Embracing Public Space and Urban Cultures:

Understanding and Acting on Complexity of Contemporary Cities

Sustainable Cultural Creative Enterprises for "public cultural spaces"

Gaia Daldanise

Abstract

In the international debate, culture has a strategic role for sustainable development especially if referred to public space planning. In the European scenario, traditional urban planning and design approaches have been integrated with new operational tools able to redefine public and private urban boundaries for promoting sustainable public spaces and creating new economies through Cultural Creative Enterprises (CCEs). The understanding of the CCEs sector, elaborated through an exploration of scholarly articles, reports, and policy documents provides an understanding of structural characteristics, including future trends, challenges, and opportunities, both nationally and internationally. The analysis revealed the potential of creativity as a driver of innovation that is particularly suitable in public spaces especially in "public cultural places" like cultural infrastructure (e.g. museums, libraries, etc.) or hubs (such as creative hubs or incubators) that dialogue with urban spaces and functions. In this perspective, the research analyses best practices related to the report (2023) "100 Italian Cultural Spaces Stories" which studies Italian technologies and innovations in cultural spaces around the world.
Within these 100 realities, the research selected and analyzed twelve organizations through an interpretive framework developed thanks to the study of literature and policies.

KEYWORDS:

Cultural creative enterprises; design; public cultural spaces; sustainable development

Imprese Culturali Creative Sostenibili per gli "spazi culturali pubblici"

Nel dibattito internazionale, la cultura ha un ruolo strategico per lo sviluppo sostenibile soprattutto se riferita alla pianificazione dello spazio pubblico. Nello scenario europeo, gli approcci tradizionali alla pianificazione e alla progettazione urbana sono stati integrati con nuovi strumenti operativi in grado di ridefinire i confini urbani pubblici e privati per promuovere spazi pubblici sostenibili e creare nuove economie attraverso le Imprese Culturali Creative (ICC). La comprensione del settore delle ICC, elaborata attraverso l'esplorazione di articoli scientifici, relazioni e documenti politici, fornisce una comprensione delle caratteristiche strutturali, comprese le tendenze future, le sfide e le opportunità, sia a livello nazionale che internazionale. L'analisi ha rivelato il potenziale della creatività come motore dell'innovazione, in particolare negli spazi pubblici, soprattutto nei "luoghi culturali pubblici" come le infrastrutture culturali (ad esempio musei, biblioteche, ecc.) o gli hub (come poli creativi o incubatori) che dialogano con gli spazi e le funzioni urbane. In quest'ottica, la ricerca analizza le buone pratiche legate al rapporto (2023) "100 Italian Cultural Spaces Stories" che studia le tecnologie e le innovazioni italiane negli spazi culturali di tutto il mondo.

All'interno di queste 100 realtà, la ricerca ha selezionato e analizzato dodici organizzazioni attraverso un quadro interpretativo sviluppato grazie allo studio della letteratura e delle politiche.

Parole Chiave:
Imprese culturali creative; design; spazi culturali pubblici; sviluppo sostenibile

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1. Introduction

In urban contexts, the rise of bottom-up planning initiatives highlights the need to rethink local policies for public spaces aimed at forms of social cohesion and innovation (MacCallum et al., 2009), addressing new welfare systems.

Starting from this scenario, a research field regards cultural creative activities that design new forms of public spaces sustainable and human-centred: for urban design concerns the creation of a social space, in which political forces are cultivated and mobilized (Madanipour et al., 2013; Viderman & Knierbein, 2020).

In the international debate, culture has a strategic role for sustainable development (Cultural Welfare Center, 2023; European Commission, 2018; European Union, 2021; UNESCO, 2019) especially if referred to public spaces planning. The division between public and private spheres stands out as a key principle for delineating socio-spatial boundaries within urban environments having a crucial role in theoretical discussions of urban life since early times. The distinguishing public and private remains influential, representing social constructs of daily life — from the intimacy of personal spaces (houses) to the openness of city streets and public areas (Gieseking et al., 2014). Throughout the history of modern urban design, the nature and interactions between private and public realms have been contested on political, social, and economic grounds, as highlighted by Madanipour (2003). The functionalist spatial arrangement of the public-private has served as a central tool for commodifying space and establishing social hierarchies and disparities (Viderman and Knierbein, 2020).

In the European scenario, traditional planning and design approaches have been integrated by new operational tools able to redefine these public and private urban boundaries for promoting sustainable public spaces in which culture and creativity are able to reduce social disparities and create new economies.

Essen in the Ruhr region, for example, in 2010 integrated the cultural and creative sector into publicly funded cultural programs: creative professionals and artists needed to refinance their cultural productions in the market to be recognized as a model for urban transformation through culture (García, 2004). Among the initiatives 2010lab, an online platform, was launched for promoting dialogue among actors from art, culture, economy, and education, and the European Centre for Creative Economy (ECCE) was established for supporting creative sector initiatives.

Similarly, the development of the cultural creative economy was a cornerstone of Liverpool's urban regeneration strategy in 2008 (Farr & Giles, 2008). Between 2006 and 2008, the city's cultural and creative industries sector increase about 10% in new bu-

sinesses and 14% in employment. In this context, the Impacts 08 research program by the University of Liverpool and Liverpool John Moores University, commissioned by Liverpool City Council following the city's nomination as European Capital of Culture (ECoC) in 2008 (Taormina & Calvano, 2014), developed a research model to evaluate the multiple impacts of culture-led regeneration (Miles & Paddison, 2005; Sacco et al., 2014) programs. The research findings had significant impacts, both nationally and internationally, and key study points were incorporated into subsequent ECoC programs (Garcia et al., 2010).

Investing in such strategies means improving the quality of urban life and public spaces, assuming that culture and creativity are able of activating entrepreneurial sector as a driver of innovation and social cohesion to contrast marginalization processes through "spatial and aspatial proximity" (Oppido et al., 2023). At the same time the sector promotes new collective ways for transferring and adopting sustainable actions and behaviors (Daldanise & Clemente, 2022; Sharman et al., 2020; Tyszczuk & Smith, 2018).

In this context, the research aims to investigate how cultural creative sectors contribute to the sustainable development of the public cultural spaces.The paper aims to examine the creative cultural sector' international and national debate (§2), to define an interpretive framework by analyzing some cultural and creative practices that had sustainable outputs on public spaces (§3), and to show first conclusions from this early-stage research (§4).

2. Cultural and creative enterprises and "Made in Italy" perspective

Culture is increasingly becoming a strategic priority and the Cultural Creative Enterprises (CCEs) have key role in generating new knowledge through creativity, skills and talent (Department for Culture Media and Sport DCMS, 1998; Santagata et al., 2009; Unioncamere-Fondazione Symbola, 2023; Valentino, 2013) building new forms of wealth and employment. "Creative Industries" were first defined in a 1998 report by the UK's Department of Culture Media and Sport (DCMS). Following the strategic policies of the Blair government, the DCMS established a "Creative Industries Mapping Document" and a Creative Industries Task Force (CITF). According to the report, creative industries require "creativity and talent, with potential for wealth and job creation through exploitation of their intellectual property" (DCMS, 1998). Subsequently, David Throsby distinguishes cultural activities into two groups. The first group refers to culture in a general and includes everything related to the beliefs, customs, and values of a community. The second group includes intellectual, moral, artistic activities and products identified based on three criteria: the goods and activities should involve a form of creativity in their production; they should deal with the creation and communication of symbolic meaning; and their outcome should involve, at least potentially, some form of intellectual property (Throsby, 2005).

According to UNESCO's "Convention for the Protection and Promotion of the Diversity of Cultural Expressions" (2005), CCEs produce goods, services and activities that are

recognized, by their attributes, purposes and characteristics, regardless of their economic value. In several cases, CCEs produce cultural goods and are supported by public funds (KEA European Affairs, 2006), while creative enterprises are supported by the production of cultural goods for consumption (design, architecture, fashion) and the economic dimension is much more evident. According to the European Commission's Green Paper "Unlocking the potential of cultural and creative industries" (European Comission, 2010): "cultural industries" produce and distribute goods or services with a specific character, use or purpose that incorporate or convey cultural expressions, whatever their commercial value. In addition to the traditional arts sectors (performing arts, visual arts, cultural heritage), these goods and services also include film, video, television and radio, video games, new media, music, books and print media (Cerreta & Daldanise, 2018).

A significant discussion is unfolding regarding the impact of creativity and culture on local economic development. Building on Florida's influential work (2002), the pivotal role of creativity is acknowledged across various domains, ranging from urban planning, as noted by Leslie (2005) and Landry (2000), to the revitalization of neighbourhoods, as explored by Cooke (2008). This recognition extends to industrial policy and entrepreneurship, as discussed by Trullén and Callejón (2008), and OECD in 2007, as well as international economic development strategies (Lazzeretti et al., 2012; UNDP/UNCTAD, 2008).

In Italy, the definition of cultural and creative enterprises (Santagata et al., 2009) is particularly related to historical-architectural and artistic heritage, entertainment, publishing, music, architecture, design, crafts and contemporary art. Currently, new technologies such as videogames, audiovisual, virtual and augmented reality have been integrated into the production of cultural services and goods (Unioncamere-Fondazione Symbola, 2023). Many Italian organizations are forming partnerships with CCEs as part of their Corporate Social Responsibility (CSR) strategies. They aim to provide value to stakeholders, especially by creating benefits for communities, society as a whole, and indirectly for the environment (Schiuma & Lerro, 2014).

More recent studies reflect on the links between non-profit cultural institutions and more profit-oriented creative industries and their impacts on sustainability not only in physical effects but especially for behaviours generated. By utilizing data from Italian regions and employing robust econometric methods, Crociata et al. (2020), for example, demonstrate that exposure to heritage increases the likelihood of attaining higher education and participating in lifelong learning programs (Nogare & Murzyn-Kupisz, 2022).

This enabling environment allowed in 2023 to activate a pathway for the CCEs definition and development in Italy especially related to the characteristics of "Made in Italy" production. The Italian Ministry of Culture in the decree law "Disposizioni organiche per la valorizzazione, promozione e tutela del made in Italy" introduced the definition of CCEs (art. 19) as the organizations have as their exclusive or prevalent corporate purpose in: conception, creation, production, development, dissemination, promotion,

conservation, research, enhancement or management of cultural goods, activities and products.

Regarding cultural goods the categories specified are the same of the Code for Cultural Heritage and Landscape, while cultural activities and products are defined as goods, services, intellectual works, and other creative expressions, individual and collective, including music, audiovisual and radio, fashion, architecture and design, visual arts, live performances, tangible and intangible cultural heritage, artistic crafts, publishing, books and literature.

The decree law also proposes ad hoc measures and tools aimed at promoting and supporting the sector: e.g. the Register of National Interest for CCEs is established at the Ministry of Culture, and a special section in the business register at the Chambers of Commerce is provided. In addition, the Articles 21 and 22 show a fund of about 3 million euros/year distributed from 2024 to 2033 for the provision of non-repayable capital grants and a three-year National Strategic Plan for the Promotion and Development of Enterprises (Cosenza, 2023).

As already highlighted in the 13th Symbola Report "Io sono Cultura 2023. L'Italia della qualità e della bellezza sfida la crisi" (I am Culture 2023. The Italy of quality and beauty defies the crisis), the CCEs sector in 2022 confirms its centrality in the national economy thanks to an added value produced of 95.5 billion euros (+6.8% compared to 2021 and +4.4% compared to 2019) and almost 1.5 million employees (+3.0% compared to 2021) (Unioncamere-Fondazione Symbola, 2023).

In the Italian CCEs production system (year 2022) architecture and design (15% value added and 18% employment) are in third place after video games and software and publishing and printing. The Publishing and Printing segment includes about one-fifth of the total number of enterprises with similar percentages of value added and employment. Communication, Video Games and Software, and Performing Arts and Visual Arts enterprises account between 11 % and 15 %, with the Video Games and Software segment contributing significantly to value added (about 30 % of the total) and employment in the cultural sector. Historical and artistic heritage enterprises, although numerically small, generate percentages of value added and employment between 5 % and 6 %. It is also relevant that although Audiovisual and Music have a smaller presence in numerical terms (not reaching 6 %), they produce a value added percentage almost double their numerousness (Unioncamere; ANPAL; Excelsior, 2022).

In particular, Italy has an absolute record among the 27 member countries for the design sector in which companies, already in Covid year (2020), recorded about 20,794 million euros of revenues. The design sector includes several categories: product design, communication and multimedia design, digital and interaction design, service design and space design (Fondazione Symbola, 2023). The broadening and strengthening of the sector, especially in the field of public spaces, is particularly visible in recent times with new experiments related to the ecological conversion of CCEs and sustainable design as well as new technologies and artificial intelligence (Unioncamere-Fondazione Symbola, 2023) that experimented innovative, inclusive and interactive urban spaces.

3. A framework of sustainable CCEs for public cultural spaces

The understanding of the CCEs sector, elaborated through an exploration of scholarly articles, reports and policy documents provides an understanding of structural characteristics, including future trends, challenges and opportunities. The analysis revealed the potential of creativity as a driver of process and product innovation that is particularly suitable in public spaces especially in "public cultural places" in which cultural infrastructure (eg. Musemums, library etc.) or hub (such as creative hub or incubators) dialogue with urban spaces and functions. The connections between museums, for example, and CCEs can manifest at various points along the CCE value chain, including the creation of original creative content, its publication, and the delivery or distribution of goods and services, as indicated by KEA (2019).

In this perspective, the research analyses best practices related to the report (2023) "100 Italian Cultural Spaces Stories" which studies Italian technologies and innovations in cultural spaces around the world. The study shows the stories of 100 companies, research centers, associations and third-sector entities demonstrating an Italy appreciated internationally (Fassa Bortolo - Fondazione Symbola, 2023) for its ability to build inclusive and sustainable cultural spaces in line with the New European Bauhaus (European Union, 2021).

Within these 100 realities, twelve organizations were selected and analyzed through an interpretive framework for a sustainable CCE, which was developed from the study of data of national reports and literature. The framework highlights four main aspects: creative input as the driver of all activities; the type of product, space, service, communication and multimedia or digital and interaction design; the tangible and/or intangible production process; sustainable output in public cultural spaces. Sustainable output is renewed over time, returning to the initial creative input, in a continuous cycle of process and product innovation (Figure 1).

The twelve analyzed practices (Table 1) were selected for their crucial role in supporting innovative sectors by activating cultural place-based processes for the sustainable development and for their ability in responding to this interpretative framework.

Fig. 1 – Sustainable CCE for public cultural spaces (author elaboration)

One example is Alterstudio Partners, a Milan-based architecture firm founded in 1996, which takes an innovative approach to design places of cultural sociality. The creative input is cultural sociality that is applied to service and space design through the participatory design of buildings and exhibition systems (production process) for sustainable output related to cultural places (e.g., libraries and museums) as tools for social inclusion, intercultural dialogue and countering inequality (Alter Studio Partners, 2024; Fassa Bortolo - Fondazione Symbola, 2023).

Another interesting case is AMDL Circle, a firm known for its multidisciplinary and humanistic approach to architecture, graphic design, and design. The input is empathy applied to space design through the involvement of artists, anthropologists, humanists and psychologists in the design process. The sustainable output is the creation of empathic spaces ("UniCredit Pavilion" in Milan - Figure 2, Neues Museum in Berlin, and the "Gallerie d'Italia" in Milan, Turin, and Naples for example) to foster human relationships in space by stimulating curiosity, dialogue, and interaction (AMDL Circle, 2023; Fassa Bortolo - Fondazione Symbola, 2023).

In the area of design and research, CONAI – "Consorzio Nazionale Imballaggi", based in Milan, has faced the complex challenges in waste management by structuring a set of guidelines for managing waste in Italian UNESCO sites (creative input). The consortium's work is a service design for sustainable waste management (production process), which involves analysis of the specific needs of each site, staff training, communication campaigns, and evaluation of customer satisfaction for the UNESCO sites valorisation as a sustainable output (CONAI, 2023; Fassa Bortolo - Fondazione Symbola, 2023).

The connection between public space and urban culture is intricate and requires increasingly sophisticated skills in designing and implementing effective use of space along with engaging cultural experiences. Maria Chiara Ciaccheri studio works in this perspective, starting from museum accessibility to space and social design through public involvement as the core of the design process. Maria Chiara has realised educational

and engaging cultural experiences (sustainable output) such as the refurbishment of the Museo Civico in Rovereto (TN) with WeExhibit and contributed to the accessibility guidelines for museums in Emilia Romagna (Fassa Bortolo - Fondazione Symbola, 2023; Maria Chiara Ciaccheri, 2024).

Among architecture firms involved in research and design, Mario Cucinella Architects, starting from the creative input of innovative technologies with low environmental impact, stands out for its combination of research, attention to the environment and technology in the production process in order to improve the quality of life in the spaces designed (sustainable output). This approach is also reflected in projects for public cultural spaces, such as the renovation of the Federiciana Library in Fano (Figure 3) (Fassa Bortolo - Fondazione Symbola, 2023; Mario Cucinella Architects, 2023).

Fig. 3 – Federiciana Library in Fano by Mario Cucinella Architects (https://www.mcarchitects.it/progetti/biblioteca-federiciana)

In the field of design and research, Oduelab is an interesting startup (Fassa Bortolo - Fondazione Symbola, 2023; Oduelab, 2024) that adopts the Regenerative Design approach, as creative input, applied to space through advanced technologies for the detection and analysis of environmental data and occupants' psychophysical well-being (production process). The sustainable output consist into optimize and monitor the comfort of indoor spaces and define new parameters of well-being and quality (sustainable output).

Another experience that takes care of the end-user-oriented approach is Tactile Vision Onlus, a Turin-based non-profit association that strives for universal design of cultural spaces.

The creative input is the fourth principle of Universal Design (perceptibility) applied to space design through a process of designing and implementing inclusive tools for orientation, information and insight that overcome multisensory barriers in order to engage as many people as possible in the cultural experience, regardless of environmental conditions or individual sensory abilities (sustainable output) (Fassa Bortolo - Fondazione Symbola, 2023; Tactical Vision Onlus, 2023).

One area still unexplored in the design and research context is data visualization in which The Visual Agency, a company founded in Milan in 2011, is specialized. Starting from the input of information design for the cultural sector, in the field of communication and multimedia, The Visual Agency uses data visualization for the user experience of cultural assets, tangible and intangible, and tourist itineraries modifying the perception and fruition of some valuable public spaces (sustainable output).

In collaboration with the Veneranda Biblioteca Ambrosiana in Milan, the agency led the project to digitize the Codex Atlanticus, the most extensive collection of texts and

Fig. 4 – "A world of Potential" at Procuratie Vecchie (Venice) - ETT project (source: https://ettsolutions. com/newmedia/progetti/a-world-of-potential/)

illustrations by Leonardo da Vinci (Fassa Bortolo - Fondazione Symbola, 2023; The Visual Agency, 2023).

In the field of interaction solutions, Costa Edutainment, since its founding in 1993, has adopted a model of learning through emotions. Education and Entertainment ("Edutainment"), as a creative input applied to space design, activate a design process based on direct interaction with nature and awareness for its protection in order to manage cultural sites dedicated to entertainment, culture, education and scientific research (sustainable output). Starting with the management of the Genoa Aquarium, the company has become a leader in Italy and abroad in this field (Costa Edutainment, 2024; Fassa Bortolo - Fondazione Symbola, 2023).

Among its various interaction solutions, ETT uses technology to stimulate creativity and emotion. The creative input is the design of IT solutions for the digital transformation and management of Italian cultural heritage and smart city, in the area of digital and interaction design, integrating technological skills, design and storytelling in the whole production process.

The sustainable output is the realization of popular, educational and edutainment projects that are increasingly immersive and exciting, such as "A World Of Potential" a permanent exhibition for the Generali Group at the Procuratie Vecchie in Venice (Figure 4) (ETT solutions, 2023; Fassa Bortolo - Fondazione Symbola, 2023).

Among the companies specializing in interaction solutions there is a Venice-based company, so called Tooteko, which offers multidisciplinary consultancy for inclusive and digital museums. The creative input is inclusive design applied to space using digital design solutions for interaction. The production process is based on the integration of craftsmanship and technology to conceive projects aimed at improving the quality of life of visually impaired and blind people, providing integrated services ranging from solid architecture to inclusive design in immersive and virtual worlds (sustainable output). An example is the application to the National Archaeological Museum of the Sea in Caorle (VE), which offers an immersive and experiential visit through interactive devices and touch screens that allow visitors to explore the reconstruction of the ship that sank in 1812 (Fassa Bortolo - Fondazione Symbola, 2023; Tooteko, 2024)

Finally, in the finishes and furnishings sector, an innovative start-up was analysed. NonSiButtaViaNiente, a benefit corporation that created the first national platform for sharing and recycling museum inventories to valorize discarded fittings and waste materials (creative input) by innovating the exhibition system with circular economy principles applied to space and digital & interaction design (production process). Sustainable output is the platform, created with the contribution of InnovaMusei - Regione Lombardia, Unioncamere Lombardia and Fondazione Cariplo, that offers museums and exhibition realities the possibility to rent furniture, exhibits, audio, video and lighting systems, as well as used objects and materials and provides services such as the production of inclusive artifacts, sustainable set-ups as well as the recycling of exhibit waste (Fassa Bortolo - Fondazione Symbola, 2023; NonSiButtaViaNiente, 2024).

Name of CCE	Creative input	Design	Production process	Sustainable output
1) Alter Studio	Cultural sociality	Service and space design	Participatory design of museum buildings and exhibition systems	Cultural places as tools for social inclusion and intercultural dialogue
2) AMDL Circle	Space empathy	Space design	Involvement of artists, anthropologists and psychologists	"Empathic spaces" to foster human relationships between experience and place
3) CONAI	Waste management and recycling for UNESCO sites	Service design	Sustainable waste management	Community needs for waste management and UNESCO sites valorisation
4) Maria Chiara Ciaccheri	Museum accessibility	Space and social design	Public involvement in cultural spaces	Learning strategies that engage visitors' behaviours
5) Mario Cucinella Architects	Innovative technologies with low environmental impact	Space design	Combination of research, environment and technology	Sustainable spaces designed to improve quality of life
6) Oduelab	People's mental and physical well-being	Space design	Regenerative Design	Monitoring for indoor space comfort and new parameters of well-being and quality
7) Tactile Vision Onlus	Principle 4 of universal design (perceptibility)	Space design	Design for all to enhance human diversity, social inclusion and equality	Products and environments that are accessible to all categories of people
8) The Visual Agency	Information design for cultural sector	Communication & Multimedia design	Data visualization from database creation to user experience	Digital humanities for the Italian tourism and museum system
9) Costa Edutainment	Education e Entertainment for cultural exploitation	Space design	Direct interaction with nature and advocacy for its protection	Cultural sites dedicated to entertainment, culture, education and scientific research
10) ETT	Integrated IT systems on digitalization and heritage management issues	Digital & Interaction design	Interaction of technology skills with design and storytelling skills	Immersive and emotional outreach, educational, and edutainment projects
11) Tooteko	Inclusive Design	Digital & Interaction design e Space Design	Integration of craft and technology to improve the quality of life for visually impaired and blind people	Integrated services for cultural places: from solid architecture to inclusive design in immersive and virtual worlds
12) NonSiButtaViaNiente	Recycling of fittings waste	Digital & Interaction design e Space Design	Circular economy applied to the recycling and reuse of museum exhibits and inventories	Platform for sharing and recycling of disused fittings and waste materials

Tab. 1 – The 12 sustainable Italian CCEs for public cultural spaces (author elaboration)

These realities highlight the role of the CCEs as sensors of a new way of designing public spaces by valuing them as tools for social inclusion, innovation and dialogue: empathy spaces for fostering human relationships, places for direct interaction with nature, environments to be monitored and evaluated in relation to evolving human needs.

4. Discussion and conclusions

Public open space literature and practices show, in recent years, that European urban planning and design have increasingly embraced innovative operational tools for redefining public and private urban boundaries. This shift aims to foster inclusive public spaces where collaborative decision-making, culture, technologies and creativity can help reduce social disparities and stimulate new economic opportunities. Some key approaches and tools have been instrumental in this transformation such as: participatory planning tools like community engagement for involving local communities in the decision-making process or co-design workshops for bringing together architects, planners, and community members to collaboratively design public spaces; tactical urbanism with pop-up interventions like temporary installations (e.g. street art, mobile libraries, etc.) for quickly transforming underutilized spaces; digital and smart technologies like data-driven decision making to understand patterns of use and needs for helping planners in creating more responsive and adaptable public spaces, or smart city initiatives for integrating technology into urban planning that can enhance the functionality and accessibility of public spaces.

In this background, the research focused on one of this approaches related to cultural and creative industries in terms of both creative hubs or cultural infrastractures, as focal points for local cultural and economic activities, for establishing spaces where artists, designers, and entrepreneurs can collaborate encourages innovation and the exchange of ideas and both cultural programming (e.g. ECoC, events, festivals, and exhibitions) in public spaces for activating these areas and attracting diverse audiences, promoting social cohesion and economic vitality.

New initiatives such as the New European Bauhaus highlight the key role of culture and creativity in fostering experimentation in public spaces to build a sustainable and inclusive future (European Union, 2021). Culture and creativity, as engines of participation, discussion, growth and exchange in communities, can activate public-private synergies and collaborations for the sustainable and inclusive development of public spaces.

In this perspective, the study of the selected practices allowed to verify the potential of creativity as a driver of innovative processes for the regeneration of public spaces.

This emerges in all the practices of the report 100 Italian Cultural Space stories (Fassa Bortolo - Fondazione Symbola, 2023) and in particular in the twelve analysed in which it is evident this close correlation among the creative input to production, the design of spaces, technologies and interactive services that improve the fruition but also the people well-being, and finally the sustainable output aimed at reducing negative impacts from not only the ecological but also the social point of view.

The strength of the research approach is both the defining of new framework emerging from scientific literature and policies report analysis and both to identify the value chain of these sustainable CCEs for emerging some common characteristics: the role of creativity as an input to decision-making processes oriented toward collaboration between

actors and users capable of activating innovative approaches for the sustainable regeneration of cultural places and territories.

The limit regards the lack of study on social dynamics for emerging positive and negative impacts of the different public spaces' projects of the CCEs analysed. Furthermore, the data on best practices analysis (deriving from the Fassa Bortolo - Fondazione Symbola research) could be implemented with semi structured interviews to CCEs managers.

The research follow up could be investigating the new opportunities in the management and organizational approach at the local level in a logic of collaborative governance and decision-making processes among actors and users who are the key players in the ongoing change towards more inclusive, dynamic, and resilient urban environments.

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