

BDC

Università degli Studi di Napoli Federico II

18

numero 1 anno 2018



BDC

Università degli Studi di Napoli Federico II

18

numero 1 anno 2018

**Approaches and Tools
for Implementing
the Circular City Model**



BDC

Università degli Studi di Napoli Federico II

Via Toledo, 402
80134 Napoli
tel. + 39 081 2538659
fax + 39 081 2538649
e-mail info.bdc@unina.it
www.bdc.unina.it

Direttore responsabile: Luigi Fusco Girard
BDC - Bollettino del Centro Calza Bini - Università degli Studi di Napoli Federico II
Registrazione: Cancelleria del Tribunale di Napoli, n. 5144, 06.09.2000
BDC è pubblicato da FedOAPress (Federico II Open Access Press) e realizzato con Open Journal System

Print ISSN 1121-2918, electronic ISSN 2284-4732

Editor in chief

Luigi Fusco Girard, Department of Architecture,
University of Naples Federico II, Naples, Italy

Co-editors in chief

Maria Cerreta, Department of Architecture,
University of Naples Federico II, Naples, Italy
Pasquale De Toro, Department of Architecture,
University of Naples Federico II, Naples, Italy

Associate editor

Francesca Ferretti, Department of Architecture,
University of Naples Federico II, Naples, Italy

Editorial board

Antonio Acierno, Department of Architecture,
University of Naples Federico II, Naples, Italy
Luigi Biggiero, Department of Civil, Architectural
and Environmental Engineering, University of Naples
Federico II, Naples, Italy
Francesco Bruno, Department of Architecture,
University of Naples Federico II, Naples, Italy
Vito Cappiello, Department of Architecture,
University of Naples Federico II, Naples, Italy
Mario Coletta, Department of Architecture,
University of Naples Federico II, Naples, Italy
Teresa Colletta, Department of Architecture,
University of Naples Federico II, Naples, Italy
Ileana Corbi, Department of Structures for Engineering
and Architecture, University of Naples Federico II,
Naples, Italy
Livia D'Apuzzo, Department of Architecture,
University of Naples Federico II, Naples, Italy
Gianluigi de Martino, Department of Architecture,
University of Naples Federico II, Naples, Italy
Stefania De Medici, Department of Civil Engineering
and Architecture, University of Catania, Catania, Italy
Francesco Forte, Department of Architecture,
University of Naples Federico II, Naples, Italy
Rosa Anna Genovese, Department of Architecture,
University of Naples Federico II, Naples, Italy
Fabrizio Mangoni di Santo Stefano,
Department of Architecture, University of Naples
Federico II, Naples, Italy
Luca Pagano, Department of Civil, Architectural
and Environmental Engineering, University of Naples
Federico II, Naples, Italy
Stefania Palmentieri, Department of Political Sciences,
University of Naples Federico II, Naples, Italy
Luigi Picone, Department of Architecture, University
of Naples Federico II, Naples, Italy
Michelangelo Russo, Department of Architecture,
University of Naples Federico II, Naples, Italy
Salvatore Sessa, Department of Architecture,
University of Naples Federico II, Naples, Italy

Editorial staff

Mariarosaria Angrisano, **Martina Bosone**,
Antonia Gravagnuolo, **Silvia Iodice**,
Francesca Nocca, **Stefania Regalbuto**,
Interdepartmental Research Center in Urban Plannig
Alberto Calza Bini, University of Naples Federico II,
Naples, Italy

Scientific committee

Roberto Banchini, Ministry of Cultural Heritage
and Activities (MiBACT), Rome, Italy
Alfonso Barbarisi, School of Medicine, Second
University of Naples (SUN), Naples, Italy
Eugenie L. Birch, School of Design, University
of Pennsylvania, Philadelphia, United States of America
Roberto Camagni, Department of Building
Environment Science and Technology (BEST),
Polytechnic of Milan, Milan, Italy
Leonardo Casini, Research Centre for Appraisal
and Land Economics (Ce.S.E.T.), Florence, Italy
Rocco Curto, Department of Architecture and Design,
Polytechnic of Turin, Turin, Italy
Sasa Dobricic, University of Nova Gorica,
Nova Gorica, Slovenia
Maja Fredotovic, Faculty of Economics,
University of Split, Split, Croatia
Adriano Giannola, Department of Economics,
Management and Institutions, University of Naples
Federico II, Naples, Italy
Christer Gustafsson, Department of Art History,
Conservation, Uppsala University, Visby, Sweden
Emiko Kakiuchi, National Graduate Institute
for Policy Studies, Tokyo, Japan
Karima Kourtit, Department of Spatial Economics,
Free University, Amsterdam, The Netherlands
Mario Losasso, Department of Architecture,
University of Naples Federico II, Naples, Italy
Jean-Louis Luxen, Catholic University of Louvain,
Belgium
Andrea Masullo, Greenaccord Onlus, Rome, Italy
Alfonso Morvillo, Institute for Service Industry
Research (IRAT) - National Research Council of Italy
(CNR), Naples, Italy
Giuseppe Munda, Department of Economics and
Economic History, Universitat Autònoma de Barcelona,
Barcelona, Spain
Peter Nijkamp, Department of Spatial Economics,
Free University, Amsterdam, The Netherlands
Christian Ost, ICHEC Brussels Management School,
Ecaussinnes, Belgium
Donovan Rypkema, Heritage Strategies International,
Washington D.C., United States of America
Ana Pereira Roders, Department of the Built
Environment, Eindhoven University of Technology,
Eindhoven, The Netherlands
Joe Ravetz, School of Environment, Education
and Development, University of Manchester,
Manchester, United Kingdom
Paolo Stampacchia, Department of Economics,
Management, Institutions, University of Naples
Federico II, Naples, Italy
David Throsby, Department of Economics, Macquarie
University, Sydney, Australia



Indice/Index

- 7 Editorial
Luigi Fusco Girard
- 11 Circular city model and its implementation:
towards an integrated evaluation tool
Francesca Nocca, Luigi Fusco Girard
- 33 The implementation of circular economy model
for the Torre Annunziata waterfront
regeneration
*Mariarosaria Angrisano, Martina Bosone,
Sara Ravezzi, Valentina Ascione*
- 49 La pianificazione “antifragile” per il sistema
dei trasporti: l’applicazione del geodesign
come strumento operativo
Antonio Acierno, Gianluca Lanzi
- 71 La ricerca di un linguaggio per il piano
urbanistico comunale: il caso della Regione
Campania
Francesco Varone
- 91 Planning a Nation: the Jewish land from the
Sharon plan to Israel 2020
Gianluigi Freda
- 105 Resilienza e rigenerazione: l’approccio *water
sensitive urban planning* come strategia di
sostenibilità urbana
Alessandro Sgobbo
- 127 PLUS hub: a cultural process for Pisticci
regeneration (Matera, Italy)
Gaia Daldanise, Maria Cerreta

**PLUS HUB: A CULTURAL CREATIVE PROCESS FOR PISTICCI
REGENERATION (MATERA, ITALY)***Gaia Daldanise, Maria Cerreta***Abstract**

Culture-led urban regeneration strategies are becoming interesting processes at European, national, regional and local level, able to activate innovative productivity systems where interplay culture and creativity in urban districts, adaptive reuse of buildings and industrial sites, and bottom-up cooperation. A culture-led regeneration process is able to set the scene and create the enabling conditions to promote cultural and creative industries, supporting alternative and situated forms of governance and management of local resources. According to this approach, the research aims at responding to a yet open question in place-based regeneration policies and strategies: how the cultural and creative production could implement inclusive strategies of culture-led urban regeneration, in a framework of Circular Economy, through evaluation processes? The paper introduces the experience of the so-called “PLUS – Pisticci Laboratorio Urbano Sostenibile” (Pisticci Sustainable Urban Lab), a “community hub” developed within the framework of Matera ECoC 2019, in Pisticci (MT), the third-largest town in Basilicata (Italy).

Keywords: community values, cultural creative enterprises, local circular economies

**PLUS HUB: UN PROCESSO CULTURALE CREATIVO PER LA
RIGENERAZIONE DI PISTICCI (MATERA, ITALIA)****Sommario**

Le strategie di rigenerazione urbana “culture-led” stanno diventando processi interessanti a livello europeo, nazionale, regionale e locale, in grado di attivare sistemi di produttività innovativi in cui interagiscono cultura e creatività nei distretti urbani, riuso adattivo di edifici e siti industriali, e cooperazione dal basso. Un processo di rigenerazione guidato dalla cultura è in grado di preparare lo scenario e creare le condizioni favorevoli per promuovere le imprese culturali e creative, supportando forme alternative di governance e gestione delle risorse locali. Secondo questo approccio, la ricerca mira a rispondere a una domanda ancora aperta nelle politiche e strategie di rigenerazione place-based: come la produzione culturale e creativa potrebbe implementare strategie inclusive di rigenerazione urbana culture-led, in un quadro di economia circolare, attraverso processi di valutazione? Il paper introduce l'esperienza del cosiddetto “PLUS – Pisticci Laboratorio Urbano Sostenibile”, un “community hub” sviluppato nell'ambito di Matera ECoC 2019, a Pisticci (MT), la terza città più grande in Basilicata (Italia).

Parole chiave: valori della comunità, imprese culturali creative, economie circolari locali

1. Introduction

In recent decades, in the interdisciplinary debate on culture-led urban regeneration (Miles and Paddison, 2005), new flexible and adaptive evaluative approaches are spreading where it is possible the integration of strategic opportunities and social pressure, and the balance between development and protection needs (Zolli *et al.*, 2014), according to a creative combination of multi-disciplinary cultural processes.

In the definition of cultural-led urban development, culture is a driver for local development in combining social equity with economic growth, overcoming critical issues and discovering new urban opportunities. The idea that culture could represent the engine of urban regeneration has become part of the new urban planning perspective by which cities enhance their competitive position (Miles and Paddison, 2005).

Following this point of view, culture-led urban development (Sacco *et al.*, 2014) is being enhanced by the introduction of interdisciplinary standpoint, promoting innovative decision-making processes, methodologies and tools able to address tangible and intangible networks of communities' values in a systemic perspective. Creative skills, local economies, and public assets transformations become the opportunity to share values and projects within new communities (tangible and intangible), promoting innovative forms of culture productivity, especially thanks to the cooperation among NGOs and creative class at the multi-level and multi-actor dimension.

Culture and creative productions emerge as main drivers of community activation for re-building place identity in several urban policies and practices, mainly focused on abandoned or disused public assets.

In particular, cultural policies, strategies and practices (KEA European Affairs, 2017) show the key role of relationships and interactions among cities, public assets and communities for the circularization of sustainable development processes through a long-term vision with a continuous improvement in the short/medium term (Fusco Girard and Nijkamp, 2004).

However, the activation of urban regeneration processes for sustainable development is affected by the critical conditions that characterize the different local realities and that are related to the specific aspects of the local economy, social inclusion, energy transition, housing demand, sustainable land use and ecological solutions.

To overcome these crucial obstacles, the identification and activation of multi-scale, inter-sectoral and with different temporality interventions, at the strategic, tactical and operational level, become the key issues to manage the transition to new urban organizational structures (Fusco Girard, 2011; Fusco Girard and Nijkamp, 1997; Rotmans and Loorbach, 2008).

Within the new integrated development and transformation scenarios, multi-methodological evaluative approaches are focusing on combining economic, social, environmental and cultural components, according to a multi-stakeholder perspective, with the aim of building new communities and producing economic and non-economic values, developing perceived values in shared values (Cerreto and Panaro, 2017), within a circular economy perspective (Ellen MacArthur Foundation, 2013).

In line with this discussion, the research question focuses on a yet open issue concerning people/place-based policies and strategies for re-generating urban and cultural resources in cross-scale dimension: how the cultural and creative production in the framework of Circular Economy could implement inclusive strategies of culture-led urban regeneration

through evaluation processes?

The research focus is oriented to demonstrate how a creative co-evaluation and co-design process of an iconic cultural heritage is able to re-generate new local opportunities by embedded-resources of local communities.

The paper attempts responding to the above-mentioned research question through the following structure: the first part (Sect. 2) defines a Circular Economy and Cultural Creative Enterprises framework ; the second one (Sect. 3) explains PLUS hub case study (Pisticci Sustainable Urban Lab), research methodological approach, results and findings about the so-called Community Branding (Co-Bra)the; the third (Sect. 4) shows discussion and conclusions about the whole process and the research follow up.

2. Circular Economy and Cultural Creative Enterprises interplay in culture-led regeneration

In order to identify suitable regeneration processes, consistent with circular economy principles, climate change adaptation and innovative good governance, one of the main challenges is to combine a *people-based* approach with a *place-based* one, in which the partnership dimension of multi-level cooperation is identified as essential with the ability to be sensitive (*sensable*) to the specificities of local resources.

In this perspective, the Urban Agenda for the European Union intends to create new forms of cooperation, “new cooperative ties”, focusing on urban issues, encouraging cooperation and multilevel partnerships (European Commission, 2010; European Cultural Foundation, 2015, 2016; UNCTAD - United Nations Conference on Trade and Development, 2016), and recognizing the role and importance of culture and creative industries in local development. Indeed, culture is integrated into urban agendas and local development strategies, including such sectors as innovation, branding, tourism and social inclusion.

The research “Culture, Cities and Identity in Europe” (Arfaoui and Heid, 2016), developed in collaboration with Culture Action Europe and the Agenda 21 for Culture – UCLG, identifies culture as a tool for economic growth, to reconvert cities, to enable integration and inclusion processes, as a pillar of identity for Europe. The inter-relationships that characterize the three key concepts of “culture”, “city” and “identity” highlight how cities and urban areas are strongly influenced by the identities and cultures of the people and communities that interact with urban spaces in both physical and virtual context. In turn, the identity of communities is shaped by the space in which they live and their culture, and their cultural models, space and the city (Pflieger, 2008). The apparent overlap between the concepts of “identity” and “culture”, influence the context and are, in turn, influenced (Hall and Du Gay, 1996).

Within the cities, the identity takes “form” at different levels, allowing each one to describe and express it in many ways, from the historical and traditional identity of the city, to the identity of neighbourhoods within the city itself, which change according to peculiarities of each (education, income level, occupation, etc.), reflecting the identity of individual residents and communities to which they belong, in relation to those around them. The cultural identity of a neighbourhood may depend not only on the services and equipment that characterize it but also on how people live its cultural heritage and the system of relationships generated gradually over time.

In line with this perspective, urban regeneration requires an approach to relationships and interactions among cities, landscapes, cultural heritage and communities that is able to

manage the territorial complexities starting from the identity values, intended as the system of complex values (Cerreta, 2010) included in the “genius loci” (Norberg-Schulz, 1980). In the definition of genius loci, perceptions are key elements to better enhance identity values in line with the phenomenology of place and ensuring the authenticity of change (Jive’n and Larkham, 2003) in the urban design (Hayward and McGlynn, 1993; Tibbalds, 1992).

From this point of view, a culturally integrated approach (Fusco Girard and Cerreta, 2001) is required for urban regeneration, starting from three specific values related to cultural heritage: “document value”: related to the artefact from a socio-economic and architectural perspective; “experiential value”: about people relationships with the manufactured capital and in which way they are linked to; “strengthening factors” such as age, patina and authenticity, characterising the unicity of that specific heritage (Jive’n and Larkham, 2003). At the same time, culture is considered as both highlighting the participation in a variety of experiences and cultural practices that the capacity of the cultural services and cultural infrastructures of contributing to economic development, including both creative/cultural work in itself, that the arising or related occupations, often also defined as the cultural and creative industry. Cultural and creative industries are intended as enterprises that derive their strength from creativity, skills and talents able to transform critical issues into development opportunities by building wealth and jobs, generating knowledge and exploiting intellectual property (DCMS, 1998; Pratt and Jeffcutt, 2009).

As creativity and culture are multifaceted concepts, Cultural Creative Enterprises have been variously defined. According to UNESCO (2005), the Cultural Creative Enterprise (CCE) produces goods, services and activities that are considered for their attributes, purposes and characteristics, regardless of their intrinsic economic value. The economic value of this sector is often considered negligible, so CCE activities are supported by public funds or by the production of cultural assets (CHCfE consortium, 2015; KEA European Affairs, 2006). The White Paper on Creativity (Santagata *et al.*, 2009) defines CCEs sensible to the historical and artistic heritage, represented by cultural assets and activities conceived as CH, performing arts, architecture, music and contemporary arts, consistent with the definitions of various international documents: Green Paper Unlocking the potential of cultural and creative industries (European Commission, 2010), Convention for the protection and promotion of the diversity of cultural expressions (UNESCO, 2005), The Economy of Culture in Europe (KEA European Affairs, 2006).

The criteria developed to identify the sector and establish its boundaries have been analysed both in literature and by experts considering the perspective of both demand (symbolic use value and social use value, creativity and intellectual property) and supply (individual creativity, production techniques) (Valentino, 2013).

Throsby (Throsby, 2005, 2008) has identified six alternative interpretative models based on a mix of the indicated criteria to which it has been added the one proposed in the Civita Survey (Valentino 2013), recognizing the need to use multi-criteria approaches for their selection and deliberative decision-making processes for the attribution of the weight that each criterion could assume.

Through the study of ERVET (ERVET, 2012) three relevant factors were outlined:

1. the use of cultural (new and traditional) and creative knowledge as input for production;
2. the production of meaning and aesthetic value, integrated with the mere function of

product/service;

3. the “artisan” meaning of production, aimed at the uniqueness of the final product, as opposed to the serial nature of industrial production.

In 2016, 6% of Italian GDP and 6% of the workforce are due to CCEs. The overall values are growing in terms of added value (+1.8%) and employment (+1.5%). Today culture is one of the primary engines of the Italian economy in terms of quality, productivity and competitiveness (Unioncamere-Fondazione Symbola, 2017). Among clusters link to CCE, Core Culture and Community enterprises identify such activities with innovative approaches, also using tools from other sectors, e.g.: conservation and use of the historical-artistic heritage; activities related to the production of cultural goods and services; services and products of creative industries, and all the economic activities characterized by cultural synergies.

Governance models of this kind of industry include cultural foundations, public service companies, public companies and institutions, other service companies, consortia and associative forms (Unioncamere-Fondazione Symbola, 2017). These models are often accompanied by developing forms of incentives and tax benefits (i.e. patent box, ZES, differentiated VAT, super-amortization, Art and Social Bonus, Culture+Enterprise Award). In this context, Core Culture business represents a traditional example and Community enterprise identifies innovative models: they both reflect two different approaches for enhancing Cultural Heritage.

In Italy, CCEs “Core Culture” are focused on valorising historical and artistic heritage especially linked to local tradition. This trend is demonstrated by the growth of museums, the development of digital and innovative cultural productions, the role of tourism, the implementation of alternative economic resources for the management of cultural heritage. Within programs supporting CCEs in different decision-making contexts, significant examples are: the diffusion of digital culture for museums in improving management processes; regeneration of marginal areas; the valorisation of built environment through the slow and experiential tourism with the project “Valore Paese-Cammini e Percorsi”; the valorisation of small Italian villages, with the program “Anno dei Borghi” in Italia, recognized as key element for Italian cultural/touristic offer in the Strategic Plan of Tourism Development (European Commission, 2018).

CCEs oriented to community enterprises identify opportunities for innovation and sustainable development. The community enterprise refers to bottom-up initiatives, with the participation of several actors, investors and users, who design and manage a long-lasting organizational infrastructure that puts community needs as a core mission for its business model (Hoadley, 2012).

This kind of place-based and community-based CCE (Bailey, 2012; Tricarico, 2016) increases and regenerates the social capital (Fischer *et al.*, 2004). They are defined as organizational hybrids (Venturi and Zandonai, 2016) and are powerful factors of innovation for urban policies, but also tools for the sustainable development: their rules, standards, devices produce new social demand and systems of relationships. They generate social energy (Hirschman, 1984) and behave like intelligent institutions, which produce new capabilities and facilitate their diffusion.

The CCEs’ innovation is more effective with Circular Economy models, aimed at developing economic activities for well-being and health. The Circular Economy system goes beyond the mere reduction of drawbacks of the linear economy and aims at building

long-term resilience, generating economic opportunities and new business models, and producing cultural, environmental and social benefits (Ellen MacArthur Foundation, 2013). The Circular Economy paradigm identifies the need for a rational use and an appropriate reuse of all resources, including cultural heritage, through: a sustainability-driven product design; replacement of non-renewable materials and use of secondary raw materials; the management of end-of-life product flows; sustainable supply chains; social inclusion, with the integration of disadvantaged people; regeneration of disused spaces.

In the Italian cultural heritage enhancement practices have a significant role to implement the enabling factors recognized by the EEA (European Environment Agency, 2016): eco-design; repair, refurbishment and remanufacturing; recycling; economic incentives and finance; business models; eco-innovation; governance, skills and knowledge. These factors enable the Creation of Shared Value (CSV) that is directly functional to the firm's competitive advantage and profitability (CDCA, Consorzio Ecodom, Fondazione Ecosistemi and Poliedra, 2017).

By optimizing and using specific resources and skills, CSV builds economic value through the creation of social value (Porter and Kramer, 2011), generating job opportunities and innovation through an advanced form of shared responsibility, called Territory Social Responsibility (DelBaldo and Demartini, 2016).

In this perspective, the CCE is interpreted as "hybrid enterprise", oriented to the synergic and symbiotic relationship between business and territory, building interactions among: the circular enterprise to develop new production processes between producer and consumer (prosumer); the social enterprise for implementing a shared responsibility on territory (RST); the community hub to ensure exchange and relations for social and cultural integration.

In this sense, creativity and innovation, embedded in cultural products and services of CCE is crucial for competitive advantage (Troilo, 2014) and will contribute to the realization of cultural districts (Sacco and Pedrini, 2003). Within these cultural districts as "creative clusters" (Izzo and Masiello, 2015), the valorisation actions on cultural heritage represent the starting point for sustainable projects in collaboration with citizens, private organizations and public institutions, making a difference in the processes of urban regeneration. Culture, creative clusters, circular economy and cultural/creative community hubs/enterprises are able to renew the image of the city and its neighbourhoods, foster pride and a sense of belonging in residents, attracting investment and tourism, improving the quality of life and social cohesion, enabling new job opportunities in the cultural and creative sectors, etc. As a result, the strategies and cultural initiatives are facing an increasingly wide range of policy objectives, becoming more and more a possible success factor in the urban regeneration processes.

The synergistic effect of culture-led regeneration depends, therefore, on how the process is able to create a shared and inclusive social representation, in which the various local communities can learn to expand their ability to interact, creating and sharing information and ideas to cooperate and compete together. The shared "glue value", the intrinsic value of places (Fusco Girard and Nijkamp, 1997) is generated through an interactive growth process and a governance model in which coexist both the bottom-up and top-down approaches, enabled by cultural experiences to which urban space is the social and cultural arena.

Cultural productivity and the active involvement of the community in the production

process are an integral part of regeneration strategies that cities activated with a “culture-led” approach to local development, to be built on their specific profiles, using culture to differentiate the supply compared to other cities and to increase their competitiveness. The process of cultural creative co-production of place identity can overcome traditional approaches towards hybrid approaches aimed at merging interests among economic operators and community through the support of creative professionals as facilitators.

3. Community branding for culture-led urban regeneration: PLUS hub case study

3.1 Case study: Pisticci Sustainable Urban Lab (PLUS hub)

The culture-led regeneration can be considered as the most current and innovative reference model, which permits explanation of the relationships between the processes of regeneration and the production of social and human capital, to recognize in the culture the ability to influence specific planning actions, and identify and evaluate the impacts of the processes activated, with particular reference to the human and social dimensions (Billi and Tricarico, 2018; d'Ovidio and Pradel, 2013).

In the above mentioned interdisciplinary debate, an experimental field consists in the methodological approach elaborated for the activation of the so-called “PLUS hub – Pisticci Laboratorio Urbano Sostenibile” (Pisticci Sustainable Urban Lab), in the municipality of Pisticci – Basilicata (Italy) – within the framework of Matera ECoC 2019.

Pisticci is the third largest municipality in Basilicata with about 17,900 inhabitants, the territory covers about 231 square kilometres between the rivers Basento and Cavone, which separate Pisticci from the municipalities of Bernalda and Montalbano Jonico, and the village overlooks the Ionian Sea. The city is located in a central position near to Matera (47 km) and Potenza (92 km) and borders with the municipalities of Craco, Ferrandina, Pomarico and Scanzano Jonico. It is divided into several districts, among which the most populous is Marconia, while the centre (Pisticci old town) is characterized by 16 neighbourhoods. The historic centre (so-called “Rione Dirupo”) is included in the catalogue of Environmental Heritage among the 100 world wonders of small big Italy (“Pisticci: Rione Dirupo, una tra le 100 meraviglie d'Italia,” 2011) Rione Dirupo is a symbolic heritage in which the community recognise identity values also because it was rebuilt after a landslide in 1688: the ability of rural inhabitants in re-building their houses with local materials and specific techniques for overcoming hydrogeological critical issues demonstrate the history of community resilience.

Furthermore, the richness of resources linked to the physical cultural heritage of Pisticci and the biodiversity of the surrounding landscape (so-called “Calanchi”) emerges from some research projects and studies carried out in collaboration between the University and the Municipality (Cerreto *et al.*, 2016). At the same time, the variety of cultural and human resources come from the people stories about their local traditions and from the sensitivity of spontaneous initiatives (beauty painters of historic centre “Imbianchini di bellezza”, community sustainable tourism stories “P-stories”, international film festival “Lucania Film Festival”, theatre experiment “Teatro lab” and so on).

PLUS hub was born in 2017 starting from the experience of urban regeneration of the Painters of Beauty “Imbianchini di bellezza”, a group of volunteers who is promoting the principles of social inclusion, economic and environmental sustainability through the recovery of the old spaces abandoned in Rione Dirupo.

Promoter of “PLUS hub” is the association PLUS, leader of the partnership agreement with which “PLUS hub” was born. Partners of the project are the Municipality of Pisticci, the DiARC of the Federico II University of Naples, the CNR-IRISS of Naples, the UNESCO Chair of Matera of the University of Basilicata. They are cooperating to generate effects on the whole territory, opening spatial, cultural and social experimentation to external and internal communities. The aim is providing operational tools to revitalize the territory and reconvert the local economy in decline after the failure of the chemical industry (Val Basento) and the abandonment of rurality (crafts and agriculture).

“PLUS hub” is a multidisciplinary and creative community, which provides its different skills for an innovative project of territory and network, considering Pisticci as a place for sustainable experimentations in which to develop processes of cultural, social and environmental regeneration related to the circular economy. In this sense, “PLUS” is the added value that each actor represents in the network for activating uses and reuses of local cultural heritage, in response to depopulation, economic and social crisis, the lack of identity and the territorial fragility.

The headquarter of “PLUS hub” is a public buildings’ system of six “lammie” (local typical houses’ architecture) in the Dirupo district. The physical space becomes the incubator of the reuse process of old buildings thanks to local culture as a driver of development.

In this perspective, PLUS hub could be viewed as a cultural co-creative community-based hub for urban/rural regeneration that provides strategies and synergies for both valorising cultural heritage and strengthening places’ network.

3.2 Research method: Community branding (Co-Bra) approach

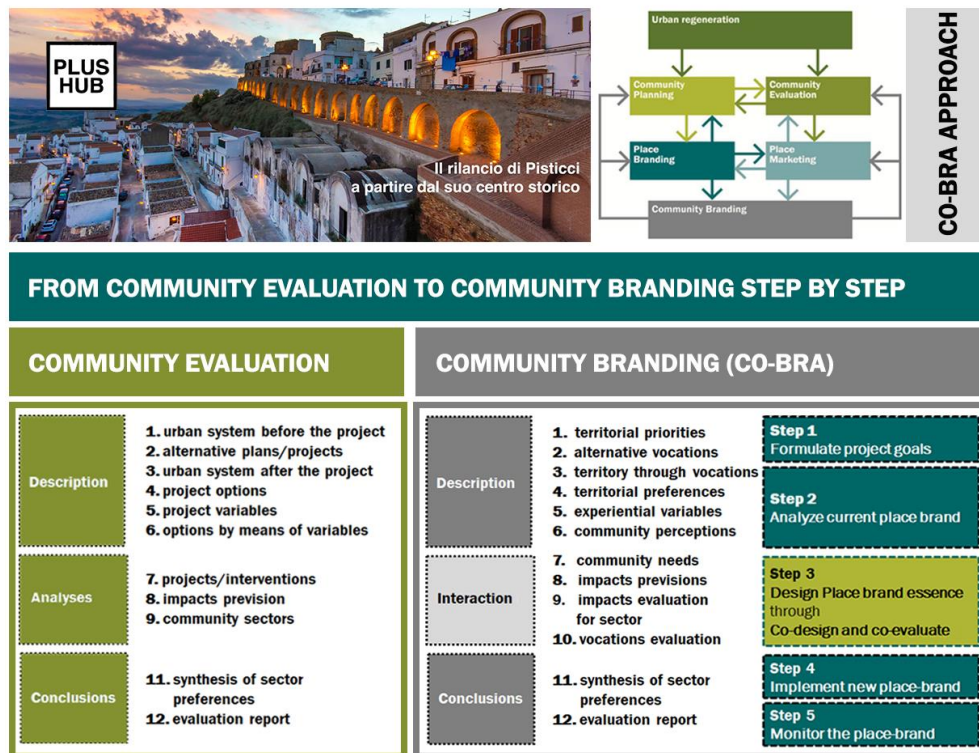
The PLUS hub started also through the implementation of a “COMMUNITY BRANDING (Co-Bra) approach (Cerreta and Daldanise, 2017) (Fig. 1), intended as a strategic glocal process with the potential of building people awareness, community engagement and self-organization. It is a knowledge-based and planning/evaluation approach that uses physical and digital connections for extracting local perceptions useful to activate operational links among local tradition and global innovation tools. Within the framework of Deliberative Multi-Criteria Evaluation – DMCE (Proctor and Drechsler, 2006), Co-Bra approach combines Community Impact Evaluation with: Place Branding for the governance of the cultural local supply; Place Marketing for the management of the cultural local demand; Community Planning and Community Impact Evaluation – CIE (Lichfield, 1996) to identify cultural, social and economic opportunities from local creative production.

Transdisciplinary evaluation tools – multi-criteria methods such as PROMETHEE (Brans and Mareschal, 1990)– together with management and marketing – Canvas approach of the Business model (Osterwalder, 2004), place branding (Walkabout - storytelling) and community planning (World Café round tables) tools (World Café Community, 2016) allowed results both in terms of research for alternatives’ evaluation of project interventions but also in terms of action on the territory through real-time experiences.

Starting from the desk analyses of the above-mentioned researches and bottom-up initiatives, the proposal of Community branding has been structured with some local members, with the aim of supporting a real regeneration of the territory.

First of all, in step 1 of the Co-bra process, the data collected from national and local database allowed the identification of territorial priorities through the method of the case study (Yin, 2013) and we defined vision, mission and objectives.

Fig. 1 – Co-Bra approach and steps



Source: Cerreta and Daldanise, 2017 and PLUS hub A.P.S. copyright

Thanks to the listening of the community stories and territorial vocations emerged from the Walkabout (Urban experiences, 2016) within the step 2, we structured a survey form for emerging in-depth knowledge of the community perceptions on the local traditions and on innovative initiatives. The survey form, built with the help of SurveyMonkey software (Baker, 2007) and through the Delphi method (Bolognini, 2001; Pacinelli, 2008), was useful for collecting common and divergent points of view of social actors groups. The elaborations of the questionnaires, based on a Likert scale, concern 110 subjects classified for the type of work activity and by City Council districts.

Gradually within step 3, the tool of co-design tables elaborated three thematic groups of discussion on governance, activities and economic sustainability of PLUS hub.

The two approaches used within round tables - World café method and Business Model Canvas method - aim at defining local changes through the needs of the community.

The World Café method (World Café Community, 2016) for the interaction between round tables is based on the theoretical assumption that the participants' contribution can be maximized by the dynamics of action, the informality of dialogue and the freedom of expression. The technique concerns an "incremental and circular discussion", enriched by the rotation of the participants at regular time intervals. This approach was implemented by

the Business Model Canvas – BMC (Osterwalder, 2004), used for evaluating the strategic choices of this cultural creative enterprise. The BMC Value Proposition has been used for facilitating the co-design work, promoting understanding, discussion and analysis of the business but also creativity and sharing. The Value proposition allowed to establish the groups' needs and actions/services that increase the advantages and decrease the disadvantages for community sectors.

Starting from the alternative “community-based” vocations and during experiences on the territory (like the performing media storytelling “walk about”), and thanks to the collaboration of all participants in co-creation (co-evaluation and co-design) process, we identified the project actions based on four “experiential” variables: (1) recovery of tangible and intangible assets; (2) digital platforms; (3) services for resident and temporary citizens; (4) “urban contract”.

The fourth variable (“urban contract”) attempts at defining models of co-governance through local urban pacts among stakeholders.

For each project action, the impacts were classified according to economic, social and cultural criteria (E, S, C) relating to macro-criteria hardware, software, orgware and virtualware (which correspond to the categories of investment for place branding).

Once the project actions, macro-criteria (hardware, software, orgware, virtual ware) and criteria E, S, C (economic, social and cultural) were established, the sectoral objectives for the assessment of impacts by sectors of the community were defined.

The direct and indirect impacts (D, I) on the various sectors of the community are classified by experiential variables.

Starting from the typologies of impacts, it was structured the matrix for the evaluation of alternative vocations through economic, social and cultural indicators, elaborated from two main frameworks: the European framework on culture and democracy (Council of Europe, 2016), the AUDIS indicators of urban regeneration (AUDIS, 2014). A qualitative evaluation scale (9 points) was applied, through the PROMETHEE (Preference Ranking Organisation METHod for Enrichment Evaluations) aggregation procedure: a multi-criteria method in which an outranking procedure is applied as the basis for the evaluation (Brans and Mareschal, 1990).

From the results emerged from the evaluation process (Vocation 4 PLUS artisanal and creative density as priority scenario) and through a financial analysis for implementing the PLUS brand (in the step 4), we reached a framework of costs/opportunities of PLUS hub, with the aim of demonstrating the economic and social benefits of a collaborative multi-level governance for urban regeneration. The financial analysis was structured with a classification of costs and revenues of the project proposal (Vocation 4). Starting from the main types of financing for cultural and creative enterprises, reported in “Torino creativa. I centri indipendenti culturali sul territorio torinese” (Bertacchini and Pazzola, 2015) and in the report “L'Italia che crea, crea valore. 2° studio sull'Industria della Cultura e della Creatività” (Italia Creativa, 2016), the revenues of this cultural co-creative community-based hub were identified for six categories: self-financing; fundraising; collaborative platform; ticketing; provision of services; private investments.

3.3 Results and findings

The first result concerns the methodological framework of the experimental proposal with vocations interpreted as site-specific development scenarios and consequent awareness of

the community with respect to the potential of the territory.

Within step 2, through the analysis of the degree of satisfaction/preference of initiatives and traditions (“stakeholder satisfaction”) the key results consist in categorizing:

- preferences for the Pisticci districts;
- preferences by type of stakeholder.

With regard to step 3 of co-design of the brand PLUS the results are emerged from the desk processing of online databases together with the processing data collected from questionnaires and co-design tables. Specifically, the following results were achieved:

- co-construction and activation of PLUS hub (Pisticci Sustainable Urban Laboratory);
- matrices of needs/actions for PLUS hub: governance model, cultural activities, economic sustainability;
- matrices of economic, social, cultural impacts and impacts on community sectors;
- the matrix of social, cultural and economic indicators of urban regeneration;
- evaluation of alternative vocations through the multi-criteria method PROMETHEE.

In the following step 4 of the implementation of the PLUS brand, the empirical evidence of these elaborations allowed to define possible coalitions and conflicts using:

- cost matrices of the PLUS hub (financial analysis);
- matrices of the costs/revenues of the PLUS hub (financial analysis);
- stakeholder maps of % costs and % revenue/year per partner (urban contract).

The following are details of the various “place-based” types of revenues, tailor-made for the PLUS hub proposal (Tab. 1), demonstrating the “economic biodiversity” creation of other possible economic and social realities related to the hub.

Tab.1 – PLUS hub revenues categories

Experiential variables	Actions	Categories of revenues	Typologies of revenues
Recovery of tangible and intangible assets	1) Recovery of the 6 public local buildings (so-called “lammie”) for temporary uses in craft and art	Fundraising	Rent of the 6 public “lammie” for temporary uses
	2) Maintenance of 5 private “lammie” for commercial use		Rent of 5 private properties for commercial functions
	3) Maintenance of 5 private “lammie” for hospitality use		Rent of 5 private properties for sustainable diffused hospitality
	4) Realization of an archaeological museum/school (“Dal pittore di Pisticci”) in collaboration with the “Imbianchini di bellezza” and City Council	Fundraising	Co-working “Dal Pittore di Pisticci”
			Co-living “Dal Pittore di Pisticci”
			Rent of events space “Dal Pittore di Pisticci”
			Rent of space for selling local products (“Farm Markets Pisticci”)

			Enterprises' incubator package "Dal Pittore di Pisticci"
		Ticketing	Tickets for the museum "Dal Pittore di Pisticci"
		Provision of services	Courses and workshops "Dal Pittore di Pisticci" about creative products for urban regeneration
			Products in bar/caffe "Dal Pittore di Pisticci"
	5) Realization of a historical multimedia narrative archive in collaboration with the Lucania Film Festival and Open Story Lab	Ticketing	Tickets for multimedia path in the archive
		Provision of services	Tickets for thematic guided tours inside and outside the archive
Digital platforms	6) Realization of collaborative community platform (online and offline)	Collaborative platform	Civic crowdfunding
			Exchanging assets with "Social barter"
			Shopping vouchers
			Advertising space
			E-commerce PLUS
Services for resident and "temporary" citizens	7) Realization of new events for "Teatro dei Calanchi" in collaboration with Teatro lab	Ticketing	Tickets for performances and shows in "Teatro dei Calanchi"
	8) Increase in road transport lines for events/workshops (Bla bla car)	Provision of services	New alternative transports ("Bla bla car Pisticci")
Urban contract	9) Construction of strategic partnership (an urban contract among institutions, profit, non-profit actors)	Private investments	Catering (products and local cuisine - companies in a consortium)
		Self-financing	Donations (members)
			Share/social capital (membership fees)

Source: Daldanise PhD thesis 2017

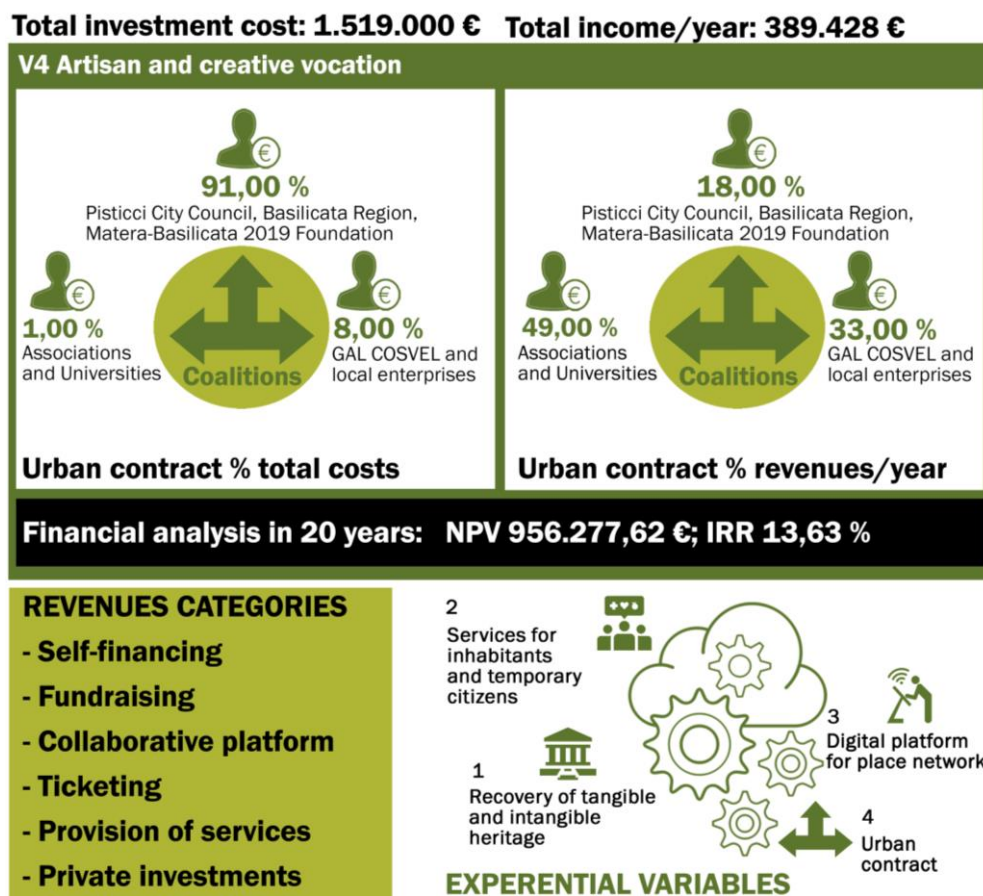
From the financial analysis, it highlights the total investment cost of € 1,519,000 and a total/year revenue of € 389,428. Performing a long-term evaluation, for about 20 years, the Net Present Value (NPV) is 956,277.62, while the Internal Rate of Return (IRR) is 13.63%. The financial analysis demonstrates how the PLUS hub in the V4 proposal is a starting point for local culture-led urban regeneration because the benefits are higher than the resources used.

Furthermore, starting from the strategic partnership of "Urban contract" for V4, the respective total costs and the revenues/year for each stakeholder have been classified in the cost/opportunities analysis, as illustrated below (Fig. 2).

The PLUS hub potentials could grow in the hypothesis of public and public/private investments deriving from:

- Public funds (e.g. ERDF Basilicata 2014-2020, Funds for the producers/agricultural activities and food network - RDP Basilicata 2014-2020).
- Co-financing (e.g. Basilicata Development facilities for small and medium-sized businesses - “Start & Go”, “Go & grow”, etc., Funding by banking foundations, etc.).

Fig. 2 – Costs/opportunities analysis for PLUS hub



Source: Daldanise and Cerreta, 2018

In general, the overall result in methodological terms is the proposal of a new approach to evaluation/action that integrates the economic-social budget plan of the Community Impact Evaluation (CIE) with the process implemented on the territory, called Community branding (Co-bra).

4. Discussion and conclusions

To develop and implement cultural strategies having a real impact on economic development and social cohesion are an open challenge for cities, which can contribute many factors such as a strong political will and an authoritative leadership, a strategy for cooperation among institutional bodies at different levels, co-operation among local actors, both public and private, and the implementation of capacity-building measures involving concerned and aware stakeholders.

According to Evans and Shaw (Evans and Shaw, 2004) and Ferilli *et al.* (2017), culture-led regeneration processes consider the culture as the main catalyst and the engine of a regeneration process.

The synergy between culture and urban regeneration (Ferilli *et al.*, 2012) can be effective, if it is able to provide a common framework which brings together the different issues (economic, social and environmental), and in which culture becomes an enabler and auto-poietic (Zeleny, 1995) tool, able to be a link between different components of urban life, the key problem-solving strategies, and local communities directly involved in the identification and implementation of change, in a cooperative process of social and urban re-weaving, starting from cultural iconic public assets.

The social NGOs together with creative people become new “creative communities”, with different skills, complementary and synergistic, developing decision-making processes oriented to conceive and test shared actions, generating cultural productive networks among people, values, and public assets and activating a “cultural creative chain reaction”.

The proposal of PLUS as a cultural co-creative community enterprise aims to demonstrate how a horizontal territorial growth is desirable compared to vertical economic growth. With this network in Pisticci, the focus is experimenting and building a chain of “cultural” activities with the surrounding Lucania territory: Pisticci and Matera together with other Lucania realities should be drivers for a sustainable relationship among territory and industry, able also to invest in knowledge and innovation: for example, by inventing new combinations of better quality and lower cost (Zeleny, 1995) in order to overcome the trade-off between cost reduction and improvement of the “Lucania” product quality at national and European level.

In this perspective, to assess the effectiveness of PLUS hub, a periodic evaluation of the brand's value and equity could be useful (Place Brand Observer, 2016). The “brand equity” is built not only on the identity/image of the place and on the level of satisfaction/loyalty to the brand, but also through community awareness of it.

In line with this perspective, within a possible follow-up of the evaluation process, step 5 of the Co-Bra approach could pursue the following objectives:

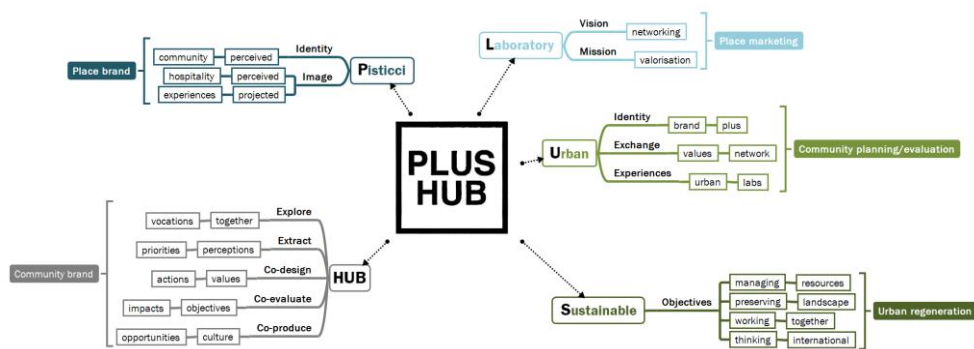
- evaluate and monitor the level of awareness of the PLUS brand by community and partners, using specific assessment methods and techniques;
- evaluate and monitor the change induced by the perceived identity/image and the level of loyalty, using assessment methods and techniques with particular reference to potential users such as tourists, investors, traders and citizens;
- evaluate and monitor the impacts of the designed image, carrying out an assessment linked to data relating in particular to media coverage, online communities, blogs, Facebook, Twitter, virtual communities, etc.

This circular evaluation/monitoring process on the place could include a PLUS hub enterprise mind map (Buzan and Buzan, 1996) and a PLUS hub agenda with the

operational timeline of the future actions (Fig. 3).

The crucial point of this kind of process is building efficient perceptions by users/producers of public assets in which they recognise themselves and activate for effective and productive conservation of this heritage. In building a place common vision it is relevant to capture perceived identity and image linked to place branding and relational marketing, and both the management of resources for an economic valorisation linked to place marketing, resource-based theory and value chain. Innovation and production become key issues of this process starting from the creation of new knowledge, able to generate “glue values” and “links” among places, organizations and people.

Fig. 3 – Mind Map for PLUS hub cultural co-creative community enterprise



The most coherent structure of these forms of long-term development is not hierarchical and pyramidal but network model: internal relationships are cooperative and collaborative (Fusco Girard and Nijkamp, 1997).

This implementation of the evaluation process can improve research follow up towards a collaborative multi-level adaptive governance for Pisticci regeneration (urban contract in V4) for building a “circular supply chain” (environmental, social, cultural and economic) focused on co-creating shared values (CSV) and opportunities through local and international networks. The proposal of PLUS hub could improve itself with a “cultural co-creative hubs” network for preserving and enhancing “Lucania” cultural heritage/environment through “local creative clusters” oriented to a “proximity” welfare for local sustainable development in the European scenario.

Acknowledgements

Within the unitary work, all authors developed the introduction (Sect. 1) on the research issues and the Circular economy and Cultural Creative Enterprises framework (Sect. 2). Gaia Daldanise developed the third section (Sect. 3) related to the Community Branding applied on the PLUS hub case study and Maria Cerreta developed the discussion and conclusions on the whole process with a focus on research follow up (Sect. 4). The authors are very grateful to “Imbianchini di bellezza”, PLUS hub association, P-stories, Open story

lab, Lucania Film Festival, Teatro Lab, AVIS, University of Basilicata, Pisticci Municipality, “Fondazione Matera-Basilicata 2019” and Basilicata Region.

References

- Arfaoui, M., Heid, K. (2016). *Culture, Cities and Identity in Europe*. Brussels: European Economic and Social Committee.
- AUDIS. (2014). *Linee guida per la rigenerazione urbana*.
- Bailey, N. (2012). The role, organisation and contribution of community enterprise to urban regeneration policy in the UK. *Progress in Planning*, 77(1), 1–35.
- Baker, B. (2007). *Destination branding for small cities: The essentials for successful place branding*. Destination Branding Book.
- Bertacchini, E. E., Pazzola, G. (2015). *Torino creativa. I centri indipendenti culturali sul territorio torinese*. Edizioni GAI.
- Billi, A., Tricarico, L. (2018). Regional Development Policies in Italy: How to Combine Cultural Approaches with Social Innovation. In *In: Calabrò F., Della Spina L., Bevilacqua C. (eds) New Metropolitan Perspectives. ISHT 2018. Smart Innovation, Systems and Technologies, vol 101* (pp. 277–287). Cham: Springer.
- Bolognini, M. (2001). *Democrazia elettronica: metodo Delphi e politiche pubbliche*. Carocci.
- Brans, J. P., Mareschal, B. (1990). The PROMETHEE methods for MCDM; the PROMCALC, GAIA and BANKADVISER software. In *Readings in multiple criteria decision aid* (pp. 216–252). Springer.
- Buzan, T., Buzan, B. (1996). *The Mind Map Book: How to Use Radiant Thinking to Maximize Your Brain's Untapped Potential*.
- CDCA, Consorzio Ecodom, Fondazione Ecosistemi, Poliedra. (2017). *Atlante Italiano dell'economia circolare*. Retrieved from <http://www.economiacircolare.com/i-nostri-indicatori-di-economia-circolare/>
- Cerreta, M. (2010). Thinking through complex values. In M. Cerreta, G. Concilio, V. Monno (Eds.), *Making strategies in spatial planning: Knowledge and values* (pp. 381–404). Dordrecht: Springer Science & Business Media.
- Cerreta, M., Daldanise, G. (2017). Community branding as a collaborative decision making process. In Springer (Ed.), *The 17th International Conference on Computational Science and Its Applications (ICCSA 2017)*. Trieste: Lecture Notes in Computer Science (LNCS).
- Cerreta, M., Inglese, P., Manzi, M. L. (2016). A multi-methodological decision-making process for cultural landscapes evaluation: the green lucania project. In *Soc. Behav. Sci.* 216, 578–590.
- Cerreta, M., Panaro, S. (2017). From perceived values to shared values: A multi-stakeholder spatial decision analysis (M-SSDA) for resilient landscapes. *Sustainability*, 9(7), 1113.
- CHCfE consortium. (2015). *Cultural Heritage Counts for Europe*.
- Council of Europe. (2016). *Indicator Framework on Culture and Democracy – Policy maker's guidebook*.
- d'Ovidio, M., Pradel, M. (2013). Social innovation and institutionalisation in the cognitive-cultural economy: Two contrasting experiences from Southern Europe. *Cities*, 33, 69–

76.

- DCMS. (1998). Creative industries mapping document. London, UK: DCMS London.
- DelBaldo, M., Demartini, P. (2016). Responsabilità sociale di territorio, network sinergici e governo locale. *Piccola Impresa/Small Business*, (3).
- Ellen MacArthur Foundation. (2013). *Towards the Circular Economy. Economic and business rationale for an accelerated transition*.
- ERVET. (2012). *C/C Cultura&Creatività Ricchezza per l'Emilia-Romagna*.
- European Commission. (2010). *Green Paper. Unlocking the potential of cultural and creative industries*. Retrieved from https://www.hhs.se/contentassets/3776a2d6d61c4058ad564713cc554992/greenpaper_creative_industries_en.pdf
- European Commission. (2010). *EUROPE 2020 A strategy for smart, sustainable and inclusive growth*. Retrieved from <http://eur-lex.europa.eu/legal-content/EN/TXT/?uri=celex%3A52010DC2020>
- European Commission. (2018). Investing in People: increased budget to reinforce European cultural and creative sectors. Retrieved from https://ec.europa.eu/programmes/creative-europe/content/investing-people-increased-budget-reinforce-european-cultural-and-creative-sectors_en
- European Cultural Foundation. (2015). *Build the City: Perspectives on commons and culture*. Retrieved from <http://www.culturalfoundation.eu/library/build-the-city-book>
- European Cultural Foundation. (2016). *Build the City Manifesto*.
- European Environment Agency. (2016). *Circular economy in Europe Developing the knowledge base*. Retrieved from <https://www.eea.europa.eu/publications/circular-economy-in-europe>
- Evans, G., Shaw, P. (2004). The contribution of culture to regeneration in the UK: a review of evidence. *London: DCMS*, 4.
- Ferilli, G., Sacco, P. L., Blessi, G. T. (2012). Cities as Creative Hubs: From Instrumental to Functional Values of Culture-led Local Development. In L. Fusco Girard, P. Nijkamp (Eds.), *Sustainable City and Creativity: promoting creative urban initiatives* (pp. 110–124). Ashgate Publishing, Ltd.
- Ferilli, G., Sacco, P. L., Tavano Blessi, G., Forbici, S. (2017). Power to the people: when culture works as a social catalyst in urban regeneration processes (and when it does not). *European Planning Studies*, 25(2), 241–258.
- Fischer, G., Scharff, E., Ye, Y. (2004). Fostering social creativity by increasing social capital. *Social Capital and Information Technology*, MIT Press, Cambridge, MA, 355–399.
- Fusco Girard, L. (2011). Creativity and The Human Sustainable City: Principles and Approaches for Nurturing City Resilience. In *Sustainable city and creativity: promoting creative urban initiatives*. Ashgate Publishing, Ltd.
- Fusco Girard, L., Cerreta, M. (2001). Il patrimonio culturale: strategie di conservazione integrata e valutazioni. *Economia Della Cultura*, (2), 175–186.
- Fusco Girard, L., Nijkamp, P. (1997). *Le valutazioni per lo sviluppo sostenibile della città e del territorio* (Vol. 74). FrancoAngeli.
- Fusco Girard, L., Nijkamp, P. (2004). *Energia, bellezza, partecipazione: la sfida della sostenibilità: valutazioni integrate tra conservazione e sviluppo* (Vol. 112). Milano: Franco Angeli.

- Hall, S., Du Gay, P. (1996). *Questions of Cultural Identity*. SAGE Publications.
- Hayward, R., McGlynn, S. (1993). *Making Better Places: Urban Design Now*. (R. Hayward & S. McGlynn, Eds.). Oxford: Butterworth.
- Hirschman, E. C. (1984). Experience seeking: a subjectivist perspective of consumption. *Journal of Business Research*, 12(1), 115–136.
- Hoadley, C. (2012). 12 What is a Community of Practice and How Can We Support It? *Theoretical Foundations of Learning Environments*, 286.
- Italia Creativa. (2016). *L'Italia che crea, crea valore. 2° studio sull'Industria della Cultura e della Creatività*.
- Izzo, F., Masiello, B. (2015). Strategie di innovazione nelle imprese creative di servizi. *Economia e Diritto Del Terziario*.
- Jive´ n, G., Larkham, P. J. (2003). Sense of place, authenticity and character: a commentary. *Journal of Urban Design*, 8(1), 67–81.
- KEA European Affairs. (2006). *The economy of culture in Europe*. Brussels.
- KEA European Affairs. (2017). "Culture for Cities and Regions." Retrieved from <http://www.cultureforcitiesandregions.eu/>
- Lichfield, N. (1996). *Community Impact Evaluation*. London: University College Press.
- Miles, S., Paddison, R. (2005). Introduction: The rise and rise of culture-led urban regeneration. *Urban Studies*, 42(5–6), 833–839.
- Norberg-Schulz, C. (1980). *Genius loci: Towards a phenomenology of architecture*. New York: Rizzoli.
- Osterwalder, A. (2004). The business model ontology: A proposition in a design science approach.
- Pacinelli, A. (2008). *Metodi per la ricerca sociale partecipata* (Vol. 4). FrancoAngeli.
- Pflieger, G. (2008). *The social fabric of the networked city*. EPFL Press.
- Pisticci: Rione Dirupo, una tra le 100 meraviglie d'Italia. (2011). Retrieved from <http://www.oltrefreepress.com/pisticci-rione-dirupo-una-tra-le-100-meraviglie-d'italia/>
- Place Brand Observer. (2016). *The Five Steps of Successful Place Branding Initiatives - Quick guides*.
- Porter, M. E., Kramer, M. R. (2011). The big idea: Creating shared value. *Harvard Business Review*, 89(1), 2.
- Pratt, A. C., Jeffcutt, P. (2009). *Creativity, innovation and the cultural economy*. Abingdon: Routledge.
- Proctor, W., Drechsler, M. (2006). Deliberative multicriteria evaluation. *Environment and Planning C: Government and Policy*, 24(2), 169–190.
- Rotmans, J., Loorbach, D. (2008). Transition management: reflexive governance of societal complexity through searching, learning and experimenting. *Managing the Transition to Renewable Energy*, 15–46.
- Sacco, P., Ferilli, G., Blessi, G. T. (2014). Understanding culture-led local development: A critique of alternative theoretical explanations. *Urban Studies*, 51(13), 2806–2821.
- Sacco, P. L., Pedrini, S. (2003). Il distretto culturale: mito o opportunità. *Il Risparmio*, 51(3), 101–155.
- Santagata, E. W., Translation, E., Kerr, D. (2009). *White paper on creativity Towards an Italian model of development*. Citeseer.
- Throsby, D. (2005). *Economia e cultura*. Bologna: il Mulino.
- Throsby, D. (2008). The concentric circles model of the cultural industries. *Cultural*

- Trends*, 17(3), 147–164.
- Tibbalds, F. (1992). *Making People-Friendly Towns*. London: Longman.
- Tricarico, L. (2016). Imprese di comunità come fattore territoriale: riflessioni a partire dal contesto italiano. *Crios*, 11, 35–50.
- Troilo, G. (2014). *Marketing nei settori creativi. Generare valore per il cliente tramite l'esperienza della creatività*. Milano: Pearson Italia Spa.
- UNCTAD (United Nations Conference on Trade and Development). (2016). *New Cultural Challenges for European Cities, EUROCITIES contribution UNCTAD Creative Economy*. Retrieved from <http://eurocities.eu/eurocities/documents>
- UNESCO. (2005). *Convention on the Protection and Promotion of the Diversity of Cultural Expressions*. Retrieved from http://portal.unesco.org/en/ev.php-URL_ID=31038&URL_DO=DO_TOPIC&URL_SECTION=201.html
- Unioncamere-Fondazione Symbola. (2017). *Io sono Cultura - 2017. L'Italia della qualità e della bellezza sfida la crisi*.
- Urban experiences. (2016). Walkabout “I Luoghi di Zonzo. Primo episodio” a Pisticci. Retrieved from <https://www.urbanexperience.it/eventi/walkabout-luoghi-zonzo-primo-episodio-pisticci/>
- Valentino, P. A. (2013). L'impresa culturale e creativa: verso una definizione condivisa. *Economia Della Cultura*, 23(3), 273–288.
- Venturi, P., Zandonai, F. (2016). *Imprese ibride: Modelli d'innovazione sociale per rigenerare valori*. Milano: EGEA spa.
- World Café Community. (2016). World café method.
- Zeleny, M. (1995). The self-sustainable enterprise. In *XXIV Incontro di Studio CeSet su “Lo sviluppo sostenibile delle aree metropolitane: quali strategie, quali valutazioni.”* Napoli: Aestimum.
- Zolli, A., Healy, A. M., Didero, D. (2014). *Resilienza: la scienza di adattarsi ai cambiamenti*. Rizzoli.

Gaia Daldanise

CNR IRISS Institute of Research on Innovation and Services for Development, National Research Council of Italy
Via Guglielmo Sanfelice, 80134, Naples (Italy)
Tel.: +39 3891515879; email: g.daldanise@iriss.cnr.it

Maria Cerreta

Department of Architecture (DiARC), University of Naples “Federico II”, Italy
Via Toledo, 402, 80134, Naples (Italy)
Tel.: +39 3282039164; email: maria.cerreta@unina.it

