Participatory Art and Co-creation Methodology in the "Viale delle Metamorfosi" Project

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Abstract. The complex nature of social inequalities determined by top-down urban planning choices leads the new urban regeneration to new cultural strategies. Various artistic and social projects have seen the light in Italy and Europe, bringing a new democratic way of producing culture. Artists and cultural planners work collectively as 'territory entrepreneurs' whose sole purpose is to connect people and create community processes. Art disciplines play a social and public role, activating collaborative decision-making processes and experimenting with new power systems. Starting with the concept of community art from the previous century, this paper aims to investigate how art is increasingly becoming part of local regeneration processes. The case of the project *Viale delle Metamorfosi - Art makes its way*, in the eastern suburbs of Naples (Italy), is presented here as an example of innovation through the application of a co-creation methodological process, integrating participatory art and informal education. The most evident results, evaluated in a step-by-step approach in relation to the activities conducted, highlight the importance of multi-dimensional assessment in this type of process, able to mobilize realities and artists to explore new spatial participation opportunities and make it a practice of socio-cultural innovation.

Keywords: Community art · Culture-driven innovation · Community-centered design · Co-evaluation methodology · SOCRATES method

1 Introduction

1.1 Culture and Regeneration in Post-industrial Cities

The city is the result of a complex interaction between different planes: from the infrastructural to the cultural, from the economic to the political. Every city is a field of conflicts, alliances, and clashes, of power and imagination. Everything about it and its transformation is inevitably linked to these variabilities involving its inhabitants and those who pass through it [1]. The great urban and social transformations of the last century were related to industry development until all that was derived from it - factories, working-class districts, and places of aggregation - became the great ghost of post-modern times. Due to the decline of the Fordist city, the urban voids generated by the

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decommissioning of the factories became, thanks to the cultural engine, the home of the tertiary sector and knowledge-based activities [2]. The model of the post-industrial city is affirmed, where the cultural and tertiary sector progressively replaces the urban voids once occupied by factories. A.J. Scott underlines, "*[…] place and culture are persistently intertwined with one another, […]culture is a phenomenon that tends to have intensely local characteristics, thereby helping to differentiate places one another*" [3].

From the post-war period to the present day, regeneration strategies have radically altered our cities, using big tools and actions that should, instead, have known a more minute and careful sphere. It is no coincidence that when we speak of interventions in the regeneration of spaces, we speak of 'remembering', 'urban acupuncture', 'listening', 'sustainability' and 'identity', which remind us of the human and local dimension of action [4]. Many of the most recent experiences, in fact, challenge the limits of processes imposed from above (*top-down*) through traditional urban planning tools and seek to establish a horizontal relationship between those who execute and those who use, enhancing the components activated by participation as a creative drive from below (*bottom-up*). In this way, the process between public and private, large and small, is inverted so that the real resource to be valorised is the knowledge heritage of communities. This resource goes beyond the conventional idea of material goods, such as works of art, architectural heritage, museums, and cultural centres, to try to include elements such as the memories and identities of citizens, shared values, lifestyles, democracy and civic engagement. It goes without saying that a new narrative of the city revolves around the union of these 'commons', which inherently possess the potential for cross-sectoral and multi-sectoral action. In this sense, we go beyond the concept of urban regeneration to the point where culture is no longer a weapon to stop the decay of a city, but rather the process that draws from the identity matrix of the place and innovatively interprets its complex dimension [5]. For about a decade now, a new way of developing collaborative cultural projects, which exploits cooperative ways of designing, producing and distributing works, goods and services, has been spreading also in Italy [6]. Culture is no longer understood as elitist but as a collaborative practice. Suburban festivals, public art routes, and collaborative glossaries are emerging: territorial cultural projects that conduct innovative research on creating new horizons of possibility. The notion that tries to synthesize the phenomena is that of *cultural planning*, which restores centrality to 'cultural resources' [7] as a means of regeneration. Among these, a privileged role is reserved for art, which has long since experimented with opening to new audiences, becoming *community art* outside the canonical context of the museum or gallery.

Starting from the historical background of *community art* in the public and social spheres of the city, this article explores the use of participation as a tool for social involvement and awareness, both in artistic production and in interdisciplinary cultural projects. The following sections analyse the methodology (Sect. 2) and the context (Sect. 3) in which the project *Viale delle Metamorfosi* took place in South Italy (Naples) and the co-creation workshops activated together with the selected artists.

Social cohesion, which is one of the most important outcomes of culture-led regeneration, can only be achieved through the involvement of local communities in all its social components. Therefore, this article aims to show how the use of ex-ante evaluation tools can suggest proper models of governance in which regenerative processes

ensure the representation of a coherent interpretation of the identity of places starting from their culture [8]. For this reason, at the end of the article, some considerations concerning the need for local authorities to consider results obtained with cultural actions have been included [9]. In conclusion, we can say that the potential of co-creation as a tool for communities, moreover when disadvantaged, to develop their role in society governance, express their knowledge and identity and contribute to action and change needs to be applied [10].

1.2 Community Art: The Spread of the Participatory Practice

According to the Report of the *Arts Council's Experimental Projects Committee* (UK) (June 1974) [11] "Community artists" are distinguishable not by the techniques they use but by their attitude towards the place of their activities in the society. One of the most relevant concerns is their effect on a specific community and the relationship they establish with it. *Community artists* aim to broaden and deepen the awareness of the community in which they operate by adopting different instruments of change (psychological, social, and political) and involving the community in the activities they promote. The above definition of *community artist* is very close to the meaning we recognize for *socially engaged art* today. These were, above all, at that time, unconventional art forms through which artists, who preferred to act in contexts of high cultural and economic deprivation, laid the foundations for political and social change from a co-authoring perspective. In the 1980s, socially engaged art was reinterpreted as a purely educational programme, which was considered one of the possible side effects of this practice, not its primary objective [12]. Unlike then, from 1990 to the present day, the rise of art activism and politically engaged art has marked the social turn of the contemporary arts, causing a sudden change of direction or even a fusion of art and activism. Compared to the 1970s, what made the difference was the recognition of participatory art as a genre on its own. The turning point of participation lies in trying to subvert the traditional roles of artist, work, and visitors: the artist goes from being an individualist producer of an object to a collaborator and promoter of situations/experiences; visitors, previously considered mere observers or spectators, are now repositioned in the role of co-producers and/or participants [13] (Fig. 1).

Nowadays, ensuring equal opportunities and a wider enjoyment of culture through the involvement of underrepresented groups is still a central point in the definition of access to culture in terms of increasing people participation and the removal of barriers. Participation took on the meaning of accessibility, becoming a central strategy of the democratic production of culture [14]. Furthermore, the 2022 OECD report "The Culture Fix: Creative people, places and industries" suggested and recognized that the Cultural and Creative Sectors (CCSs) can be drivers for the recovery of the cities, moreover where important regeneration processes can be stimulated [13]. The strong interconnection between cultural stakeholders and others from different economic sectors can be crucial to promote sustainable growth and innovation in peripheral areas.

This trend, which crosses art and several disciplines, represents an acknowledgement of how there are no longer postulates to follow in contemporary society, but rather a transformation of places, people and institutions is required [15]. The recent birth of the N.E.B. – New European Bauhaus – initiative, which takes its origins from the historical

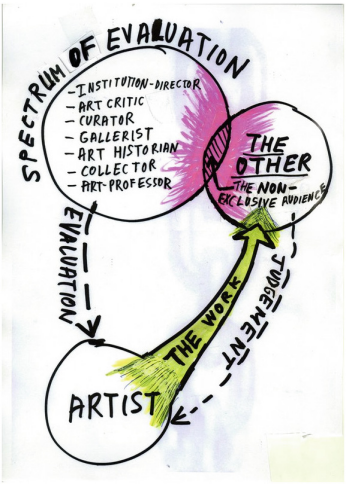


Fig. 1. Spectrum of evaluation (Source: T. Hirschhorn, 2010)

Bauhaus movement, promotes an interconnection between technology, arts and culture through the experimentation of innovative processes through sustainability, aesthetics (meant as the quality of life) and social inclusion [16].

It is no coincidence that in recent years, especially in Italy, we have witnessed a necessary redefinition of the patrimonial system in many ways still ongoing. The position once assumed by the *artivists* [17], a hybrid between an artist, an educator, and an activist, now takes on the value of a mixture of disciplines and languages. The recent experience of Documenta 15 (Kassel, Germany, 2022), curated by *ruangrupa*, a collective founded in 2000 and based in Jakarta, Indonesia, is clear evidence of this inclination. By curating the past edition of Documenta, they wanted to create a *globally oriented, collaborative and interdisciplinary art and culture platform* [18]. The artistic actions and performances were conceived as a place of comparison, learning, and sharing, making visible how the artistic process is rooted in the local ecosystem [19]. Art migrates towards life in this challenging present time, and the results are no longer classifiable as traditionally conceived art. However, it is closer to understanding by the community: the artist's action is valued for the change it brings and the commitment that artistic practices promulgate for the generation of new imaginaries. Only in this way is it possible to redefine the system of research, production, distribution, and promotion of culture.

2 Materials and Methods

The participatory arts model has contributed to the diffusion of a new approach, using experiential and situated methodologies that go beyond the conventional knowledge-generating practices of the various disciplines. The aim of such practices is to embrace more emotional perspectives that bring out a more affective and inclusive comprehension of places [20].

The Italian experience of *Artway of thinking* (Venice, 1993) represents one of the first integrated methodology-artwork approaches (Fig. 2), where the process constitutes the result. The artistic practice seeks the involvement of society and creates new relationships to listen to and perceive its community, with the aim of discerning the potential for development. The need to work with the complexity of the social texture has led to the use of a systemic approach to co-creation practices to trigger a sustainable mechanism of interrelation between the various disciplines and subjectivities. [21].

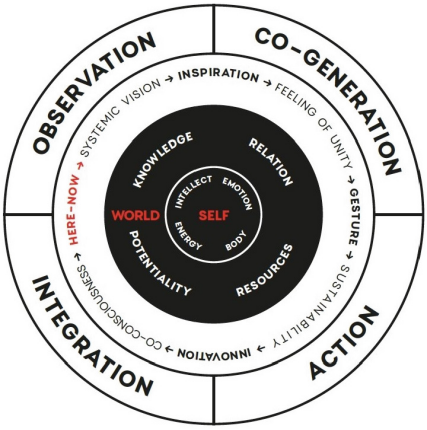


Fig. 2. *Artway of thinking*, Co-creation diagram, source: https://www.artway.info/cocreation-methodology

The concept of 'co-creation' originated in the business world in the 1990s in connection with the involvement of customers in product development [22]. The concept extended to academia and was combined with the process of knowledge generation, drawing on different research practices developed through 'participatory action research' (PAR) [23] and arts-based research. Changing the hierarchy between artist and non-artist, as well as academic and non-academic, this approach seeks to balance the power dynamics involved in sharing knowledge.

Co-creation, in fact, necessarily implies participation, i.e. the construction of pathways through which certain individuals or social groups can make choices (and thus wield power) that can influence even minimally the outcomes of the process. This reinforces the need to define co-creation as a collective creative process involving communities and cultural professionals whose outcomes (not outputs) can be tangible or intangible in the form of artworks or experiences [24]. Co-creation is also an eminently political practice of *place-making*. It can therefore be said that the goal of co-creation is to public spaces of relation in which "*conflicting points of view confront each other without any possibility of final reconciliation"* [25]. When executed successfully, the co-creation methodology recognizes the tensions and power relations that are likely to exist between participants and can lead to establishing an environment of mutual trust. Therefore, place-making supported by co-creation is an innovative way of addressing territorial stigma by

involving residents and local stakeholders in creative activities that highlight alternative representations of places and communities subjected to stigmatisation [26].

The methodology used in the case of the *Viale delle Metamorfosi* project in East Naples, which becomes an indispensable tool for the general understanding of the work of Collettivo Zero APS, envisages the articulation of the process in phases (Fig. 3). To facilitate intercultural and interdisciplinary group work, as a contemporary response to the reading of complexity and the production of innovation, this methodology alternates moments of connection between creative thinking and group dynamics, building a co-creation process shared by the individual and the group, at the same time sustainable for the environment. The main phases of the process follow:

1. *investigation*: phase of study and analysis of the social, cultural, and urban context. In this phase, links with local stakeholders and actors are determined; tools like data collection, data processing and data aggregation have been used;
2. *co-creation*: phase of proactive involvement and constant information of the beneficiary through multi-dimensional activities: workshops, educational laboratories and meetings between artists in residence and the community;
3. *restitution*: the final phase of the inauguration of the installations and/or artistic actions by means of a path through the neighbourhood, accompanied by a series of cultural and entertainment events;

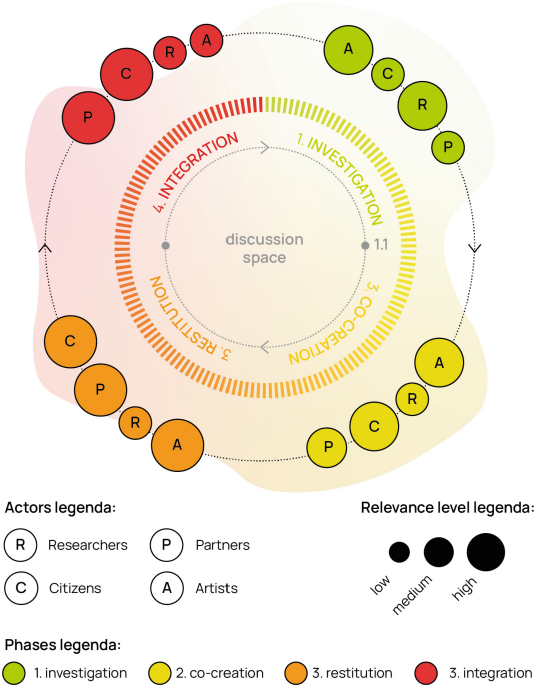


Fig. 3. *Viale delle Metamorfosi* Methodology diagram.

4. *integration*: inserting time into the process to metabolise the innovation: this phase consists of the integration of the process within the life of the place.

The here shown investigation process must be read as a practice which brings together different data and analysis. A co-creation methodology has been chosen to understand how a collaborative knowledge production between different actors, with respect to social and urban inequalities, can be established through arts-based methods. The co-creation process can be used as an interpretation of places and urban space, leading to a deeper understanding of communities living on the edges of the city [27]. By promoting the imagination of the participants and establishing new connections, relationships and encounters, co-creation is a matter of giving power, both in a project and in each cultural practice. This responds to a wider demand for connection and collaboration from cultural institutions. Co-create means to be part of the making of meaning, which can affect change both at personal and community levels [28].

3 Case Study

3.1 East Naples: A Post-disaster and Post-industrial Landscape

The urbanistic vicissitudes of East Naples, particularly of the Ponticelli district, where the Viale delle Metamorfosi project originates, tell of a still ongoing attempt to define the urban space on the eastern borders of the metropolitan city of Naples. Born as an autonomous settlement nucleus with a strong rural identity, Ponticelli was one of the *casali* that arose on the border of the main urban centre, then annexed to the city during the Fascist era. From the 1940s onwards, the district experienced growth with substantial residential expansion, accentuated by building speculation. As part of the drafting of the General Regulatory Plan (*Piano Regolatore Generale*) of 1972 and in accordance with Law 167/72, Ponticelli was identified as a place of the 'public city', i.e. an area only minimally built up, within which the project of public urbanization with popular settlements and neighbourhood facilities could be realized, in compliance with the Area Plan (*Piano di Area*) 167 [29]. In 1974 the administration introduced the theme of urban standards, launching the Framework Plan of Equipment (*Piano Quadro delle Attrezzature*), which accentuated the awareness of the minimum endowment of services and their distribution over the territory. In 1980, the Periphery Plan (*Piano delle Periferie*) was approved, the implementation of which would probably have been postponed if there had not been the great earthquake (November 1980), which led to the early approval of a national law aimed at resolving the housing emergency. Following the Irpinian earthquake, the Extraordinary Housing Plan (*Piano Straordinario di Edilizia Residenziale - P.S.E.R.*) was drawn up as a national law in favour of the earthquake-stricken population.

The city of Naples decided to develop a public housing project that would allow it to intervene in the suburbs and transform them to accommodate thousands of displaced people. The project included the construction of new buildings, the redevelopment of unbuilt areas and, finally, the consolidation and recovery of some existing structures. The plan was, however, part of a series of projects drawn up before the earthquake emergency and united by the same intervention strategy for the areas surrounding the

city of Naples. In this way, the construction and development of production facilities and residential complexes for the working class were favoured, thus definitively affecting the survival of local agricultural activities. The eastern periphery of Naples was chosen above all because of all suburban areas, it showed the greatest architectural decay and a high rate of overcrowding. With the funds from the extraordinary plan (P.S.E.R.), it was preferred to invest in newly built structures rather than consolidate and retrofit historical housing estates already in use. In 1981, new housing estates were built in the former autonomous municipalities of San Giovanni a Teduccio, Barra and Ponticelli, which today constitute the Sixth Municipality of the metropolitan city of Naples. This area, which underwent significant development during the Bourbon era, acquired the name 'assembled landscape' in the literature over time, a definition that reflects the history of numerous and fragmented urban interventions [30]. In this area, industrial areas, residential districts, and road and railway infrastructures overlap, many of which are now disused.

Ponticelli, more than any other suburban district, reflects the fragmentation of these interventions, which show themselves in incomplete projects and spatial planning and, unlike the two other districts (San Giovanni a Teduccio and Barra), suffers even more from an awkward geopolitical position, which manifests itself through the absence of services. Due to its nature as a doubly isolated neighbourhood, it was defined as a 'satellite zone' for the city, a sort of residential outpost linking the city centre to the municipalities around Vesuvius (Fig. 4).

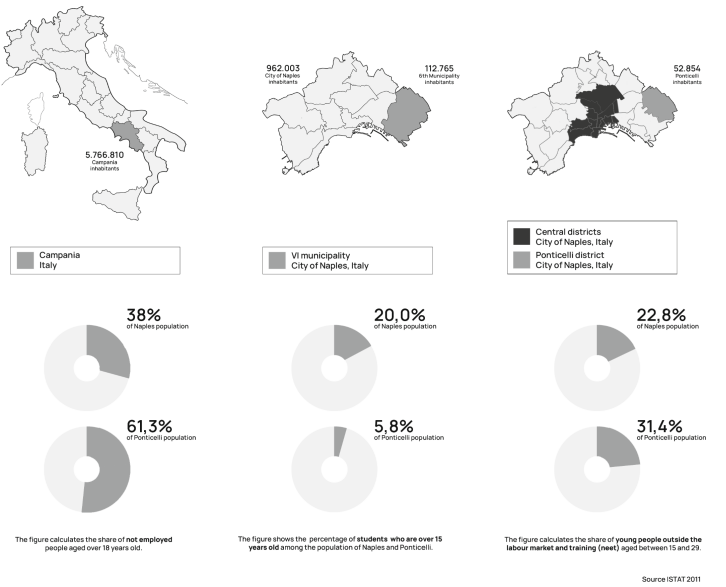


Fig. 4. Case-study district and statistical information

Following the settlement principles of functional autonomy from the urban centre (as in the English *New Town*s model), an attempt was made to build a community, planning oversized services and facilities with a view to constructing a satellite and self-sufficient neighbourhood. Only a small part of these services has been realized, thereby causing the phenomenon of the progressive abandonment of the facilities, not only because of their oversizing but also because of the inability to manage them. Large public containers have become ruins. The population - including pre-settled inhabitants (still tied to agriculture), 'white-collar workers' and the 'new poor' (displaced from the devastated historic centre of Naples in the 'temporary' camps of the 'Bipiani' and the 'Campo Evangelico', temporary asbestos houses which later became permanent residences), enclosed in ghetto districts built of prefabricated concrete and controlled by mafia, did not manage to turn into a community. At present, the legacy of unfinished plans and projects returns a heritage of elements and traces that is complex to stitch together, and in the unfinished spaces and systems of relations that have not been activated yet lies the malleability of a periphery, which is still in the process of finding its identity and its adaptability to the transformations [31].

ISTAT data provided by the Suburban Commission show that Ponticelli is the Italian district with the highest presence of young N.E.E.T. - Not in Education, Employment or Training - i.e. young people between 15 and 25 years of age who do not study and do not work, with strong disillusionment and low expectations for the future. Compared to a national average of 20 per cent, in Ponticelli there are 31 per cent of neet. The absence of employment, the continuous social isolation caused by the lack of services and cultural activities and widespread school dropout have made Ponticelli the neighbourhood with the youngest people who approach organized crime [32]. Indeed, in recent years, wars between clans (not very influential, but numerous) have taken place among the very young, with a youth mortality rate that exceeds other peripheral areas with the same mechanisms of Camorra control of the territory. Among the victims of the Camorra is the young man Ciro Colonna, after whom the Polyfunctional Centre, opened in 2019 in the former primary school in via Curzio Malaparte, is named. This public common was saved from abandonment by various associations, including *Maestri di Strada*, founded over 20 years ago and based its activities on the experimentation of new educational practices to tackle school dropout. The Centre, as well as the close building (see Atelier ReMida), is a site for workshops and activities organized by associations with similar goals: fighting educational poverty and organized crime through art, theatre, cinema and music, but also through research, active citizenship and reuse.

Ponticelli, together with the two districts of San Giovanni a Teduccio and Barra, represents a satellite area that seems far removed from the city centre of Naples, especially from a socio-economic and cultural point of view. But Ponticelli, unlike the other two, suffers even more from this isolation: it has no access to the sea and no sufficient public transport, all embedded in an extremely uneven urban texture. In this context, initiatives that focus on redeveloping public spaces and creating a community stand out. Among them the "Urban Social Garden" (*Orto sociale urbano*) in the Fratelli De Filippo park, which now boasts several European records. Associationism and artivism are a possibility of redemption and hope for the younger generations.

3.2 The Project Viale Delle Metamorfosi – Art Makes Its Way

In the year 2022, from March to October, the *co-creation* method was applied during two workshops organized in Ponticelli, an eastern suburb of the City of Naples (Italy). A long process of art production and performances involved the residents during the project *Viale delle Metamorfosi - Art makes its way*, an urban festival of contemporary arts curated by Collettivo Zero APS. *Viale delle Metamorfosi - Art makes its way* has been realized thanks to the open call *"I Quartieri dell'Innovazione"* promoted by the City of Naples and financed by the European funds PON Metro 2014–20 *"Spaces of Social Innovation – Paths of active inclusion"*. The project investigates the theme of *metamorphosis* through the languages of contemporary art and architecture to create a material and immaterial permanent heritage in the public spaces of the Ponticelli. Through the practice of *co-creation*, three artists were involved in two separate residencies. Each of them conducted research in the area, which led to the production of a new artistic heritage at the Ciro Colonna Polyfunctional Centre. Three artists participated in the project, two middle-career artists involved by invitation, Davide D'Elia and Anna Raimondo, and Edoardo Aruta, selected by open call. D'Elia and Aruta created two new works, both of which were donated to the community of the Ciro Colonna Centre. Anna Raimondo, instead, started a research project on gender issues.

Viale delle Metamorfosi adopts a methodology of participatory planning, in which art and culture stimulate a process of social change to enhance differences and fight stereotypes to build dialogue, networks and alliances with associations and institutions in the area. The aim is to promote and strengthen cooperation and the generation of a common heritage. By relating in particular to the public space of the district, which is often experienced as a limit and not as a "door" to the public city, the interventions, framed in a participatory dimension, do not represent a simple overlay to be inserted in the city, nor exclusively an element of tourist attraction, but rather become an action rooted in society, capable of supporting local identities and building new elements of distinctiveness for Ponticelli. The project aims to: raise awareness on the theme of diversity and listening, invite people to experience public space as a collective value to be regenerated and protected to foster new socio-cultural dynamics and trigger regeneration processes to improve the quality of life and local economies; experiment and disseminate inclusive and aggregative methodologies for communities, capable of developing a sense of identity and belonging to places. Each edition of the festival will develop one of the multiple declinations of the theme of *metamorphosis*, aiming to describe and analyze the dynamics related to the creation of personal identity in relation to social space.

The project is based on the theory of *change management*, a management model with which a transformation is approached through several phases of intervention: investigation, co-evaluation, co-creation, restitution and integration (Fig. 3) (Fig. 5).

The investigation phase engaged Collective Zero in studying the urban and social context and creating a network of associations and various entities. Community contexts are often ideal units of analysis to study the interaction between individual well-being and social sustainability [33], which is still terribly undermined today, especially in the present case, by social exclusion. From the *investigation* phase to the restitution phase, it was possible to use different tools.

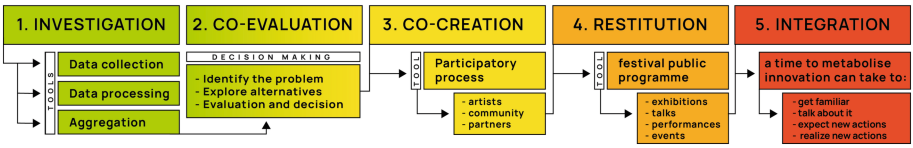


Fig. 5. Five phases applied methodology in the *Viale delle Metamorfosi* project

This phase, which took place in the exploration of the territory and the data collection, gave rise to a dense network of issues and actors that found their place in the process. In the territory analysis phase, we undertook a mapping of stakeholders, institutional and associative, and administered several interviews to residents. Among these stakeholders, many creative realities were present, especially related to street art, music, theatre, dance, art-education and circus arts. The objective was to map local competencies, to understand how services and spaces in the neighbourhood were perceived, what kind of life the people interviewed lived and what their expectations were. Community problems had to be identified, giving residents the opportunity to confirm or overturn project hypotheses. At the end of the stakeholder mapping process, which lasted one year and was conducted live and online, the co-creation phase was activated through three artist residencies, with accompanying workshops and laboratories.

The fundamental phase of *co-creation*, in which the guests of the artist residency program involve the local community in the realisation of their works *("La Penna, La Spada"*, Edoardo Aruta, 2022 – *"Bravo Alfredo"*, Davide D'Elia, 2022), is part of the above-mentioned methodology. Through a long mediation process in which Collettivo Zero is the activator, the associations operating in the area and within the Ciro Colonna Centre were key stakeholders in the execution of the process. The inclusive logic of co-creation animated the artistic residency, encouraging participants to build relationships of trust with artists and vice versa, to achieve mutual and to face issues related to traditional hierarchies. The aim of Edoardo Aruta's *La penna, la spada* project is to mark the daily life of the Ponticelli district with poems from the Neapolitan tradition: the goal is to punctuate the life of the quarter with the sentiments expressed in the poems of authors from the 16th century to the present day and to form a network of subliminal messages hidden on everyday objects (cutlery, utensils, aprons, bags, dishcloths).

The project aims to 'reach the distracted gaze', to be an invitation to discover alternative memories, to establish associations with the traditional culture to relocate in the neighbourhood the traces of Neapolitan literature, which struggles to reach the suburbs. A wide range of participants attended the co-creation workshop set up by E. Aruta: around twenty residents, including adolescents and adults - including educators and actors from the theatre permanent laboratory, young rappers, and a few interested outsiders - took part in the '*poetic activism exercises'*, experimenting with poetic writing and rap music. This activity aimed to create a relationship between the stories of Ponticelli inhabitants and the contemporary musical trends spread in the city's eastern suburbs. The meeting was aimed at composing musical texts from extracts of traditional Neapolitan poetry. The works created were then donated to the women's enterprise that set up the social canteen project '*Cucinapoli Est'* in the former refectory of the Ciro Colonna Centre.

In June, during his residency at Ponticelli, D. D'Elia introduced into the festival activities personal research he has been carrying out for the past fifteen years, which allowed him to develop a publishing project entitled '*Tiepido Cool'*. The poetic criterion of the work of art is introduced by the title: two perceptions, those of hot and cold, which symbolize two places dear to the artist (London and Rome), felt by the artist as antithetical, highlighting the hot-cold duality on which his work is based. D'Elia - during his stay in Naples - initiated an investigation that allowed him to delve into the generative themes of the work, with a view to participation and co-authorship, activating collaboration processes with project partners. Through them, it was possible to organize a two-day workshop entitled, which involved the young people of the Ciro Colonna Polyfunctional Centre, hosted by its associations. In the workshop, the artist decided to start by introducing the "*Tiepido Cool"* test and then submitting it to the participants. Davide D'Elia's test is made up of 20 boards, each presenting two images, dichotomies formed by abstract images of objects or subjects linked together, such as a pen flanked by a pencil or a cat together with a dog. The 35 participants had to associate each image with the concept of hot or cold, according to their own experience and personal vision; the test, in fact, does not provide correct or incorrect answers but is based exclusively on the spontaneous and instinctive reactions of each person. The different answers allowed the artist to create a dialogue with the participants and create a map of perceptions. The artist then collected the results of the test, which formed the basis for the second part of the workshop, held the following day in the forecourt of the Ciro Colonna Centre. For this activity, wooden boards of different shapes were prepared: rectangular or semicircular, to be combined according to instinct, and vinyl stickers. Once the dichotomies to be used had been chosen, compositions were made with the chosen images, always bearing in mind the Tiepid/Cool diagram and the tension between the perception of cold and heat. The adhesive images proposed by the artist in the form of stencils were applied to the boards, and then the anti-fouling paint, another recurring element in D'Elia's work, was applied. In this work of transforming wood with elements related to metamorphosis, the works, each with its own originality, took shape. The participatory work tried to give young people a sense of doing together, in a logic of co-creation of common heritage, but also a *win-to-win* logic, in which actors and users mutually benefit in the development of cultural actions.

The restitution phase was characterized by a three-day festival (7, 8 and 9 October 2022) in which the artistic interventions resulting from the process, now belonging to the community, were shared with the city. The events presented an opportunity to disseminate the work carried out in the preceding months and discuss the project's key themes with various guests. The festival public program was divided into three sections: exhibitions, talks with experts from different fields (art, architecture, urban planning, education, sociology, etc.) and extra events realized in collaboration with other associations. During the entire festival, each activity was free, except for the social lunches promoted by the association in the canteen of *Cucinapoli-est*. These include two guided tours through late 20th-century architecture and *street art* interventions in the neighborhood, theatre and dance performances and live music. This heterogeneous set of events tells of Collettivo Zero's desire to activate a stable network in East Naples for the construction of new projects. In addition, it declares the intention to activate an awareness-raising process,

which in the long term will direct the dissemination of contemporary culture and cultural debate in places of physical and social marginality that are most affected by the distance from the centre of the city, such as the Ponticelli district.

4 Results and Discussion

4.1 Local Cultural Projects: Conflicts and Successes

The project presented in the previous paragraph gathers within it different creative practices linked to the sphere of community engagement through participation (crowdfunding, workshops, laboratories, exhibitions, talks, events, etc.), which are often conducted by civil participants, partners from the third sector and stakeholders to implement the regeneration process. Creative capital, in fact, can optimize local cultural resources to rebuild community relations, values and public spaces in a productive way [34], thus enhancing urban regeneration processes driven by culture and rooted in the territory. In peripheral neighbourhoods such as Ponticelli, which are in a state of substantial social exclusion, creative practices often rise from very small-scale interventions whose goal is to nurture the sense of local identity and cohesion. This is also true for community places that are temporally foreign, as in the case of the Centro Ciro Colonna in Ponticelli. This approach involves combining site-specific 'adaptive recycling' with the reinforcement of social and cultural values rooted at the local level [35].

In the case of *Viale delle Metamorfosi* project, the ability to generate social and affective values, as well as cultural values, around the artistic action and to build an extended network around the Centro Ciro Colonna was very effective. The first served to integrate the various dimensions of the generated value, making it a concrete result of culture-led regeneration. The second served to produce complex network value around a specific local context through 'chain reactions' between culture, economy and processes [36] (Fig. 6).

The preceding paragraphs have shown how the *Viale delle Metamorfosi* project bases its success on solid relations created in the East Naples area. Assessing the complexity of the social and community dimension of the Ponticelli district, it was necessary to apply a multi-criteria ex-ante evaluation using impact matrices. Each element of the matrix represents the performance of each option according to each evaluation criterion. In fact, there is no single 'ideal' solution, but rather compromise solutions, integrating a plurality of technical aspects and social viewpoints in its ex-ante impact assessment. For this reason, the Social Multi-Criteria Evaluation (SMCE) approach can provide a methodological framework in which the phase of comparing the options of a typical ex-ante evaluation, with dimensions, objectives, and evaluation criteria, leads to the coherent aggregation of different information. In the case of *Viale delle Metamorfosi*, the starting point was the power interest matrix generated by stakeholder mapping [37]. Their positioning within the quadrants confirmed the role they could play within the project (Fig. 7).

On this basis, the SOCRATES (SOcial multi-CRiteria AssessmenT of European policieS) method has been applied, which implements the SMCE and uses three fundamental analyses: multi-criteria, equity, and sensitivity analyses. Multi-Criteria analysis requires the definition of alternatives, which in the case of this project, concerns the

Project	Objectives	Benefits from the project impact
Viale delle Metamorfosi Ponticelli district, Naples (Italy) Collettivo Zero APS	- to **develop a new sense of identity and belonging to spaces** through creative participatory processes; - to **experiment** and disseminate **inclusive and aggregative methodologies** for communities; - to **activate paths of inclusion** through contemporary art and culture; - to **minimize exclusion from the socio-cultural and political life** of the formal city.	- **creation of a new artistic and cultural heritage**, both tangible and intangible; - **custody/care of the co--created artistic interventions** as a legacy of the participatory actions; - **implementation of cultural art projects** (events, art residencies, exhibitions and culture-led regeneration processes) on the territory; - increased **recognition of the value of cultural work produced in the periphery** by the central cultural sector; - increased **interest of other stakeholders in the area** of intervention; - **activation of a dense network** of collaboration and support in the area of intervention;

Fig. 6. Framework of the *Viale delle Metamorfosi* project with its resulting benefits

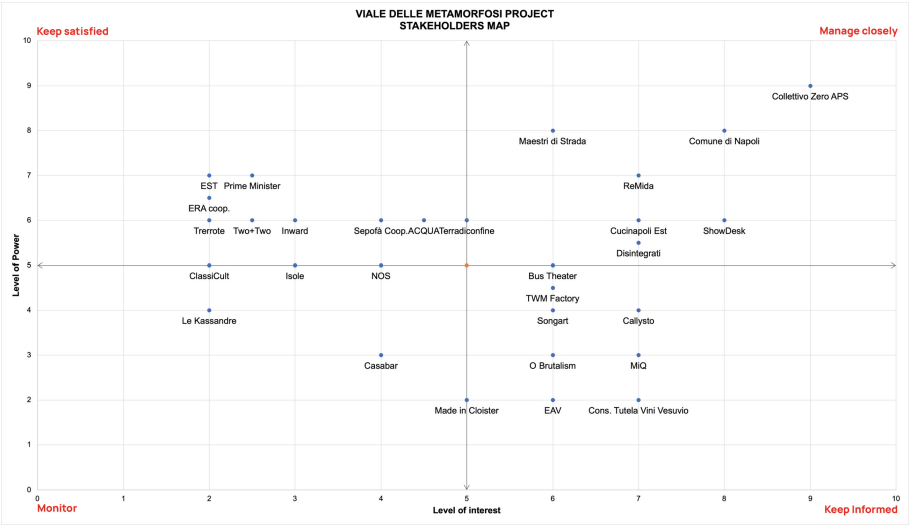
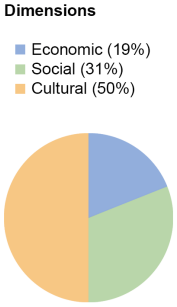


Fig. 7. Power Interest matrix in the *Viale delle Metamorfosi* project

choice of the specific process/action to be activated for the involvement of artists in the Ponticelli area. Considering the neighbourhood's complex cultural and social value, it was decided to opt only for qualitative data that emerged from the data collection of the first phase of the investigation. Secondly, relevant dimensions must be defined, which in this case have been selected between the economic, social and cultural dimension.

Dimensions are connected to objectives and criteria: cost of the intervention (to minimize), time of execution (to minimize), involvement of multiple interests (to maximize), visibility of the action (to maximize) and regeneration of places (to maximize). The use of weights as importance coefficients clarifies the role of criteria in the hierarchical structure. The here shown impact matrix includes only qualitative (good/bad) measurements of the performance of each alternative with respect to selected evaluation criteria. After defining this, SOCRATES constructs an outranking matrix. This provides an illustrative visualisation of the comparison between one alternative and another, taking all criteria into account. The final ranking of the impact matrix shows that the preferable alternative is *"More artists: Emerging artist(s) and international artist(s)"*. This alternative was also correctly reflected through the social impact and related dendrogram, within which the stakeholders identified in the previous power-interest matrix were included (Fig. 8).



Impact matrix

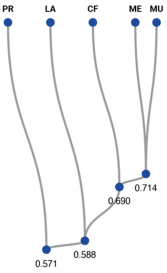
	Local emerging artist	Internationally renowned artist	More artists: Emerging artist(s) and international artist(s)	Multiple artists: Local artists	Open call
Cost of intervention	Very Good	Very Bad	Bad	Neutral	Good
Time of execution	Very Good	Bad	Bad	Good	Neutral
Involvement of multiple interests	Very Good	Good	Very Good	Neutral	Good
Visibility of the action	Bad	Very Good	Very Good	Good	Good
Regeneration of places	Good	Good	Very Good	Very Good	Fairly Good

Groups

LA - Local associations
PR - Private companies and sponsors
CF - Cultural foundations and associations
ME - Media
MU - Municipality

Ranking

Rank	1°	2°	3°	4°	5°
6.64	* More artists: Emerging artist(s) and international artist(s)	Local emerging artist	Internationally renowned artist	Open call	Multiple artists: Local artists



Social impact: dendrogram

Credibility	Coalition	1°	2°	3°	4°	5°
0.714	**ME** [Media], **MU** [Municipality]	More artists: Emerging artist(s) and international artist(s)	Open call	Internationally renowned artist	Multiple artists: Local artists	Local emerging artist
0.690	**CF** [Cultural foundations and associations], **ME** [Media], **MU** [Municipality]	More artists: Emerging artist(s) and international artist(s)	Open call	Internationally renowned artist	Multiple artists: Local artists	Local emerging artist
0.588	**LA** [Local associations], **CF** [Cultural foundations and associations], **ME** [Media], **MU** [Municipality]	More artists: Emerging artist(s) and international artist(s)	Open call	Multiple artists: Local artists	Internationally renowned artist	Local emerging artist
0.571	**PR** [Private companies and sponsors], **LA** [Local associations], **CF** [Cultural foundations and associations], **ME** [Media], **MU** [Municipality]	More artists: Emerging artist(s) and international artist(s)	Multiple artists: Local artists	Open call	Internationally renowned artist	Local emerging artist

Fig. 8. SOCRATES method applied to the *Viale delle Metamorfosi* project

5 Conclusions

The proposed contribution presents a study started with Collectivo Zero for the realization of the project in question, which, due to the complex territory in which it is inserted, had to continuously adapt to uncertainties. What is common to the good practices already implemented locally are the methodologies and tools of investigation and action integrated and crossed by different disciplines to advance complex projects that enhance a very changing territory. The action taken by the association through art is neither the first nor the only one to have brought contemporary artists to act on the territory, where the decision-making process among the different stakeholders is oriented to the research and identification of shared cultural values. [38] But what this contribution wants to emphasize is the peculiarity of the proposal of *Viale delle Metamorfosi,* which, due to the quality of its methodology and its curatorial nature, extends the social process to contemporary culture. The use of SOCRATES as a multi-criteria tool in evaluation praxis is aimed at carrying out a sensitivity analysis which validates actual practice in the social and cultural field, confirming the outputs that have emerged from the ranking of the models inserted.

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