BDC

15

BDC

Università degli Studi di Napoli Federico II

15

numero 1 anno 2015

Cultural landscapes: evaluating for managing the change

BDC

Università degli Studi di Napoli Federico II

CULTURAL HERITAGE AND COLLABORATIVE URBAN REGENERATION: THE SANSEVERO CHAPEL MUSEUM FOR THE HISTORIC CENTRE OF NAPLES

Massimo Clemente, Alessandro Castagnaro, Stefania Oppido, Gaia Daldanise

Abstract

Cultural heritage has played a key role in urban regeneration processes although often with negative effects, such as the museification and gentrification of historic centres. The ancient centre of Naples is an emblematic case study because deeply degraded but strongly characterized by cultural identity. In the area, the Sansevero Chapel is a private museum very appreciated by tourists visiting Naples and famous for its historical heritage. Since the 90s, the museum is developing an innovative policy, playing an active role for the urban regeneration; on one hand, it increased its cultural activities, on the other hand, it promoted the valorization of the urban area interacting with stakeholders and involving local community, especially supporting the initiative of "Corpo di Napoli" Committee. Starting from the case study, the paper aspires to offer useful insights for collaborative models of urban regeneration in historic centres.

Keywords: cultural heritage, historic centre, collaborative urban regeneration

PATRIMONIO CULTURALE E RIGENERAZIONE URBANA COLLABORATIVA: IL MUSEO CAPPELLA SANSEVERO PER IL CENTRO STORICO DI NAPOLI

Sommario

Il patrimonio culturale ha giocato un ruolo chiave in processi di rigenerazione urbana anche se spesso con effetti negativi, come la museificazione e la *gentrification* dei centri storici. Il centro storico di Napoli è un caso emblematico perché in condizioni di degrado ma caratterizzato da una forte identità culturale. Nell'area, Cappella Sansevero è un museo privato molto apprezzato dai turisti che visitano Napoli e famoso per il suo patrimonio storico. Dagli anni '90 il museo sta sviluppando una politica innovativa, giocando un ruolo attivo per la rigenerazione urbana: da un lato, ha incrementato le sue attività culturali, dall'altro, ha promosso la valorizzazione dell'area urbana interagendo con gli stakeholders e coinvolgendo la comunità locale, soprattutto supportando il Comitato "Corpo di Napoli". A partire dal caso studio, il contributo mira ad offrire riflessioni utili per costruire modelli collaborativi di rigenerazione urbana nei centri storici.

Parole chiave: patrimonio culturale, centro storico, rigenerazione urbana collaborativa

1. Introduction

City is the most important and complex cultural expression of a civilization that represents itself in the urban form, architectures, urban places, women and men that are the narrating voice of the urban drama. Touristic valorization of the urban cultural heritage can generate regional and local development. At the same time, it can contribute to preserve the urban heritage in accordance with the principles of the integrated conservation (Charter and Declaration of Amsterdam, 1975). Cultural tourism has a positive impact both on the city and on the community. It's to be stressed that tourism is a great tool to regenerate historic centres because it attracts financial resources that are required for monuments restoration, buildings and public spaces maintenance and to enhance accessibility and services. It's a virtuous cycle in which general enhancement makes historic cities more attractive for tourists from all over the world. Social networks act as multipliers because they spread positive evaluation in real time and at the global scale.

The massive diffusion of internet and the affirmation of social networks have transformed the relationship between producer and consumer. According to Jeremy Rifkin (2014) theory about third industrial revolution, marginal costs are decreasing more and more because consumers are involved in the production of goods and services. The protagonist of this new economic and social phase is the *pro-sumer*. Mainly related to tourism, websites proliferate with review by members from all over the world (people use internet to choose flights, hotels, restaurants considering the evaluation and the suggestion of other members). The consumer is also producer of the service that he is buying. This phenomenon has already had a strong impact on processes of urban regeneration of historic centres because it has favored the growth of small structures but of good quality: bed and breakfast, restaurants, artisans, tourist attractions not so known, etc.

Twenty years ago, the tourism "do it by yourself" was residual in comparison to that managed by tour operators. The touristic companies managed great quantity of tourists deciding what hotels and what restaurants to privilege depending on the base of commercial accords but this didn't always guarantee the quality and the prices.

Nowadays the scenario is very different: the tourist chooses independently on the basis of the opinions of millions of other tourists. This is a great opportunity for smaller structures, as beds and breakfasts, that invest in quality. Furthermore, traditional hotels and restaurants are forced to compete through improving its offer and keeping prices down.

There is a polarization of accommodation facilities, small but of great quality, that produces networks of spontaneous regeneration in historic cities. These poles of renewal and requalification progressively increase their areas of influence and so the positive impacts gradually widen and overlap, covering and recovering all the urban tissue.

An important aspect of this bottom-up process is that it moves from the community. It gradually develops without affect the identity and the memory of the historic sites. In the last century, most of plans for renovation of historic sites were imposed from the politicians with the support of the technicians. Projects could be different for quality but they often had favored the gentrification, the museification or even a kind of Disneyland effect.

Tourists reward the good behaviors and the proper administration of cultural heritage and they express their evaluation through the web at the global level. The networks among users can have a very strong impact and they can overcome the associations of tour operators, the collaboration among local and national government, the activities of international organization such as UNESCO and ICOMOS.

This spontaneous phenomenon should be deepened to be better understood and finalized. It could be connected to more aware activities of organizations that have as main mission the protection and preservation of cultural heritage. This connection should respect principles shared by the scientific community about cultural heritage, monuments and historic cities.

The historic city conserves and hands down the local identity as common heritage of all mankind. This principle is enshrined in many official documents produced during the twentieth century (Athens 1931, Venice 1964, Amsterdam 1975, Washington 1987) but in the global village it assumes new implications and potentialities.

Monuments and sites can be poles of renewal and regeneration of the city, highlighting the sense of place for tourists, but also strengthening the sense of belonging in the citizens. In this perspective, cultural heritage plays a pivotal role as driver for a development based on local identity.

Moving from these considerations, we would propose a different approach to cultural tourism based on an intermediate position between the commercial approach and the collaborative commons one. Historic centres and cities of the world can be considered commons in the contemporary meaning that Jeremy Rifkin argues: monuments and sites that are available for the global community. People know them through the internet, examine the opinions of the network and decide whether or not to visit them.

In Europe and in developed Countries, usually, the cultural heritage, monuments and sites are accessible to residents and visitors. Sometimes you must pay a ticket even if the monument is public property but this can help maintenance and conservation. In the rest of the world, many monuments and sites are not accessible to people. The capacity to produce income and enhance real estate value can be a very good motivation for the owners.

Monuments and sites can be poles of renewal and regeneration of the historic city through networking of shareholders, stakeholders and pro-sumers, joining them on common goals. At the present day, this is possible more than in the past thanks to the web that is contributing to the development of cultural tourism in a remarkable way.

Internet is often the generator to start the engine of innovative processes of valorization of the cultural heritage. Monuments and historic sites, public and private places, hotels, restaurants, shops even the availability and kindness of the people are judged and evaluated by the network. The city and the community are evaluated as commons offered to residents and visitors and the results of the ranking are globally diffused through the web.

Strategies of incentives and penalties could help, more than prescriptive rules, for involving and encouraging the owners of historic sites and buildings to share their properties. The opening to the public of the private properties of historical value can be rewarded with tax reduction. Owners that not allow the collective enjoyment of their cultural heritage could be penalized by higher taxes.

The final point of these arguments is clear: *Internet of everything* (Rifkin, 2014) represents a great opportunity for cultural heritage. In the touristic cluster, the interaction between material and immaterial, big data and artistic assets, can complement and reinforce policies and strategies for conservation and valorisation of historic city centres.

The Internet of Everything (IOE) reduces the distance between the production and the consumption of energy as well as between the production and consumption of goods and services. IOE acts on the logistics and distribution at global scale, both on the material dimension and on the immaterial one, in favour of the global community of the users.

The effect of the web on the touristic cluster is evident but we aren't able to catch all the opportunities that the web offers. This happens especially because of weak governances that have no clear vision neither strategies for using new technologies for the valorization of cultural heritage, monuments and historic city centres.

The historic centre of Naples, in particular the ancient centre, is a singular case study thanks to its enormous value from the artistic point of view. At the same time, it's incredible the condition of decay and the lack of governance that obstacles the social, economic and environmental valorization.

Excepting few roads and squares as San Biagio dei Librai and Piazza San Domenico Maggiore, most of the historical centre of Naples is still in poor condition. At the same time, however, the historic town has preserved almost intact its cultural identity, kept and safeguarded in the degraded matter of roads and buildings.

The regeneration process is very slow for many causes that have roots in the past. The urban community is not aware of the immense value that is in the city around. The residents don't collaborate among them to valorize monument and historic sites. The upper class and the politicians are unable to propose a vision and to outline a strategy of urban regeneration. So Naples cannot seize the opportunities offered by UNESCO and even to spend the funds made available by the European Union. Following, we outline significant practices of urban regeneration in the historic cities and some recent studies in the field of the encounter between the Internet and the valorization of cultural heritage. In addition, we show some bottom-up experiences that are in progress in the centre of Naples based on a collaborative approach for the valorization of the area. The ongoing research aims at outline a possible replicable strategy that could be extended to the whole centre of Naples, verifying its effectiveness. Subsequently, it could be applied to other contexts. The ambitious goal is to develop a methodology of intervention and regeneration of the historic city that applies the *internet of everything* to cultural heritage.

2. Cultural heritage and tourism for urban regeneration in studies and practices

The urban regeneration related to cultural heritage has a key-role in ongoing and growing debate of the scientific community at national and international level.

City and cultural heritage have contributed to the construction of Historic Urban Landscape idea defined as the «[…] urban area understood as the result of a historic layering of cultural and natural values and attributes, extending beyond the notion of "historic centre" or "ensemble" to include the broader urban context and its geographical setting» (UNESCO, 2011). City and culture are not considered static entities but living assets and their integrated conservation could support new local sustainable development.

Sustainable economic development implies the maximization of economic benefits, provided that are maintained services and quality of natural resources in a long period (Pearce *et al.*, 1988), considering the time factor and the interaction-balance between nature and artifice as well as between beauty and function. It is evident that the mayor investments focused on the conservation of the Historic Urban Landscape should be oriented mainly to functions such as services and tourism, maximizing the benefits and reducing costs. The functions should be studied in a perspective of their exponential growth on a territory at the wide scale, such as business incubators in an ongoing evolution related to users' needs. It must be considered that if the functions are developed improperly, they can also destroy the heritage, with irreparable decline for future generations.

In the perspective to increase this growth, the urban regeneration policies should be focused on the cycle of production-consumption, producer-consumer (Rifkin, 2014) that values the local context by planning and management instruments supporting the place branding and the appropriation of the territory by communities (Esposito De Vita and Trillo, 2014).

In order to enhance the local economy within the global network, the development of an integrated management system and a community planning approach are critical for competitiveness in the European market. If the location is historically a competitive factor, overcoming standardization processes (Zukin, 2010), the latest place-based approach highlights the role of places and historical architectural identity for the local development (Barca, 2009). Therefore, there is a circular relationship among city branding, community planning, cultural heritage and tourism, able to attract more and more people and resources, increasing local economic growth and supporting urban regeneration of least developed areas. Cultural heritage, due to its great potential in terms of employment making and tourism incomes, is a crucial opportunity for realizing a key upgrading in cities management and economic implementation (Clemente *et al.*, 2012). It must be managed for achieving clear and sustainable goals and it must be integrated with local and regional planning policies (ODPM, 2003). Many examples and best practices have been mentioned in literature (Neill, 2004) as well as experienced in EU projects.

Several urban strategies demonstrate a false antinomy between land use as common property and land use as economical resource (Neill, 2004). The cultural heritage is both a common asset and a sustainable tool for economic development (Garrod and Fyall, 2000; Landry, 2008; Fusco Girard and Nijkamp, 2009). «The productive use of cultural goods acts as positive catalyst for the protection of the asset itself, developing a common, shared responsibility for the heritage» (Clemente *et al.*, 2012). Successful case studies based on cultural regeneration processes highlights economic benefits by providing employment and generating revenue, attracting people, tourism, businesses, investment and increased property prices (DCMS, 2005). In fact, cultural heritage refers to a type of capital with few distinct characteristics: on one hand, the exclusive linkage to the "sense of place", on the other hand, the absence of a proper price formation system that consider (spatial-)economic externalities in the supply of this capital good (Fusco Girard and Nijkamp, 2009). Especially, iconic buildings are often strategic for urban revitalization, for making cities competitive in the global market and attractive for tourism. Famous experiences (for example the Guggenheim Museum of Bilbao, Spain) show the relevance of contemporary architectures in such regeneration process (Jencks, 2006; Klingmann, 2007) and the opportunity provided by tourism market, especially eco-tourism, in time of crisis. The growth of tourism industry is widely related with social, economic and ecological impacts of urban development, and there is a complex and fuzzy relationship between cultural heritage tourism and sustainable development (Fusco Girard and Nijkamp, 2009). In particular, cultural tourism is an important part of international tourism in nowadays world. It has a high potential to reduce poverty in developing destinations, that are rich of intangible cultural resources, such as customs or folklore (WTO, 2005).

Enhancing cultural heritage as a driver for tourism and development, the perceived quality of a cultural destination has long been a significant factor in determining tourist choices of destination. More recently, the need of tourism offering that includes cultural experiences and heritage has become widely recognized as strategic resource to differentiate destinations. This trend has also led an increasing of cultural management through special

exhibitions, events and festivals that also contribute to ensure more controlled access to heritage sites (Kaminski *et al.*, 2013). Cultural heritage, cultural and creative industries, sustainable cultural tourism, and cultural infrastructures can serve as strategic tools for revenue generation, particularly in developing countries improving their rich cultural heritage and labor force. Cultural and creative industries represent one of the most expanding sectors in the global economy with a growth rate of 17.6 % in the Middle East, 13.9 % in Africa, 11.9 % in South America, 9.7 % in Asia, 6.9 % in Oceania, and 4.3 % in North and Central America (UNESCO, 2012). Promoting this sector requires limited capital investment and can have direct impacts on vulnerable populations, including women. In Ecuador, recent studies show that public and private cultural activities contributed 4.76% to the 2010 Gross Domestic Product (GDP) and in the same year 2.64% of the total employed population worked in cultural occupations. Almost 60% of the latter were women (UNESCO, 2012). The values of heritage resources are often acknowledged but not integrated into the management process. The assessment of intrinsic qualities (objectively measurable) and extrinsic qualities (largely subjectively measurable) must support decision making policies aimed at the heritage conservation (Carter and Bramley, 2002). In particular, historic buildings and public spaces can inspire regeneration processes using them as a rallying point, also through the contribute of local pressure groups. Recognizing the role of local community means making it one of the main actors for urban transformations. Indeed «[…] the public will accept change more readily if they feel they have more control; it is lack of trust in an apparently indifferent "system", and in decision-makers, which creates "nimbys", who are people who have no other way of showing their concern» (ODPM, 2004, p. 8). «The activation of proper synergies among cultural heritage, local business and enterprise promotion can play a pivotal role in developing bottom-up processes of urban regeneration and in enhancing competitiveness between cities by enlightening local cultural resources» (Esposito De Vita and Trillo, 2014). In a district of Boston, Jamaica Plain, the restoration as well as the re-use of a 19th-century-old brewery is playing a pivotal role by enriching the whole initiative of urban regeneration with a symbolic linkage to the former industrial past of the area. The Jamaica Plain Neighbourhood Development Corporation has the overall mission to promote local equitable development, also supporting economic opportunity initiatives (Esposito De Vita and Trillo, 2014). In line with the methodological approach of the Historic Urban Landscape (UNESCO, 2011), recent experiences are funded on the relationships that link urban regeneration processes to cultural heritage enhancement, relying on the concept of territorial brand for activating local micro-economies (Esposito De Vita and Trillo, 2014), through the instrument of Public Private Partnership (PPP). Among the various models of American PPP, the experience of the Main Street program ranks a driven initiative to support communities in the city centre revitalization: launched in 1977 within the initiative of the National Trust of Historic Preservation, the project is based on private/public investments for enhancing historical, cultural and architectural heritage (Coca-Stefaniak *et al.*, 2009). Starting from this international scenario, the case study of Naples represents an emblematic example of historical centre with a great tangible and intangible heritage (Pane *et al*, 1971) that is not considered as driver for sustainable local development and urban regeneration. The historic centre of Naples has been included in the list of UNESCO World Heritage since 1995, with the following motivation: «Naples is one of the oldest cities in Europe, in which contemporary urban fabric preserves the elements of its long and

important history» (Management Plan Unesco site "Historic Centre of Naples"- Piano di Gestione del sito Unesco "Centro Storico di Napoli, 2015).

The site includes the extension of the Historical Centre introduced with the approval of the General Plan (Piano Regolatore Generale) of the city in 1972 (DM n.1829 of 03/31/72) and it is part of the historic centre of the city identified by the new General Plan approved in 2004. This wide territory measures 117,27 square kilometers and shows a severity of physical degradation factors (economic and social) in contrast with the wealth and values of an extraordinary cultural heritage.

The main scientific literature on historic centre of Naples is often rich of historical in-depth examinations and wide iconography studies, but it is necessary to hand over this heritage of knowledge to an integrated conservation strategy able to improve the urban spaces quality, both for the local community and tourism sector. The goal is the construction of a multidisciplinary platform among experts, scholars and social forces to share integrated actions, as part of a comprehensive urban plan for restoration and renewal (Aveta, 2009).

3. Sansevero Chapel and the Seggio del Nilo in the history of the ancient Naples
The ancient Neapolis, with a good approximation, is today identified with the "old town" centre of the city or with a part of the "historic" centre characterized by the greek-roman foundation. Roberto Pane writes, «If the ancient centre corresponds to the archaeological stratification, the old town is the city itself as a whole. In other words, all that is ancient is historical but not everything that is historical is ancient. The concept of ancient excludes the new and defines, as mentioned, the original nucleus, from its origins to the Middle Ages» (Pane, 1959, p.50).

On this urban fabric the renaissance, the baroque, the eighteenth, the nineteenth and the twentieth century added and configured successive layers. More than twenty-four centuries of history, stratified in a compact area, are an heritage of high artistic value, attendance that, from the archaeological to the modern, witness a succession and an interlacing of cultures and civilizations that should be stored, in the term more positive and modern, but that should be exploited too (Celano, 1856-60; VV.AA., 1985; VV.AA., 1989; Cantone, 1992; Catalano e di Cangiano, 1994; Ferraro, 2002). Perhaps the abandonment of the entire complex, from the Greek-Roman plant, helped to not disrupt the network road, or the social and cultural matrices that have always characterized the oldest part of the city of Naples. The entire historic centre of Naples has been included in the List of UNESCO World Heritage since December 1995. Despite everything, after an apparent upgrading occurred with the so-called "revival of the years '92" during the first City Council headed by Antonio Bassolino, the oldest part is now in a state of neglect and decay, with the monuments abandoned and a lot of churches closed. As often happens in the centre of Naples, single architecture, buildings, churches, cloisters, chapels record within a series of significant stratification, a typical expressions of what it represents.

Emblematic case is the establishment of the Seggio del Nilo that would already be inserted in the space of the Forum. This for the discovery of a "Cabredato" arch on which rested since the twelfth century, the building of the family Vulcano, as asserted Gaetano Filangieri and that, with another correspondent building on Duomo street, defined the Forum. This building on which was built a tower of defense, near the current Sansevero Chapel (Fig. 1), became a meeting place for scholars and men of culture when, confiscated to the owners, was allowed to Gioviano Pontano, secretary of Ferdinand of Aragon.

Fig. 1 – The Sansevero Chapel

Fonte: Velo (2015)

In 1499 Donadio draws Palazzo Pignatelli, also near the Sansevero Chapel, from this works we found the pre-existing that allowed to Roberto Pane to affirm in the volume dedicated to the ancient centre of Naples «[…] from that discovery we realized immediately that the facade of the building corresponds with its three windows to the three primitive arches that overlooked the square» (Pane *et al.,* 1971, pp.230-231). It was at this time that Paolo di Sangro built a building overlooking Piazza San Domenico Maggiore and the family D'Afflitto built along Via Nilo what then will become the Seminario dei Nobili. In fact, the area defined of Nile is still one of the areas of the ancient centre denser of historical layers because from the medieval age recorded the largest amount of civil construction in the few remaining areas of existing religious settlements. «This phenomenon reached its peak in the second half of the fifteenth century thanks to the new policy of the aragonese kings capable of favored the transfer of the nobility of the Kingdom in the city. The fiscal privileges and jurisdictional granted by Ferrante, as well as more political, social and economic opportunities, forced the nobility to choose Naples like a privileged residence. The new buildings were built adapting to the ancient urban plan, without distorting the network of cardini and decumani, offering so to the ancient centre a renewed prestige. [...]. The development of the Nile area is more important because it started from the families the most prestigious of the Kingdom that made of their building the explicit brand of their rank. The Carafa, the D'Afflitto, the di Sangro, the Pignatelli (just few name) concentrated their homes in massive blocks going to occupy entire blocks» (Guida, 1993, p. 88). The chapel, dedicated to the Madonna della Pietà, with a Renaissance character, was commissioned and erected in 1590 by the Duke Giovanni Francesco of Sangro, who built a votive chapel in a corner of family's garden building. As noted in the plants of Lafrery (1566) and Baratta (1629), the main property of the Duke of Torremaggiore Paolo of Sangro was divided into two buildings, in the minor, which was the home of Carlo Gesualdo and Maria D'Avalos, already there was a chapel belonging to the monastery of Santa Maria Donnaromita. The building and the chapel were connected each other by a bridge below which there was the input to the latter. In 1593, three years after the killing in those places of Maria D'Avalos and Fabrizio Carafa, caught in adultery by Carlo Gesualdo, the stepfather Fabrizio and the stepbrothers of Paolo, Prince of Sansevero and Alexander, the future patriarch of Benevento, consecrated the chapel to Santa Maria della Pietà with the work that went throughout the 1599 and also affected the opening of a front door in the north side of the Palace. The generosity and determination of Paolo of Sansevero (1569-1626) and his driving force enriched the chapel of masterpiece full of value moral and ethical significance, as the statues that dominate the four sides, whose paternity, although been attributed to Cosimo Fanzago, Giovanni da Nola and other talented sculptors, has never been fully ascertained. Later this was further expand, assigning it as burial chapel for the family, with work that lasted from 1608 to 1613 but also with subsequent works that regarded the Palazzo di Sangro (Caruso, 1937; Crocco, 1972; Nappi, 2010). In the second half of the '700 the church of Santa Maria della Pietà di Sangro was marked by the strong personality of Prince Raimondo known as Prince of Sansevero di Sangro, eclectic figure of scientist and writer, as well as being a Grand Master of the Masonry of the kingdom of Naples that took a prominently place in the social and political culture of Naples of the time. He was also a high-ranking military and the commander of the regiment nicknamed "capitanata" who participated to the victory of the Bourbon in Velletri in 1744. He was "Accademico della Crusca", "Cavaliere dell'Ordine di San Gennaro", he was also well-

known as patron of the arts, publisher and scholar of natural phenomena and technological innovations (Amalfi, 1895; Attanasio, 2011; Cioffi, 1994). In those years (in 1747), thanks to a grant received by the purchase of some properties of the Casa Sansevero from the adjacent Seminario dei Nobili a real church was built. In 1654, the governors of Monte Manso purchase the great palace of Prince Girolamo D'Afflitto in which is intended to accommodate the Seminario dei Nobili, they restructured it and carry on the fourth level another wide chapel, above the current Sansevero Chapel. This kept the magnificent painting by Francesco de Mura depicting the "Madonna con Gesù bambino e Santi Gesuiti", that still plays an exceptional character for a double aspect: being located on the third floor of the building that housed the Seminario dei Nobili, and be placed exactly above the Sansevero Chapel. As a result of the damage caused by the construction of the church of Monte Manzo, Raimondo di Sangro decided to change the seventeenth-century layout of the chapel, saving the only works of art well preserved. The work consisted in an expansion of the building with a rectangular plant, actual conformation characterized by an architectural space set to a single rectangular nave, with four arches on each side and a reduced slightly raised presbytery, covered by a barrel vault decorated.The side chapels, at the third arch on both sides, become the entrance in Via Raimondo di Sangro and the narrow passage to access to the circular underground auditorium and to the sacristy. In 1760 an overpass is carried out on the bridge to connect the chapel of the palace, a small octagonal temple in which he poses a watch with two dials, one of which has a carillon mechanism (Fig. 2). Between 1749 and 1771 Raimondo di Sangro redecorated the Chapel, providing a detailed iconographic program to all the artists involved, drawn up with the Venetian sculptor, freemason, Antonio Corradini (1688-1752). This program characterized the chapel and a part of the building in its current configuration. Corradini got to work hard but, aged, left few finished works, many sketches and wax models, including the Modesty, in honor of Cecilia Gaetani d'Aquila, mother of Raimondo, who died prematurely, probably in originally it was the statue of a Vestal covered with a transparent veil that the sculptor had brought from Rome to sell through the intercession of the prince. It's also the Monument to Giovan Francesco de'Sangro, and that to Paolo de'Sangro and the statue of Decorum. When Corradini died the young Neapolitan sculptor Giuseppe Sammartino pursued the work, in particular the sketch left by his predecessor depicting a Christ covered with a veil which he completed with admirable effect that we can still admire and who attract visitors from all over the world. The projects of the Prince to complete the works in the chapel planned to entrust most of these to the sculptor Francesco Genovese Queiroli (1704-1762) who worked for him for seven years. It has attributed to him the mausoleum depicting The Sincerity, the medallions of the six chapels, The Education, the monument to Santa Rosalia, the monument to Sant'Oderisio, The Charity, and The Disillusion. Few has been published about the architectural system and the architects who worked are unknown, but the chapel is the subject of significant studies and publications for its characterizing meanings of the entire sculpture plant dominated in the middle by the famous statue of the Veiled Christ. The Sansevero Chapel with its history witness the interweaving of cultural, political, artistic, anthropological and domination aspects. It also represents the case of a monument adopted by a private company, specifically made up by the original family descending from the Prince of Sansevero, well preserved and enhanced in the cultural tourism thanks to a good promotion. Indeed, we could say that every work in this part of city is the expression of a mix of history and culture but, unlike Sansevero Chapel, remain

"places closed", inaccessible and often relate to a state of neglect and decay. A damage for the culture and for the various tourist aspects.

Fig. 2 – Drawing of carillon on the overpass

Fonte: Oreste (1971)

.

4. Best practices of sharing innovation for cultural heritage: Sansevero Chapel Museum and Corpo di Napoli Committee

The research methodology is based on the qualitative direct survey of the case study area, with a focus on the network of stakeholders involved in its management in particular the Sansevero Chapel Museum and its innovative initiatives in the last twenty years, to identify first findings of the ongoing research.

The case study has been analyzed through the consultation of indirect sources and through fieldwork based on active observations, visual analysis and interviews (Yin, 2008).

Starting from a comprehensive analysis of the area for highlighting its material and immaterial cultural heritage, the study includes fieldwork sessions and semi-structured interviews to key people, to analyze successful participatory initiatives promoted in the last decades and their impacts in terms of urban regeneration. The interviews are still in progress and refer to representative key actors of entrepreneurs, public institutions and scholars, artisans, retailers, artists and activists. In this first phase of the research, the interviews aimed at deepening the presence of socio-economic operators, associations and activists and the experience of stakeholders directly involved in the Sansevero Chapel case study. This Museum is an interesting starting point for the research, considering its role of promoter of initiatives, directly involving people in actions of valorization in the historic centre. In the last years, it was also been able to use web social interactions for promoting and supporting initiatives and cultural activities. The Sansevero Chapel is one of the most famous private museums in the world, very appreciated by tourists visiting Naples, as evidenced by online ranks of social networks: in 2013 and 2014, it has been winner of Travelers' Choice Attractions Award, announced by TripAdvisor, website based on the tourist opinions. In the 2014 edition, Sansevero Chapel Museum ranked first of 201 cultural attractions in Naples and third in the top ten of Italian museums, following in ranking Accademia Gallery in Florence and Borghese Gallery in Rome. This is an important outcome if we consider that Uffizi Gallery in Florence ranked fourth and Vatican Museums fifth (TripAdvisor, 2014.). The Chapel is a baroque noble mausoleum that nowadays guards artistic masterpieces as the previously mentioned Veiled Chris (Fig. 3).

Fig. 3 – The Veiled Chris sculpture

Fonte: Velo (2015)

Since the 90s, the Museum is developing an innovative tourism policies and strategies, playing an active role for the urban regeneration in the historic centre, also activating initiatives of community involvement. In 1996, the owners of the Chapel constituted a company for cultural activities management that doesn't receive public contribution for conservation and valorisation of the monument. Innovation has moved along two main directions: on one hand, enhancing the multifaceted personality of the Raimondo di Sangro Prince of Sansevero, on the other hand, strengthening the relationship with the local territory. First, the Museum hosted cultural events inspired to Raimondo di Sangro, seventh Prince of Sansevero: soldier, man of letters, publisher, first Grand Master of Neapolitan Masonry, he devoted himself to experiments in the most disparate fields of the sciences and the arts, from chemistry to hydrostatics, from typography to mechanics (Museo Sansevero, 2015). Later, the Museum increased its cultural activities, producing videos, founding a publishing company named *alóç* (1996) that since 2000 collaborate with NOTgallery for multimedia productions such as the NOTpaper e-journal. The interaction with local stakeholders has been enhanced networking with other economic and cultural subjects in the area. The cultural network includes involvement of local and international artists, through organization of theatrical representations, poetry and music performances, such as that recent event with the Arabic contemporary poet Adonis, recorded also by Sky television. In February 2013 a solidarity approach has been starting with an experience of innovative tactile visit for not seeing users.

The market strategy is supported by the constant updating of the Museum website, the activation also of a responsive web design for mobile and tablet, the official profiles of the Museum on social networks such as facebook, twitter, instagram, google+, youtube. The outcome is evident: the paying visitors increased from 117.922 in 2005 to 309.154 in 2014.

In 2010 the Sansevero Chapel was the Neapolitan museum more visited. The trend of growth from 2010 to 2014 is +85,4%; in particular, from 2012 to 2014, the increase of visitors is +54,8% (Fig. 4). But above all, the Sansevero Museum is promoter of local regeneration strategies, involving citizens in initiatives for urban quality and restoration of monuments: in particular, in 1993 and in 2014, popular fund collections allowed the restore of the Nile God statue. This approach is consist with more recent culture-led regeneration projects aimed at reconciling the social with the economic and physical outcomes of urban governance, engaging inhabitants and visitors in the process (Evans, 2005; García, 2004).

As UNESCO underlines «Culture-led development also includes a range of non-monetized benefits, such as greater social inclusiveness and rootedness, resilience, innovation, creativity and entrepreneurship for individuals and communities, and the use of local resources, skills, and knowledge» (UNESCO, 2012, p. 5).

Starting from these considerations, the initiatives of the Sansevero Chapel aimed (and today aim) at making not only the tourists (*outsiders*) but also the local community (*insiders*) awareness of material and immaterial heritage in the area, through a culture-based regeneration approach, using traditional and innovative tools to share goals of local valorization and regeneration, making shareholders the tourists and the community, for a collaborative and participatory governance.

In these initiatives the Corpo di Napoli Committee has been a strategic role. Its establishment has been promoted by Sansevero Chapel Museum in 1992, to support the restoration of the Nile God statue, named Corpo di Napoli, under the supervision of Superintendents.

Fig. 4 – Visitors for month, in the period 2010-2014
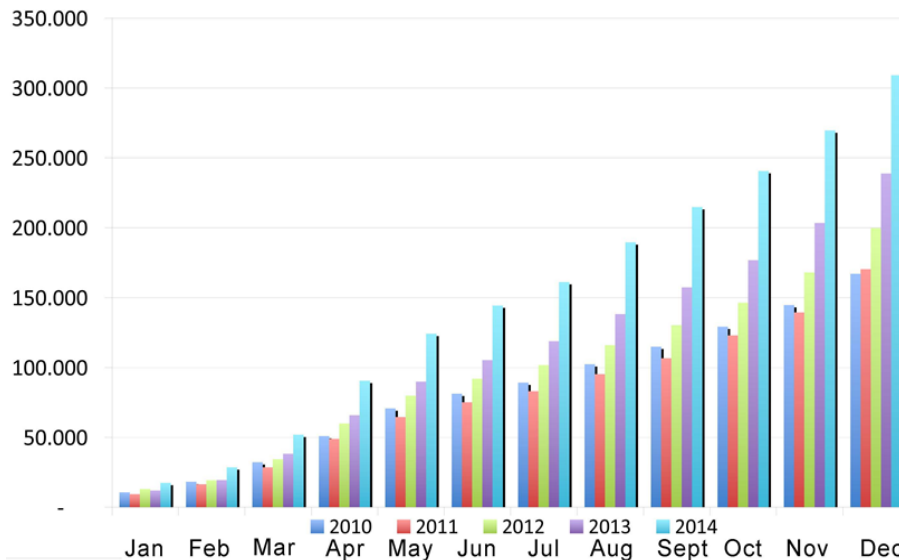
Fonte: Museo Sansevero (2015)

This ancient sculpture, probably made in the II century for the community of merchants of Alexandrian in Naples (Middione, 1993), was placed in the homonymous small square, in a decay condition and only partially visible due to the presence of a newsstand in front of the base of the statue. The aim of the Committee included the rehabilitation of the square for adequate usability, in 90s used as a parking area. A team of architects supported this goal with the Committee by elaborating a project for the renewal of the area that included building restoration and urban rehabilitation (Clemente, 1993).

The initiative obtained over three hundred adhesions of citizens and associations, especially thanks to the campaign called "Una goccia per il Nilo" (One drop for the Nilo): over five thousand people gave their small contribution to the restoration of the monument by purchasing a postcard at shops of the ancient centre of Naples. Also Italian immigrants living in the United States, Australia and New Zealand participated in fundraising.

The Committee joined the goal and the recovered statue was relocated in the square on 14 November 1993. Also the square was finally cleared by parking and closed to traffic and the newsstand was moved to an overlooking area.

Therefore, the Committee has been disbanded on 31 December 1993, its expiry data: the short duration of the organization had been established in order to underline the will to achieve the goal in a short time. The remaining fund collected by the Committee has been intended to Spaccanapoli Committee, that promoted other initiatives in the ancient city centre in the next years. Five years later, the initiative of the Nilo God statue restoration was the most voted by citizenship in a referendum launched by Legambiente and the Italian daily "Il Mattino". This experience represented the first restoration of a monument in Italy

through a form of popular shareholding. The success of the initiative is also evidenced by the fact that after the restoration the image of the Corpo di Napoli has been used as logo for some events organized by the Municipality of Naples.

In recent times, on 25 September 2013 the Corpo di Napoli Committee has been reformed for cleaning interventions on the statue. Shortly after this date, the Carabineers for the Protection of Cultural Heritage of Naples has recovered the head of a sphinx disappeared from the Nilo God statue in the 50s of the last century.

The Committee has launched a new campaign called "Mettiamo la testa a posto" (Get the head on straight) aimed at replacing the head of the sphinx in its original location and to complete the restoration of the statue. Then, the Sansevero Chapel Museum launched a crowdfunding campaign to support this initiative. Also in this case, the bottom up participation was wide, testifying the desire of local community to re-appropriation of its history and cultural identity: over 2200 people contributed with small donations of 2-5 euro, buying a postcard with the reproduction of a sketch of the statue, designed by a famous Neapolitan artist. Besides, who jointed to the Committee as partner or supporter received a sample numbered of the sketch of the Nilo God statue designed by the artist in limited edition. After about one year from the launched of the crowdfunding campaign, on 15 November 2014 the statue with the head of the sphinx recovered and placed has been shown to the community with a public ceremony (Fig. 5).

The official websites of Comitato Corpo di Napoli Committee and Sansevero Chapel Museum and social networks have supported the initiative, by disseminating information about the history of the site, the socio-economic and cultural stakeholders involved, the arrangements for participation, the events organized and then the results obtained. Citizens and tourists have had information but also the opportunity to participate, sharing goals of valorization. These experiences promoted in over twenty years are consistent with a culture-based regeneration approach, considering cultural activities as catalyst of urban regeneration. Nowadays, the Largo Corpo di Napoli is an open-air museum, guarded by the same people who supported the restore of this monument. The case demonstrates that cultural is a crucial opportunity for realizing a key upgrading in the ancient city centre, activating new economic, social and cultural dynamics, also through innovative tools and processes (Farrell, 2000; Smith, 2006; Clemente *et al.*, 2014).

5. Conclusion

First findings from the case study highlight that participation and bottom-up processes are very useful to favour the effective implementation of plans and project aimed at sustainable development (economic, social and environmental development) especially in historic cities and consolidated urban tissues. The historic centre of Naples, especifically the zone of ancient Greek and Roman city, represents a significant case study. There, we can visit the Sansevero Chapel that is one of the most important touristic attractions in Naples and in Italy. It has more than three hundred thousand visits per year due to the extraordinary artistic value but also thanks to the very good management of the Sansevero Chapel Museum. Internet has been very important to spread information about the Chapel throughout the world increasing its notoriety and attracting a lot of tourists. Furthermore the Museum has promoted several initiatives for urban regeneration through bottom-up and participative projects (Fig. 5). These initiatives have been supported by web sites and social networks to share common goals with citizens and tourists.

Besides, the case of Sansevero Chapel Museum and Corpo di Napoli Committee demonstrates the strategic role of community involvement together with the network of key actors to trigger socio-economic and physical improvements in degraded area.

Fig. 5 – Public ceremony for the restoration of Nilo God statue, on November 2014

Fonte: Ghibelli (2014)

Discussing about tourism as driver of development and key factor for preservation and regeneration of historic centres, the case study offers first relevant findings for the research. It suggests that valorization based on collaborative strategies and community engagement responds more directly to people's needs and aspirations. On the other hand, the diffusion of Internet is transforming demand and supply of tourism industry more and more. Many websites offer the opportunity of evaluating monuments, restaurants, hotel and touristic attractions. Users set points and produce a ranking with specifications that are very useful to next tourists for choosing the best tour, accommodation and food. Jeremy Rifkin defined the pro-sumer as the key actor of this increasing trend. He is producer and at the same time consumer in the tourism cluster. But active participation of tourist can also include the opportunity to support initiatives of valorization and urban regeneration, together with local community and key actors. Referring to city and architecture, we can call him urban pro-sumers that could be visitors or residents. The urban pro-sumer contributes to valorize monuments and historic sites in innovative and remarkable way.

The touristic development helps the regeneration of historic cities through integrated action. A great contribution could come from the Internet of Everything (Rifkin, 2014).

We need a comprehensive vision that looks at the cultural heritage as common assets to be developed according to the principles of sustainability by acting on the economic level, on the social one and on the environmental level.

The implementation of this vision requires a wide sharing together with an innovative approach to develop effective strategies. The success key is the ability to involve and to collaborate with very different partners to achieve common goals. The urban pro-sumers will be the main actors of this innovative process.

Acknowledgements

References

Amalfi G. (1895), "Ancora della leggenda di Raimondo di Sangro e dell'autore del suo ritratto". *Napoli Nobilissima*, vol. 4.

Attanasio S. (2011), *In casa del principe di Sansevero. Architettura, invenzioni, inventari*. alóς Edizioni, Napoli, Italy.

Aveta A. (2009), *Restauro e rinnovamento del centro storico di Napoli*. Edizioni Scientifiche Italiane, Napoli, Italy.

Barca F. (2009), *An Agenda for a reformed cohesion policy: A place-based approach to meeting European Union challenges and expectations*. Independent Report Prepared at the Request of the European Commissioner for Regional Policy, Danuta Hübner. European Commission, Brussels, Belgium.

Cantone G. (1992), *Napoli Barocca*, Laterza, Bari, Italy.

Carter R.W., Bramley R. (2002), "Defining heritage values and significance for improved resource management: an application to Australian tourism". *International Journal of Heritage Studies*, vol. 8, n. 3, pp. 175-199.

Caruso B. (1937), *La cappella Sansevero*. Alberto Morano, Napoli, Italy.

Catalano L., di Cangiano F.S. (1994), *Chiese, palazzi e castelli di Napoli dal centro antico al centro storico*. Luca Torre Editore, Napoli (ristampa), Italy.

Celano C., Chiarini G.B. (1856-1860), *Notizie del bello, dell'antico e del curioso della città di Napoli*, vol. IV. Stamperia Floriana, Napoli, Italy.

Cioffi R. (1994), "Raimondo di Sangro". *Napoli Nobilissima*, vol. 4.

Clemente M. (1993), "Per il recupero del Largo Corpo di Napoli. Una proposta progettuale", in AA.VV., *Lo sguardo del Nilo: storia e recupero del "corpo di Napoli"*. Colonnese Editore, Napoli, Italy, pp. 117-131.

Clemente M., Esposito De Vita G., Martinez-Perez A., Oppido S. (2014), "Maritime culture and urban culture in Mediterranean cities: Barcelona, Marseille, Valencia, Naples", in Gausa, M., Ricci, M. (authors), Canessa, N., Marengo M., Nan E., (eds.), *Report Med.Net.0.2*, Genova 28-29 giugno 2012, Facoltà di Architettura. LISt Lab Laboratorio Internazionale Editoriale, Trento, Italy, pp. 531-538.

Clemente M., Gilchriest S., Oppido S., Rigillo M. (2012), "Planning for local development through the valorization of Cultural Heritage: the Master Plan for the Stupinigi Royal Palace and Park (Nichelino, Turin)", in Morvillo A. (ed.), 1st Enlightening Tourism Conference 2012 *Competition and Innovation in Tourism: New Challenges in uncertain Environment*. Albano Enzo editore, Napoli, Italy, pp. 541-562.

Coca-Stefaniak J.A., Parker C., Quin S., Rinaldi R., Byrom, J. (2009), "Town centre management models: A European perspective". *Cities*, vol. 26, n. 2, pp. 74-80.

Comitato Corpo di Napoli (2015), *Iniziativa*, www.comitatocorpodinapoli.it.

Comune di Napoli (2015), *Piano di Gestione del sito Unesco "Centro Storico di Napoli" Patrimonio dell' Umanità*, www.comune.napoli.it.

Crocco A. (1972), *Notizie sulla cappella Sansevero*. Edizioni Napolitane de Il Sebeto, Napoli, Italy.

DCMS (Department for Culture Media and Sport) (2005), *Culture at the heart of regeneration. Summary of responses*. Department for Culture Media and Sport, London, United Kingdom.

Esposito De Vita G., Trillo C. (2014), "Valorizzazione del patrimonio storico-architettonico e promozione d'impresa: il caso the Brewery, Boston". *BDC,* vol.14, n. 1, pp. 145-164.

European Congress of Architectural Heritage (1975), *Charter and Declaration of Amsterdam*, Amsterdam, The Netherlands.

Evans G. (2005), "Measure for measure: Evaluating the evidence of culture's contribution to regeneration". *Urban Studies*, vol. 42, n. 5-6, pp. 959-983.

Farrell T. (2000), "Urban regeneration through cultural master planning", in Benson J.F., Roe M. (eds), *Urban lifestyles: Spaces, places, people*. Proceedings of an International Conference on *Cities in the New Millenium*, Newcastle Upon Tyne, 14-16 September 2000. Balkema, Rotterdam, The Netherlands.

Ferraro I. (2002), *Napoli. Atlante della città storica. Centro antico*. Clean, Napoli, Italy.

First International Congress of Architects and Technicians of Historic Monuments (1931), *The Athens Charter for the Restoration of Historic Monuments*. Athens, Greece.

Fusco Girard L., Nijkamp P. (2009), *Cultural tourism and sustainable local development*. Ashgate, Aldershot, United Kingdom.

García B. (2004), "Cultural policy and urban regeneration in Western European cities: lessons from experience, prospects for the future". *Local Economy*, vol. 19, n. 4, pp. 312-326.

Garrod B., Fyall A. (2000), "Managing heritage tourism". *Annals of Tourism Research*, vol. 27, n. 3, pp. 682-708.

Guida G. (1993), "Antichi palazzi nobiliari", in AA.VV., *Lo sguardo del Nilo: storia e recupero del "Corpo di Napoli"*. Colonnese Editore, Napoli, Italy, pp. 87-104.

ICOMOS General Assembly (1987), *The Washington Charter: Charter on the Conservation of Historic Towns and Urban Areas*. Washington DC, USA.

International Congress of Architects and Technicians of Monuments (1964), *Charter Restoration of Venice*, Venice, Italy.

Jencks C. (2006), "The iconic building is here to stay". *City*, vol. 10, n. 1, pp. 3-20.

Kaminski J., Benson A.M., Arnold D. (2013), *Contemporary issues in cultural heritage tourism*. Routledge, London, United Kingdom.

Klingmann A. (2007), *Brandscapes: Architecture in the experience economy*. Mit Press, Cambridge, USA.

Landry C. (2008*). The creative city: A toolkit for urban innovators*. II Edition, Earthscan, London, United Kingdom.

Middione R. (1993), "Vicende del Nilo dal Medioevo ai nostri giorni", in AA.VV., *Lo* sguardo *del Nilo: storia e recupero del "Corpo di Napoli"*. Colonnese Editore, Napoli, Italy, pp. 23-36.

Museo Sansevero (2015), *Raimondo di Sangro*, www.museosansevero.it.

Nappi E. (2010), *Dai numeri la verità. Nuovi documenti sulla famiglia, i palazzi e la Cappella dei Sansevero*. alóς Edizioni, Napoli, Italy.

Neill W.J.V. (2004), *Urban planning and cultural identity*. Routledge, London, United Kingdom.

ODPM (Office of the Deputy Prime Minister) (2003), *Assessing the impacts of spatial interventions. Regeneration, renewal and regional development*. Main Guidance. House of Commons, London, United Kingdom.

ODPM (Office of the Deputy Prime Minister) (2004), *The role of historic buildings in urban regeneration*. Eleventh Report of Session 2003-04, vol. I. House of Commons, London, United Kingdom.

Oreste O. (1971), "Drawing of carillon on the overpass", in Ferraro I., *Napoli Atlante della città storica. Centro Antico*. Clean. Napoli, Italy, p.182.

Pane R. (1959), *Città antiche edilizia nuova*. Edizioni Scientifiche Italiane, Napoli, Italy.

Pane R., Cinalli L., D'Angelo G., Di Stefano R., Forte C., Cariello S., Fiengo G., Santoro L. (1971), *Il centro antico di Napoli. Restauro urbanistico e piano d'intervento*. Edizioni Scientifiche Italiane, Napoli, Italy.

Pearce D.W., Barbier E., Markandya A. (1988), *Sustainable development and Cost Benefit Analysis*, Paper 88/03. IIED/UCL Environmental Economics Centre, London, United Kingdom.

Rifkin J. (2014), *La nuova società a costo marginale zero*. Mondadori, Milano, Italy.

Smith M.K. (2006) (ed.), *Tourism, culture and regeneration.* CABI, Cambridge, USA.

TripAdvisor (2014), *Travelers choice attractions*, www.tripadvisor.it.

UNESCO (2011), *Recommendation on the Historic Urban Landscape* (HUL), Paris, France.

UNESCO (2012), *System task team on the post-2015 UN Development Agenda. Culture: A driver and an enabler of sustainable*, www.unesco.org.

VV.AA. (1985), *Napoli*. Touring Club Italiano, Milano, Italy.

VV.AA. (1989), *Civiltà del Seicento a Napoli e in Campania*, Vol. I, Napoli, Italy.

WTO - World Tourism Organization (2005), *Cultural tourism and poverty alleviation: The Asia-Pacific perspective*. World Tourism Organization, Madrid, Spain.

Yin R.K. (2008), *Case study research, design and methods*. Sage, London, United Kingdom.

Zukin S. (2010), *Naked city: The death and life of authentic urban places*. Oxford University Press, Oxford, United Kingdom.

Massimo Clemente

Institute of Research on Innovation and Services for Development, National Research Council of Italy (IRISS-CNR)

.

Via Guglielmo Sanfelice, 8 – I-80134 Naples (Italy)
Tel.: +39-081-253852; fax: +39-081-2470969; email: m.clemente@iriss.cnr.it

Alessandro Castagnaro
Department of Architecture, University of Naples "Federico II"
Via Toledo, 402 – I-80134, Naples (Italy)
Tel.: +39-081-2538016; email: alessandro.castagnaro@unina.it

Stefania Oppido
Institute of Research on Innovation and Services for Development, National Research
Council of Italy (IRISS-CNR)
Via Guglielmo Sanfelice, 8 – I-80134 Naples (Italy)
Tel.: +39-081-2470968; +39-081-2538655; email: s.oppido@iriss.cnr.it

Gaia Daldanise
Department of Architecture, University of Naples "Federico II",
granted Institute of Research on Innovation and Services for Development, National
Research Council of Italy (IRISS-CNR)
Via Guglielmo Sanfelice, 8 – I-80134 Naples (Italy)
Tel.: +39-081-2470968; +39-081-2538655; email: g.daldanise@iriss.cnr.it