it in co-design processes also together with all the social actors of the farmsteads. The activities and projects are developed with a view to problem solving the needs expressed at local level, the analysis of which is the starting point for implementing action plans that are socially and economically generative.</p> <p>The proposed economic/social model aims to achieve the definition and implementation of a sustainable ecosystem through the collaboration between public and private institutions, individual citizens and first movers and shakers, private institutions, individual citizens and the first and third sectors.</p>
CULTURAL SUSTAINABILITY	<p>CasciNet promotes a culture capable of guaranteeing integral human development as an expression of all the aspects necessary for life: nourishment, rest, work, relationships, creativity, beauty and productivity. Generating culture means the synergistic integration of people, cultural and natural heritage and innovation.</p>
SOURCE	<p>https://cascinet.it/ – https://culturability.org/stories/cascinet</p>

Elaboration/
scheme of project



4.2.6 Control Shift, reuse of industrial heritage

— Stefania De Medici

Control Shift, JWA Nijhuis.
Stichting Cultureel Erfgoed
Enschede NL, Theodora
Chatzi Rodopoulou.
Source: <https://issuu.com/europanostra/docs/awards-2021>





Royal Gunpowder Mills (1735), Beaulieu Dr, Waltham Abbey EN9 1JX, United Kingdom, reused as Industrial Museum (2006-2009). Source: at <https://pollardthomasedwards.co.uk/projects/gunpowder-mill/> <https://www.royalgunpowdermills.com/history-heritage/300-years-history/>

“Control Shift” is a project that reveals the need for a collegial reflection on the evolution of European regeneration and reuse practices and approaches. Specifically Control Shift focuses on the practice of industrial heritage reuse in Europe, with a particular focus on the UK, the Netherlands, Spain and Greece. The central aim is to provide an alternative framework for industrial heritage conservation. Reuse practices are found to be virtuous operations capable of holding together the dimensions of environmental, social and economic sustainability. While

reuse intervenes by converting abandoned buildings, considered as waste, into building resources, it is possible to obtain not only an environmental benefit in terms of reduced impacts but also a social one. This is because these buildings often represent the material culture of a community’s historical identity. The relevance and quality of this project is recognised as well as its development potential through the fact that it takes place simultaneously in several European countries. This multinational synergy is due to the desire to carry out an experiment capable of being an important contribution to a better understanding of the issues related to the conservation of the European industrial heritage considered as a common good. The quality and relevance of this experimentation is high and contributes to a better understanding of common issues in the conservation of European industrial heritage.

The experimentation goes beyond the politics of heritage conservation, i.e. the range of potential tensions, contradictions and trade-offs between the cultural values of heritage conservation, but rather aims to find the ideal functional, economic and financial conditions of its use so that the heritage can continue to exist for the benefit of the community living in it.

The experimentation collected the outcomes of participatory re-use experiences that were useful to build a knowledge coil system for professionals dealing with the reuse of industrial heritage in Europe. This generalisation presents a retrospective of industrial heritage care, allowing the experience of one country to inform approaches to safeguarding through re-use in

other countries. The piloting took place on more than 20 case studies and the knowledge gained was disseminated through the online knowledge platform 'ReIndustrialHeritage (ReIH) (reindustrialheritage.eu). The latter is an extensive digital register of more than 150 case studies of converted industrial sites across Europe. Through a systematic analysis of practices, and following a rigorous methodology, the mechanisms that decisively influence the preservation of industrial heritage are highlighted. To this end, maps have been created in which the creative opportunities imagined by technicians and local communities are shown for different critical building situations. In addition to the buildings, their environment was also assessed, but above all the role of the actors as well as the influence of the different components in the management of the heritage and the maintenance of the preservation projects and the quality of the interventions. The map is called "Stakeholders Maps" presenting the specific operational structures of each country in terms of heritage

conservation and should be extended to all European countries as well as to other categories of heritage. The final result is a broad and shared system of guidelines within the European Community identity. The guidelines for best practice of adaptive reuse of industrial heritage allow us to consider contemporary expectations and needs, in a context of globalisation and ecological concerns, in order to encourage the conservation of a significant part of European heritage. The scalarity of the map provides a much needed alternative framework for industrial heritage conservation.

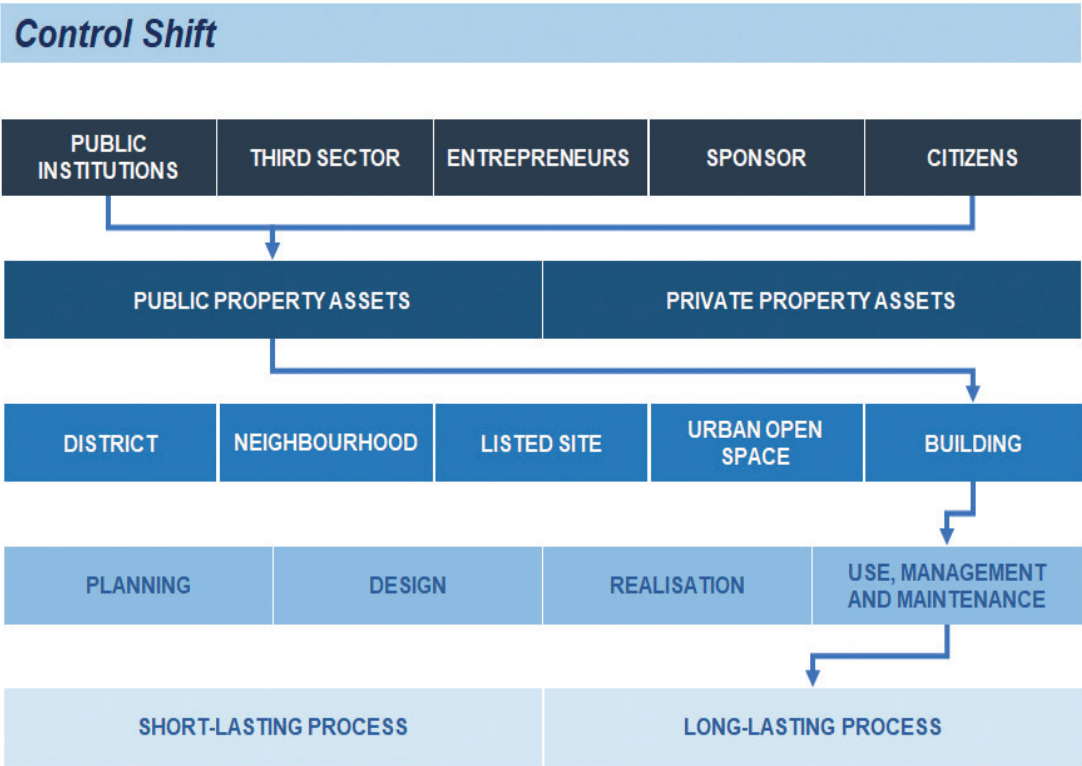
It was conducted within the framework of a PhD programme in the Heritage & Architecture group, AE+T, TUDelft, and the Urban Environment Laboratory, School of Architecture of the National Technical University of Athens. The project was funded by a four-year grant awarded by the Onassis Foundation. Additional funds were provided by the British School at Athens, the Stichting Fonds Catharine van Tussenbroek and the European Erasmus+ programme.

CONTROL SHIFT – EUROPEAN INDUSTRIAL HERITAGE		
TPOLOGY	Reuse of industrial heritage	
LOCATION	UK, the Netherlands, Spain and Greece	
CLASSIFICATION	BUILDING	
	Period of construction	1800-1900
	Original intended use	Industry and fabric
	Current intended use	Community spaces
	Extension	/
REGENERATION AND MANAGEMENT MODEL	Ownership assets	Public owners
	Actors	Citizens, architects, AE+T, TUDelft, the Urban Environment Laboratory, School of Architecture of the National Technical University of Athens, Onassis Foundation, British School at Athens, the Stichting Fonds Catharine van Tussenbroek and the European Erasmus+ programme.
	Goal	The goal concerns reusing tangible and intangible heritage
	Start date of regeneration and management activities	2018
	End date of regeneration and management activities	2021
	Collective use of goods	Yes

KEY ELEMENTS	Agreement signed by the actors	Yes, it was conducted within the framework of a PhD programme in the Heritage & Architecture group, AE+T, TUDelft, and the Urban Environment Laboratory, School of Architecture of the National Technical University of Athens.
	Cooperation between actors	Yes, this generalisation presents a retrospective of industrial heritage care, allowing the experience of one country to inform approaches to safeguarding through re-use in other countries. The piloting took place on more than 20 case studies and the knowledge gained was disseminated through the online knowledge platform 'ReIndustrialHeritage (ReIH) (reindustrialheritage.eu). The latter is an extensive digital register of more than 150 case studies of converted industrial sites across Europe.
	Good state of conservation	Yes, in use
	Availability of financing	Yes, the project was funded by a four-year grant awarded by the Onassis Foundation. Additional funds were provided by the British School at Athens, the Stichting Fonds Catharine van Tussenbroek and the European Erasmus+ programme.
	Sharing of knowledge	Yes, the map is called "Stakeholders Maps" presenting the specific operational structures of each country in terms of heritage conservation and should be extended to all European countries as well as to other categories of heritage. The final result is a broad and shared system of guidelines within the European Community identity. The guidelines for a best practice of re-use of industrial heritage allow us to consider contemporary expectations and needs, in a context of globalisation and ecological concerns, in order to encourage the conservation of a significant part of European heritage.
EFFECTIVENESS OF CONSERVATION MEASURES	The experimentation goes beyond the politics of heritage conservation, i.e. the range of potential tensions, contradictions and trade-offs between the cultural values of heritage conservation, but rather aims to find the ideal functional, economic and financial conditions of its use so that the heritage can continue to exist for the benefit of the community living in it. The experimentation collected the outcomes of participatory re-use experiences that were useful to build a knowledge coil system for professionals dealing with the reuse of industrial heritage in Europe.	
ECONOMIC SUSTAINABILITY	Reuse practices are found to be virtuous operations capable of holding together the dimensions of environmental, social and economic sustainability. While reuse intervenes by converting abandoned buildings, considered as waste, into building resources, it is possible to obtain not only an environmental benefit in terms of reduced impacts but also a social one.	
ENVIRONMENTAL SUSTAINABILITY	While reuse intervenes by converting abandoned buildings, considered as waste, into building resources, it is possible to obtain not only an environmental benefit in terms of reduced impacts but also a social one.	
SOCIAL SUSTAINABILITY	Maps have been created in which the creative opportunities imagined by technicians and local communities are shown for different critical building situations. In addition to the buildings, their environment was also assessed, but above all the role of the actors as well as the influence of the different components in the management of the heritage and the maintenance of the preservation projects and the quality of the interventions. The map is called "Stakeholders Maps" presenting the specific operational structures of each country in terms of heritage conservation and should be extended to all European countries as well as to other categories of heritage.	

CULTURAL SUSTAINABILITY	The relevance and quality of this project is recognised as well as its development potential through the fact that it takes place simultaneously in several European countries. This multinational synergy is due to the desire to carry out an experiment capable of being an important contribution to a better understanding of the issues related to the conservation of the European industrial heritage considered as a common good. The quality and relevance of this experimentation is high and contributes to a better understanding of common issues in the conservation of European industrial heritage.
SOURCE	Hogan, A.; Mineur, E.; Pinheiro, J.; Ortega, L.A.; Bianchi, E., 2021. Laureates, European Heritage Awards/Europa Nostra Awards, 2021, Europa Nostra The European Voice of Civil Society Committed to Cultural Heritage International Secretariat, Bruxelles, ISSN 1876-309X https://issuu.com/europanostra/docs/awards-2021 [accessed on 18 June 2021]

Elaboration/
scheme of project



4.2.7 Dublin Civic Trust, regeneration of public cultural heritage — Francesca Ciampa

18 Ormond Quay Upper
in Dublin, Ireland. Graham
Hickey, 2015, 2019



Regeneration of 18 Ormond Quay Upper in Dublin, Ireland. Graham Hickey, 2019



The Dublin Civic Trust is an independent built heritage organisation, established by the local community to preserve the built heritage that defines the collective cultural identity. Since its foundation in 1992, the Dublin Civic Trust has been one of the most significant initiatives of its kind in Ireland. The aim of the organisation is to act on structures through regeneration operations ranging from maintenance and conservation to reuse and redevelopment. This form of association stems from the need to protect the cultural heritage of the community in order to avoid the depletion of the common good or

depriving future generations of built testimonies of shared Irish values. The organisation acts mainly on the built heritage of Dublin's inner city. The Dublin Civic Trust has chosen to work on these types of buildings partly because the city is experiencing an influx of foreign capital investment which, in pursuit of maximising the property values of sites, often results in the loss of traditional building and urban infrastructure in favour of higher density development. Historic buildings are being systematically emptied of their inhabitants, encouraging decay and the easy acquisition of historic assets. To counteract



this suburbanisation, the organisation aims to regenerate landmark buildings in order to vividly demonstrate the intrinsic value – cultural, social, environmental – of existing historic buildings to both communities and institutions. One of the Dublin Civic Trust's most successful practices is the regeneration of the sheltered housing at 18 Ormond Quay Upper in Dublin, Ireland. Extensive historical research was carried out prior to the regeneration, as not only is the building quality of this case remarkable, but also that of the urban context in which it is located. Indeed, the successful regeneration has had positive outcomes not only on the building but has improved the quality of the urban fabric with a strengthening of the traditional streetscape. The success of the project has made the virtuous practice an example of maintenance

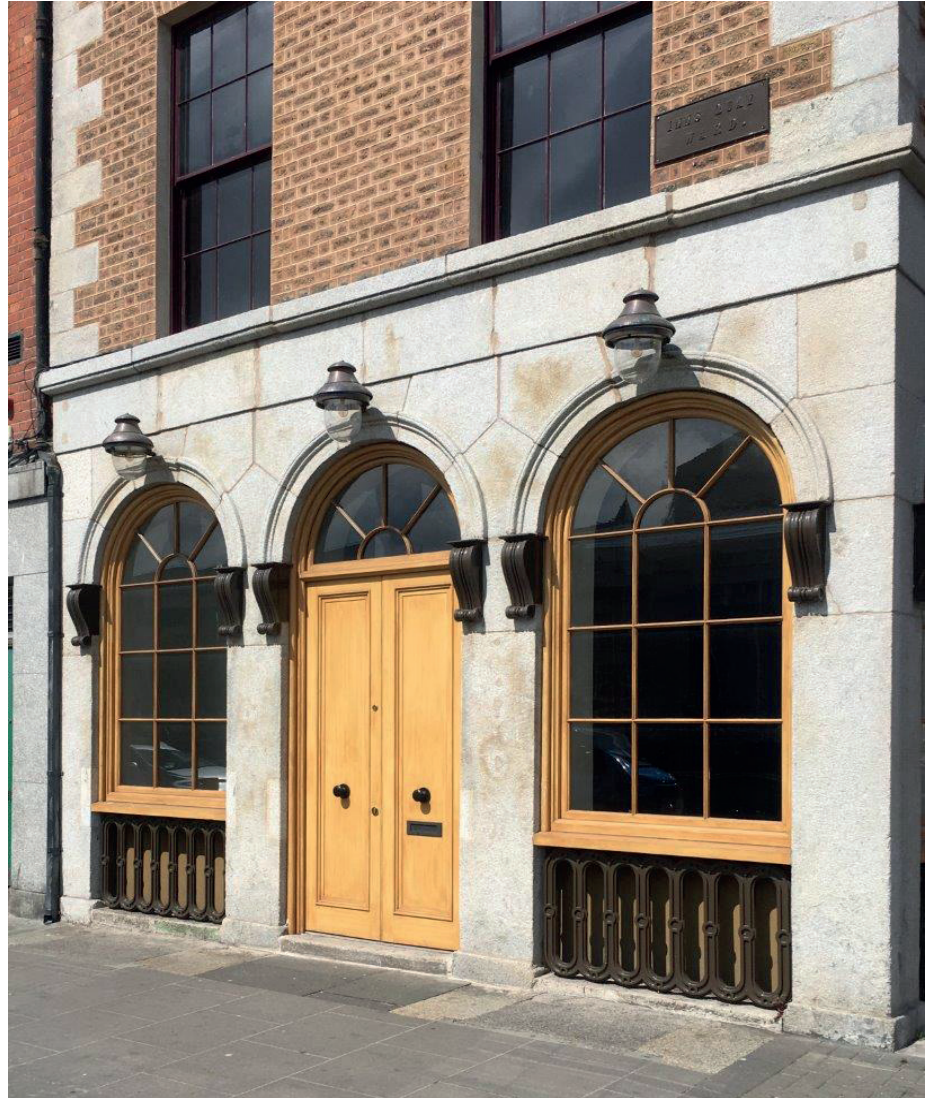
and reuse that can be replicated in other heritage buildings in the city.

The building, constructed in 1843, is a typical Dublin street building model. In addition, the building is situated in an urbanistic position that makes it a manifestation and symbol of the merchant building society that founded Irish civic history. The 18 Ormond Quay Upper is surrounded to the north by the banks of the River Liffey, boasting views of Christ Church Cathedral and the civic offices, and to the south by the established urban fabric. The building itself incorporates layers of evolution dating from the 17th century to the 20th century.

All of these aspects have been constraints to transformation in the consolidation and regeneration of the local historic fabric. This transformative practice has been both the most challenging and complex but also the most virtuous that the organisation has had to face since its foundation. The experimentation made the building a demonstration project of the best conservation practices in Dublin's historic urban centre, being designated the best maintenance and reuse model of 2017-2019. The practice was characterised by the synergies between the different actors involved to the extent that 90% of the project cost was funded by the organisation supported by Dublin City Council, with the remainder funded by government heritage grants and private benefactors.

The project demonstrated in both its implementation and financial support how it could be a replicable model in other practices considered as heritage buildings in Dublin. This attribution, awarded by the jury, has value and contributes

Regeneration of 18 Ormond Quay Upper in Dublin, Ireland. Graham Hickey, 2019



Regeneration of 18 Ormond Quay Upper in Dublin, Ireland. Graham Hickey, 2019.



Regeneration of 18 Ormond Quay Upper in Dublin, Ireland. Graham Hickey, 2019.



to a more sustainable development of the city as demonstrated by the economic model adopted. Intervening in this building has meant protecting the physical identity and primary architectural heritage of Dublin as a witness to its Georgian neighbourhoods and public buildings built in the European neoclassical tradition. The intervention also had an impact on the building-urban redevelopment as the surrounding commercial areas and riverbanks benefited from the virtuous effects of the regeneration of the mercantile building under consideration.

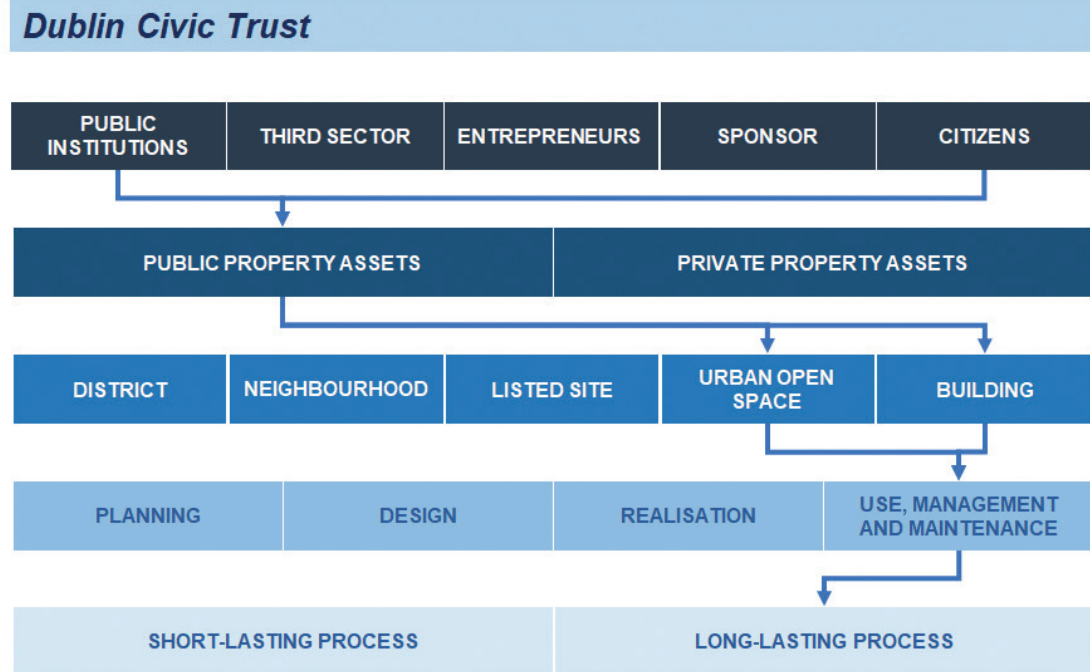
The Dublin Civic Trust took four years to complete the work, supporting a major structural consolidation of the building that was partly at risk of collapse. The most significant operations were the restoration and recovery of the original masonry using a traditional brick pointing technique called ‘wiggling’ or ‘tuck pointing’. This allowed the granite shop front to be restored to its original 1843 appearance by

reinstating the gaps in the masonry and fixtures. Even the external furniture was recovered by reusing oil lamps used in Dublin in the early 19th century. On the other hand, new services have been installed inside the building, respecting the size of the rooms and reintegrating them into the upper floors. The authentic interior and exterior finishes were restored through meticulous research with significant efforts to ensure consistency with the original values of the building and to preserve as much as possible of the remaining details. These operations, using techniques handed down over time, were carried out through public demonstrations: during the works, the building allowed access days, seminars and conferences to teach and describe the practice and solutions applied. The Dublin Civic Trust currently uses the upper floors of the building and the ground floor is in common use as a public centre for building conservation.

DUBLIN CIVIC TRUST	
TYPOLOGY	Regeneration of public cultural heritage
LOCATION	18 Ormond Quay Upper, Dublin, Ireland
CLASSIFICATION	BUILDING AND URBAN OPEN SPACE
	Period of construction 1843
	Original intended use Abandoned merchant building with shop
	Current intended use Headquarters of the Dublin Civic Trust and a joint public center on building conservation.
	Extension /
REGENERATION AND MANAGEMENT MODEL	Ownership assets Dublin Civic Trust
	Actors Dublin Civic Trust, Dublin City Council and the Community
	Goal The goal is to act on the structures through regeneration operations ranging from maintenance and conservation to reuse and redevelopment. This form of association stems from the need to protect the cultural heritage of the community in order to avoid the depletion of the common good or depriving future generations of built testimonies of shared Irish values.
	Start date of regeneration and management activities 2015
	End date of regeneration and management activities 2019 – To counteract this suburbanisation, the organisation aims to regenerate landmark buildings in order to vividly demonstrate the intrinsic value – cultural, social, environmental – of existing historic buildings to both communities and institutions.
	Collective use of goods Yes, limited just in the ground floor

KEY ELEMENTS	Agreement signed by the actors	Yes, the Dublin Civic Trust and Dublin City Council.
	Cooperation between actors	Yes, the Dublin Civic Trust is an independent built heritage organisation, set up by the local community, which finances regeneration project in agreement with local institutions such as Dublin City Council.
	Good state of conservation	Yes, in use
	Availability of financing	Yes
	Sharing of knowledge	Yes, the regeneration of the building, using techniques handed down through the ages, took place through public demonstrations: during the works the building allowed open days, seminars and conferences to teach and describe the practice and the solutions applied.
EFFECTIVENESS OF CONSERVATION MEASURES	The Dublin Civic Trust took four years to complete the work, supporting a major structural consolidation of the building that was partly at risk of collapse. The most significant operations were the restoration and recovery of the original masonry using a traditional brick pointing technique called 'wiggling' or 'tuck pointing'. This allowed the granite shop front to be restored to its original 1843 appearance by reinstating the gaps in the masonry and fixtures. Even the external furniture was recovered by reusing oil lamps used in Dublin in the early 19th century. On the other hand, new services have been installed inside the building, respecting the size of the rooms and reintegrating them into the upper floors. The authentic interior and exterior finishes have been restored through meticulous research with significant efforts to ensure consistency with the original values of the building and to preserve as much as possible of the remaining details.	
ECONOMIC SUSTAINABILITY	The practice was characterised by synergies between the different actors involved to such an extent that 90% of the project cost was funded by the organisation supported by Dublin City Council, while government heritage grants and private benefactors funded the rest.	
ENVIRONMENTAL SUSTAINABILITY	This attribution, awarded by the jury, has value and contributes to a more sustainable development of the city as demonstrated by the economic model adopted. The intervention also had an impact on the building-urban area redevelopment as the surrounding commercial areas and river quays benefited from the virtuous effects of the regeneration of the mercantile building under consideration.	
SOCIAL SUSTAINABILITY	Currently the Dublin Civic Trust uses the upper floors of the building while the ground floor is in common use and is used as a public centre for building conservation.	
CULTURAL SUSTAINABILITY	Intervening in this building meant protecting the physical identity and primary architectural heritage of Dublin as a testimony to its Georgian neighbourhoods and public buildings built in the European neoclassical tradition.	
SOURCE	Hogan, A.; Mineur, E.; Pinheiro, J.; Ortega, L.A.; Bianchi, E., 2021. Laureates, European Heritage Awards/Europa Nostra Awards, 2021, Europa Nostra The European Voice of Civil Society Committed to Cultural Heritage International Secretariat, Bruxelles, ISSN 1876-309X https://issuu.com/europanostra/docs/awards-2021 [accessed on 18 June 2021]	

Elaboration/
scheme of project



4.2.8 ENtopia, regeneration of historical infrastructure

— Francesca Ciampa



The town of Skyros island,
Greece, 23 August 2007.
Source <https://web.archive.org/web/20161024102803/http://www.panoramio.com/photo/71897698>. Author G Da.



Une rue en pente de Skyros.
ΛΦΠ, 2013

ENtopia is a programme for the recovery and management of cultural heritage that proposes the improvement of the sustainability of an asset through the attractiveness of its liveability. The practice turns out to be virtuous as it acts according to a principle of interaction and exchange between the communities that inhabit Europe, favouring their assistance in pursuing development objectives in the short term (from 3 to 5 years). The planning consists of the launch of a call, with a participation fee, based on a declaration of interest / registration, followed by a more detailed application phase. The latter provides for the structuring of the action plan consisting of a limited number of objectives achievable by the proposing local authority. Beyond the initial membership costs, the remaining serious taxes are facilitated and agreed with the support of the Europa Nostra Team, which assists the local authority in the second phase, the operational one.

This virtuous network has been particularly successful in Greece by building a four-year activity programme. The Greek project, supported by the mayor and the 260 inhabitants of the island of Skyros in the Cyclades, has promoted the creation of a network of cultural trails aimed at increasing off-season tourism. The ENtopia project was operated in collaboration with the Life project of Elliniki Etairia (Society for the Environment and Cultural Heritage). This synergy between communities and public institutions (the Elliniki Etairia committee and the Municipality of Skyros) has allowed the active cooperation between the various actors of the territory, increasing both the participation of citizens and recovery initiatives on a territorial scale. The objective behind the initiatives is linked, on the one hand, to the seasonal adjustment of local tourism to lengthen the tourist season and, on the other, to counteracting the desertification of the island. The causes of these degrading phenomena, found in a report of over 100 pages by the local council Elliniki Etairia (calculated on the carrying capacity of Amorgos – one of the islands covered by the practice) identified the massiveness of tourism and European subsidies for pastoralism as the main aggravating factor.

The informed participation of the community allowed, in 2017, the need to allocate the necessary funds to the City Council for the launch of initiatives capable of solving the identified problems. The most significant operations focused on the reuse of buildings for the creation of local seed banks and on the redevelopment of the trails on Sikinos and Aegina, in Arcadia

and in the Delphi region. In particular, the regeneration of the infrastructure of the routes took place through redevelopment works inspired by local history, the themes of which were traced by the local film festival. The themes chosen for the different paths were also determined thanks to the historical study subsidised by the funds obtained, as well as used for the restoration of the Roman Mausoleum – transformed into a church in the 12th century – which characterizes the infrastructure in question.

To increase this type of awareness, a screening process of two different environmental documentaries has been launched relating to the presentation of the effects of the use of plastic bags in the hiking areas. In particular, to support this, educational programmes have also been developed for local students, who have been made aware of the impacts, the level of pollution and the recycling of plastic. The recovery of pedestrian paths has also made it possible to increase use from the point of view of sustainable waste conversion by placing collection points equipped with linen bags instead of plastic. For this reason, the redevelopment of the paths has involved the affective sphere

of the resident community so much that, recognising its values in the narrative decorations, it has identified itself with the recovered path heritage. This not only allowed the recovery of degraded sites but at the same time involved, in June 2017, the Municipality of Sikinos in the ordering at its own expense of new free-plastic linen bags. This represents a case in which the reuse operations have determined positive impacts both from a cultural and ecological point of view.

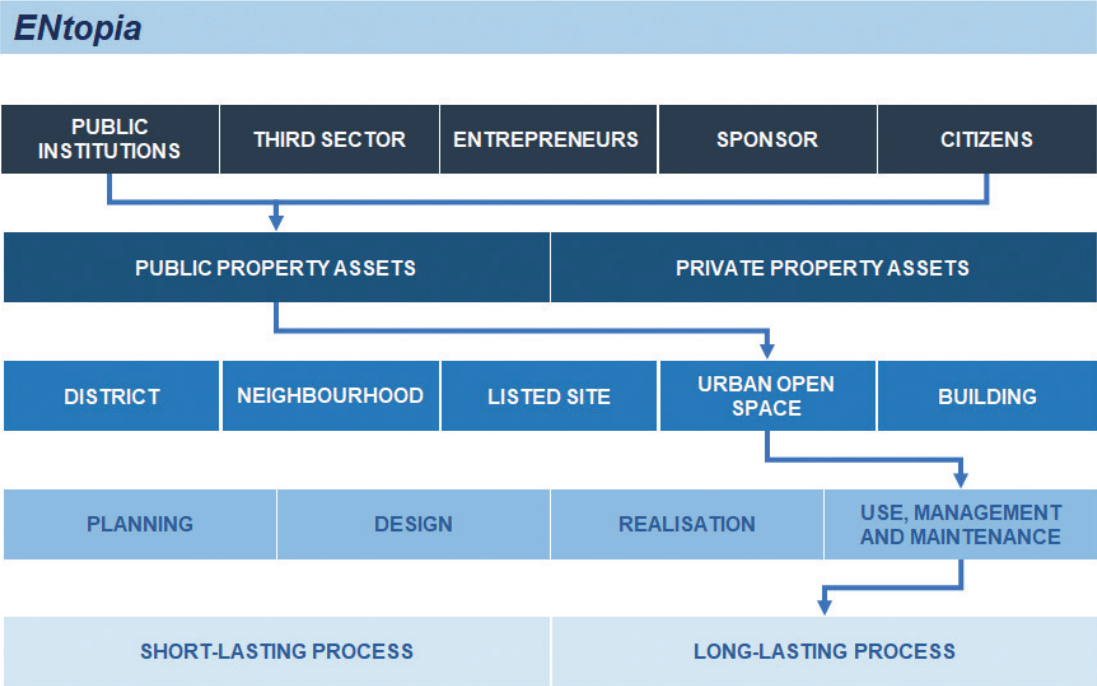
The success of the practice has made the paths redeveloped as sections subject to conservation with the use of EU regional funds. In particular, additional funds obtained were financed by Elliniki Etairia in Greece to develop the website dedicated to the narration of the results deriving from the series of events that ENtopia had organised on Sikinos following the redevelopment.

In the wake of this participatory recovery process, further management and maintenance programmes for the sixteenth-century church in Mesta and a photogrammetric representation programme of the village of Kalamoti were activated.

ENTOPIA	
TPOLOGY	regeneration of historical infrastructural
LOCATION	Skyros, Greece
CLASSIFICATION	URBAN OPEN SPACE
	Period of construction 2017
	Original intended use Regeneration of the paths for cultural purposes.
	Current intended use Regeneration of the paths for cultural and environmental purposes with building redevelopment.
	Extension Trails that cover the entire Skyros island of 209.5 km ² .
REGENERATION AND MANAGEMENT MODEL	Ownership assets ENtopia
	Actors The inhabitants, the mayor, and the institutions of Skyros (Elliniki Etairia – Society for the environment and cultural heritage).
	Goal The goal behind the initiatives is linked, on the one hand, to the seasonal adjustment of local tourism to lengthen the tourist season and, on the other, to counteracting the desertification of the island.
	Start date of regeneration and management activities 2017
	End date of regeneration and management activities Ongoing – The regeneration of the infrastructure of the routes took place through redevelopment works inspired by local history, the themes of which were traced by the local film festival. The latter showed awareness videos on the use of linen sacks for waste. In addition, educational courses for students were held on the issues of maintaining the redeveloped paths.
	Collective use of goods Yes, people can use both the paths and farmers can use the reused buildings as a seed bank.

KEY ELEMENTS	Agreement signed by the actors	Yes, ENtopia is a program for the recovery and management of cultural heritage that proposes the improvement of the sustainability of an asset through the attractiveness of its livability. The practice turns out to be virtuous as it acts according to a principle of interaction and exchange between the communities that inhabit Europe, favoring their assistance in pursuing development objectives in the short term (from 3 to 5 years). The planning consists in the launch of a call, with participation fee, based on a declaration of interest / registration, followed by a more detailed application phase. The latter provides for the structuring of the action plan consisting of a limited number of objectives achievable by the proposing local authority.
	Cooperation between actors	Yes, Institutions and citizens engaged have to face the initial membership costs, but the remaining taxes are facilitated and agreed with the support of the Europa Nostra Team, which assists the local authority in the operational phase.
	Good state of conservation	Yes, in use
	Availability of financing	Yes
	Sharing of knowledge	Yes, the festival, scientific research and a website dedicated to the narration of the results of the series of events that ENtopia had organised on Skyros following the redevelopment.
EFFECTIVENESS OF CONSERVATION MEASURES	The recovery of pedestrian paths has also made it possible to increase use from the point of view of sustainable waste conversion by placing collection points equipped with linen bags instead of plastic. For this reason, the redevelopment of the paths has involved the affective sphere of the resident community so much that, recognizing its values in the narrative decorations, it has identified itself with the recovered path heritage. This not only allowed the recovery of degraded sites but also at the same time involved, in June 2017, the Municipality of Skyros and Sikinos for the ordering at its own expense of new free-plastic linen bags.	
ECONOMIC SUSTAINABILITY	The creation of a network of cultural trails aimed at increasing off-season tourism.	
ENVIRONMENTAL SUSTAINABILITY	The recovery of pedestrian paths has also made it possible to increase use from the point of view of sustainable waste conversion by placing collection points equipped with linen bags instead of plastic. This represents a case in which the reuse operations have determined positive impacts both from a cultural and ecological point of view.	
SOCIAL SUSTAINABILITY	The community engagement led the regeneration into cultural theme to redevelop the infrastructure of the routes inspired by local history, the themes of which were traced by the local film festival. The themes chosen for the different paths were also determined thanks to the historical study subsidized by the funds obtained, as well as used for the restoration of the Roman Mausoleum – transformed into a church in the 12th century – which characterizes the infrastructure in question.	
CULTURAL SUSTAINABILITY	Educational programs for local students, who were made aware of the impacts, the level of pollution and the recycling of plastic.	
SOURCE	Hogan, A.; Mineur, E.; Pinheiro, J.; Ortega, L.A.; Bianchi, E., 2021. Laureates, European Heritage Awards/Europa Nostra Awards, 2021, Europa Nostra The European Voice of Civil Society Committed to Cultural Heritage International Secretariat, Bruxelles, ISSN 1876-309X https://issuu.com/europanostra/docs/awards-2021 [accessed on 18 June 2021]	

Elaboration/
scheme of project



4.2.9 Faventia Sales, culture-led regeneration for the enhancement of human and social capital

— Martina Bosone

Faventia Sales.
Source: <https://www.facebook.com/FaventiaSales>



Outdoor spaces are used to host cultural events.
Source: <https://www.facebook.com/FaventiaSales>



Faventia Sales is a culture-led regeneration project based on the recovery of a former Salesian complex with the aim of giving back to the Faenza community a lung capable of giving further energy to urban, social and cultural development

and regeneration. This project is interpreted as a laboratory capable of generating an energy hub around which cultural, educational, training, sporting, artistic and commercial activities gravitate. In fact, the company *Faventia Sales*,



The "polonceau" iron and wood trusses.
Source: <https://www.facebook.com/FaventiaSales>

which was set up to launch the project, has adopted a systemic and long-term perspective in which collaboration between public and private entities and a strong popular drive have contributed to raising awareness of the value of the local cultural heritage and the importance it can play in local development processes. The educational value that the complex has represented over time has oriented the entire project towards the recovery and sharing of knowledge for the regeneration of local social and human capital. In particular, the project highlighted how culture, and the spaces dedicated to it, can constitute a

space in which it is possible to generate and regenerate relations between people and between them and the surrounding area, attracting new investors and increasing growth and training opportunities for both local and foreign young people. This particular attention to the wellbeing of citizens, interpreted as a balance between psychological and physical health, also translates into sensitivity to aspects linked to the inclusion of the most disadvantaged, guaranteeing them equal access to services.

The history of this religious complex demonstrates its role as a cultural and training pole,

The gym.
Source: <https://www.facebook.com/FaventiaSales>



progressively becoming an iconic symbol for Faenza citizens: in 1881 a community of Salesians settled in a monastery in Faenza and started an oratory and in 1882 the oratory was joined by evening primary schools and a singing school and the Salesians decided to look for a new location with more space. For this reason, in 1884, they moved to Naldi Palace, intervening in the complex to expand the oratory and starting to build the church. In the following years, middle and high schools were created with dormitories for students, as well as workshops for carpentry, tailoring, shoemaking and bookbinding. In the last years of the 19th century the complex was enlarged through the acquisition of new buildings (the so-called “Maccolini houses”, the former “Ospitaletto della misericordia” and the two private “Macelli”). From 1917 to 1919, the complex was requisitioned for military purposes and, during the Second World War, the Institute was used as a hospital for the wounded, including some rooms for displaced persons. After the war, in 1952, the classical high school became a scientific high school and in 1955 the new larger oratory was inaugurated. In the 1960s,

new renovations were carried out on the theatre, which was also used as a cinema to attract more young people, and the opening of a boarding school (in place of the middle school) to accommodate external high school students. In 1993, the high school also closed, followed four years later by the boarding school for students. In 2000 the complex was definitively closed after the decision of the Salesian Inspectorate of Milan. Since then the courtyard of the complex has been used as a car park. In 2004 the structure was sold to the company *Faventia Sales s.p.a.*, established on 24 February 2005 and made up of the Municipality of Faenza, Banca del Monte Foundation and Faenza Savings Bank, Bank of Romagna and the Diocese of Faenza-Modigliana. The company *Faventia Sales* was founded on the wave of a strong popular push that led the Municipality of Faenza, together with Bank of Romagna, Banca del Monte Foundation and Faenza Savings Bank, and Diocese of Faenza-Modigliana to accept the city’s invitation to purchase the building and preserve its function. *Faventia Sales* is managed by a board of directors made up of 7 councillors representing all the entities involved in the initiative.

The restoration and consolidation project was supported by local businesses, technicians and workers and aimed to return the structure to the community as faithfully as possible to its original layout. In many cases the interventions were influenced by the presence of Superintendence decisions and bonds, so they consist for the most part of simple structural adjustments respecting the latest safety regulations. The adoption of the criteria of simplicity and formal rigour ensured

respect for both the original structure and its historical and cultural value for the citizens of Faenza. During the works in the “Niccolini Houses”, in agreement with the Superintendence of Cultural Heritage, the additions of the most recent interventions that covered the original structure were eliminated, making it possible to show structures that are almost unique in Faenza (the so-called “polonceau” iron and wood trusses).

For the recovery of the former Oratory, the criteria of simplicity and formal rigour were adopted for both architectural and functional compositional aspects. The building has been structurally adapted to comply with the latest safety regulations while respecting the building’s layout. Particular attention has been paid to the relational spaces (places for resting, information and display) in order to obtain functional and at the same time comfortable and familiar environments.

The recovery of the football pitch, which had been completely abandoned for years, was re-defined in agreement with the Superintendence to limit the visual impact of the intervention and to ensure that the new buildings would fit perfectly into the context of the main building, respecting the dimensions of the existing portico.

Finally, for the gymnasium, the restoration project included interventions on buildings declared to be of historic and artistic interest by decree of the Regional Directorate for Cultural and Landscape Heritage of Emilia Romagna on



Educational activities for children.

Source: <https://www.facebook.com/FaventiaSales>

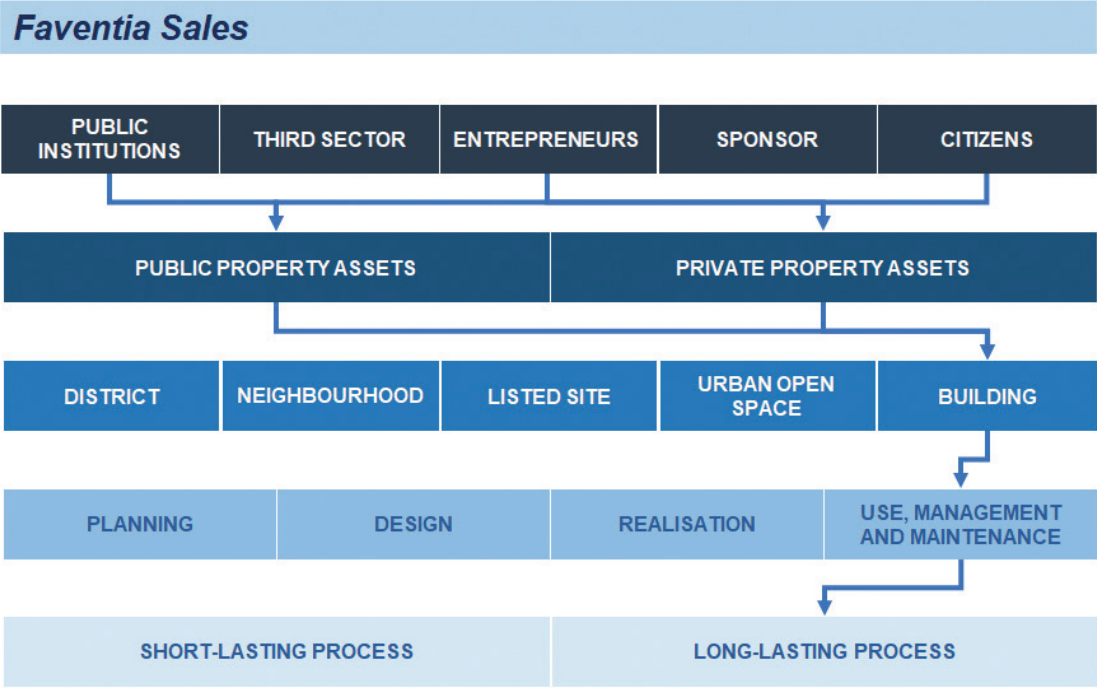
5 October 2005. For this reason, the objective was to “ensure the good conservation of the asset” both for maintenance and for the use of the buildings and surrounding open spaces. The gym was designed as a concept-gym, focusing on health in the sense of psychophysical well-being and therefore proposing a sporting experience in an evocative environment, in close relation with the green spaces and amply lit by natural light. To this end, openings that had long been blocked up were restored, improving both the visibility of the gym and its accessibility.

Thanks to the intervention and collaboration of public and private investors, the project in the former Salesian complex is still a large building site which has almost come to an end, but according to the company’s intentions it is only the starting point for a process of regeneration of the entire city, restoring and returning other abandoned spaces to the community.

FAVENTIA SALES		
TPOLOGY	Culture-led regeneration for the enhancement of human and social capital	
LOCATION	Faenza (RA)	
CLASSIFICATION	LISTED SITE	
	Period of construction	Eighteenth century
	Original intended use	Salesian monastery and oratory
	Current intended use	Multifunctional center (education, training, social services, sport, recreation)
	Extension	3,000 sqm
REGENERATION AND MANAGEMENT MODEL	Ownership assets	Public-private owner (joint-stock company with public participation).
	Actors	Faenza Municipality, Banca del Monte Foundation and Faenza Savings Bank, Bank of Romagna and Diocese of Faenza-Modigliana, local professionals and workers.
	Goal	The aim of the <i>Faventia Sales</i> joint-stock company is to enhance the tangible and intangible cultural heritage and the social and educational values represented by the complex over time by recovering it for educational purposes in favour of young people, through training and its applications in education, growth and innovation. It aims to make the whole complex as a reference point for the growth and development of young people and the city.
	Start date of regeneration and management activities	2004
	End date of regeneration and management activities	Ongoing
	Collective use of goods	Local community
KEY ELEMENTS	Agreement signed by the actors	Yes
	Cooperation between actors	Bad (abandoned area)

KEY ELEMENTS	Good state of conservation	Bad (abandoned area)
	Availability of financing	The initial share capital is EUR 8,500,000.00 divided into 85,000.00 ordinary registered shares with a nominal value of EUR 100.00 each.
	Sharing of knowledge	The renovation of the former Salesian complex required local professionals and workers involved to know and respect traditional local building techniques and the original layout, building a shared cultural background, increasing awareness of the value of cultural heritage and encouraging professional growth and knowledge exchange. Moreover, the sharing of know-how is also interpreted as an opportunity to launch other projects for the recovery of public and private cultural heritage owned by the members of the company and to continue the regeneration strategy in the historical centre of Faenza.
EFFECTIVENESS OF CONSERVATION MEASURES	The restoration and consolidation project was supported by local businesses, technicians and workers and was aimed at returning the structure to the community as faithful as possible to its original layout. In many cases the interventions were influenced by the presence of Superintendence decisions and bonds, so they consists for the most part in simple structural adjustments respecting the latest safety regulations. The adoption of the criteria of simplicity and formal rigour ensured respect for both the original structure and its historical and cultural value for the citizens of Faenza.	
ECONOMIC SUSTAINABILITY	The objective of the board of directors of <i>Faventia Sales</i> has always been to integrate the contribution of both private and public partners in order to achieve the mission of the statute while respecting economic sustainability for both the company and the investors. This strategy relies on the joint commitment of institutions and businesses to invest in an abandoned heritage without speculation but offering the city new development opportunities by considering combining business development of the territory, culture and attention to the Social including services for the weakest. For this reason, all investors have a long-term vision that is capable of implementing projects and activities that are economically and socially generative.	
ENVIRONMENTAL SUSTAINABILITY	The project to restore the former Salesian complex aimed to intervene as coherently as possible with the original structure, to respect and enhance its historical and cultural value. The decision to intervene in a minimal and rigorous manner, for the most part by carrying out simple structural adjustments, was aimed at giving back to the citizens the values that the complex has represented over time from a cultural, social and educational point of view and that are still alive in the memory of many citizens who frequented these places during their youth.	
SOCIAL SUSTAINABILITY	The company's commitment has been to provide the citizens of Faenza with a safe open space available to all in order to improve social and human capital. In fact, the main objective of focusing on training and educational activities for young people is also associated with the objective of returning some of the spaces in the complex to associations and organisations operating in the area, promoting cultural and also commercial activities to increase the use and recovery of the spaces in the complex. In this way, the former Salesian complex continues to communicate ferment and cultural vitality and to offer an opportunity to stimulate relations, growth and development both among young people and in the city as a whole.	
CULTURAL SUSTAINABILITY	The company Faventia Sales aims to promote youth in the European context by promoting and encouraging initiatives and programmes for the development and regeneration of the city of Faenza, investing in higher education and research, focusing on the development of university and higher education facilities. In this perspective the company conceives a development aimed at people's psychophysical well-being, supporting all initiatives (including residence, catering and recreational services in addition to strictly educational activities) that facilitate young people in their educational, school, recreational and training experiences.	
SOURCE	https://www.faventiasales.it/ https://www.facebook.com/FaventiaSales	

Elaboration/
scheme of project



**4.2.10 FOQUS, urban regeneration led by a productive community
for a Neapolitan Renaissance**
— Martina Bosone



FOQUS Quartieri Spagnoli
Foundation onlus.
Source: <http://www.foqusnapoli.it/>

Cultural events open to the public take place in the central courtyard. Source: <http://www.foqusnapoli.it/>



FOQUS Fondazione Quartieri Spagnoli onlus has regenerated a place – collected empty, lacking of functions and future – transforming it into a productive, creative, care and training community, which participates in the change of the Quartieri Spagnoli.

FOQUS, like other European projects, is carried out in one of the most emblematic and fragile areas of a metropolitan city; it experiments with new models of community welfare and promotes processes of social mobility, development and transformation. Unlike its European counterparts, FOQUS is promoted and imple-

mented entirely on the initiative of and with private resources; it builds a diversified and not monothematic cluster; it addresses personal care from the earliest years of life to adulthood, in the educational pathway as in that of services.

The productive community triggered by FOQUS operates in a social fabric characterised by a lack of personal services, early school leaving and borderline socio-cultural conditions. The services offered and activities organised aim to involve not only the inhabitants of the Quartieri Spagnoli but also the whole city of Naples.



ARGO wall painting, in collaboration with Guerrilla Spam. Mario Laporta, Kontrolab. Source: https://www.foqusnapoli.it/dt_gallery/foqus/

Fondazione Foqus – Quartieri Spagnoli Foundation – has transformed the former convent area into a training centre for 1,200 children and young people.

FOQUS Quartieri Spagnoli Foundation onlus is configured as a community of businesses, activities, routes, spaces, places to live and reach, and to relate to as a micro-city: it hosts a crèche, a nursery and primary school, a semi-boarded school, a Higher Institute of Musical Education, the Naples Academy of Fine Arts with two degree courses, Art-design and Art Didactics, the University of Liberia; an enterprise incubator

and six start-ups; a snack bar, a dance school, a gymnasium, a photographic agency and the editorial office of a sports newspaper; the Quartieri Spagnoli Symphony Orchestra and an international voluntary association

FOQUS Quartieri Spagnoli Foundation onlus is based in the former Montecalvario Institute, in the Montecalvario district of the Quartieri Spagnoli in Naples, a complex of about 10,000 square metres, part of which was founded, with the nearby church of Santa Maria di Montecalvario, in 1560 by the Neapolitan noblewoman Maria Ilaria D'Apuzzo. In 1808, re-



FOQUS, playground. Source: https://www.foqusnapoli.it/dt_gallery/foqus/

ligious orders were suppressed and the convent was used as military accommodation. In 1827 it was renovated and bought by some Neapolitan nobles. After being handed over to the Congregation of the Daughters of Charity of St Vincent de Paul and St Louise of Marillac, from the 16th century until 2012, the Montecalvario

Institute has continuously provided education and assistance to the children and young people of the Spanish Quarter. In 2012, the Congregation of the Daughters of Charity of St Vincent de Paul and St Louise of Marillac decided to suspend the educational activities of the Montecalvario Institute and proposed to the social enterprise “Dalla Parte Dei Bambini” (“On the Children’s Side”) by Rachele Furfaro that it would take over its activities in the neighbourhoods.

The multi-year agreement between the Congregation and the “Dalla Parte Dei Bambini Social Enterprise” (which since 1985 has founded and run a nursery and primary school in Naples inspired by Freineti’s cooperative pedagogy, in which the centrality of the learning subject and cooperation in the construction of shared meanings are the cornerstones of the entire educational system) was signed in 2013. “Dalla Parte Dei Bambini” has guaranteed immediate continuity to the primary and nursery schools, and in 2014, after spending 2013 engaged in intense preparatory work, it set up the non-profit Quartieri Spagnoli Foundation FOQUS, to which it entrusted the implementation of a social responsibility project, unprecedented for Italy, to redesign the role and functions of the Institute, for the development of the Quartieri Spagnoli. Since 2014, the FOQUS foundation has been solely responsible for the urban regeneration project.

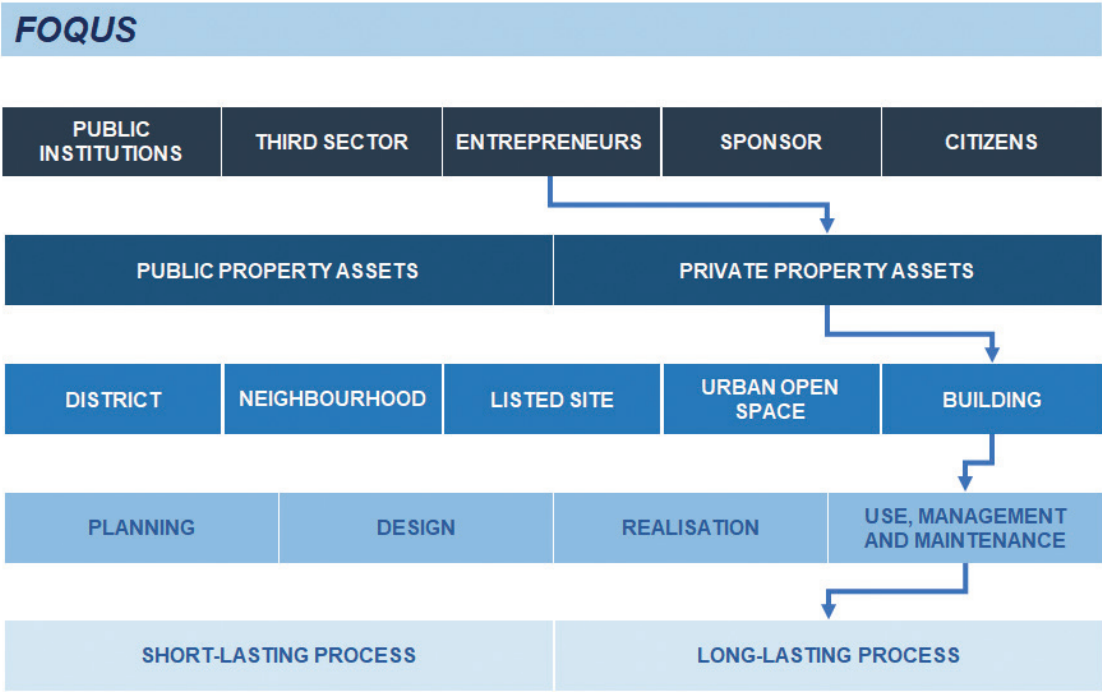
FOQUS	
TYPOLGY	An urban regeneration led by a productive community for a Neapolitan Renaissance
LOCATION	Naples, Italy
CLASSIFICATION	BUILDING
	Period of construction Sixteenth century
	Original intended use Monastic complex
	Current intended use Multifunctional space
	Extension 10,000 sqm
REGENERATION AND MANAGEMENT MODEL	Ownership assets Private owners
	Actors Congregation of the Daughters of Charity of St Vincent de Paul and St Louise of Marillac, Dalla Parte Dei Bambini Social Enterprise and FOQUS – Quartieri Spagnoli Foundation onlus
Goal	FOQUS – Quartieri Spagnoli Foundation onlus is a project of Urban Regeneration in the Quartieri Spagnoli of Naples promoted and implemented by businesses and individuals, started in 2013. A project that promotes new businesses and self-entrepreneurship, new employment (in highly qualified sectors and new professionalism) and settlement of public and private companies and institutions (training, education, personal and city services) that transform and renew the functions and destination of the 10,000 square meters of the former Montecalvario Institute.
Start date of regeneration and management activities	2013
End date of regeneration and management activities	Ongoing
Collective use of goods	The services offered and activities organised are aimed to involve not only at the inhabitants of the Quartieri Spagnoli but at the whole city of Naples.

KEY ELEMENTS	Agreement signed by the actors	The multi-year agreement between the Congregation and the "Dalla Parte Dei Bambini Social Enterprise" was signed in 2013.
	Cooperation between actors	<p>21 foundations/enterprises/private companies and companies from Italy, Naples and Campania participated in the launch of the project.</p> <p>For the FOQUS project a Foundation capable of management autonomy has been set up, which develops the regeneration project, promotes and takes care of autonomous initiatives, manages the services and coordinates the common activities that the settled companies carry out within the identified complex. The Foundation guarantees a coherent governance to a group of companies and bodies that are able to determine together, despite the autonomy and individual responsibilities of the complementary tasks and specificities between the subjects, a project oriented towards common goals.</p> <p>The network of companies that participate financially (or with the provision of tools and materials) in the project, formalise their adhesion and support and participate directly in the life of the Foundation, also by directly monitoring the use of the private resources they have dedicated. The working model that the project promotes is participatory, based on the active involvement of private and public enterprises. Practices of network, networking and co-production are used with all the subjects involved – different in terms of mission and identity, but participating in a single and shared context – enabling the cultivation of ongoing relations between skills and specialisations. In the process of operation and progressive implementation of the project, original models of collaboration are encouraged, sometimes on single themes on which the direct interest of some associates/settlers is concentrated, sometimes by promoting meetings and common analysis on opportunities or topics of general interest: proposals for the solution of issues related to the management of shared spaces and actions of common interest among the different initiatives settled, to promote a culture of collaboration and sharing.</p>
	Good state of conservation	The condition in which the building was handed over in 2013 revealed varying degrees of deterioration in many parts of the complex. There was a clear need to make functional again parts that in the past had found their raison d'être in the characteristics first of a monastery and then of a more modern religious building. Many important structural adjustments were necessary, in parts that had previously been used as warehouses and have now been transformed into areas capable of hosting activities in accordance with contemporary needs and current regulations.
	Availability of financing	Yes, the set of initiatives and activities followed and promoted by FOQUS Quartieri Spagnoli Foundation onlus has been supported exclusively by private support, without any financial intervention from public sources.
KEY ELEMENTS	Sharing of knowledge	<p>FOQUS, in parallel with the development of actions aimed at creating new businesses, sought out companies willing to establish themselves (set up their own business) within the complex and the neighbourhoods. We looked for productive realities that shared the project and the desire to transfer and include other initiatives in the neighbourhoods, which would bring strong elements of novelty to the economic fabric characterised above all by the activities of the alley. Over time, new initiatives have been set up year after year: companies, societies, cooperatives and institutes. They were also selected on the basis of belonging to the vast sector of educational services, training, personal care, creativity, development and social innovation.</p> <p>The Foundation has chosen to favour a plural grafting of enterprises and realities within the complex, not single-sector or interconnected entities. It is the plurality of initiatives, sectors, interests, methods and tools that makes the FOQUS regeneration experience in the Spanish Quarter unique. The enterprises that have decided to settle and participate in FOQUS may have an interest in collaborating and networking with each other, on projects of common interest, but they are above all enterprises based on their own sustainability and independence. They create a small economic city, a complex productive settlement in a complex part of the city.</p>

EFFECTIVENESS OF CONSERVATION MEASURES	The project successfully recovered the building in its entirety, renovating, making accessible and adapting all the spaces, while 67% of the building was subject to functional reuse.
ECONOMIC SUSTAINABILITY	In the absence of public intervention, it is indispensable to establish the actions necessary for the sustainability and economic equilibrium of the project: the actions which are useful and for which the availability of economic resources is required can be represented in a list of initiatives, products, interventions (related to the activities to be carried out in the building or to its restoration and functional adaptation) of which a detailed description is proposed to a private audience, also indicating the cost and duration for carrying out each intervention. The portfolio of actions proposed to private financiers is presented as a sort of catalogue of ways in which each potential partner (company, business, citizen, foundation) could participate in the project, choosing the specific action to be undertaken and being able to follow and monitor its implementation and compliance with the expected results. In this way, it is possible to present the project to entrepreneurs of excellence in the local production system, proposing an active partnership consciously oriented towards specific parts or actions envisaged by the project, among which the individual entrepreneurs can choose the purpose of their contribution, traceable in the process and verifiable in the results. The complex of initiatives and activities followed and promoted by FOQUS Quartieri Spagnoli Foundation onlus has led to a significant increase in training and professional start-up, creating new jobs and favouring the creation of new enterprises, relying exclusively on private support, without any financial intervention from public sources. Indeed, Invitalia supports the Foqus Foundation. Thanks to the Cultura Crea incentive, Invitalia has financed the new business initiative promoted by the foundation and built in the spaces of the former monastery of the Montecalvario Institute.
ENVIRONMENTAL SUSTAINABILITY	<p>After a survey of the managerial and administrative conditions, of the active and recent contracts, of the collaborations historically activated within the identified complex, it is possible to define a plan of the necessary adjustments and of the first functional and technical-managerial needs of the chosen space.</p> <p>In the case of FOQUS, the following was commissioned and carried out:</p> <ul style="list-style-type: none"> – an architectural survey and functional distribution; – an initial design of adaptation, restoration and safety measures for the spaces allocated to the various production, service and educational activities, <p>on the basis of the needs expressed by the activities interested in the settlement and by the new cooperatives that were set up and those that independently declared themselves interested and willing to settle.</p> <p>While proceeding with contacts to identify companies interested and willing to settle, the design team (always in the case of FOQUS) had to verify and propose adaptation solutions designed on the basis of the needs of the negotiations or contacts in progress, thus finding itself continually modulating and remodelling the settlement and intervention hypotheses on the entire body of the building, whose functions and assigned spaces are continually and still being redefined. Various architectural firms have worked on the complex, dealing with different parts and phases of the complex work of adapting the building that was once the Montecalvario Institute.</p>
SOCIAL SUSTAINABILITY	<p>FOQUS Quartieri Spagnoli Foundation onlus – has transformed the former convent area into a training centre for 1,200 children and young people.</p> <p>ARGO is the Habilitation Centre aimed at children, young people with disabilities and their families, inaugurated by the Foqus Foundation in the spaces of the former Montecalvario Institute in early October 2016. The project envisages and claims to effectively give each individual the basic skills to cultivate their own better autonomy, in the world of school, work, management of leisure time and sports activities and psycho-physical well-being. The particular characteristics of FOQUS Quartieri Spagnoli Foundation onlus allow the young people who will use the services of the centre to experiment active experiences of social autonomy, relationships and socialisation, sports and pre-professionalisation activities.</p>

CULTURAL SUSTAINABILITY	The foundation ‘animates’ the neighbourhoods with various publishing, artistic and training activities and promotes new businesses and self-employment. La Corte dell’Arte is a multifunctional space with a cinema, restaurant, bar and pizzeria, contemporary art gallery and neighbourhood library.
SOURCE	https://www.foqusnapoli.it/

Elaboration/
scheme of project



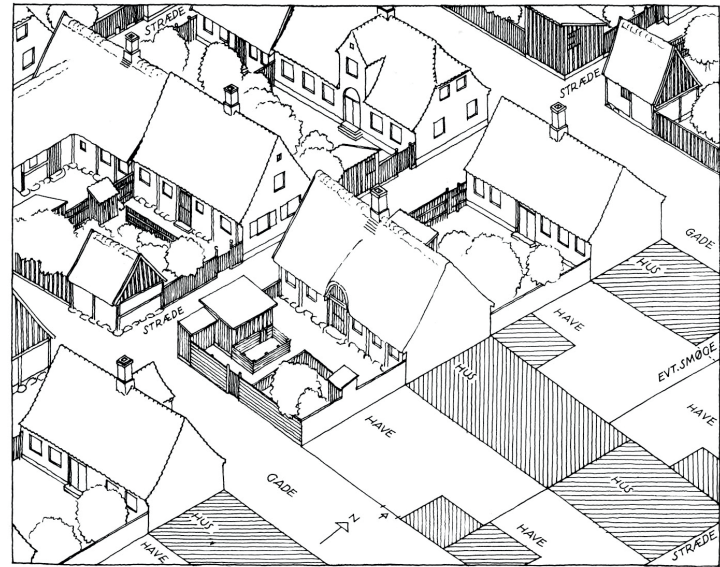
4.2.11 Historic Dragør, conservation and rehabilitation of tangible and intangible heritage
— Stefania De Medici



"Skipper house", building for a captain, steerman or other more wealthy persons.
Hanne Bendtsen

Dragør old town plan principle: Streets (east-west) and alleys (north-south)
Dobble rows of houses with gardens/courtyards to the south
House facades along the streets and gables along the alley. Hanne Bendtsen

DRAGØR 1770–1830



Principskitse af Dragør byplan. (Tegn. P.A).

Historic Dragør promotes rehabilitation and socio-economic development through participation and cooperation between citizens and authorities. It is a community town on the coast of the Amager Island, about 12 km south of Copenhagen. The Municipality of Dragør counts more than 14,000 inhabitants, about 850 of which live in the Old Town area. The Old Town of Dragør and the port cover about 11 hectares, in an area consisting of about 350 properties, 75 of which are listed according to national regulations for the conservation of historic buildings. The city also has the official status of “site of national historical interest”. With the near coastal landscape, the Old Town and the harbour are a coherent entity dating from the 18th and 19th Centuries, unusually well-preserved while being

a living and working place. This goal has been achieved by the efforts of the local community and maintained, for almost a hundred years, by the residents themselves, in cooperation with the local authorities.

The high-quality urban planning and building regulation, the work of knowledge and the ongoing dialogue aiming at increasing the awareness of the local community allowed to preserve the typical architecture and the local constructive techniques. Historic Dragør is a good example of such planning and participation. Preservation efforts started in the 1930ties and have been increased until now. An association of property owners and dwellers in historic Dragør (Beboerforeningen for Dragør Gamle By) was established in 1981. The Asso-



Characteristic house gables
in a north-south going alley.
Hanne Bendtsen

ciation takes care of meetings on preservation items, makes comments on all local plans, arranges education in preservation techniques and runs a preservation store room. All properties/houses in historic Dragør have always been privately owned, and the individual property owners have been responsible for maintenance and new building since the golden age of seafaring in the 18th and 19th centuries. The residents have financed the costs of building

maintenance themselves and not the public community. The local Municipality, however, has a minor fund for preservation, which means extraordinary expenses for the property owner. The Municipality also has a local board, which gives advice about all building applications of special interest in historic Dragør. The citizens are represented on the board. Dragør's architecture mainly consists of single-family houses in load-bearing masonry, with a special type

Longhouse, the most used type of housing building in historic Dragør. Hanne Bendtsen



of lime-based wall finishing and pitched roofs, with clay or thatched roofing. The urban landscape of the old city is characterised by the yellow of the facades and the red and brown of the roof coverings. The low-rise buildings are built for ordinary people, with “strong common features because of the regular structures and uniform composition of colour and materials, but it is also full of details and exceptions that reflect individual creativity” (Vind, 2018; 71).

The homogeneous characteristics of the buildings have been preserved over time.

Conservation of the tangible and intangible heritage has been considered a political target. Despite the need to preserve the built environment, the city allows people to carry out their everyday activities with ease. The Old Town of Dragør is not museum-like but is still a very attractive place to live and work. New buildings and the adaptations required for the contempo-

rary use of old buildings are harmoniously combined with the heritage site, according to local traditional building techniques. Real estate owners are a powerful driving force in conservation. The process of active civic engagement and sharing of tasks and responsibilities in the management of the built environment has been rooted in time. The citizens of Dragør have been responsible for the maintenance and development of the city since the 1930s: houses were built individually although with the same features, the harbour was conceived with shared maritime buildings, rescue of ships that ran aground in Øresund was under communal responsibility, and schooling and the poor relief system were co-funded.

Rehabilitation work is carried out by the house owners themselves or by local craftsmen skilled in traditional techniques and materials. A local residents' association (Beboerforeningen Dragør Gamle By) in the Old Town deals

with frequently arising problems concerning the preservation of private heritage buildings.

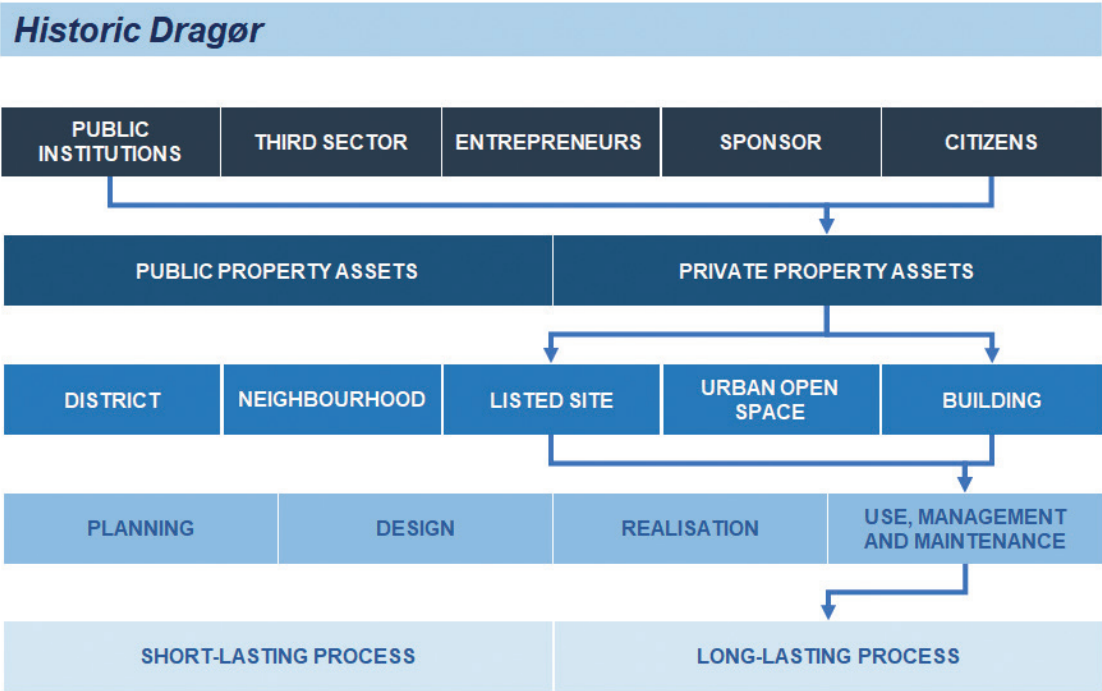
Periodically a "Kalkdag" (lime-wash day) is organised, so that residents can see and learn how the facades should be treated according to Dragør's traditional techniques. The Association also offers consulting services, mainly to new residents of the Old Town, and is responsible for the storage of materials and components from old buildings, to be reused in rehabilitation works by citizens.

The City Council (Byrådet) is open to cooperation with citizens, proving its competence in the implementation of urban planning and building administration concerned with the preservation of the municipal cultural heritage. Local authorities provide consultation and explain preservation goals to citizens and real estate owners. The key decisions are taken in citizens' meetings with the City Council.

HISTORIC DRAGØR		
TYPOLGY	Conservation of tangible and intangible heritage	
LOCATION	Dragør Municipality, Denmark	
CLASSIFICATION	NEIGHBOURHOOD	
	Period of construction	Eighteenth-nineteenth century
	Original intended use	Fishermen's neighbourhood
	Current intended use	Residential area with productive activities for residents and tourists
	Extension	11 hectares and consists of 350 real estate properties, including 75 listed buildings
REGENERATION AND MANAGEMENT MODEL	Ownership assets	Private owners
	Actors	City Council (Byrådet) and citizens' association (Beboerforeningen Dragør Gamle By)
	Goal	The goal concerns the conservation of tangible and intangible heritage
	Start date of regeneration and management activities	1930ties
	End date of regeneration and management activities	Ongoing
	Collective use of goods	Limited to warehouses

KEY ELEMENTS	Agreement signed by the actors	Yes, the municipality also have a local board, which gives advice about all building applications of special interest in the historic Dragør. The citizens are represented in the board.
	Cooperation between actors	Yes, all properties/houses in historic Dragør have always been privately owned, and the individual property owners have been responsible for maintenance and new building since the golden age of seafaring in the 18th and 19th centuries.
	Good state of conservation	Yes, an association of property owners and dwellers in historic Dragør (Beboerforeningen for Dragør Gamle By) was established in 1981. The Association takes care of meetings on preservation items, makes comments on all local plans, arranges education in preservation techniques and runs a preservation store room.
	Availability of financing	Yes, the residents have financed the costs of building maintenance themselves and not the public community. The local municipality however have a minor fund for preservation, which means extraordinary expenses for the property owner.
	Sharing of knowledge	Yes, Periodically a "Kalkdag" (lime-wash day) is organised, so that residents can see and learn how the facades should be treated according to Dragør's traditional techniques.
EFFECTIVENESS OF CONSERVATION MEASURES	The model is focused on the annual organisation of training days on the usage of traditional materials and techniques for the maintenance of the historical building, targeting the new owners of the buildings in the historical centre. The system has a twofold advantage: the preservation of the architectural heritage with compatible and appropriate materials and techniques; the knowledge and bequeathing local building knowledge	
ECONOMIC SUSTAINABILITY	Private building maintenance is self-financed by the owners. The association Beboerforeningen Dragør Gamle By manages a warehouse of reusable building materials and components which can be recycled by citizens	
ENVIRONMENTAL SUSTAINABILITY	The effectiveness of rehabilitation measures is proven by the quality of the architectural heritage and the maintenance status. Traditional buildings are preserved by implementing a continuous maintenance program in order to extend the life cycle of each building and its components. Most degraded elements are usually replaced with restored and recycled components from other buildings.	
SOCIAL SUSTAINABILITY	The organisation of cooperative activities and the sharing of materials and equipment for building rehabilitation and maintenance helps integration and social cohesion. Citizens are involved in strategic decision-making of the City Council concerning conservation, rehabilitation and regeneration.	
CULTURAL SUSTAINABILITY	The association Beboerforeningen Dragør Gamle By offers consulting services and organises training days for citizens and local craftsmen to teach traditional building techniques and appropriate maintenance.	
SOURCE	Heritage Is Ours Citizens Participating in Decision Making. In Proceedings of the Forum of the European Heritage Congress in Turku, Finland, 11–15 May 2017; Halme, A., Mustonen, T., Taavitsainen, J., Thomas, S., Weij, A., Eds.; Forssa Print: Helsinki, 2018. http://dragoerbeboerforening.dk/page/2/ [accessed on 13 June 2021]	

Elaboration/
scheme of project



**4.2.12 My Castle Gateway, conservation and rehabilitation
of historical urban area**
— Stefania De Medici



Walmgate Community
Association BBQ, My Castle
Gateway, 2017

Perspectives on Castle
Gateway Photography Walk,
in collaboration with York
Past and Present. My Castle
Gateway, 2017



My Castle Gateway is an urban regeneration project for a central area of the city of York (UK). York offers many employment opportunities, but it is affected by two significant problems, gentrification and top-down management of urban renewal processes. Citizens' consultation on urban policies is late and exclusively formal. Ongoing changes are causing significant growth in the market value of real estate in the city centre, which is beyond local population purchasing power.

As a result, the citizens are gradually moving away from the old town, where buildings and businesses are increasingly targeted at high-in-

come people and tourism. The project aims to involve citizens to identify new activities, buildings and public spaces, to stem the ongoing gentrification process. Launched as a result of a 2016 project called "My Future York", "My Castle Gateway: Shaping the Future Through Open Conversations" is a collaboration between citizens and the City of York Council, which goes beyond the conventional community consultation. The programme allows all interested people to participate in a long-term conversation, to share decisions and responsibilities for the area and its future.



Perspectives on Castle Gateway Photography Walk, in collaboration with York Past and Present. My Castle Gateway, 2017

In 2017, My Castle Gateway started the conversation about the future of the Castle Gateway area, by organising walks, workshops, photo shoots and debates on social media. The area is mainly located inside the City Walls, on the site of the old Castle of York, at the confluence of the Ouse and Foss rivers. The project aims to regenerate a historical area of the city by starting a collaboration between the City of York Council and the local community. Consultation of local communities is generally not intended to enable people to deal with the complexity of

problems, to address the needs or opinions of other people, or to hold responsibility for the results.

The York case study suggests ways beyond traditional consultation methods. Through debates open to the community, suggestions and objections to emerging ideas were collected, which led to the Masterplan. In April 2018, the council executive approved the Masterplan vision and in January 2019, a further phase of the My Castle Gateway was launched, in order to develop more detailed community briefs for the

Diagram 1: Pond

- Diagram of a pond with a central circle labeled "Eye of pond".
- The surrounding area is labeled "Pond".

Diagram 2: Pond Bridge

- Diagram of a pond bridge structure.
- The central area is labeled "Pond area".
- The bridge structure is labeled "Pond bridge".
- The area below the bridge is labeled "Culvert".
- The area to the right of the bridge is labeled "Woods".

Notes:

- Make One
- Take a feature.
- Recently - needs community
- Keep
- Tell your story - use
- One river & live with
- Water!

* Move the Clifford's Tower "visitor centre" to a location to the north side of the Castle Museum *

The Open Brief for the New Public represents a virtuous practice in which regeneration operations, funded by the public administration, take on board community demands as project requirements. In particular, the area regenerated by the community has increased awareness of the historical importance of its identity. Moreover, the physical action of intervention in the regeneration operations by the citizens allowed them to develop a sense of belonging to a place, feeling it as an integral part of their cultural identity. The project

The expansion of participatory forms of community participation in decision-making pro-

cesses for the regeneration of their territories triggers active participation mechanisms that aim to mitigate developer pressures. Often the need for economic maximisation of land leads to a depletion of the built cultural heritage. In this scenario, the project posits the active involvement of the population as a means of mitigating gentrification and touristic phenomena.

This practice proposes the reversal of top-down planning under a community programme based on citizen participation for the protection and management of cultural heritage. The Castle and its surroundings are considered to be of cultural interest and are a strategic resource, endowed with shared values recognised by the

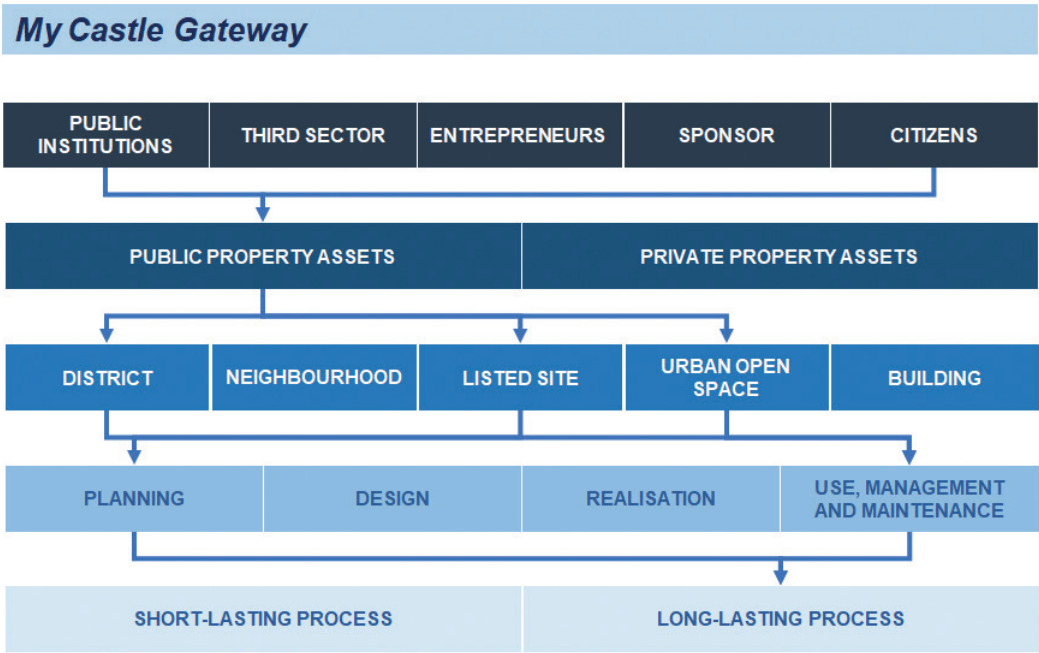
community and capable of contributing to socio-economic development.

The perspective of cultural heritage as a common good leads to new models of rehabilitation and management, for the care of abandoned buildings and urban public spaces in historical contexts, with limited costs for public finance. The reuse, redevelopment and maintenance of these assets are the prerequisite for open and co-generation processes. These are processes of open use and co-management, aimed at fostering inclusive community policies and consolidating and strengthening the links between citizens and the built environment.

MY CASTLE GATEWAY	
TPOLOGY	Conservation of historical urban area
LOCATION	York, United Kingdom
CLASSIFICATION	URBAN OPEN SPACE
	Period of construction XVIII century
	Original intended use Castle urban space
	Current intended use Community local space
	Extension /
REGENERATION AND MANAGEMENT MODEL	Ownership assets City of York Council
	Actors Citizens and the City of York Council
	Goal The goal concerns citizens participation in a long-term conversation, to share decisions and responsibilities for the area and its future
	Start date of regeneration and management activities 2016
	End date of regeneration and management activities Ongoing
	Collective use of goods Yes, My Castle Gateway was launched, in order to develop more detailed community briefs for the Piccadilly area.

KEY ELEMENTS	Agreement signed by the actors	Yes, Citizens' consultation on urban policies with York Council
	Cooperation between actors	Yes, My Castle Gateway started the conversation about the future of the Castle Gateway area, by organising walks, workshops, photo shoots, debates on social media.
	State of conservation	Yes, the area is mainly located inside the City Walls, on the site of the old Castle of York, at the confluence of the Ouse and Foss rivers. The project aims to regenerate a historical area of the city by starting a collaboration between the City of York Council and the local community.
	Availability of financing	Yes
	Sharing of knowledge	Yes, through debates open to the community, suggestions and objections to emerging ideas were collected, which led to the Masterplan.
EFFECTIVENESS OF CONSERVATION MEASURES	In April 2018, the council Executive approved the Masterplan vision and in January 2019, a further phase of the My Castle Gateway was launched, in order to develop more detailed community briefs for the Piccadilly area.	
ECONOMIC SUSTAINABILITY	The project aims to regenerate a historical area of the city by starting a collaboration between the City of York Council and the local community.	
ENVIRONMENTAL SUSTAINABILITY	The project aims to avoid environmental damages because ongoing changes are causing significant growth in the market value of real estate in the city centre, which is beyond local population purchasing power. As a result, the citizens are gradually moving away from the old town, where buildings and businesses are increasingly targeted at high-income people and tourism.	
SOCIAL SUSTAINABILITY	Consultation of local communities is generally not intended to enable people to deal with the complexity of problems, to address the needs or opinions of other people, or to hold responsibility for the results.	
CULTURAL SUSTAINABILITY	The area is mainly located inside the City Walls, on the site of the old Castle of York, at the confluence of the Ouse and Foss rivers. The project aims to regenerate a historical area of the city by starting a collaboration between the City of York Council and the local community.	
SOURCE	Heritage Is Ours Citizens Participating in Decision Making. In Proceedings of the Forum of the European Heritage Congress in Turku, Finland, 11–15 May 2017; Halme, A., Mustonen, T., Taavitsainen, J., Thomas, S., Weij, A., Eds.; Forssa Print: Helsinki, 2018. https://mycastlegateway.org/ [accessed on 21 June 2021]	

Elaboration/
scheme of project



4.2.13 Norwegian Coastal Federation, regeneration of historical village
— Francesca Ciampa



Seiling med nordlandsbåt,
Av Helge A. Wold/
Tromsø Museum –
Universitetsmuseet, 2019

Dovers hvide klipper. Leslie
Archard, 2012



The case concerns the experience of the Norwegian Coastal Federation, considered as a virtuous project of participatory management of cultural heritage based on a successful “bottom-up” approach. The Norwegian Coastal Federation, founded in 1979, has tried to leverage the Norwegian community’s sense of affection and belonging to its coastal cultural heritage in order to make it the main actor of local care and maintenance. The Forbundet Kysten (Norwegian Coastal Federation), in fact, is dedicated to developing operations for the conservation of historic ships, coastal culture and maritime heritage in the area. This vocation has made this organisation more and more incisive and influential, which is structured as an umbrella and hosts around 126 local coastal associations along the more than 100,000 kilometres of Norwegian coast. The 126 units in turn welcome from 20 to 700 citizens, reaching direct and indirect membership of 10,500 people.

The need to create an organisation dedicated to the conservation, maintenance and management of the coastal heritage derives both from the danger of loss of the tangible and intangible maritime heritage that characterises “historic Norway” together with the already protected ecclesiastical and rural identity (XIX – 20th century).

The cohesion of small local coastal associations, active in the rescue of sites and naval structures, has moved according to a collective vocation to achieve a national impact in order to raise awareness of the need to preserve coastal heritage at the national level; to promote and influence local and national policies related to the coast and maritime; communicate participation practices by stimulating interest and inter-scale management in the area; and, finally, to seek national funding for local associations.

The experimentation acted in a virtuous manner by pursuing the principle of “Conservation through use” by promoting the general

use of traditional boats, buildings, structures and the coastal environment. In this way it not only resulted in the development of information activities to increase the understanding of cultural and human traditions in the coastal history of Norway but, at the same time, it enabled the maintenance and development of ancient traditions in industry and crafts, seafaring and traditional lifestyles. This has led to widespread benefits in the area such as the raising of professional maintenance and safety standards in the use of boats and coastal structures and the publication of a magazine – *Kysten* (The Coast) – with five issues per year, with the aim to provide new information and promote coastal culture and maritime heritage. This last project allows members, local associations and users of the coast to exchange common views and interests.

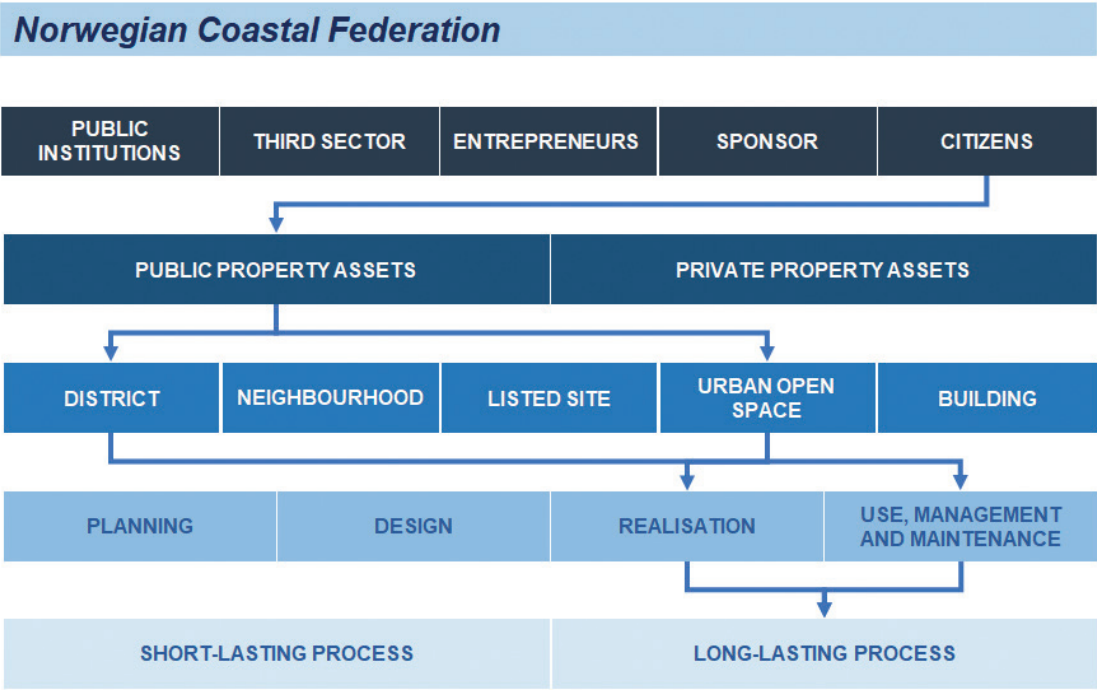
This joint action made it possible to manage, activate and organise the activities collectively through volunteer work of about 172,000 hours (17 hours per member) or 5,300 working days. This synergy allows the construction of social networks formed with other local institutions such as museums, history companies and schools. The educational programmes and the activities that derive from them allow both to recover, maintain and use the maritime, naval and coastal heritage and to document it by recording the monuments and the practices of transmission of traditional techniques and crafts.

The case presented therefore represents a virtuous practice of “bottom-up” actions by mobilising public participation in the administrative and management policy dedicated to the conservation of the local tangible and intangible heritage.

NORWEGIAN COASTAL FEDERATION	
TPOLOGY	Regeneration of historical village
LOCATION	Norway
CLASSIFICATION	DISTRICT
	Period of construction 1979
	Original intended use Fishermen's village
	Current intended use Maintenance and use of historic ships, coastal and maritime heritage
	Extension 100,000 kilometers of Norwegian coastline
REGENERATION AND MANAGEMENT MODEL	Ownership assets Forbundet Kysten
	Actors The 126 associations gathered in the federation that welcome from 20 to 700 citizens, reaching direct and indirect membership of 10,500 people
	Goal The goal is the regeneration of historical village related to Norwegian Coastal Heritage
	Start date of regeneration and management activities 1979 – improved in 2016
	End date of regeneration and management activities Ongoing – Job training activities to maintain the industry and artisanship of the naval and coastal building heritage. In addition to numerous collective events.
	Collective use of goods Yes, people can use both the buildings for collective purposes and the ships maintained and recovered.

KEY ELEMENTS	Agreement signed by the actors	Yes, Associations came together in an umbrella organisation which created the national foundation.
	Cooperation between actors	Yes, This joint action made it possible to manage, activate and organise the activities collectively through a volunteer work of about 172,000 hours (17 hours per member) or 5,300 working days.
	Good state of conservation	Yes, in use
	Availability of financing	Yes
	Sharing of knowledge	Yes, The publication of a magazine for the sharing of learned knowledge.
EFFECTIVENESS OF CONSERVATION MEASURES	The experimentation acted in a virtuous manner by pursuing the principle of “Conservation through use” by promoting the general use of traditional boats, buildings, structures and coastal environment. In this way it has not only resulted in the development of information activities to increase the understanding of cultural and human traditions in the coastal history of Norway but, at the same time, has enabled the maintenance and development of ancient traditions in industry and crafts, seafaring and traditional lifestyles.	
ECONOMIC SUSTAINABILITY	Raising professional maintenance and safety standards in the use of boats and coastal structures.	
ENVIRONMENTAL SUSTAINABILITY	The conservation, maintenance and management of the coastal heritage has made it possible to escape from the danger of loss of the tangible and intangible maritime heritage that characterizes “historic Norway” together with the already protected ecclesiastical and rural identity (19th – 20th century).	
SOCIAL SUSTAINABILITY	This synergy allows the construction of social networks formed with other local institutions such as museums, history companies and schools. The educational programs and the activities that derive from them allow both to recover, maintain and use the maritime, naval and coastal heritage and to document it by recording the monuments and the practices of transmission of traditional techniques and crafts.	
CULTURAL SUSTAINABILITY	The publication of a magazine – Kysten (The Coast) – with five issues per year, with the aim of providing new information and promoting coastal culture and maritime heritage. This last project allows members, local associations and users of the coast to exchange common views and interests.	
SOURCE	Heritage Is Ours Citizens Participating in Decision Making. In Proceedings of the Forum of the European Heritage Congress in Turku, Finland, 11–15 May 2017; Halme, A., Mustonen, T., Taavitsainen, J., Thomas, S., Weij, A., Eds.; Forssa Print: Helsinki, 2018. www.kysten.no [accessed on 17 June 2021]	

Elaboration/
scheme of project



**4.2.14 Wooden church of Urși Village,
regeneration of public cultural heritage**
— Francesca Ciampa



The wooden church of
Urși. Exterior view from the
west porch (exonarthex).
The church is completely
conserved and restored
(architecture and the fresco).
Camil Iamandescu, 2020

1. The wooden church of Urși. Exterior view from the altar. The church was abandoned, almost structurally collapsed, with bituminous cardboard placed over the old shingle roof and terrible decay of the interior and exterior fresco. Pro Patrimonio, 2009



1

2. The wooden church of Urși. Interior view from the naos (narthex) towards the altar. The vault is almost structurally collapsed, the interior fresco, icons, iconostasis and furniture are terribly decayed. Pro Patrimonio, 2009



2

3. The wooden church of Urși. Detail of the collapsed vault and the decayed mural painting ensemble. Pro Patrimonio, 2010



3

4. The wooden church of Urși. The entrance door with the votive inscription and mural painting in state of decay. Pro Patrimonio, 2009



4



1



2



3



4

1. The wooden church of Urși. The church structure was lifted using winches to repair the logs at the base of the wall that were affected by rottennesses and endangered the stability of the building. Mihai Bodea, 2013

2. The wooden church of Urși. The fresco restoration on site conservation of the mural painting fragments. Thomas Laschon, 2014

3. The wooden church of Urși. The vault of the naos is reassembled with fresco painted beams that were conserved at the Art Conservation and Restoration Department of the National University of Arts Bucharest. Thomas Laschon, 2015

4. The wooden church of Urși. Craftsmen are covering the roof with traditional wooden shingles. Mihai Bodea, 2015



The wooden church of Urși. The entrance door with the votive inscription and mural painting in state of conservation. Camil Iamandescu, 2020



The wooden church of Urși. Interior view from the naos (narthex) towards the altar. The vault is restored, the interior fresco, icons, iconostasis and furniture are preserved and restored. Camil Iamandescu, 2020

This case represents a virtuous practice of regeneration of a building considered a common good through bottom-up collaboration and stakeholder engagement approaches. The case concerns the church of the village of Urși, in Valcea, Romania, built next to the small local cemetery. The church, built entirely of wood, was constructed between 1757 and 1784. The building suffered varied damages over the course of time, the most serious of which was the fire of 1838, which, however, was followed by redevelopment and embellishment of the decorations

with frescoes. Despite this, after a few years the church was abandoned and began to deteriorate, aggravated by the neglect of the passing years.

The building was rediscovered in 2007, when the church lay without foundations and was at risk of collapse. The conditions of stability and safety were also aggravated by the detachment of the roof shingles. This scenario of decay meant that the building was in urgent need of regeneration and redevelopment from both a static and architectural point of view. Intervening in the church meant not only saving a building be-

longing to the Romanian architectural tradition but also safeguarding the history of the cultural identity of the place by recovering its interior, characterised by frescoes and paintings of the post-Byzantine Western tradition that were in serious disrepair. The undisputed value of the building led to the Urși church being included in the “60 Wooden Churches” programme in Romania by the Pro Heritage Foundation in 2009, and subsequently nominated in the Most Endangered 2014 programme.

The wooden church was then the subject of regeneration and restoration work supported by multi-actor collaboration between different representatives of expert knowledge and key local partners, primarily the local community. The intervention resulted in exemplary interdisciplinary regeneration operations that had to intervene on the wall box built with the wooden materials of its urban surroundings and in the paintings of the rural environment. The main partners involved were the Pro Heritage Foundation, the Department of Art Conservation and Restoration of the National University of the Arts in Bucharest, the ASTRA Museum of Traditional Folk Civilization, the National Institute of Physics and Nuclear Engineering “IR-ASM”, the National Chamber of Romanian Architects, and the owner of the church, the Romanian Orthodox Church. The local community was present to support the activities carried out by the partners. The local community played a double role in the regeneration process of the wooden church: on the one hand, they offered their voluntary work in terms of providing food, accommodation, electricity,

transport and labour. On the other hand, it also coordinated national and international volunteer support. The community entered the process as both a decision-making and operational actor, putting its workers and potential support offerings at the service of the experiment.

The intervention operations on the church made the practice a virtuous example of regeneration of vulnerable monumental architecture. The restoration and regeneration of the building was carried out in accordance with the principles of conservation and rehabilitation of the original elements, which were analysed, recorded and reintegrated into the structure wherever possible. In addition to the technical aspect, the intervention was also virtuous from an environmental point of view: environmental and social sustainability were the founding principles of the regeneration operations. From the environmental point of view, trees of the same wood species as the church were planted to provide materials for future maintenance work to which the church will have to respond over time. From the point of view of social sustainability, the urban area in which the building is located has been regenerated and opened to the community, becoming an educational space aimed at disseminating the wooden construction techniques used, the fresco and painting techniques, and the techniques of historical narration of the mural iconography of icons and iconostasis. This is intended to spread and increase awareness of the value of the church in the community, which has been involved from the earliest stages of decision-making and transformation. Although the church is located in an area with limited

resources and in a remote location, it has found in the collaboration of the local community the strength to develop new opportunities for knowledge exchange. This process has led to a deep sense of community ownership and understanding of the value of the local built heritage, and has resulted in controlled forms of community management of the property.

The International Music and Art Foundation, the World Monuments Fund, the Headley Trust,

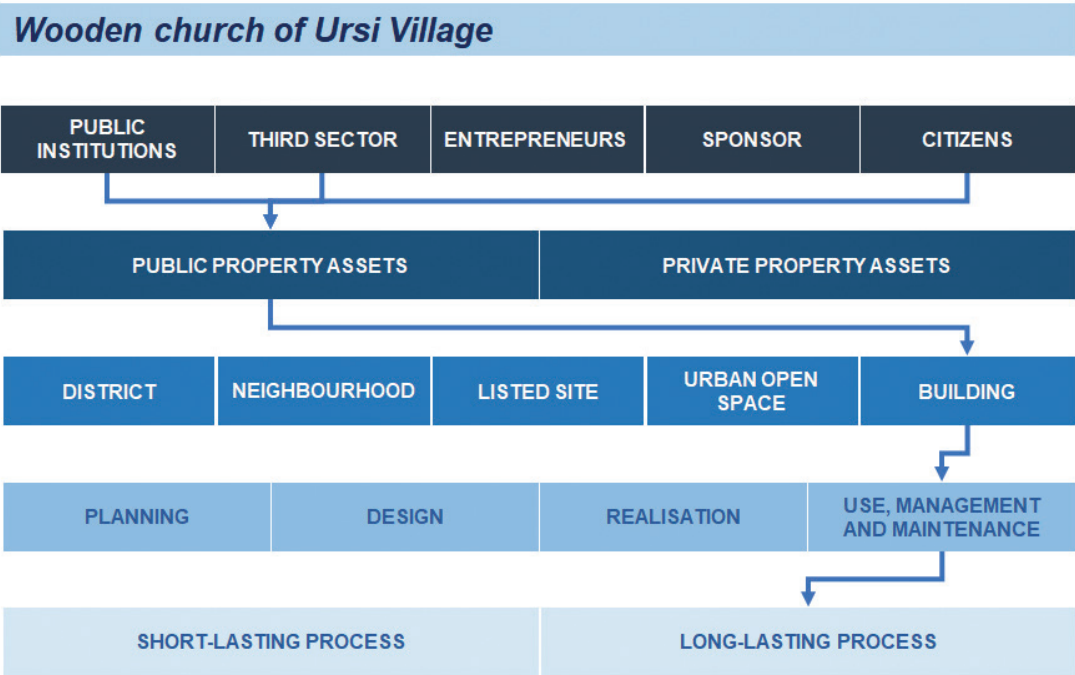
Holcim Romania, online crowdfunding and the European Investment Bank Institute along with several private donors, have provided funding for the project. The process of restoring and regenerating the church lasted from 2009 to 2020. This timeframe was necessary because the work was carried out each summer following dedicated fundraising media from the previous year.

WOODEN CHURCH OF URȘI VILLAGE	
TPOLOGY	Regeneration of public cultural heritage
LOCATION	Urși Village, Valcea County, Romania
CLASSIFICATION	BUILDING
	Period of construction between 1757 and 1784
	Original intended use Church
	Current intended use Monument and community educative center
	Extension /
REGENERATION AND MANAGEMENT MODEL	Ownership assets Ursi community
	Actors Pro Patrimonio Foundation, the Department of Conservation and Restoration of Art of the National University of Arts in Bucharest, the ASTRA Museum of Traditional Folk Civilization Traditional Folk Civilization, the National Institute of Physics and Nuclear Engineering "IRASM", the National Chamber of Romanian architects, the owner of the church, the Romanian Orthodox Church and the village community.
	Goal The goal was to regenerate the church that had lost its foundations and was in danger of collapsing. The conditions of stability and safety were also aggravated by the detachment of the roof shingles. This scenario of decay has made the property in the position of needing urgent regeneration and redevelopment operations both from a static and architectural point of view. Intervening in the church meant not only saving a building belonging to the Romanian architectural tradition but also safeguarding the history of the cultural identity of the place by recovering its interior, characterized by frescoes and paintings of the Western post-Byzantine tradition that were in serious decay.
	Start date of regeneration and management activities 2009
	End date of regeneration and management activities 2020 – The intervention, in fact, resulted in exemplary interdisciplinary regeneration operations that had to intervene on the wall box built with the wooden materials of its urban surroundings and on the paintings of the rural environment. The intervention operations on the church have made the practice a virtuous example of regeneration of vulnerable monumental architectures. The restoration and regeneration of the building took place in accordance with the principles of conservation and redevelopment of the original elements, which were reintegrated into the structure where possible.
	Collective use of goods Yes

KEY ELEMENTS	Agreement signed by the actors	Yes, Collaboration agreement between the Pro Património Foundation, the Department of Conservation and Restoration of Art of the National University of Arts in Bucharest, the ASTRA Museum of Traditional Folk Civilization Traditional Folk Civilization, the National Institute of Physics and Nuclear Engineering "IRASM", the National Chamber of Romanian Architects, the owner of the church, the Romanian Orthodox Church, the local community.
	Cooperation between actors	Yes, The resident community played a dual function in the regeneration process of the wooden church: on the one hand, it offered its own volunteer work in terms of providing food, accommodation, electricity, transportation and labor. On the other hand, it has also coordinated national and international volunteer support. The community entered the process as both a decision-making and an operational actor, putting its own workers and potential support offers capable of producing at the service of experimentation.
	State of conservation	Yes, in use
	Availability of financing	Yes
	Sharing of knowledge	Yes, the church has also become an educational space aimed at disseminating the wooden construction techniques used, the fresco and painting techniques, the techniques of historical narration of the mural iconography of icons and iconostasis. This is aimed at spreading and increasing awareness of the value of the church in the community, which has been involved from the earliest stages of decision-making and transformation.
EFFECTIVENESS OF CONSERVATION MEASURES	The intervention operations on the church have made the practice a virtuous example of regeneration of vulnerable monumental architectures. The restoration and regeneration of the building took place in accordance with the principles of conservation and redevelopment of the original elements, which were reintegrated into the structure where possible. The regeneration both from a static and architectural point of view has saved a building that is a symbol of the Romanian architectural tradition and with it the history of the cultural identity of the place by recovering its interior, characterized by frescoes and paintings of the Western post-Byzantine tradition.	
ECONOMIC SUSTAINABILITY	The International Music and Art Foundation International provided funding for the project for Music and Art, the World Monuments Fund, the Headley Trust, Holcim Romania, online crowdfunding and the European Investment Bank Institute together to several private donors. The church's recovery and regeneration process lasted from 2009 to 2020, this time frame was necessary because the works were carried out every summer following media dedicated to raising funds from the previous year.	
ENVIRONMENTAL SUSTAINABILITY	From the environmental point of view, trees of the same wooden essence of which the church is composed have been planted in order to provide materials for future maintenance works to which the church will have to respond over time.	
SOCIAL SUSTAINABILITY	From the point of view of social sustainability, the urban environment in which the building falls has been regenerated and opened to the community, transforming itself into an educational space aimed at disseminating the wooden construction techniques used, the fresco and painting techniques, the narration techniques, historian of the mural iconography of icons and iconostasis.	
CULTURAL SUSTAINABILITY	The Church regeneration spreads and increases awareness of the value of the church in the community, which has been involved from the earliest stages of decision-making and transformation. Although the church is located in an area with limited resources and in a remote location, it has found in the collaboration of the local community the strength to develop new opportunities for the exchange of knowledge. This process has induced in the community a deep sense of belonging and understanding of the value of the locally built heritage, resulting in forms of controlled management of the property by the community itself.	

SOURCE	Hogan, A.; Mineur, E.; Pinheiro, J.: Ortega, L.A.; Bianchi, E., 2021 . Laureates, European Heritage Awards/Europa Nostra Awards, 2021, Europa Nostra The European Voice of Civil Society Committed to Cultural Heritage International Secretariat, Bruxelles, ISSN 1876-309X https://issuu.com/europanostra/docs/awards-2021 [accessed on 18 June 2021] propatrimonio.romania@gmail.com www.propatrimonio.org [accessed on 18 June 2021]
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Elaboration/
scheme of project



4.3. Results of case study analysis

— Stefania De Medici

The European experiences of shared management of cultural heritage provide a broad and varied picture of the participatory models that emerged. The best practices analysed played a positive role in activating cooperation between local administrations and citizens, as well as in effectively increasing urban quality, despite implementing diversified strategies and processes.

There are several models of active citizen participation in activities aimed at improving the quality of living places, and they operate at different stages of decision-making and implementation processes. The good practices examined include co-planning, co-design and co-management activities. Synergistic and collaborative systems can be applied, in the first instance, to the reading of needs, definition of priorities and intervention strategies (co-programming) (Lab-Sus, 2019). Secondly, active participation is found both in the definition of the specific intervention methods to be implemented and in their actual implementation (co-planning). Nonetheless, the most frequent model is co-management, which includes the set of activities that allow the use of the heritage assumed as a common good, as well as its care over time. These models constitute a first level of classification of practices, which may include one or more of these activities and, according to this condition, require differentiated agreements between public authorities and civil society actors.

Although the case studies examined are characterised by actions at different scales, in

different contexts and involving different stakeholders, they present similarities. Experiences which differ from each other are usually all promoted and supported by the public authorities involved, on the basis of a full application of the principle of horizontal subsidiarity. Local governments encourage the autonomous initiative of all civil society, thus promoting the development of processes in which people are an active part of a system aimed at improving the quality of life of the community.

The key elements identified through the analysis are constantly verified in European good practices, thus confirming the hypotheses that resulted from the analysis of the scientific literature on the topic of Commons in relation to cultural heritage and, in particular, to the built environment. Overall, the models outlined in the European context and awarded as examples of excellence by qualified institutions are not episodic. They are the result of long-term participatory processes, some of which arose spontaneously in contexts where cooperation between citizens is already well established on other grounds. These models involve a plurality of public and private actors, willing to share their analytical skills and resources for a common purpose. It is, therefore, the result of a sedimented culture of sharing, which is difficult to replicate in a non-spontaneous way.

Compared to the five key issues resulting from the analysis of international policy documents and scientific literature, the analysis highlights several recurring aspects.

Agreement signed by the actors

All of the analysed models involve multiple actors in the co-design and co-management of the built heritage. The need to reconcile ideas, needs and targets of different actors requires the prior definition of clear and shared rules, as well as the specific roles and tasks of the actors. In all the examined cases, agreements were signed between the participants to guarantee the respect of rules and roles and to clearly assign specific tasks to the different actors involved.

Likewise, where the heritage to be managed is privately owned, agreements are indispensable both to protect the owners against public use of the assets and to guarantee citizens that their work is actually used for the benefit of the community, rather than for private interests.

Cooperation between actors

Cooperation between people, local administrations, stakeholders and funders is at the basis of all the experiences analysed. The practices examined show that this is usually a pre-existing condition, already rooted in the community observed. Actually, the propensity to cooperate often derives from traditions rooted in time, and in any case already present in the local community. The activation of citizens for the care of the built heritage and their ability to act together for a common goal, nonetheless, is usually stimulated by facilitators operating within non-profit organisations. These actors have the indispensable role of mediating between different opinions and points of view.

Good state of conservation

The state of conservation of the heritage entrusted to the citizens is crucial for a successful management practice. In some of these cases, the public administration's tasks include the selection of properties to be entrusted to citizens, which is conditioned by the size and maintenance condition of heritage buildings and sites. In other cases, the local authority is involved in an initial rehabilitation intervention, which makes it possible to entrust well-preserved properties to citizens, preventing them from exposure to safety risks.

Availability of financing

In all the case studies analysed, citizens' activities are associated with the financing of rehabilitation and management actions with funds from different sources. The citizens' contribution mainly consists of voluntary work, making their time and skills available to the community for free. Nevertheless, materials, equipment and specialised skills have to be acquired through funds provided by the public administration, third parties (e.g. bank foundations, religious institutions, etc.), individual patrons or entrepreneurs. Other sources of funding observed are fundraising or crowdfunding, which rely on donations from citizens who are not directly involved in the rehabilitation and management activities.

Sharing of knowledge

Knowledge sharing is carried out in different ways. Knowledge about the heritage to be restored and managed is frequently transferred from

public institutions to active citizens. Moreover, in many cases citizens are trained in maintenance activities, especially where these require the use of traditional local techniques and materials. This practice has a double value: it makes it pos-

sible to preserve the identity of the built heritage over time, and it makes it possible to preserve and transmit the intangible heritage of traditional technical culture.

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Chapter 5

Validating evaluation criteria in the Italian context: feasibility and effectiveness dimensions in the shared management of the built heritage

5.1 The framework of Italian practices

— Martina Bosone and Stefania De Medici

Cultural heritage can be considered a strategic resource, able to strengthen relations between citizens and territory. It is an irreplaceable source of knowledge and a key resource for economic growth, job creation and social cohesion; in particular, “cultural heritage is a shared resource, and a common good” (European Commission, 2014). In Italy a huge number of heritage buildings are still standing today as the result of a cultural heritage management model based on the awareness that the national heritage is a system of interrelated goods and territories. Each cultural resource is considered as being part of the national identity and requires rules to preserve its civil and symbolic function (Settis, 2002). The widespread presence of cultural heritage in the built environment, which is the

current living space of people, requires a balance between the need to protect the evidence of the past and the need to adapt it to the requirements of contemporary life.

In view of recent recommendations of the European Commission, in Italy a greater involvement of the private sector in cultural heritage enhancement has been encouraged in recent years, focusing on the opportunity to act in the general interest and with the aim of increasing both the economic and social wealth of the whole community. Laws on concessions and sponsorship have been enacted to attract businesses. But the core strategy for meeting collective concerns is to involve non-profit organisations. The active citizenship programmes implemented by individuals or, usually, by non-profit organisations, demonstrate the new role played by the community in decision-making processes (Bollier, 2015).

Eugenio Fidelbo points out that, in the Italian legislative framework, the following aspects lead to the inclusion of cultural heritage in the category of commons: a) protection of benefits and roles of heritage; b) relationship with the local community; c) involvement of citizens and “horizontal” subsidiarity (Fidelbo, 2018). Indeed, the role of cultural heritage and its inherent ability to satisfy public interest – as a sign of a shared identity and a means of cultural growth (Hammershøj, 2009; Kembel, 2012) – justify its being subject to diversified legal protection (Serra, 2002) and also explain why cultural heritage is considered to be a public-interest assets even if it belongs to private individuals (Foà, 2004; Sandulli, 1956). Relations between the cultural and landscape heritage and the community are underlined in Italian national legislation by the Code of Cultural Heritage and Landscape (Legislative Decree no. 42 of 22 January 2004). Specifically, the Code identifies cultural assets as “valuable examples of civilisation”, as well as immovable and movable objects of “artistic, historical, archaeological, ethno-anthropological, archival and bibliographic significance”. Laws refer to the intangible value of cultural heritage, even if preservation and enhancement are necessarily related to tangible assets. Therefore, the law is intended to preserve and enhance the collective enjoyment of the intangible values of cultural heritage, highlighting that there is an “unbreakable, unrepeatable and absolutely unique” link between cultural heritage and tangible goods (Casini, 2006).

In particular, the cultural heritage may be considered as commons since it is an essential

part of the urban space, because “the ‘common’ nature of urban common goods comes from the fact that they are closely connected to an area’s identity, culture, traditions and/or directly functional to the development of the social life of the communities settled in that area (e.g. a square, a park, a roundabout, a mountain path, a garden, a historical building, a school, coffee tables, etc.)” (Cerquetti et al., 2019).

The analysis by Cerquetti et al. (2019) shows that in the last ten years, in Italy, the debate on common goods has become extremely lively because of the following reasons: first of all, as a consequence of the financial crisis of 2007–2008, leading to a decrease of public funds (Bombardelli, 2016; Harvey, 2012) and urban degradation; secondly, the spread of a new kind of relationship between citizens and governments, in which citizens started to participate in a “collaborative/polycentric urban governance” (Iaione, 2015) (p.170); finally, the ongoing process of reclaiming the “social urban space” by citizens (Lefebvre, 1970).

In 2007, the Rodotà Commission (charged by the government with drawing up a draft law to reform the regulations on public goods of the Italian Civil Code) defined common goods as those things that are useful in exercising fundamental rights and freely developing the person as well as things that are guided by the principle of the intergenerational preservation of benefits (Mattei et al., 2010). Among the common goods, the draft law specifically included archaeological, cultural and environmental heritage. The goods included in the category of commons would, therefore, not be tradable, and

also, even if privately owned, there would be an obligation to ensure their collective enjoyment.

Nonetheless, within the current Italian regulatory framework, the Commons may be the same as private cultural assets only in terms of their preservation need, since the Code of Cultural Heritage and the Landscape does not require their collective use (with the exception of cases prescribed by law, such as cultural heritage restored or maintained with the full or partial financial support of the State, as referred to in art. 38) (Boscolo, 2017). Otherwise, for the public cultural heritage, government ownership helps to guarantee the effectiveness of collective belonging (Casini, 2016) and, therefore, a broad chance to enjoy the good.

An opportunity for innovation in public cultural heritage management is the implementation of the “subsidiarity principle”. The principle of subsidiarity was officially enshrined in the Maastricht Treaty (Council of the European Communities and Commission of the European Communities, 1992), which introduced it into the Treaty establishing the European Community (TEU) (European Union, 2002). The Single European Act (1987) had already introduced the principle of subsidiarity in the field of the environment, but without explicitly mentioning it. The Court of First Instance of the European Communities ruled in its judgment of 21 February 1995 (T-29/92) that the principle of subsidiarity did not constitute, prior to the entry into force of the Treaty on the European Union, a general principle of law in light of which the legality of Community acts should be reviewed. Without changing the wording of the

reference to the principle of subsidiarity in the second paragraph of Article 5 (according to the new numbering) of the Treaty establishing the European Community, the Treaty of Amsterdam (European Union, 1997) had annexed to the Treaty establishing the European Community a “Protocol on the application of the principles of subsidiarity and proportionality”. Implementing rules not enshrined in the Treaties but agreed as part of the general approach on the application of the subsidiarity principle (European Council, 1992; European Parliament, 2012) had become legally binding and enforceable.

On a regulatory level, the principle of subsidiarity underlies collaborative governance for the enhancement of cultural heritage. It finds its full formulation in art.118, in the last paragraph, of Constitutional Law no.3/2001 “Modifications to Title V of the second part of the Constitution” in which it is declared that “State, Regions, Metropolitan Cities, Provinces and Municipalities favour the autonomous initiative of citizens, single and associated, for the development of activities of general interest”. This is horizontal subsidiarity, which concerns relations between citizens – and their formations – and public administrations, giving the former the power to perform a public function. Organisations or individuals, acting independently and collectively for the common good, promote the growth of an active, responsible and inclusive citizenship in the shared management of commons, helping to build processes of urban regeneration. The Constitutional Law states that citizens can autonomously act in the broader interest and provides that governments must

support this engagement, considering that associated citizens may be willing to use their skills to solve problems affecting the community. In accordance with this approach, the Code of Cultural Heritage and Landscape also assigns a conservation role of cultural heritage assets to private owners (art. 1, paragraph 5) and, above all, requires the Republic to encourage and support involvement of private parties, individually or in association, in the enhancement of cultural heritage (art. 6, paragraph 3).

The Lisbon Treaty (European Union, 2007) enshrined the principle of subsidiarity in Article 5(3) TEU and repealed the corresponding provision of the EC Treaty, while taking over its terms. It also added an explicit reference to the regional and local dimension of the principle of subsidiarity. Furthermore, the Lisbon Treaty replaced the 1997 Protocol on the application of the principles of subsidiarity and proportionality by a new Protocol with the same title (Protocol No 2), whose main innovation concerns the role of national parliaments in monitoring compliance with the principle of subsidiarity.

“The general meaning and purpose of the principle of subsidiarity lies in the recognition of a certain independence of a subordinate authority vis-à-vis a higher authority, namely a local authority vis-à-vis a central authority. It is therefore a question of allocating competences between the different levels of power, a principle which forms the institutional basis of States with a federal structure. Applied to the framework of the European Union, the principle of subsidiarity serves as a regulatory criterion for

the exercise of the Union’s non-exclusive powers. [...] The principle of subsidiarity concerns all European Union institutions and is of practical importance especially in the framework of legislative procedures. The Lisbon Treaty strengthens the role of national parliaments and the Court of Justice respectively in monitoring compliance with the principle of subsidiarity. By introducing an explicit reference to the infra-national dimension of the principle of subsidiarity, the Lisbon Treaty also strengthens the role of the Committee of the Regions and opens a possibility, left to the discretion of national parliaments, as regards the participation of regional parliaments with legislative powers in the ex ante early warning mechanism” (European Parliament, 2012).

The Latin origin of the term subsidiarity includes two complementary meanings: ‘to be ready to intervene’ and ‘to intervene in order to support’. Both converge in the constitutional principle which, by focusing on the activism of active citizens, considers them a real resource, attaching particular importance to their voluntary action. In this perspective, the pursuit of the general interest is not the exclusive responsibility of public institutions, but also concerns citizens, both individuals and associations, whose actions are ‘law-producing’.

From this perspective, the State achieves its public goals by supporting the organisational entities that arise from citizens’ initiative, helping them to express themselves. In this way, subsidiarity represents a new form of exercise of popular sovereignty which, by introducing new forms of participation in the models of

public decision-making, integrates and complements the forms of representative democracy and the traditional forms of political participation and administrative participation (Patroni Griffi, 2017). In other words, horizontal subsidiarity means that public functions, where it is possible and convenient, must be carried out primarily by the citizens themselves, in particular through their social formations, adequately supported for this purpose by public administrations. This is why today we speak more appropriately of ‘circular subsidiarity’ (Zamagni, 2013, 2017).

A first step was taken with the legitimisation of the theoretical model of shared administration at constitutional level, through the definition of the principle of subsidiarity in the last paragraph of Article 118.

In order to understand the scope of the principle of subsidiarity and the operational potential of this concept, it is appropriate to understand its roots. This principle, in fact, although today it has become a topic of discussion mainly within the legal discipline, has its seed in religious doctrine. It can already be found in Benedict XVI’s *Caritas in Veritate* (2009) and Pope Francis’ *Laudato Si* (2015).

Its formulation arose as a historical necessity to enable the Church to affirm and uphold the superiority of natural societies, among which it placed itself, over artificial organisations, including in particular the modern State: this conviction was based on the fact that the State and its internal articulations were considered subsidiary insofar as they were voluntary, artificial organisations and therefore secondary and

successive to natural societies. In his encyclical, *Quadragesimo Anno*, Pius XI proclaimed the definition of the principle of subsidiarity, highlighting the ‘relational’ characteristics of subsidiarity, also expressed in *Caritas in Veritate* in the chapter dedicated to the Collaboration of the Human Family: (ch. V, par.53).

The most significant contribution of this text is the treatment of the theme of development connected to the relational inclusion of people from all populations in the one community of the human family, which is built in solidarity on the basis of the fundamental values of justice and peace (par.54). Inclusion, as an expression of relationality, becomes an essential element of the *humanum*, of the subject who, in offering help, recognises the other person’s decision-making autonomy with respect to the implementation of choices for which he or she can take responsibility and at the same time respects his or her dignity as an individual who, with his or her resources – material and intellectual – can contribute to his or her own and others’ development. Thus “subsidiarity is first and foremost a help to the person, through the autonomy of intermediate bodies. This help is offered when the person and the social subjects are not able to do it themselves, and it always implies emancipatory aims”, which favour freedom and participation. It is a way of stimulating others to develop their capacities, realising themselves and becoming fully autonomous at the same time. This conception of subsidiarity as a principle that activates energies and capacities is the aspect that strongly links it to integral human development, whose only driving force is human responsibility (par.17).

This, as the assumption of responsibility, encourages the development of free, active, responsible and supportive individuals, capable of taking care of the common good.

According to this vision, the common good is defined as:

the good of that ‘we-all’, formed by individuals, families intermediate groups who join together as a social community. It is not a good sought after for its own sake, but for the people who are part of the social community and who alone can really and more effectively achieve their good in it. Wanting the common good and working for it demands justice and charity. To commit oneself to the common good and to take care, on the one hand, and to avail oneself, on the other, of that complex of institutions that legally, civilly, politically and culturally structure social living, which in this way takes the form of a *pòlis*, a city. One loves one’s neighbour all the more effectively the more one works for a common good that also meets his or her real needs (par.7).

This definition helps to better understand how subsidiarity is an expression not only of the inspiring principle of collaboration within the great human family with a view to development, but also of the inalienable human freedom to contribute to one’s own development and to that of the community: “only if it is free, can development be integrally human; only in a regime of responsible freedom can it grow adequately” (par.17).

The ambivalence of subsidiarity, connected to both the individual and the relational dimen-

sion, is the foundation of a positive anthropology, capable of recognising in citizens, individuals and associations, responsible subjects who autonomously undertake initiatives for the care of common goods, in agreement with the administrations, giving life to a new form of freedom, solidarity and responsibility.

The principle of subsidiarity and the principle of solidarity are complementary and the presence of both ensures that there is never a drift into social particularism or welfarism that humiliates the bearer of need (par.58).

The “feeling that we are all responsible for everyone” (par.38) leads to the convergence of public and private entities for the joint pursuit of general interest goals, creating an alliance whose real, fundamental objective is the realisation of the constitutional principle of substantial equality (art.3, paragraph 2 of the Constitution), i.e. the creation of the conditions for the full development of the human person and the safeguarding of his dignity. This objective is the same as that which justifies the existence of welfare systems, understood as apparatuses for the realisation of social rights through the elimination of economic and social obstacles that prevent the full development of the person.

The sharing of public and private resources in the general interest is animated by the principle of reciprocity in which all actors ‘subsidise’ each other, without establishing forms of hierarchy and dependence.

This perspective would allow the realisation of ‘circular subsidiarity’ in which the actors – in particular the State, the market and civil society – are called upon to act in a synergetic manner.

The goal of circular subsidiarity is advocated by Pope Francis himself (2015) to “elaborate new models of cooperation between the market, the state and civil society”. The first formulation of this concept is found in Saint Bonaventure of Bagnoregio, biographer of Saint Francis, theologian and professor at the Sorbonne in Paris. In the 13th century he taught that the prince, the merchants and the confraternities must constantly dialogue with each other with three objectives: defining priorities, finding resources and studying management methods, what we now call governance. The difficulty in implementing this model lies in the fact that, being ‘circular’, it is inevitable that one of the three will prevail and dictate the rules, even if the objective is aimed at the common good.

Thus, circular subsidiarity presents itself as the governance model that must be adopted to produce added value from which all actors benefit, thanks to its ability to connect them and allowing them to network (Zamagni, 2018).

The regeneration of social policies and the welfare system has shown how at its basis there is the interaction of the public-institutional, commercial and civil society spheres, in the perspective of circular subsidiarity that makes the commitment of the parties permanent and solid.

At the basis of the new welfare, there is the principle of vulnerability (Zamagni, 2009), as a condition of the human being (Nussbaum, 1996), from which the acceptance of mutual dependence would derive. The social reciprocity that follows would justify the re-foundation of welfare, identifying society rather than the State as the active subject of the new welfare policies.

This new founding dimension of “circular welfare” (Omizzano, 2013) is based on the relations between three complexes: the public body (State, Regions, Municipalities, etc.), businesses, i.e. the business community, and organised civil society with volunteering in its various forms.

According to the principles of circular subsidiarity, the three complexes must interact in a virtuous and systematic way to design interventions and ensure their management. The model is easily replicable and is found to have the capacity to create social cohesion, disseminate and extend innovation processes; from a systemic perspective it favours the competitiveness of territories and represents a resilience factor in times of socio-economic criticality, given its capacity to meet the needs of public policies by providing services of public benefit. This model can therefore be put into practice if the assumption is made that each of the three vertices – public bodies (which must work for the common good), businesses (civil, far-sighted and attentive to their own communities) and civil society (Third Sector organisations capable of innovation) – plays its role, recovers the basis of its action and takes the territory’s destiny into its own hands, through the definition of a cooperative strategy. If the State can manage public goods, the market can manage private goods, and governance is needed for common goods.

In this way, the public administration is elevated from being a ‘manager’ to an ‘enabler’ of cooperative processes. In fact, cooperation is a further step forward with respect to collaboration, as it shares with the latter the concept of sharing, but within the perspective of achieving

common objectives. The ‘rationality of us’ (we-rationality) becomes the reference for understanding development according to an inclusive model that attributes value to the places and people that produce it.

The new welfare based on circular subsidiarity would make it possible to obtain the necessary resources from the business world and at the same time, through the control of the State, guarantee universalism, while the various civil society organisations would become the sentinels of unmet social needs and leading players in the construction of the service and its governance.

Persisting with a welfare system that depends solely on the resources of the State to meet society’s growing needs means jeopardising universalism and encouraging a sectoral welfare system that is incapable of encompassing the whole range of citizens entitled to its services. In short, the principle of circular welfare envisages the State ceding a share of decision-making power to the third sector in exchange for the latter assuming specific responsibilities, building a quality partnership between public and private entities. This is nothing new for Italy. Our country was the cradle of the civil economy, a tradition of thought that must now be rediscovered, and which can be found in the widespread and qualified presence of non-profit associations committed to the third sector, inspired by deep-rooted values of solidarity that, albeit in various ways, have never ceased their commitment, constituting, even involuntarily, an irreplaceable role in supporting the deficits of traditional welfare. It is a question of formalising this role and encouraging the excel-

lent experiences that are already under way in the area.

In fact, over the last 30 years our State has undergone a process of change in its welfare system: from the “Welfare State” to the “Welfare community” with widespread responsibility.

Institutional decentralisation first (at the beginning of the 1970s the Regions were created), and then the decentralisation of services – through important reforms (from Presidential Decree 616 of 1977 to Law 833 of 1978, which recognises the role of volunteering in Article 45, to mention the first and most important ones) – opened up wide avenues for volunteering to dialogue with the public service and in addition to it, where it was unable to stem emerging problems such as youth discomfort, the degradation of urban peripheries, the loss of functions of the conjugal family and new forms of poverty. In the last decade of the last century there were important laws that brought about profound changes in the relationship between the State and local autonomies and between local autonomies and citizens and their organisations, reforming institutional competences on the basis of the principle of vertical and horizontal subsidiarity.

A new political-organisational system was set up (from the direct eligibility of mayors to the reform of the Constitution) and of Welfare, whose key principles are the dislocation of competences and spending decisions towards the territory and the conception of an integrated system of services and interventions to which all the actors of a territory contribute.

In this scenario, the collaboration agreements between local governments and citizens – signed

in accordance with the Municipal Regulations for the shared management of urban common goods – have assumed a primary role. Often, the collaboration agreements concerned the cultural heritage or, more generally, the cultural sector (Labsus, 2018). Such initiatives, which are based on solidarity and sense of belonging, contribute to a new awareness and responsibility for resources perceived as commons (Ostrom, 1990).

5.2. The Italian experiences

— Stefania De Medici

In recent years, several experiences of public assets management have been undertaken in Italy, also including public cultural heritage co-management. Many of these experiences are the result of the efforts of the association Labsus – “Laboratorio di sussidiarietà”, founded in 2005 by Gregorio Arena, Professor of Administrative Law at the University of Trento. The organisation has recourse to the expertise and experience of jurists, sociologists, economists and political experts to develop ideas, to gain experience and documentation in the field of shared management of the Commons. Labsus contributed to the development of the Municipal Regulations aimed at defining cooperation rules between active citizens and local authorities for the care and regeneration of urban commons.

The first of these regulations, approved in Bologna, has been taken as a model by many other city administrations (Michiara, 2016). A wide range of interventions can be implement-

ed through pacts, which vary in complexity and duration, within the framework of the Regulations. With this model, the Municipality becomes the engine of the process (Bernardi, 2018).

A sign of the great interest in active citizen participation processes is the fact that more than two hundred and fifty Italian Municipalities have already approved their own regulations. After this approval, each municipality can stipulate with active citizens Collaboration Pacts, which regulate the concrete intervention of the local community for the care of specific goods. The pact must indicate the contracting parties, the object of the agreement (the common good on which the citizens intervene), the objectives and concrete actions of care, the modalities of collaboration, the forms of support offered by the Municipality (economic resources, materials and skills made available), the duration, as well as the discipline of possible suspension and revocation actions. The various types of actions that can be carried out through pacts are aimed at improving the usability of the urban commons and encouraging processes to improve the quality of life in the city. The most recent Labsus Report on shared administration (Labsus, 2018) highlights how 16% of the collaboration pacts adopted in Italian municipalities are referable to the headings “Cultural assets” (6%) or “Culture” (10%).

However, the goal of turning into a new use disused heritage that local administrations delay in reusing does not always produce the expected results, especially if it is the result of actions without real support from public bodies and in the absence of financial planning. There

are many failures in projects implemented without predefined rules. Illegal occupations of buildings by groups of citizens, later remedied by local authorities acting in search of consensus, or initiatives launched but never completed, highlight the ongoing weaknesses in implementing the principle of horizontal subsidiarity.

The feasibility of rehabilitating or reusing buildings of cultural value, in particular, is strongly conditioned by the possibility of undertaking conservation and adaptation works to the standards of usability and safety required for public buildings. This requires financial resources, as well as skills and means, that are difficult to find by active citizens alone. The case studies in the Labsus reports offer a broad cross-section of Italian initiatives. The report on the shared administration of the Commons published in 2017 (Labsus, 2018) highlights the recurring criticalities found in the experiences of collaborative pacts:

a. pacts that have the goal of enabling citizens to develop an entrepreneurial, commercial or otherwise economic activity, reusing abandoned properties or sites to be regenerated (buildings, open spaces, etc.) and improperly making use of the active support of public resources;

b. pacts that have the effect of ‘bureaucratising’ time-limited experiences or temporary events (activities lasting one day or for the organisation of a single event), which should continue to be managed in a different way;

c. pacts signed by the political component of the territorial administrations (a recurring circumstance in small municipalities where the smaller administrative structure leads to over-exposure of the political components);

d. difficulties in implementing pacts due to problems relating to citizens’ safety (taking out insurance policies for participants in active citizenship practices is often problematic).

Moreover, the comparison with European good practices – in particular, the discussion on information about actors, knowledge transfer and strengths – highlights further criticalities, which is summarised as follows:

1) Absence of a prior assessment of management burdens over time (asset management plan);

2) Absence of a prior analysis of the dynamics of socio-economic transformation of the area and of potential stakeholders;

3) Unclear roles and responsibilities of the actors involved;

4) Inadequacy of the buildings (large buildings in a poor state of preservation, requiring renovation before the start of participatory management);

5) Compliance with safety requirements both for the performance of work-like activities and for the collective use of spaces made available to citizens;

6) Absence or uncertainty of funding sources (the citizens’ contribution must be limited to the use of their own time and skills/competences, without expenditure).

**5.2.1 Hostel of Ideas, an integrated approach
towards a local regeneration strategy**
— Martina Bosone

Hostel of Ideas.
Source: <https://www.umbriaonline.it/terni-il-caos-diventa-hostello-delle-idee/>



The “CAOS” center in Terni (Italy).
Source: <https://culturability.org/stories/hostello-delle-idee>



The vast area of Rieti includes the trans-regional relationship with the city of Terni, as well as the Viterbo basin leading to Civitavecchia, in a new idea of strategic planning of the territories that is inclusive and polycentric. In confirmation of this, in February 2015 these municipalities launched a territorial cooperation project called “Civiter”, of which the Municipality of Rieti is the leader. “Civiter” was created because we need a governmental instrument capable of interpreting the changing needs of society and of relaunching new and wide-ranging projects, to which we can delegate planning and programming competences for a vast area, which is also in response to the European policies of the 2014/2020 programme.

“Next Rieti” embraces this vision of territorial expansion and multiplies it in its relationship with the community of citizens through a con-

tinuous action of comparison, stimulation and planning.

In September 2016, “Next Rieti” and “Indisciplinarte”, with the Hostel of Ideas project, were declared one of the five winners of the Culturability call for proposals – regenerating spaces to be shared – launched by the Unipolis Foundation.

The two organisations, linked by a common vision, wanted to develop a long-term strategy for a vast area, relying on a synergy of forces and skills, extending the range of action and consequently also the relevance of their actions. The main intention is to outline new scenarios for the territories of the two provinces (Rieti and Terni), transforming their voids and failures into new possibilities through innovative processes born by mobilising collective attention and care for the common good.



One of the re-functionalized internal spaces of "Hostel of Ideas".

Source: <http://www.hostellodelleidee.it/I-hostello/il-complesso.html>

How? The Hostel of Ideas project envisages the creation of a low-cost accommodation space for travellers, tourists and the curious, which four times a year hosts Seasonal Schools on the theme of urban regeneration. The operational base is "CAOS – Centro per le Arti Opificio Siri", a cultural centre born from the reconversion of a former disused house/forest annexed to an old chemical factory SIRI in Terni, owned by the Municipality of Terni and currently managed by the cooperative society "Le Macchine Celibi". Now CAOS includes spaces for national and international temporary exhibitions, education-

al and creative workshops, two museums (the Aurelio De Felice Museum of Modern and Contemporary Art and the Claudia Giontella Archaeological Museum), a theatre (the Sergio Secchi Theatre), spaces for residencies and artistic productions, a library and a video room, teaching rooms, and a co-working and restorative space (the Fat Art Club).

The project, going far beyond the recovery of an abandoned building, aims to combine an educational offer aimed at experimenting with new practices of co-design and an innovative reception system whose proceeds will finance

the fruit of the activity, involving and empowering the tourist staying in the Hostel.

On the one hand, the Hostel will host the activities of the Seasonal Schools: the participants in the Schools will have the final objective of developing a project proposal to be implemented within the vast area. The various proposals will become part of a dynamic and interactive archive and will be financed through a cross funding mechanism by tourists. The cost of the bed of the tourist/traveller staying in the Hostel will contribute to financing one of the project proposals, put forward by the participants of the Schools, contained in the archive and available on the web platform at the time of booking.

The Hostel of Ideas is based in Terni, but thanks to the regeneration cases activated by the Schools and to the tourist flows mobilised, it wants to conquer a trans-regional field of action. Putting resources and potential into a system means stimulating economic growth in the area, and building funding opportunities for the development of the area.

Within the project, the Next SNIA Viscosa initiative was developed, a co-design process promoted by the association Rena, Monte dei Paschi di Siena Bank and the Municipality of Rieti to create a new vision for an abandoned industrial area and for an entire city. “Rena” mobilised the whole city around the recovery

of the former SNIA. Above all, it has asked the players – public and private – to take on this challenge together.

Rena, the Municipality of Rieti and Banca Monte dei Paschi Siena Bank – owner of two thirds of the area – have signed a memorandum of understanding mutually binding themselves to promote the international open call Next SNIA Viscosa, a call to those subjects – local, national and international – committed to the themes of design, local development, urban peripheries, innovation and territory, with the intention of contributing to an interdisciplinary and open path of regeneration. The open call is the result of a process of discussion and co-design with the promoters and experts of the Rena network, starting from a co-design workshop that took place in Rieti on 26 September 2014, in the presence of the Municipality of Rieti, MPS, Rena, Snark Association and local stakeholders.

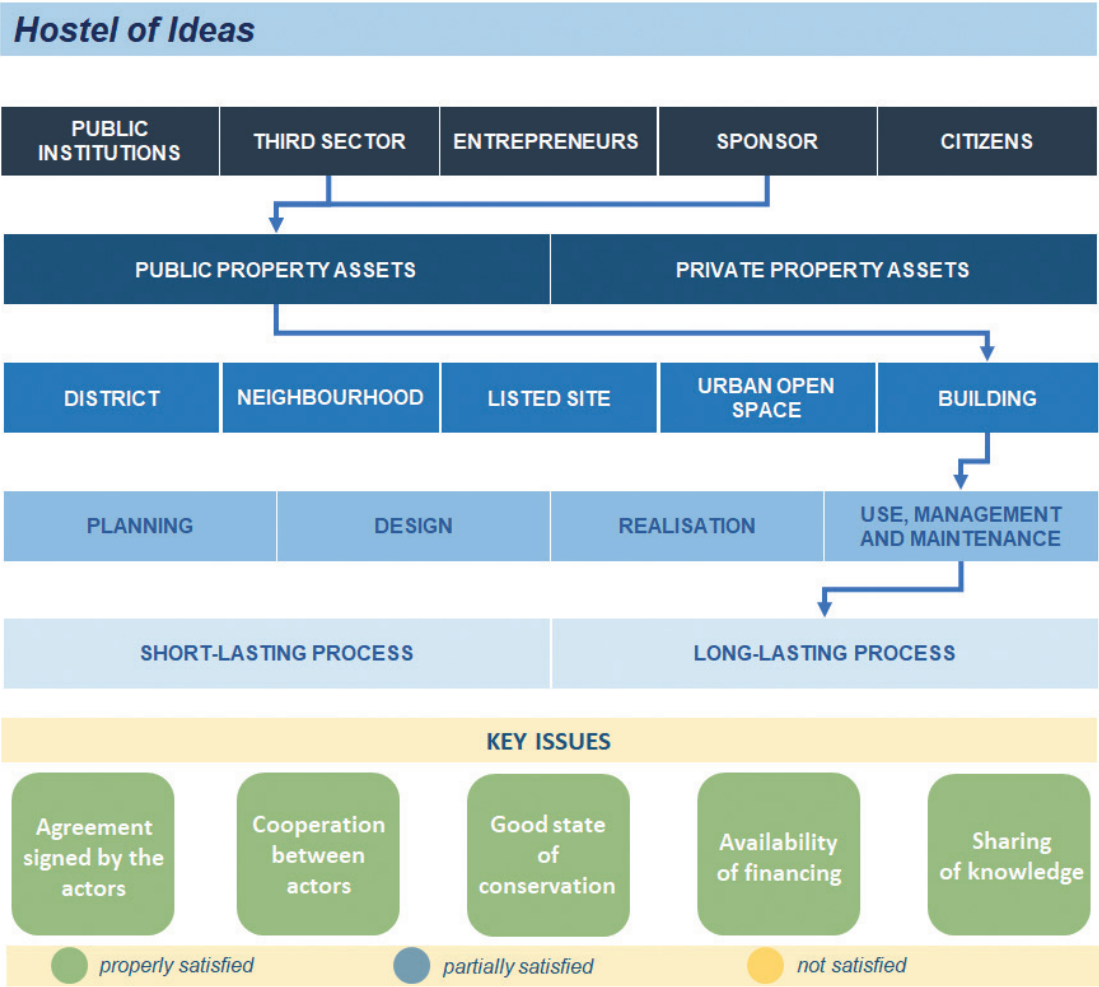
The process, devised by Rena with the collaboration of the Snark association, national experts and active citizens, is based on a collaborative and horizontal working method that envisages a continuous comparison with local advisors, i.e. people and professionals who have gained experience and knowledge of the area and the city over the years and who are willing to put themselves at the service of the planning effort.

HOSTEL OF IDEAS		
TYPOLGY	An integrated approach towards a glocal regeneration strategy	
LOCATION	Terni (TR) and Rieti (RI)	
CLASSIFICATION	BUILDING	
	Period of construction	1928 (SNIA Viscosa) 1925 (SIRI)
	Original intended use	Textile Factory SNIA Viscosa (Rieti) SIRI (Italian Industrial Research Society) industrial chemical plant (Terni)
	Current intended use	Multifunctional spaces
	Extension	31.81 hectares (SNIA Viscosa) 5,600 mq (CAOS)
REGENERATION AND MANAGEMENT MODEL	Ownership assets	Public owner
	Actors	Rieti: "Next Rieti" Association, "Rena" Association, "Stark" Association, Monte Paschi di Siena Bank, Rieti Municipality Terni: Cooperative Society "Le Macchine Celibi", "Indisciplinarte"
	Goal	The two organisations, linked by a common vision, wanted to develop a long-term strategy for a vast area, relying on a synergy of forces and skills, extending the range of action and consequently also the relevance of their actions. The main intention is to outline new scenarios for the territories of the two provinces (Rieti and Terni), transforming their voids and failures into new possibilities through innovative processes born by mobilising collective attention and care for the common good.
	Start date of regeneration and management activities	2013 ("NextRieti") and 2020 ("CAOS" following a management activity already started in 2004)
	End date of regeneration and management activities	Ongoing
	Collective use of goods	Local community

KEY ELEMENTS	Agreement signed by the actors	<p>“Rena” Association, the Municipality of Rieti and Banca Monte dei Paschi Siena Bank – owner of two thirds of the area – have signed a memorandum of understanding mutually binding themselves to promote the international open call “Next SNIA Viscosa”, a call to those subjects – local national and international – committed to the themes of design, local development, urban peripheries, innovation and territory, with the intention of contributing to an interdisciplinary and interdisciplinary and open path of regeneration.</p>
	Cooperation between actors	<p>The open call “Next SNIA Viscosa” is the result of a process of discussion and co-design with and co-design with the promoters and experts of the experts of the “Rena” network, starting from a co-design workshop that took place in Rieti on 26 September on 26 September 2014, in the presence of the municipality of Rieti, Monte dei Paschi di Siena Bank, “Rena”, “Snark” association and local stakeholders.</p> <p>The process, devised by “Rena” with the collaboration of the “Snark” association, national experts and active citizens, is based on a collaborative and horizontal working method that envisages a continuous comparison with local advisors, i.e. people and professionals who have gained experience and knowledge of the area and the city over the years and who are willing to put them at the service of the planning effort.</p>
	State of conservation	<p>NextRieti is an association working in a former industrial area that is still disused to transform the former Snia Viscosa factory (Rieti) into a place of innovation, research and culture.</p> <p>While the history of CAOS centre was different because it has followed recovery and management activities already started in the SIRI industrial area 2004. Infact, the SIRI factory, during the first decade of the new millennium, hosted the city’s extraordinary artistic heritage. It was acquired by the Municipality of Terni between 1997 and 2002 and was redeveloped to house the Archaeological Museum, inaugurated in 2004 and now named after Claudia Giontella, and the Aurelio De Felice Museum of Modern and Contemporary Art, inaugurated in 2009. In this transformative process, the museum destination was joined by the conversion of the former SIRI into a centre for contemporary creative production: “CAOS – Centro Arti Opificio Siri” – was born in 2020.</p>
	Availability of financing	<p>The project was selected as one of the five winners of the Culturability call of the Unipolis Foundation, from which it received 50,000 euros for the development of the project, for the accompanying activities for the empowerment of the 15 finalist teams and for the reimbursement of expenses to participate in the support and training activities.</p>
	Sharing of knowledge	<p>Collective intelligence is the principle on which “Rena” has been has been working for years as the cornerstone of the most modern and new forms of public policy making. The starting point is the awareness that each individual possesses knowledge and skills that can be exploited. Therefore, the solution lies in a wise way of using the knowledge, economic, political and relational resources spread among a multiplicity of actors. To this end, “Rena” has been supported by Artway of Thinking, an association that has been working for years on community management, co-generation and facilitation of change processes, adopting the Co-Creation Methodology as a tool to activate the collective intelligence of a community.</p>

EFFECTIVENESS OF CONSERVATION MEASURES	At the heart of the proposed intervention model are two crucial issues: the reuse of disused or underused heritage or under-utilised heritage, also in order to combat the consumption of land; and the need to initiate processes involving all local communities, whose visions are often complementary. In this perspective the recovery intervention is not aimed at the definition of a mere reuse project, but aims at identifying new trajectories on which the regeneration experience is grafted.
ECONOMIC SUSTAINABILITY	The Hostel envisages the creation of a low-cost receptive space for travellers and tourists, which four times a year is transformed into Intensive Schools for Urban Regeneration: a “gym of the mind” in the heart of central Italy to experiment with new solutions and design policies of territorial integration affecting the vast Terni-Rieti area.
SOCIAL SUSTAINABILITY	Starting from the former SNIA Viscosa, the “Rena” and “NextRieti” associations have initiated a reflection on the entire context of the Rieti area through an inclusive process involving the local community, local stakeholders as well as national and international players promoting successful experiences, planners and experienced policy makers.
CULTURAL SUSTAINABILITY	<p>The vision based on the community’s collective intelligence is transformed into the concrete objective of investing in training, understood as a chain that goes from school to work, in close connection with the vocation of the territory and capable of making young people in Rieti citizens of the world.</p> <p>The Next Rieti project aims to help weave a new fabric between school and work in order to maintain a constant link between the area’s entrepreneurial needs and the knowledge and skills it can produce.</p> <p>On the one hand, the aim is to train the citizens of tomorrow who, by taking responsibility for their local area and exchanging ideas with the outside world, will be able to take care of “all the former SNIA Viscosa” and – in the long term – find in SNIA the place, including the physical place, where they can experiment and gain experience, with the aim of growing as a “creative class” that will serve the city in the future (twenty years ago we would have written “ruling class”) – connected in a mature and continuous way, not improvised and occasional, with the rest of the world.</p> <p>On the other hand, the desire is to make schools and other training centres outposts of local development in close connection with the needs and peculiarities of the territory.</p>
BUILT ENVIRONMENTAL SUSTAINABILITY	The work of the group – also by virtue of the numerous meetings, during and after the residency throughout 2015, with national experts, local administrators, technicians and managers of ARPA – allowed to clarify first of all the delicate environmental issues: on the one hand, the above-ground remediation activities already carried out by the main owner of the area (Monte dei Paschi di Siena Bank), on the other hand, the additional investigation and characterisation activities required. MPS Leasing & Factoring S.p.A., which owns two-thirds of the area, carried out the first tranche of works, which was completed in February 2013 (with an investment of €2.5 million) and included activities aimed at securing, characterising, reconditioning and disposing of “environmentally critical” above-ground waste (including carbon disulphide and asbestos). A second tranche of works included the emptying of tanks containing sulphuric acid and the disposal of other non-hazardous waste.
SOURCE	http://www.nextrieti.it/it/ NextRieti (2016). <i>NextRieti. Il nostro impegno dalla SNIA al territorio</i> . Available at: http://www.nextrieti.it/it/next-snia/next-rieti-e-snia-viscosa-verso-il-2025-il-report.html (accessed 18 June 2021).

Elaboration/
scheme of project



5.2.2 Futurbòita, regeneration of industrial heritage — Francesca Ciampa



Former Lancia factory,
Borgo San Paolo, Torino.
Italy. SurfAst, 2011

The regeneration of the area of the former Lancia factory was defined after various meetings between the administration and the promoting community. The project, called “Futurbòita”, is the proposal that was sent to the administration by a group of associations, cooperatives and interest groups, with the aim of starting a regeneration process.

The project envisaged the recovery and return of the urban common good to the community of the area, which should have been used to sensitise citizens to the respect and protection of the environment and nature, through the various transformations that should have been initiated within the structure, such as: pedagogical greenhouses, spaces for bio-diversified agricultural production, workshops for the germination of seeds and a salad factory.

In addition, the basement will be exploited by sports associations to create a place that is not only dedicated to street sports, but also to events, street dance courses and musical performances, which will thus allow the creation of a new meeting space that will help to socialise the different subjects who will use it.

However, through the last meetings, some observations have emerged, both from the point of view of the budget, which turned out to be insufficient for the entire project idea, and the interventions necessary to make the entire structure safe and compliant, involving the modification of the same project idea. These changes led to the waiver by some associations that had been part of the process of drafting the collaboration proposal, causing a slowdown in the entire co-design process, as well as in the stip-

ulation of the agreement. To date, the interventions that are being carried out inside the former building only concern part of the entire conceived project.

The completion of the works should have respected the deadlines set by the Co-City project, which identifies the first months of 2020 as the deadline for delivering the building to new users, with the definitive signature of the collaboration agreement. To date, the proposals that have managed to access the co-design phase, are 61 out of the 124 received, and of these, only 2 have currently obtained the signature necessary to stipulate the collaboration agreement: the first concerns the project proposed by the Falchera Association (Falklab), which aims to use, outside school hours, the spaces of the Leonardo Da Vinci Comprehensive Institute to carry out artistic laboratory, reading and after-school activities; the second project, proposed by the Janela, Mais (NGO) and Vie D'incontro (SC-SONLUS) Association, plans to make the Intercultural Center of Turin (Corso Taranto 160) a cultural centre open to citizens, which is responsible for promoting intercultural dialogue to consolidate the sense of community.

These projects demonstrate how the citizens, who reside around the area, recognise the potential of their territory, as well as the structures that can be used to the full by the citizens concerned. Despite the large turnout and participation of various stakeholders, as well as the significant number of proposals that have been sent to the administration, the latter are experiencing a slowdown within the co-design phase, probably due to both the issue of the safety of

subjects who will manage the activities within the structures, who will have to assume the responsibility of those who will be responsible for signing the agreement.

The project is not yet completed and therefore the analysis will be based on the results presented so far. Potentially, the project could still have a recovery determined by a better decrease in funding and better management of the participation relationships between institutions and communities.

In particular, it is interesting to note how the cultural heritage of the city has enjoyed consid-

erable success in involving the first associations. This aspect reveals education in the recovery of the population and sensitisation of the community towards the management of the cultural heritage that is felt as its own.

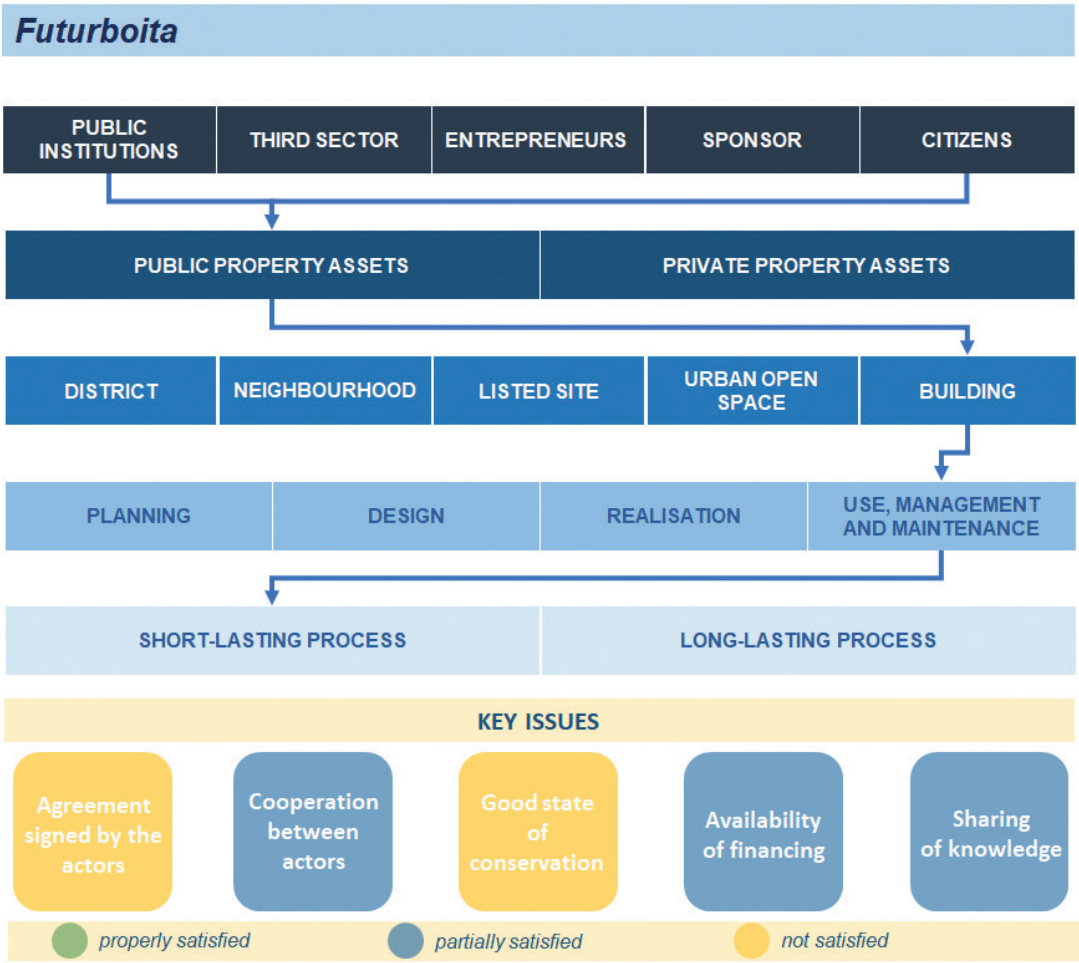
The participation of local associations in the regeneration processes of cultural heritage also reveals the need to aim for integration strategies between the requirements of the institutions and the needs of the resident community.

FUTURBOITA	
TYPOLOGY	Regeneration of industrial heritage
LOCATION	Turin, Italy
CLASSIFICATION	BUILDING
	Period of construction 1984
	Original intended use Industry and fabric
	Current intended use Abandoned space
	Extension /
REGENERATION AND MANAGEMENT MODEL	Ownership assets Public owners
	Actors Turin Municipality, a group of associations, cooperatives and interest groups from the community of citizens. Falchera (Falklab), Janela, Mais (NGO) and Vie D'incontro (SCSONLUS) association
	Goal The goal concerns the reuse of tangible heritage of former Lancia factory building. These projects demonstrate how the citizens, who reside around the area, recognize the potential of their territory, as well as the structures that can be used to the full by the citizens concerned.
	Start date of regeneration and management activities 2018
	End date of regeneration and management activities Ongoing
	Collective use of goods Not real established, the project slowness due probably due both to the issue of the safety of the subjects who will manage the activities within the structures, and to the responsibility that those who will be responsible for signing the agreement will have to assume

KEY ELEMENTS	Agreement signed by the actors	Not real considered, The bureaucratic slowness of the institutions meant that only 61 out of 124 practices were considered suitable and to date only 2 have actually signed the agreement.
	Cooperation between actors	Not real considered, due to the lack of funds and feasibility, many associations are withdrawing from the agreements and abandoning the project
	Good state of conservation	Not, safety problems of the building structure
	Availability of financing	Not sufficient, security problems and insufficient funds provided led to the slowdown and almost abandonment of the project
	Sharing of knowledge	Not yet, these projects demonstrate how the citizens, who reside around the area, recognize the potential of their territory, as well as the structures that can be used to the full by the citizens concerned. Despite the large turnout and participation of various stakeholders, as well as the significant number of proposals that have been sent to the administration, the latter are experiencing a slowdown within the co-design phase, probably due to both the issue of safety of subjects who will manage the activities within the structures, who will have to assume the responsibility of those who will be responsible for signing the agreement.
EFFECTIVENESS OF CONSERVATION MEASURES	The project results in a stalemate due to both economic insufficiency and safety problems of the structure. These criticalities led to the modification of the project and the waiver by some associations that had been part of the process of drafting the collaboration proposal, causing a slowdown in the entire co-design process, as well as the stipulation of the agreement. To date, the interventions that are being carried out inside the former building only concern a part of the entire conceived project. The completion of the works should have respected the deadlines set by the Co-City project, which identifies the first months of 2020 as the deadline for delivering the building to new users, with the definitive signature of the collaboration agreement. To date, the proposals that have managed to enter the co-design phase are 61 out of the 124 received, and of these, only 2 have currently obtained the signature necessary to enter into the collaboration agreement.	
ECONOMIC SUSTAINABILITY	Lack of budget aggravated by the insufficient subsidy of the interventions necessary to make the entire structure safe and compliant, resulting in the modification of the project idea itself.	
ENVIRONMENTAL SUSTAINABILITY	The project should have envisaged recovering and returning the urban common good to the community of the area, which will be used to raise awareness among citizens on respect for and safeguarding the environment and nature, through the various transformations that should have taken place within the structure as pedagogical greenhouses, , spaces for bio-diversified agricultural production, seed germination workshops and a Salad factory.	
SOCIAL SUSTAINABILITY	It should have allowed the creation of a new meeting space that should have helped to socialize the different subjects who will use it.	
CULTURAL SUSTAINABILITY	Furthermore, the basement should have been exploited by sports associations to create a place that is not only dedicated to street sports, but also to events, street dance courses and musical performances.	

SOURCE	<p>Caruso Nadia (2019). I patti di collaborazione: il progetto Co-City, Laurea Magistrale in Pianificazione Territoriale, Urbanistica e Paesaggistico-Ambientale, Politecnico di Torino.</p> <p>file:https://webthesis.biblio.polito.it/11477/1/tesi.pdf [accessed on 26 June 2021]</p>
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Elaboration/
scheme of project



5.2.3 The Civic City, testing the Regulation on shared administration
— Stefania De Medici



Bologna San Luca
Arcades. Adriana Verolla,
2013



Santo Stefano Church,
Bologna. AHert, 2014

The project started from the awareness of the complex bureaucratic processes that prevented citizens from improving their city through voluntary action. This awareness led Bologna to change the way of governing the urban commons, its shared physical, cultural and creative resources. Bologna is the first Italian city to test the Regulation on shared administration approved by Municipal Council Resolution no.172 of 2014. This regulation has been taken as a model by the municipal administrations that later defined Regulations on collaboration with citizens for the management of common goods. The Regulations provide for several types of action that can be implemented through the pacts, which are varied in complexity and duration. In particular, art. 6 of the Bologna Regulation specifies

that “Collaboration with active citizens can entail different levels of intensity of shared intervention in public spaces and buildings, and in particular: occasional care, constant and continuous care, shared management and regeneration”.

The actions implemented in Bologna after the adoption of the Regulation, with the assistance of Labsus and Centro Antartide, and with the financial support of Fondazione Monte di Bologna e Ravenna, demonstrate the feasibility of bottom-up rehabilitation and management of cultural heritage, provided that it is guided and supported by the public administration (Centro Antartide, n.d.).

The project entitled “The Civic City”, which involves citizens, associations and schools, allowed three experimental laboratories to be set up in Bologna, including the Santo Stefano Neighbourhood – Historical Centre laboratory, for the care of porticos and for raising inhabitants’ awareness of the heritage candidates for inclusion in the UNESCO World Heritage List. The project is based on two strategies. The first one consists of the action of the city council in implementing procedures and regulations for citizens’ activities dealing with common goods. The second strategy is focused on the practical piloting of new forms of civic management of public spaces, by involving neighbourhoods. The launch of the process required the mapping of stakeholders and the implementation of activities to foster citizen participation. Project ideas were developed for asset management, awareness-raising of inhabitants and training of students, with internal and external commu-



Installation of frogs around Galvani's statue in support of San Luca's arcades. Cracking Art provided the city of Bologna with five hundred small frogs as a reward for those who decide to support the restoration of the Portico di San Luca. Fundraising of 339,743.00 euro. Un passo per San Luca, 2013



Orchestra Senzaospine
at the Mercato Sonato.
Francesco Pierantoni,
2015

nication systems and monitoring of work in progress. The approach tested in Bologna fostered social inclusion and cooperation between citizens. Moreover, this approach has extended the benefits of heritage conservation to a broader sphere, increasing the conditions of social well-being by strengthening relationships within the local community. The role of local government has radically changed. The city administration has been transformed from an ‘active subject’ to an ‘activating subject’.

The care of the Commons in Bologna is constant and involves an increasing number of associations and volunteers. Over the last few years, the Santo Stefano area has seen several actions by citizens for the rehabilitation and maintenance of the cultural heritage. These include the initiatives of “Avvocati in cantiere” and “Comitato Mascarella Vecchia”, which aim

to clean the building facades and arcades of graffiti and abusive posters, the “ROC Social Street” network, which combines social cohesion and respect for the urban environment, and the cooperation agreement promoted by “Assosantostefano” to restore the main door of the Santo Stefano Basilica.

The Bologna model resulted in a large number of citizen-led projects, with more than 400 cooperation agreements, including the cleaning of 15,000 square metres of city walls and arcades and the maintenance of 110 benches. As a result of collaboration between citizens, city government, businesses and non-profit organisations, citizen-led outcomes are not limited to the physical restoration of the built environment, but have generated new services, and set up small businesses and cultural institutions.

Citizen engagement is increasing all the time, with workshops involving thousands of residents. The Office for Civic Imagination has been set up, with a team to manage collaboration. Furthermore, collaboration with the University of Bologna has enabled six permanent Neighbourhood Workshops for citizen involvement. These workshops are places for co-designing projects driven by the talent and ideas of citizens. Besides the pacts, the city has developed tools to address citizens’ ideas generated in the workshops. These include a participatory budgeting process and IncredibOL, a programme that supports creative start-ups with free space or consultancy services.

The effectiveness of the participatory management experience in Bologna led the city to be one of the three winners of the first edition

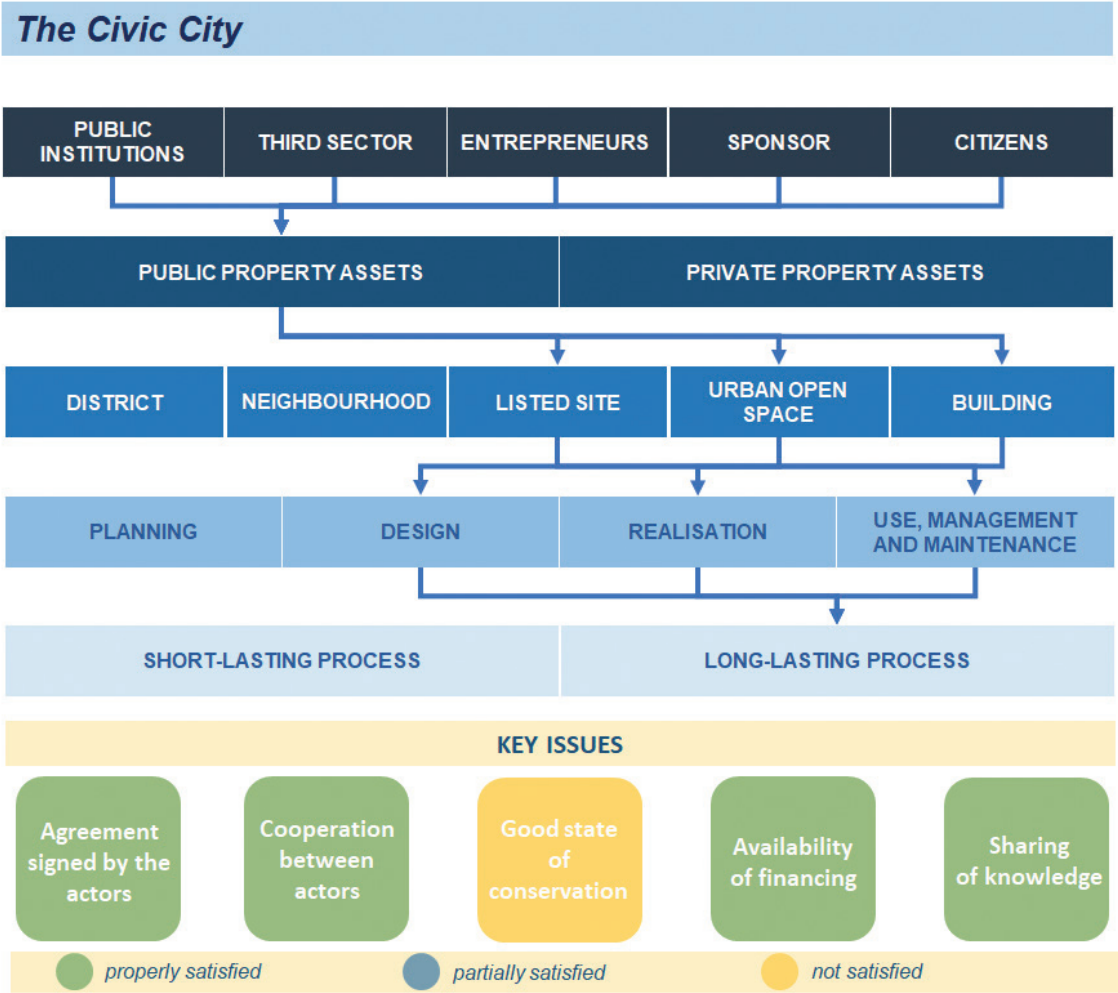
of the international Engaged Cities Award (2018) launched by Cities of service and supported by the Bloomberg Foundation, for the civic imagination and the collaboration of citizens with

the administration. Municipal staff worked with communities to design and implement projects that addressed local needs, with tangible effects on improving urban quality and social cohesion.

THE CIVIC CITY		
TPOLOGY	Conservation of tangible and intangible heritage	
LOCATION	Bologna, Italy	
CLASSIFICATION	NEIGHBOURHOOD	
	Period of construction	Various
	Original intended use	Various
	Current intended use	Abandoned buildings and spaces, public spaces
	Extension	/
REGENERATION AND MANAGEMENT MODEL	Ownership assets	Public owners
	Actors	Bologna Municipality, LABSUS organisation, Centro Antartide, associations, cooperatives and interest groups from the community of citizens, Fondazione Monte di Bologna e Ravenna.
	Goal	The aim is the reuse and maintenance of abandoned or degraded public buildings and spaces. The project is based on cooperation pacts to enable specific actions on public goods or spaces, involving different citizens' associations. The public authorities are responsible for providing administrative support and training on intervention techniques.
	Start date of regeneration and management activities	2014 (date of approval of the Regulation on shared administration)
	End date of regeneration and management activities	Ongoing
	Collective use of goods	The conditions and rules for the collective use of the heritage are defined on a case-by-case basis, when collaboration agreements are signed. Examples include the former Civic Centre in Villaggio Portazza, reused as a space for cultural start-ups, workshops and co-working, the Mercato Sonato, a market transformed into a space for music, and green public spaces reused as urban gardens.

KEY ELEMENTS	Agreement signed by the actors	Yes, Bologna is the first Italian city to adopt the Regulation on shared administration, approved by Municipal Council Resolution no. 172 of 2014. More than 400 cooperation agreements have been signed within the framework of this regulation.
	Cooperation between actors	Yes, the city provides what citizens need – both by providing materials and tools and by assisting with business and financial planning – and citizens provide their time and expertise.
	Good state of conservation	Not always, but the cooperation of the actors and the availability of funding allowed buildings to be refurbished where necessary.
	Availability of financing	Yes, funding provided by bank foundations, private donations, and fundraisers.
	Sharing of knowledge	Yes, the Municipality of Bologna, the Superintendency and the University provided the necessary expertise to design and implement the interventions.
EFFECTIVENESS OF CONSERVATION MEASURES	The Bologna model shows that the process of co-management of the Commons needs to be based on actions that are properly concerted with the local authorities, implemented with the support of several stakeholders and organised according to a thoughtful planning.	
ECONOMIC SUSTAINABILITY	The success of the Bologna model is due to the balance between available resources (in terms of funding, citizens involved, stakeholders, skills provided by public authorities, equipment, etc.) and the size and state of conservation of the assets to be rehabilitated, reused or maintained.	
ENVIRONMENTAL SUSTAINABILITY	The Bologna model includes interventions for the care and management of urban green areas, including the creation of urban vegetable gardens available to citizens.	
SOCIAL SUSTAINABILITY	The action has an overall positive effect on the quality of the context, not only with reference to the tangible aspects of preserving public resources, but also in relation to the process of civic involvement and creative development.	
CULTURAL SUSTAINABILITY	The knowledge transfer between public authorities, cultural institutions and citizens enables a constant process of learning and cultural creation involving the local community. Learning for rehabilitation and maintenance is combined with the creation of culture related to new activities in reused public buildings and spaces.	
SOURCE	Labsus web site: www.labsus.org [accessed on 10 April 2021] Engaged cities web site: engagedcities.jhu.edu/bologna-italy-finalist/ [accessed on 10 April 2021] Culturability web site: culturability.org/stories/mercato-sonato [accessed on 10 April 2021] Portici di San Luca: www.unpassopersanluca.it [accessed on 10 April 2021]	

Elaboration/
scheme of project



5.2.4 Neapolitan Common Goods, shared governance between institutional approval and self-managemen

— Martina Bosone



"Scugnizzo Liberato"
Napoli, Italy.
Martina Bosone, 2017.



"Scugnizzo Liberato":
The porticos of the inner
courtyard are used for
collective activities.
Martina Bosone, 2017

The City of Naples is the first city in Italy to have set up a Department for Common Goods in order to give strength to the theme of forms of use of heritage for the overriding collective interest. In 2011, the Municipal Statute was amended and the legal category of common good was introduced among the aims, objectives and fundamental values of the City of Naples.

The Municipality of Naples is one of the few Italian municipalities to have followed up on the results of the 2011 referendum campaign for

participatory public management of water and, more generally, of common goods. With Council Resolution no.740 of 16/06/2011, approved by City Council Resolution no.20 of 15/7/11, the City of Naples affirms the principle of water as a common good and as such of absolute public property.

In 2012, the Regulation of the Councils for the Discipline of the Common Goods, as goods of collective belonging, was approved, establishing in the points of the resolution of 18 January 2013 the Principles for the governance and management of the common goods of the City of Naples, according to which "every citizen must contribute to the natural and spiritual progress of the City".

In 2013, the Municipality of Naples adopted the 'Charter of Public Space', approved at the end of the work of the 2nd Biennial of Public Space, held in Rome from 16 to 18 May 2013, as an effective and concrete contribution to the process of enhancing and studying the ways of using urban public space.

In 2014, the City Council approved a new resolution on procedures for the identification and collective management of public assets, as assets that can be part of the full process of realising civic uses and collective well-being. This is a fundamental resolution that has triggered a debate in Italy and puts the overriding public interest enshrined in the Constitution at the centre of administrative action.

The Municipality recognises the value of experiences that already exist in the municipal territory, carried out by groups and/or committees of citizens according to the logic of self-gov-

ernment and experimentation of the direct management of public spaces, demonstrating, in this way, to perceive those assets as places susceptible to collective use and to the advantage of the local community.

On 10 August 2017, the Council approved Resolution 458 on the promotion of actions to develop municipal assets for social purposes.

Despite the presence of an official recognition by the administration, these experiences nevertheless show evident fragilities in the management, planning and, consequently, in the effectiveness of adequate redevelopment and reuse of the property. In the following section, an emblematic case of the problems encountered in Neapolitan experiences is described: the former juvenile prison G. Filangieri, today known as “Scugnizzo Liberato”. In all the Neapolitan cases (just to mention a few: Scugnizzo Liberato, Ex Asilo Filangieri, Convitto Le Monachelle, Parco Quartieri Spagnoli, Ex Lido Pola, Ex OPG-Je Sò Pazz, Villa Medusa-Casa del Popolo, Santa Fede Liberata, ecc.), the first action was the occupation of abandoned buildings by organised groups of citizens due to delays on the part of the administrations caused by lack of funds or bureaucratic slowness. Despite the good intentions of the activators of these processes, however, these initiatives hardly ever produce the desired results, due to the lack of economic support from public institutions and private financiers and the absence of adequate financial planning. In spite of the presence of donors and activities that produce minimal revenues, the income is not sufficient to cover the expenses necessary to restore and secure these places,



demonstrating the great fragility of this model in finding sources of funding.

Scugnizzo Liberato is a mutual aid workshop which was created on 29 September 2015, in the Avvocata neighbourhood of the historic centre of Naples, with the re-appropriation from below by the activist network Scacco Matto and neighbourhood inhabitants of the former juvenile prison G. Filangieri, formerly the Cappuccinelle convent, abandoned in 1999. The origins of the complex are related to the expansion of the city

“Scugnizzo Liberato”: The entrance. Both pictures shows the lack of maintenance and the minimal furniture with which the spaces have been set up.

Martina Bosone, 2017

of Naples to house religious buildings and it was built as a votive offering by the widow of the Duke Scarpato. The complex was originally intended to house single mothers and was administered by the Sisters of the Franciscan Order. In the eighteenth century the building was subject to significant transformations with the reconstruction of the baroque facade of the church, the entrance to the convent and many rooms, which were decorated with stucco and marble.

After World War II, the dome was demolished because it was unsafe. However, arches that crown the south-western arm of the cloister still characterise the complex and the image of the district.

In 1621, the institute was recognised by Pope Gregorio XV and was subject to Capuchin rule. In 1809, Gioacchino Murat ordered the suppression of the monastery and its conversion into juvenile reformatory, which was named in memory of the Neapolitan labour law expert Gaetano Filangieri. During the Fascist period, the building was renamed “Institute of Child Observation”. Again used as a “re-education institute” since the war until the late 70s, the building underwent renovations in 1985, due to the request of the Neapolitan artist and life senator Eduardo De Filippo. Further work was carried out in 1999, for the creation of a “day multi-purpose centre”. In 2000, with the mediation of the City of Naples,

the Filangieri Institute was purchased by the Naval University of Naples for academic use, but the reuse works never started.

Today the Scugnizzo is animated by an open, horizontal and inclusive community that rejects all forms of discrimination, exploitation and marginalisation. The community devotes itself daily to the care and regeneration of the spaces of the former prison and to the organisation of the educational, cultural and social activities that take place inside. Over the years, hundreds of initiatives have taken place at the Scugnizzo, including concerts, shows, art festivals, book presentations and much more. Since 2016, the Scugnizzo Liberato has been one of the liberated spaces recognised as common goods for civic and collective use by the City of Naples, and is part of the network of Neapolitan Common Goods.

Inside the structure there is a theatre, a gym, a social canteen, a solidarity wardrobe, shared work spaces for artisans, a co-working space, a space for parental support, a library, an archive, a garden and a courtyard for children to play.

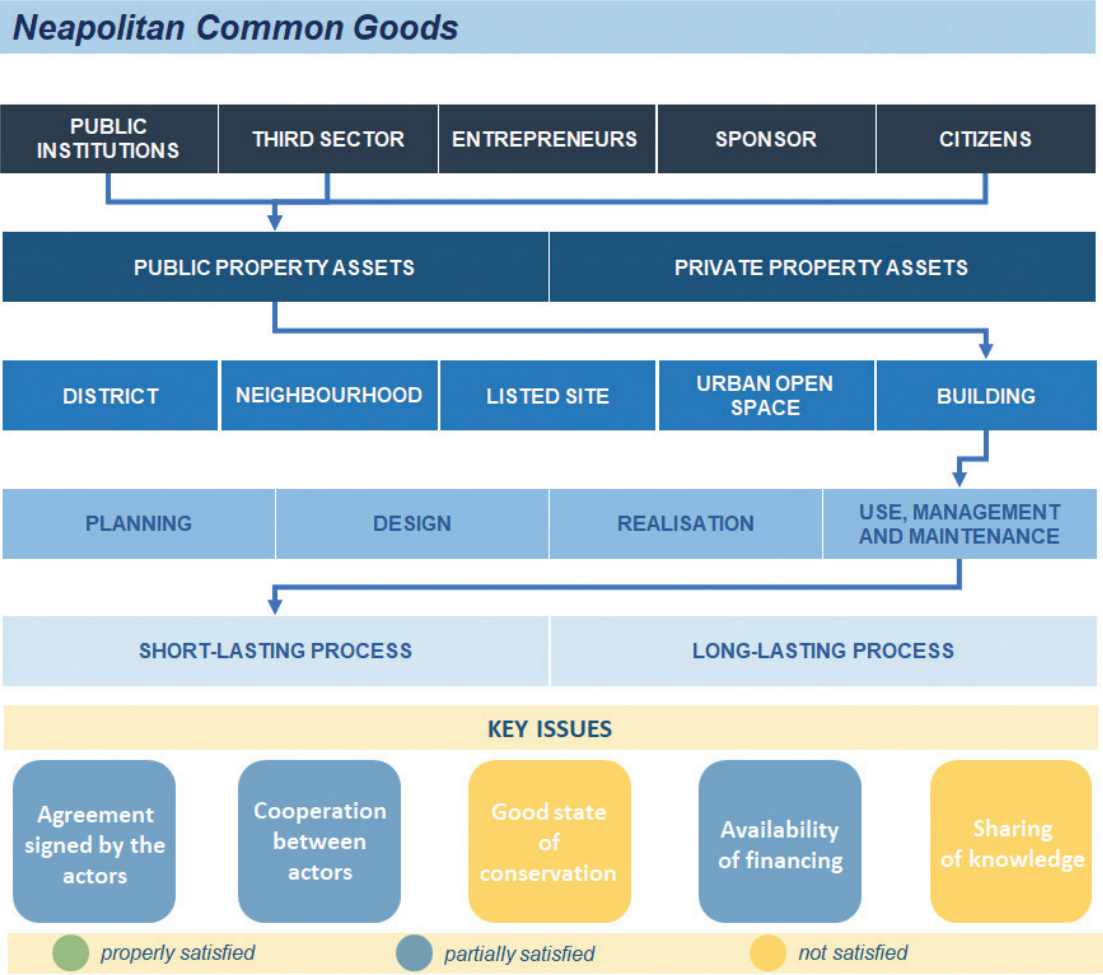
Every Saturday there is a management assembly, where all decisions are taken, which is open to anyone interested in participating in any of the projects, proposing one, or simply sharing spaces and activities with this diverse and supportive community.

NEAPOLITAN COMMON GOODS	
TPOLOGY	A shared governance between institutional approval and self-management
LOCATION	Naples, Italy
CLASSIFICATION	BUILDING
	Period of construction Sixteenth century
	Original intended use Abbey
	Current intended use Occupied and self-managed space
	Extension 16,000 sqm
REGENERATION AND MANAGEMENT MODEL	Ownership assets Public owners
	Actors Scacco Matto network
Goal	The aim is to experiment with new ways of being together, building community. The community of inhabitants that looks after the space is engaged in four main areas of activity: self-government and experimentation with alternative economies; independent cultural production; self-help and participatory architecture; mutualism and the weaving of new solidarity and horizontal social relationships.
Start date of regeneration and management activities	On 29 September 2015, the building was re-opened by the action of Scacco Matto, network of students and temporary workers, and renamed “Scugnizzo Liberato”, with the aim of returning the space to the inhabitants with free activities for citizenship, workshops, film clubs and after-school activities.
End date of regeneration and management activities	Ongoing

Collective use of goods	<p>All activities are open to the public and aim to involve the community, educating them to develop independent thinking and including them in the decision-making process.</p> <p>However, as the years went by, participation became weaker and weaker, partly due to discouragement on the part of those who saw the recovery of the Scugnizzo as such a huge undertaking that it seemed almost impossible.</p>
KEY ELEMENTS	<p>Agreement signed by the actors</p> <p>The absence of agreements between institution and community was a determining factor in determining the unfeasibility of the reuse intervention.</p>
	<p>Cooperation between actors</p> <p>The lack of planning and cooperation between citizens and institutions is the main limitation of this experience. The recognition of this asset as a Neapolitan Common Good was a purely formal act that did not affect the sharing of objectives and cooperation between the actors involved.</p> <p>Moreover, even within the active community itself there were problems with regard to managing differences between community members (age, cultural, political, social). These differences and problems between young/older, politicised/non-politicised have in the past also led to real fractures within the group. In particular, this problem exploded when it was decided to write a "Monachelle Charter".</p> <p>Beyond the contents, the forms and the process of defining the charter caused an irremediable fracture in the group. the forms and process of drawing up the charter caused an irremediable rift, leading to the splitting of the assembly into a community assembly and a management assembly. Subsequently, the common good prevailed and the realisation that division weakened both sides. weakened both sides. In particular, oppositions were reduced in the organisation of events. Experience has shown that acting together on the ground helps to reduce differences, while debate and political leadership exacerbates them. But not being able to take concrete action (due to the well-known problems of legitimacy in the use of the asset and then COVID) has exacerbated this problem.</p>
	<p>Good state of conservation</p> <p>At the time of the start of the activities, the building was badly degraded and the situation remains the same today.</p>
	<p>Availability of financing</p> <p>The activities carried out are not supported by public institutions nor by private funders.</p>
	<p>Sharing of knowledge</p> <p>In this place, knowledge is not given but is the result of a self-constructing process of both cognitive and operational processes.</p>

EFFECTIVENESS OF CONSERVATION MEASURES	The group of activists who occupied the property limited themselves to simple cleaning and minimal preparation for the planned activities, but no steps were taken to ensure the safety of the spaces and a satisfactory quality of use.
ECONOMIC SUSTAINABILITY	Due to the lack of financial planning, in spite of the presence of donors and activities that produce minimal revenues, the income is not sufficient to cover the expenses necessary to restore and secure these places, demonstrating the great fragility of this model in finding sources of funding.
ENVIRONMENTAL SUSTAINABILITY	Lo Scugnizzo Liberato is a “liberated” space: a place snatched from neglect and speculation to be returned to the inhabitants and the city. We are experimenting with new formulas of sociality and production, which see the sharing of spaces and openness to the territory as the essential challenges and conditions. First abandoned, today the Scugnizzo Liberato has been transformed into a new city square filled with life, encounters, needs and desires.
SOCIAL SUSTAINABILITY	<p>The Scugnizzo is animated by an open, horizontal and inclusive community that rejects all forms of discrimination, exploitation and marginalisation. The community devotes itself daily to the care and regeneration of the spaces of the former prison and to the organisation of the educational, cultural and social activities that take place inside. Social activities are organised together with the inhabitants of the neighbourhood. The Scugnizzo Liberato has become a place for gathering and socialising thanks to people’s commitment and desire for change: only by their own efforts and without recourse to other funding, it is the people, the inhabitants of the neighbourhood, who work materially to restore the spaces.</p> <p>On the Scugnizzo Liberato football pitch, the boys and girls of Spartak San Gennaro train, a popular football school project set up in the Montesanto district, based on a different idea of sport – accessible to all, founded on the values of solidarity, self-management and anti-racism – and the fruit of cooperation with other mutual aid organisations active in the area, such as Sgarupato and DAMM. Finally, in Scugnizzo Liberato, the world of urban commons met the world of popular street football. This encounter gave rise to the two editions of the Scugnizzo Cup five-a-side football tournament.</p>
CULTURAL SUSTAINABILITY	<p>The Scugnizzo Liberato has given the children of the neighbourhood a place where they can express themselves through a range of activities. Inside the courtyard there are ramps for skateboarding. Painting, sculpture, carpentry and goldsmithing workshops will be set up in the unoccupied spaces. A study room and library were inaugurated.</p> <p>The popular canteen was also opened. Created with the help of the Naples Together Association. There are numerous courses – strictly free of charge – in Italian, painting and ceramics. This includes support for migrants and a popular gym equipped with defence courses and free training in circus arts. The spaces of the Scugnizzo Liberato host events that interest and involve the whole city. Over the years, hundreds of initiatives have taken place at the Scugnizzo, including concerts, shows, art festivals, book presentations and much more. The two main artistic experiences born within the Scugnizzo are the NaDir music festival, organised in recent years by the collective of the same name, and the Mediterranean comics and self-publishing festival UE’ Fest.</p>
SOURCE	<p>https://scugnizzoliberato.org/ https://www.facebook.com/ScugnizzoLiberato/</p> <p>Pinto M.R., De Medici S., Cecere M. (2016). “Community and public cultural heritage: a chance to satisfy needs of protection, development and social cohesion”. Proceedings of XIV International Forum <i>Le Vie dei Mercanti. World Heritage and Degradation. Smart design, planning and technologies</i>. Aversa and Naples 16 June – Capri 17 and 18 June 2016.</p>

Elaboration/
scheme of project



5.4 Evaluation process: criteria towards the implementation of feasibility and effectiveness dimensions

— Martina Bosone, Francesca Ciampa and Stefania De Medici

The analysis of the scientific literature described in this book aims to identify the most significant key issues in the international theoretical background through the adoption of a deductive approach based on the desk research method. The key issues identified highlight essential aspects for the virtuous finalisation of the process as a requirement for the transformation of cultural heritage.

The agreement signed by the actors, underlines the importance of constituting a formal instrument, that is legally valid, in order to regulate roles, responsibilities, rights and duties of the different actors involved in the process.

The cooperation between actors, highlights the importance of establishing synergic collaboration relationships both members of the same category of stakeholders and between members of different categories.

The good state of conservation of the goods, reveals the importance of educating the activators of the recovery processes to respect the authenticity and integrity of the asset (UNESCO, 2005; UNESCO World Heritage Centre, 2008), increasing their awareness of the cultural value of the object of intervention, and also favouring the development of practical knowledge based on the local material culture to guarantee its preservation.

The availability of financing, concerns the economic feasibility of the intervention consid-

ering the availability of resources, public or private, in relation to the investment needed to ensure at least the minimum percentage of the recovery intervention necessary to start the project.

The sharing of knowledge among stakeholders underlines the importance of activating a process of building collective knowledge and awareness through the exchange of individual know-how from a perspective of shared values.

The relevance of the above-mentioned key issues, deduced from the desk research, is verified at operational level through the filing of best practices at European level, defined and selected as such on the basis of an officially recognised awarding system. (Cohendet et al., 2011; Culturability, 2019; Hayrynen, 2018). The analysis aims to verify whether the key issues can be validated in practice, through operational criteria that determine the achievement of the two conditions of feasibility (Giovenale, 1998, 2012) and effectiveness (Baldi & Sanvito, 2001) of the models of regeneration and management of the built heritage.

In line with the methodology of Gioia et al. (Gioia et al., 2013), the validation of key issues, through evaluation criteria, in the two main dimension were analysed following three main steps: (i) definition of “first order codes” represented by the key issues, (ii) validation of the relevance assumed by the key issues in good practices through the definition of “second order themes” represented by the evaluation criteria, (iii) definition of linkages and influence of the evaluation criteria respect the two main “aggregate dimensions” of feasibility and effectiveness (Fig. 5.4.1.).

KEY ISSUES	EVALUATION CRITERIA	DIMENSIONS	
		FEASIBILITY	EFFECTIVENESS
Agreement signed by the actors	documentation of official collaboration signed by the actors	●	
	adequacy of the duration of validity of the measure of entrusting the asset to the citizens		●
	agreement on the modalities of intervention, management and use	●	
	drafting of a statute to define objectives, strategies and actions		●
	the existence of legislative instruments of different kinds at different scales	●	
Cooperation between actors	adequacy of the action of active citizens in relation to the stage of the valorisation process		●
	adequacy of the actors involved in the process and their roles	●	
	adequacy of the management methods	●	
	heterogeneity of the actors involved		●
	participation in social networks		●
	involvement of the local community in the decision-making process		●
Good state of conservation	type of ownership of the assets to be recovered/managed	●	
	size and complexity of the building/site	●	
	state of conservation of the building/site	●	
	accessibility and safe use	●	
	consistency of the new function with the original function, spatial characteristics and cultural value of the asset	●	
	increasing the (direct and indirect) usability of the assets		●
Availability of financing	availability and type of financing	●	
	reliability of investors	●	
	adequacy of financial planning	●	
	congruence of available economic resources with respect to the total investment needed	●	
	introduction of remunerative activities in the management plan		●
Sharing of knowledge	organisation of educational/training activities open to the community		●
	organisation of public assemblies		●
	collaboration with training organisations, universities, research centres, professional bodies		●
	welcoming, integration, dialogue with other local cultural realities		●
	broad communication and dissemination of initiatives		●

Fig. 5.4.1

Evaluation process, edited by M. Bosone, F. Ciampa and S. De Medici

As anticipated, the first phase is based on a deductive approach based on the desk research method. The second phase is based on the identification of evaluation criteria deduced from the analysis of the good practices and represented by elements that operationalise the key issues and that influence the success or not of the analysed practices, taking into account the characteristics of the cultural heritage investigated and the contextual conditions (see paragraph 3.1). By means of the filing it was pos-

sible to characterise each case through its identity elements (typology, location, classification), highlighting the main aspects of success deriving from the compliance with the key issues through their implementation and decomposition into operational criteria taken as evaluation criteria. In particular, the agreement signed by the actors is broken down into the criteria of:

- documentation of official collaboration signed by the actors,

- adequacy of the duration of validity of the measure of entrusting the asset to the citizens,
- agreement on the modalities of intervention, management and use,
- drafting of a statute to define objectives, strategies and actions,
- the existence of legislative instruments of different kinds: local (municipal resolutions, regulations, etc.), regional to legitimise the methods of intervention, management and use or national/international to regulate the transformations to be carried out (calls for tender and regulations).

From the key issue of cooperation between actors emerges the criteria of:

- adequacy of the action of active citizens in relation to the stage of the valorisation process,
- adequacy of the actors involved in the process and their roles,
- adequacy of the management methods,
- heterogeneity of the actors involved,
- participation in social networks,
- involvement of the local community in the decision-making process.

For the good state of conservation the criteria are:

- type of ownership of the assets to be recovered/managed;
- size and complexity of the building/site,
- state of conservation of the building/site,
- accessibility and safe use,
- consistency of the new function with the original function, spatial characteristics and cultural value of the asset,
- increasing the (direct and indirect) usability of the assets.

The availability of financing key issues is broken down into the criteria of:

- availability and type of financing,
- reliability of investors,
- adequacy of financial planning,
- congruence of available economic resources with respect to the total investment needed,
- introduction of remunerative activities in the management plan.

From the fifth key issue, the sharing of knowledge among stakeholders, emerge the criteria of

- organisation of educational/training activities open to the community,
- organisation of public assemblies,
- collaboration with training organisations, universities, research centres, professional bodies,
- welcoming, integration, dialogue with other local cultural realities (associations, ethnic minorities, etc.),
- broad communication and dissemination of initiatives.

Finally, for each criterion, its relevance to the feasibility or effectiveness of the project was assessed, taking these two objectives as aggregate macro-dimensions (third stage).

The feasibility dimension is aimed at examining the existence of the “minimum” conditions that make it possible to implement the model of care and management of a given asset or site with cultural value, without exposing it to risks with respect to the objectives of protection. The effectiveness dimension is aimed at verifying the effectiveness of the measures adopted and the congruence of the model with the characteristics of the object and the context.

These are dimensions within which it is possible to intervene by responding to the needs of transformational processes. They are to be interpreted in a relationship of consequentiality: the first one is the prerequisite for the second one to occur. These dimensions constitute a threshold of process adequacy capable of holding within the same domain the protection and transformation of the shared cultural heritage regeneration model. Feasibility, in particular, returns an operational dimension proportional to the correspondence between the project constraints and the process resources. This dimension is essential to establish the minimum and unavoidable conditions of transformation with respect to participatory processes of recovery and management of cultural heritage. In this perspective, the effectiveness highlights the need to make the inclusive and participatory approach a tool for aligning the project requirements with the needs expressed by the stakeholders, assuming a long-term perspective for the transformation and management of the built environment.

Following the results obtained, the adoption of the Gioia methodology made it possible to establish a comparison matrix relating the outcomes of all three methodological phases.

This not only gives greater rigour to the individual outcomes of each phase but also reveals that the success of the model lies in their sys-

temic synergy. By linking the key issues, criteria and dimensions it is possible, by successive and intermediate steps, to refine the evaluation model of the actions of regeneration and participatory management of the built heritage.

It is therefore evident not only the interdependence between the phases but also between their outcomes: in an overall view, each criterion corresponds to a related key issue within an established dimension.

The synergy between key issues, criteria and dimensions allows for a bi-univocal reading of the matrix: if the key issue is not verified by an operational criterion, the correspondence to a given issue is disregarded and with it the congruence to the dimension within which the practice should fall. Vice versa, the failure to achieve the feasibility and effectiveness of a practice can be verified backwards, analysing the lack of a specific criterion for the implementation of a given key issue.

The methodological and evaluative proposal presented here does not represent a static and closed scheme but, rather, wants to offer a dynamic and adaptive input to analyse and evaluate the complexity and heterogeneity of the practices analysed. Therefore, it is configured as a tool in progress to be tested and validated over time according to an iterative and circular process.

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Conclusions

— Stefania De Medici

Over the last few years, the awareness that cultural heritage is a potential creator of socio-economic values, a fundamental resource for human development, has increased. This awareness is behind the growing interest in research in this field also at international level. “Technical, administrative and financial support for an integrated research policy and joint programming on cultural heritage in Europe should be increased as it would help to conceptualise the European dimension of cultural heritage. Building synergies with other EU funding programmes could bring considerable social and economic benefits”. (ICOMOS, 2019) (p.46).

The built heritage is a key element in the definition of urban quality. Knowledge of the factors involved in the heritage creation should reveal the complex process required for its construction. “The construction of heritage as a social object is a complex process involving many

objects and subjects. It is not out there, waiting to be discovered, nor in here, in the mind of the researcher. Rather, heritage is an emergent assemblage that implies novel distributions of the material and the discursive” (Alonso González, 2015).

The focus on the conservation and progressive adaptation of the built environment to new needs has been a core topic in the field of architecture and, specifically, of building and urban rehabilitation technologies for years. Back in the '60s and '70s of the 20th century, theories on the potential of the active participation of local communities in the design and construction processes of cities and buildings more in line with the evolving needs of their inhabitants were already emerging. As an example, the results of the experiences of the so-called ‘utopians’ and the theorists of the ‘metabolist movement’ (among them, Yona Friedman, Kiyonori Kiku-

take and the Metabolism group) (Tafuri & Dal Co, 1976), for half a century have highlighted the need to mediate between planning activities and citizens' processes of active participation in the construction of their living spaces. Their studies led to ideas of spatial infrastructures open to spontaneous transformation, which we find in recent times in the architecture of René Carrasco or Alejandro Aravena. A young Renzo Piano, at the end of the 1970s, developed a 'neighbourhood laboratory' based on total collaboration with the people living in the historic centre of Otranto, as part of a UNESCO sponsored programme for the rehabilitation of the traditional built heritage.

The globalisation phenomena and increasing inequalities observed in the last decades have increased the urgency to activate these processes and raised the expectations of their success.

The experiences of active citizen participation analysed in the research presented in this book reflect a variety of responses to the crisis of recent decades. This crisis has certainly involved global economies, but mainly had destructive effects in the most fragile areas, where services are almost non-existent. It challenged a cultural model, even more than an economic one, revealing the distance between people and their living environment, which is gradually losing its identity. Indeed, such areas are the ones that are reacting with the organised action of people, who are responding to the failure or unavailability of local government to meet their needs adequately in order to improve their quality of life. This trend is confirmed by evidence observed in cities such as Naples, where spontaneous or-

ganisation of citizens can be found in the most disadvantaged areas (cf. the case studies Aqua Augusta, Scugnizzo Liberato and FOQUS).

Therefore, citizen participation processes arise from the identification of needs shared by several persons, who become a community in this common feeling. They regain their identity through 'caring' actions based on cooperation and sharing, to preserve a heritage that is tangible evidence of their past, of a common path. The strength of this approach to sharing goals and experiences lies in its power to improve the overall quality of urban systems through a combination of micro-interventions, acting simultaneously on several levels. Indeed, the heterogeneity of creative practices plays a crucial role, helping to identify and implement innovative models of management and governance. Nevertheless, while these actions testify to the strong commitment of citizens to change the course of things, they are usually not enough to counteract the inadequacy of institutionally directed actions. Indeed, the case studies analysed clearly show that the success of active citizenship processes requires coordinated action by multiple actors, in which the public administration plays a governing role. Such a role of governance becomes even more significant when public intervention is indispensable to guarantee the minimum usability conditions of the heritage and, in particular, safety for the citizens involved in the management of buildings that are in a critical state of decay and with significant instability.

Wherever there is a lack of effective quality in the shared management of cultural heritage,

there is evidence that the administrative regulations entrusting citizens with the management and maintenance of the heritage – even those of an extraordinary nature – is actually more a way of shifting the responsibility for the heritage's management onto the community than a means of civic involvement. As an example, the Municipality of Naples requires to the interested organisations a Management Plan that must contain, among other things, the methods of self-financing and any forms of financing, to cover both the costs of asset management and any ordinary and extraordinary maintenance works that may be necessary and which will be charged to the asset's manager organisation (cf. Municipality of Naples, City Council Resolution no. 238/2014).

The research adopted the systemic approach to the interpretation of the transformations of the built environment to reveal the complexity of the phenomena described. The systemic approach allows urban systems to be considered as complex adaptive systems and enables their complexity to be interpreted by analysing the relationships and interactions both within each system and between each of them and the various perturbative factors, at different scales and over time (Bosone, 2018).

The experiences reviewed are, as a rule, places of creativity and innovation. They are the first step on a broader path, leading towards “new strategies and policies, underlining strengths, weaknesses, and milestones that shape creative experiences as drivers of urban competitiveness” (Cerreta et al., 2021). The potential success of a policy is measured against its objective. None-

theless, measuring urban policy by its utility, or measuring equity by its preferential actions towards the socially disadvantaged is an unqualified measurement of a policy's success (Biswas, 2019). Instead, the success of such a complex policy can only be observed with long-term analyses. As a consequence, the cases observed in the course of the research presented in this book are preferably experiences whose results are already consolidated over time and allow us to build a broader framework of the relationships between the decisions taken and the quality of the results obtained.

The failure of top-down actions in the management of cultural heritage calls for a reflection on the organisation of decision-making processes, aiming at identifying new paths leading to satisfactory results both in terms of heritage protection and in terms of improving the community's well-being. To set up partnerships capable of effectively pursuing goals for the protection and enhancement of cultural heritage, with a tangible positive impact on the well-being and development of the territories, it is essential to outline suitable procedures for selecting the actors to be involved. In particular, for buildings or sites in a state of abandonment, consensual practices of administration can be considered, but guarantees on the management and enhancement results must be defined in advance.

The increase in value of the individual commons subjected to such actions is matched by positive externalities, “because in areas where the Commons are cared for and regenerated, greater mutual trust, security and inclusiveness are also created, thus giving greater value to

places. Because urban spaces, homes and businesses are ‘worth’ more where, thanks to those Commons, people live better. And the combination of these positive externalities also constitutes the ‘seed’ of a new type of local development in these areas” (Labsus, 2019) (p. 70).

The evaluation criteria identified provide a tool for the public administration to pre-assess the active citizenship actions to be supported

and stimulated by operational support, knowledge transfer and public investment. This evaluation allows for the investigation of the feasibility, in the first instance, and effectiveness, as a secondary consideration, of proposals by citizens and non-profit associations, so as to invest the available public financial resources with greater awareness.

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Several EU programmes propose an approach based on citizen participation for the protection and management of cultural heritage. Heritage buildings are perceived as a strategic resource with shared values recognised by the community and capable of contributing to socio-economic development. The perspective of cultural heritage as a common good leads to the outlining of new models of rehabilitation and shared management, for the care of abandoned buildings and urban public spaces in historical contexts, with reduced costs for public finance. The definition of strategies and roles of stakeholders (local administration, enterprises, citizens and third sector) in the implementation of enhancement processes for the built environment is based on the principle of horizontal subsidiarity. This leads to the following questions: can unused buildings and urban spaces really give back a voice to citizens for the use and transformation of their living environment? Under which conditions can the collaboration between active citizens and local authorities work in the care and management of heritage buildings?

The research presented in this book aims to answer these questions, learning from the successful and unsuccessful experiences of participatory man-

agement of cultural heritage in Europe, to define a methodology for assessing the feasibility and effectiveness of participatory management programmes.

Through the analysis of good practices identified in the European context, the book aims to define criteria and conditions required for feasible and effective participatory management of cultural heritage. The case studies examined contribute to the definition of a set of key issues to assess alternative management scenarios, focused on the enhancement of tangible and intangible heritage. The proposed assessment tool promotes the progressive growth of values belonging to all members of the community, through the creation, protection, and shared management of cultural heritage. Indeed, effective shared enhancement strategies can increase the quality of the built environment, promote social cohesion and be powerful activators for urban regeneration processes.

Quality control of reuse, redevelopment and maintenance of the built heritage is essential to activate processes of public use and co-management, aimed at fostering inclusive community policies and consolidating the links between citizens and the built environment.