


Article

Artists Residencies, Challenges and Opportunities for Communities' Empowerment and Heritage Regeneration

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Abstract: The paper debates the results of a research carried out by the Department of Architecture of the University of Naples “Federico II” (DiARC), as part of the Creative Europe 2018 Artists in Architecture, Re-activating modern European houses program (entitled EACEA 32/2017 and EACEA 35/2017; scientific coordinator: Maria Rita Pinto; project manager: Serena Viola). The research investigates the relationships between creativity and sharing as tools of a new form of social sustainability. These elements can induce positive effects on the settlement qualities of the places, acting as engines of the custody of the settlement values and the collaborative regeneration of the built environment. The methodology is based on participatory approaches able to restore the levels of cohesion, care, and creativity that the experimentation typology of the Artists Residencies is able to trigger on the territory and on the communities who inhabit it. The results return in the form of the complex process of the artist exhibition reception a significant strategy of sustainable development, capable of influencing the community by entrusting it with the role of custodian of the existing heritage and of renewing local entrepreneurship with innovative productions.

Keywords: creativity; sustainability; regeneration; artist residencies; built environment; communities

1. Introduction

1.1. Background and Purpose

Exploring the potential for interaction between regeneration of the developed environment, artistic production, and community empowerment is the aim of the commitment undertaken within the experimentation conducted by the Department of Architecture of the University of Naples “Federico II” (DiARC) in the context of the project Creative Europe 2018, Artists in Architecture, Re-activating modern European houses. The latter refers to the call EACEA 32/2017 and EACEA 35/2017 (scientific coordinator: Maria Rita Pinto; project manager: Serena Viola), for Praiano (Sa), UNESCO site of the Amalfi Coast. Faced with the disappearance of the co-evolutionary dynamics, which for centuries have linked communities and places, art is proposed as a driver for raising awareness and the cohesion of civil society towards beauty, to counteract the perturbing pressures that alter assets [1].

The contribution resumes the studies started some time ago on the relationships between creativity and sustainability [2], referring them to the developed environment and focusing attention on the creative potential of the individual to activate the processes of acquiring awareness, custody, and community empowerment. The study of the regeneration processes marked the scientific horizon of reference, in which, by balancing the requests for innovation with the protection of sediment identities, it is possible to promote sustainable development [3].

In contexts marked by perturbing pressures that alter the settlement qualities and by the emergence of new transformation needs by users, the proposed thesis is that crossover strategies between artistic production and participation can determine an acceleration of regeneration processes attentive to past and future identities. The contribution takes on the built heritage as an incubator of creativity, a context in which artists, as interpreters and intermediaries of the beauty of places, can support technicians and communities in acquiring awareness about the need to preserve the past and to promote a sustainable future.

1.2. Research Subject

Artistic creation has always been recognized as a process capable not only of transmitting emotions, messages, and values but also of promoting the maturation of critical thought in those who participate in the production [4]. In Europe, this awareness reaches full maturity in the artist residency experiences activated in the last decades [5]. Supported by short-term mobility exchanges, the most recent experiences not only accelerate the encounter between cultures but also demonstrate the aptitude of artistic and cultural production for the construction of bridges between people and places. From guest studio centers, or private workplaces that offer time and space for creation in order to allow artists to grow on the level of production and fame, residences tend to become intense opportunities for discussion and dialogue, capable of inducing long-lasting impacts in settlement systems.

With a twofold look at the 20th century and the future of a united Europe, the project Creative Europe 2018, Artists in Architecture, explores the inherent potential of short-lived artist residences [6]. It identifies in them a garrison of culture, creativity, and innovation within landscapes, linking the understanding of the dynamics activated in the communities by the presence of artists, with the forethought of regeneration scenarios for settlement systems [7].

Research subjects are the houses that, in the past, hosted important cultural figures of the twentieth century, which today present themselves as a new showcase of occasional meetings for young artists and actors. These high-quality residencies have become well-known locations as well as cultural landmarks within the evolution of European thought. The research identifies in these emblematic places, to which the community attaches value, the first garrison of material and immaterial qualities. Reopening these houses to artists, making them again a place of creative production, and meeting with the community, is the commitment of the DiARC team in the project Creative Europe 2018.

1.3. Research Question and Paper Structure

Taking note of the processes of uncontrolled transformation that increasingly affect the developed environment, the research approach is based on the idea that the hospitality offered to artists is an opportunity for regenerating the community's awareness and creativity [8]. To propose balanced conditions between a fragile pre-existing order and the shared values of citizens is often a difficult task for public administrations [9]. Supported by an empirical approach, the paper raises the following research questions: (Q.1) Can creative activities—such as artist residencies—virtuously regenerate relations between the community and the built heritage? (Q.2) Can creative activities have a positive effect on settlements, promoting sustainable development? Through the experimentation in Praiano, the paper sheds light on the relationships between the host context, the creativity of the individual, and community cohesion.

The paper is organized into four sections. Section 2 frames from the theoretical point of view on the artists in residence programs as drivers of social sustainability. A literature review links the themes of artist creativity with collaborative regeneration of the built environment. Section 3 introduces the methodological approach, based on the most recent experiences of short-term artist residencies. Section 4 describes the experiments activated by the Italian team of the University of Naples "Federico II" with the Sol LeWitt house in Praiano. Taking up and crossing the cultural lines of the Faro Convention [10], the Artists in Architecture project promotes an idea of custody of the inheritances based on creativity, awareness, and training, through the involvement of the settled

community. Section 5 highlights and discusses the results achieved in terms of settlements' qualities improvement through the residency, as well as the interest and involvement shown by the communities of Praiano and the Amalfi Coast in the artistic and cultural production processes and the ability to transform episodic occasions into new economic opportunities. The excursus focus on how cultural production, through the expanded and progressive sharing of achieved results, can constitute a driver of custody of the inheritances. In this, art from aesthetic experience acquires ethical value, promoting new training and employment [11].

2. Literature Review

2.1. Artist Residency Programs

The practice of hospitality for artists is deeply rooted in western culture and has evolved over the centuries, with the aim of promoting the transition from an idea of the artisan artist to that of the intellectual, capable of capturing inspiration and influencing the environment in which it is formed [12]. This vision is founded in Florence of the 1500s, an initial experiment with the proposal advanced by Giorgio Vasari to Cosimo I of the Medici to create an Academy of Arts and Design which foresees a stay in Rome, offering artists in training the opportunity to become citizens of the world. In France in the second half of the 17th century, the idea of completing the artist's training was repeated with a period of residence in a significant place—Palazzo Mancini in Rome, and then, Villa Medici in Florence from 1803—with the institution of the Prix de Rome. It is a scholarship established during the reign of Louis XIV by the Académie des Beaux Arts for a three to five-year stay at the expense of the state. The award, initially activated only for the figurative arts, was extended to architecture in 1720, to music in 1803, and to engraving in 1804.

During the last century, the training model of the French Academy was taken up in numerous countries, with different variations. According to a literature review, three emblematic references influence the contemporary residencies scenario: (1) the late 19th-century artist colonies (as those of Santa Fe and Taos), (2) the European avant-garde movements, and (3) the Black Mountain College experience.

(1) At the end of the 19th century, colonies bring together artists from various fields—visual artists, writers, and researchers—from many countries, who share a renewed interest in the spirit of places. A double commitment emerges in their agenda and contains in a nutshell, aspects that will be declined in the most recent artist residences: investigating and documenting the disappearing way of life, and creating new experiences of nature [13].

(2) During the first three decades of the twentieth century, the avant-garde utopian movements, settled in the European cities, giving life to cosmopolitan artist communities. The Blaue Reiter, De Stijl, Cubism, Futuristic movements, Dadaism, Surrealism with the support of new aesthetic/political concepts pursued a renovation of the relationships between art and society. The Bauhaus school, with its international artist community, testified to the emerging counter-reaction to the model of academic education, where the artist is isolated from society. In a context marked by antisemitism, nationalism, restricted mobility, the avant-garde movements expressed the aspiration to a common home for intellectuals across nations [14].

(3) The Summer Art Institute of the Black Mountain College (1944–1956) upgraded the idea of artist colonies as rural retreats, transforming it into collective laboratories for experimental art. With several artists moving from Europe to New York, at the end of the Second World War, the College testified a commitment towards new forms of educational and collaborative production. In the fifties, visual artists, composers, and authors identified in "The Happening", the model for a collaborative artistic work [14]. With a new wave of flexible, semi-public, semi-private organizations, artist-in-residence programs today renovate the colonies' tradition, matching travel-oriented working methods, with site-specific practices, often in conjunction with biennials [15].

2.2. The Impacts of Art Programs

Despite the considerable interest in cultural and artistic productions as drivers of social, economic, and cultural development, limited research has been done on the impacts of art residencies programs on settlements and communities. Supported by a comprehensive systematic literature review, their success could refer to the role that they have: (α) in re-activating local creativity, (β) in promoting social cohesion, (γ) in encouraging the commitment towards built heritage custody and regeneration.

(α) Since the second half of the twentieth century, artists and cultural organizations have been recognized as agents par excellence of the vitality and character of cities [16]. In the third millennium, growing attention towards creativity in economic development intertwines the acknowledgment of the role of cultural industries with urban and regional development [17]. In North America and Europe, several artistic experiences, mainly activated in degraded or abandoned urban contexts, give rise to significant consequences on urban space in terms of models of use and architectural qualities of the built [18,19]. Artist residencies are progressively investigated as a vital component to encourage the growth of a creative milieu [20] because they determine the intense exchange of information between people, the accumulation of knowledge, the acquisition of skills and the know-how in specific activities, and the creative capacity of individuals and organizations in using the indicated skills and resources. Leaving the limited artistic context, progressively, residencies become an accepted part of the art and cultural landscape, crossing the fields of business, technology, science, and education [21,22]. Residency programs are experienced for their attitude in giving an answer to the consumer demand for creative experiences [23], promoting their participation in cultural practices, artists contribute to the emerging conflict between cities, supporting them in the challenge to present themselves as creative destinations. With models and practices deeply changing, very small scale residencies and different durations, answer to the need to awaken the creativity of individuals and communities, with a view to promoting “collective” creativity, strictly interconnected with the resilience of urban systems [24].

(β) The regenerative potential of a community is increasingly at the center of the studies of scholars, public administrators, and planners involved in urban processes [16]. Numerous events from festivals to community plays give evidence to the idea that cultural activities keep people together; the wealth of creation, social cohesion, and quality of life are slowly assumed as depending on confident and imaginative citizens who feel empowered and are able to fulfill their potential [25]. The idea of art as a driver for strengthening the sense of community is already present in the EU regulatory context, starting from article 167 of the Treaty on the Functioning of the European Union (TFEU), a document that highlights the importance of promoting the diversity of cultures of which it is composed. In the framework of the Council of Culture 2011–2014 work plan [26], the legislation stresses how Europe is facing a historical period in which diversity and intercultural understanding represent the relevant issues of economic agendas. Since 2010, artist residencies are identified as a key instrument in European urban development for social cohesion and community building [27]. The concept is taken up in 2017 within the European Agenda for culture, underlining how the dialogue between different cultures can stimulate relations through different countries. According to this objective, the Council Conclusions on the contribution of culture to the implementation of the Europe 2020 strategy encourage the mobility of artists as the cornerstone of European cultural policy [28]. The ability to contribute to the formation of common cultural space is an attribute of artists, who are able to cultivate a sense of belonging and promote participation and integration between places and people. By implementing social cohesion and creativity, the participatory governance of cultural heritage with the Open Method of Coordination (OMC) supports the most recent residential experiences demonstrating that local communities can be the bearers of change, even with the development of entrepreneurial skills and organizational expertise [29]. As hubs for artistry and creation, the residencies are not alternatives to regeneration but vital components of a process, which can transform a given situation, acting on the concept of identity of settlement systems [30].

(γ) The acknowledgment of the ethical value of built heritage denotes the international commitment for the transmission of the settlement systems’ sediment memory within the last decade [31].

The connective tissue of local identities, the built environment testifies with the construction, dimensional and morphological qualities, a culture of living, developed over the centuries, both in the historic centers and in the small villages, founded on the continuous search for adaptive responses to the onset of new instances [32]. In recent times, the dialogue between research, public administrations, and civil society are characterized by the progressive acquisition of awareness about the need to protect not only artifacts but also, above all, social processes and practices (knowledge, skills, representations, expressions) sediment in places [33]. At the same time, the active involvement of communities in the custody of places emerges as a response in the face of the increase in perturbing pressures capable of altering their identity [34]; recognizing in the developed environment a linking capital, an element of connection within society, capable of promoting dialogue and triggering positive inclusive synergies [35]. The expanded sharing of a project that contemplates new instances and sediment values, is gradually recognized as an indispensable condition for rebalancing the physical, social and economic pressures that affect assets and ensure a future for assets [10]. By linking the project commitment to the developed environment, custody emerges today in the theoretical debate and in concrete experiences, as a process fundamental for reactivating the systemic relationships between the developed and natural environment, local traditions, and new vocations [36].

2.3. Key Issues and Relevant Relationships Emerging from the Literature Analysis

According to the concentric circle model formulated in 2001 by D. Throsby for creative industries, in which creative arts act as the core while other cultural industries forming circles around the core, art and culture may play a pervasive role in urban regeneration [37]. The scientific community recognizes the regeneration of a design response capable of crossing architectural and urban dynamics with the sustainability of social and cultural development. It is a process aimed at improving the settlement qualities of historic centers and suburbs, creating the conditions for inclusive growth [38]. By promoting the collective dimension of custody, the regeneration process more and more often, in the last decade, feeds on the culture and creativity of individuals to rebalance the co-evolutionary vocation that traditionally binds heritage, nature, and the developed environment [39]. In declining creativity as an unprecedented amalgamation of pre-existing elements [40] and the project for the developed environment, like repeating the aforementioned [41], regeneration is recognized for its ability to activate processes in highly complex contexts. Conservation and innovation collectives are able to mitigate perturbing pressures [42].

At different scales, construction, urban, landscaping, the synergies between artistic production and regeneration of the developed environment contribute to outlining new opportunities in terms of participation, training, and future planning, calling into question the skills and roles of the client [43]. In experiences that are more recent, the concept of site-specific creation gives way to the idea of the public sphere, which recognizes the ability to generate relationships for public space and built environment [44]. The need to identify a contact person for artistic operations is accompanied by the awareness that the binomial developed space-art can be noted for its beauty, sense and social sustainability [45].

The regeneration project of the developed environment supported by the involvement of artists does not end in doing, but takes shape in a network of relationships that range from the initial premises that motivate it, to the consequences it can have for the recipients [46]. The synergy that the artistic creation and the work of art created with space are not structured exclusively starting from an ordering element, artifact, sculpture, or architecture, as believed in the past, when the installations aimed to recompose a landscape, starting from the centrality of the work and its iconic presence. In the face of some design experiences that invest in the plastic nature of the work of art [47], many others manifest a new attitude, characterized by the entry of the immaterial in the artistic sign and by the fact that regeneration does not end in the creation of the work of art. It is expressed through the processes that preceded it and those that will be activated as a result of its existence. Through residency programs,

artists share the daily rituals with the host communities, leaving not only their works but also the memory of a relationship that translates into social cohesion [48].

Within the theoretical framework of the most recent interdisciplinary studies, creativity, therefore, emerges as a collective process able to exert a direct impact on social sustainability. Creativity moves from the individual to the community, determining the systematic modification of behaviors, sensitivities, mental habits, and perceptions [49]. Referring to the relational model proposed to describe the connections between creativity, action, and innovation in the production sectors [50], the project *Artists in Architecture* focuses on a systemic relationship between cultural and artistic creation processes, social cohesion, and heritage custody (Figure 1).

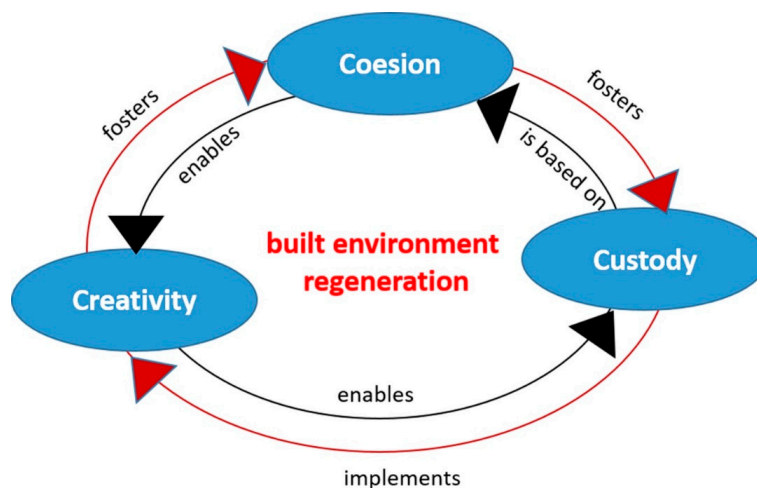


Figure 1. Relevant relationships emerging from the literature analysis: creativity, cohesion, custody for built environment regeneration.

According to the literature analysis, the hypothesis that the research supports is that in settlement contexts characterized by the exceptional nature of the assets, social cohesion is an enabling factor for custody, which in turn implements creativity. In an iterative relationship, the creative intuition of the individual, transferred to the community, favors their cohesion [29]; creative and artistic production is a process that facilitates and accelerates the dynamics of dialogue, sharing of values, and collaboration [51].

3. Methodology

Limited in time and space, artist residences emerge in the panorama of contemporary cultural and artistic production as a method and a formula, aimed at promoting a renewal of networks between curators, gallery owners, administrations, the public [14]. The project *Artist in Architecture* adopts a methodology based on three main steps: knowledge phase supported by a systematic literature review, experimentation, and assessment phase. This articulation takes into account the main issues stated during the European Year of Cultural Heritage 2018, with the aim of promoting a collaborative approach between arts and heritage, helping all stakeholders to better understand that conservation and creativity belong to the same cycle. In accordance with the call Creative Europe, the methodology responds to the request to transfer innovative solutions from research to the field of practices, through a holistic, integrated, and participatory approach [52].

The knowledge phase, thanks to a robust theoretical framework, traces the premises of the artist residency experimentation. With a twofold look at the 1900s and the future of united Europe, in partnership with the BOZAR Museum in Brussels (lead entity) and the Mies van der Rohe Foundation in Barcelona, the University of Naples contributes to: (x) analyzing of the cultural and creative processes that characterize the artist residences of the 1900s, outlining a set of indicators to identify the emblematic houses; (y) outlining the criteria for selecting the residencies which can be experimental field sites.

(x) The project traverses the field of an artist residency, starting from the understanding of the potential and critical issues emerging in the most recent experiences, in relation to the number of artists accepted, the selection methods, the presence of a program open to the public with exhibitions and meetings, to the involvement of curators and collectors. By providing artists with time, space, and resources to work, *Artists in Architecture* promotes hybridization between different types of residences as follows:

- research residences, places of theoretical investigation and synergy with the inhabitants;
- production residences, where the elaboration and the practical realization of an idea/project are the central objectives;
- residences connected with institutions and art festivals;
- residences managed by artists; established by art professionals, these residences develop a profile based on the founders' priorities, linking to a specific artistic sector or a specific network.

(y) The houses, where to host the young artists within the project are selected according to the following criteria:

- contribution of the artist of the 1900's who lived in the residence, to the formation and evolution of European awareness;
- transnational mobility of the artist who lived in the residence;
- social context of the artist who lived in the residence;
- rooting of the residence in the local material culture;
- architectural qualities of the residence and the predisposition for its reuse;
- qualities of the landscape in which the residence fits.

Six Artist Residences are selected as experimental field sites:

- in Belgium, (1) *Van Der Meeren house*, architect Willy Van Der Meeren, built-in Tervuren in the 1950s; (2) *Strebelle house* (Verrewinkel studio-garden), architect André Jacquain, built for the sculptor Olivier Strebelle, in Uccle, Brussels, in the 1950s;
- in Romania, *Iancu house*, architect and visual artist Marcel Iancu, built-in Bucharest in 1935;
- in Spain, *Vilaró house*, architect Sixte Illescas, built-in Barcelona, between 1928–1930;
- in Italy, (1) *Fiorelli house*, built according to the model of the Pompeian house by the archaeologist Giuseppe Fiorelli in Pompeii, restored in the 1920s; (2) *l'Orto house*, recovery project of an eighteenth-century building of the Fusco—Florio family, created by the engineer Umberto Castellano with the artist Sol LeWitt, for Sol and Carol LeWitt, in the 1970s.

The launch of an Open Call for Artists in Residence marks the start of the experimentation phase in the six selected houses. Each of the houses hosts, for a period of 15 days, an artist under the age of 35, who is offered hospitality and financial support to purchase the materials necessary for creation. The artist's stay, inside each house, is supported by specific framework agreements and conventions between the research partners, the municipalities hosting the residencies, and the owners of the houses. Expectations vary for each residency, depending on these agreements. In Praiano, the artist is expected to do fieldwork and to work on-site, with local partners and architecture students, in order to map out, collect, research, and generate new perspectives; the community is expected to take part in the creative process, sharing perspectives to acquire public and professional awareness.

The evaluation phase is based on a flexible and adaptive methodology, able to interact with the specificities of a complex context and to grasp the local values on which to insist in order to develop socially sustainable strategies. Evaluation is outlined as a multidimensional, dynamic, incremental, and cyclical learning process, in which integrated evaluation techniques are combined with public participation techniques in order to demonstrate how art is an engine of social sustainability capable of building a link between creativity, cohesion, and custody of the built environment.

A tailor-made multi-methodological approach allows the combination of strategies typical of Soft System Methodology [53] and Multi-Criteria Analysis [54].

The evaluation is based on the following actions:

- The identification of decision-makers, a term used to indicate stakeholders who are selected over other ones for the representative role they play within the experimental process as well as often promoters of the agreements that allow the latter.
- The construction of the word cloud, tools for restitution of the impact of the experimentation expected by decision-makers in the relative sphere of which they are representatives. This explanation is structured through the application of the Strategic Options Development and Analysis (SODA) approach typical of Multi-Criteria Analysis [55]. The method allows the elaboration of cognitive maps, in our case into the form of word clouds, starting from the verbal protocol of an interview, allowing the structuring of qualitative contents. The resulting system of concepts is elaborated through the principles of dominance and centrality with different dimensions in order to compose the word cloud.
- The articulation of the questionnaire model is based on the emerged addresses from the word clouds. To identify the communities' point of view, a questionnaire is distributed to the population in which, in addition to entering their identification data—name, age, and job, questions are asked using a reinterpretation of Soft System Analysis. This is a useful tool to structure the questionnaire and to explore the decision problem from multiple points of view. The questions under examination were used to investigate the levels of custody, cohesion, creativity, acceptance, and propensity for experimentation.
- The construction of an evaluation matrix through the results obtained from a sample of 100 questionnaires distributed to the local community [56]. This matrix associates the correspondence of the different levels to the different age groups and related professions.
- The construction of the two project histograms obtained by processing the data received both from the questionnaires administered to the population before the design experimentation and from those carried out six months after the closure of the project.
- The construction of a ranking in which the projected increase highlights the most significant level of values compared to all the others that emerged within the project (Figure 2).

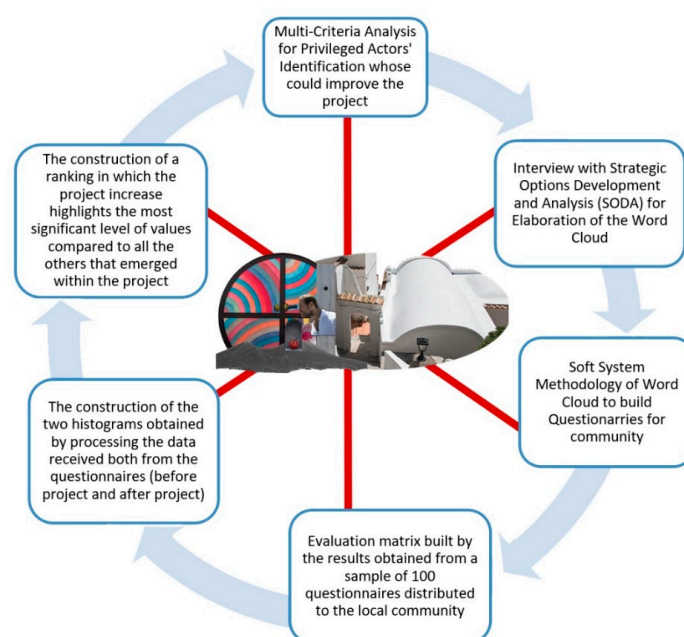


Figure 2. The evaluation methodology.

4. Artists in Architecture: Experience the Empowerment of a Community

The *Artists in Architecture* experience conducted in Praiano (Sa), a town on the UNESCO *Costa d'Amalfi* site, with the short-term artist residency, is part of a broader program of built environment regeneration, awareness-raising, and community empowerment, pursued by the DiARC team of the University of Naples. Reuniting contemporary generations in the role of care and repair towards the landscape has long been the commitment that underlies the choices of the municipal administration in Praiano, in line with the cultural and natural values recognized by UNESCO in 1997 to this World Heritage Site. The cultural landscape is marked by the historical process of compatible adaptation, with the establishment in 2013 of a non-profit organization, *Agenda Praiano*, and the community of about 2000 people experience process to enhance the built environment with the support of artistic production. The experience, called *NaturArte*, indirectly resumes the experiments proposed on the Amalfi Coast by the artist Ugo Marano in the early 1970s. The experiments are in response to the crisis that occurred within the art and processing of *Vietri* ceramics, with the *Museo Vivo* project, an interdisciplinary “call to arms” on a proposal of free creativity for the formation of a ceramic laboratory. The latter allows for investigating the infinite expressive possibilities of ceramic, enhancing and recovering its manual skills; intended as an extraordinary wealth of knowledge. With the aim of increasing the tourist use of little-known areas between the mountain and the sea, which are often difficult to reach, the *NaturArte* project promotes the recovery of seven pedestrian paths enriched by small ceramic installations. The presence of intellectuals and artists in Praiano during the twentieth century and the community’s attitude to sharing creative experiences and visions are the elements of a design commitment that unfolds in the Creative Europe experience, at the scale of the urban landscape.

The *Casa l’Orto*, owned by the Fusco-Florio family, an eighteenth-century building, the subject of a restoration in the 1970s built by the engineer Umberto Castellano, welcomes in the summer of 2019, for 15 days, the young Luke James, conceptual artist, winner of the Call for Artists in Residencies promoted by the project team. With the wall drawings created by Sol LeWitt, this house becomes the driving force behind a creative path of reinterpretation of the local material culture, restoring new and unusual visions in the form of a work of art.

What the winning artist has in common with the illustrious owner of the house is the conception of the artistic work, as a device capable of taking on meaning through the daily gestures of the subjects with whom it interacts. In an intimate and central place of Praiano, Luke James proposes a sculptural work as an activator of dialogue, giving artistic production the ability to trigger virtuous dynamics of confrontation and renewing the community’s commitment to the production of the new culture. The work takes into account the requests expressed by the Municipality to give back to the older residents a recognizable and accessible meeting space. Through the installation of two sculptures, the team made up of researchers and architecture students, the local administration and small and medium-sized companies in the construction sector, worked on the mending of an urban system interrupted by the presence of the state road, reconnecting the square “Inciucio” and the *Belvedere* opposite, overlooking the church of *San Gennaro*. The project compares itself, admittedly, with the valuable settlement elements, the dome of the church and the majolica flooring of *Piazza San Gennaro*, identifying in the natural system (the sea and vegetation), the access system (stairs and steps), and the artistic installations already built, the set of recovery constraints. Respecting the material and morphological characteristics of the place, Luke James helps to strengthen and make the process of community involvement in lasting care for the urban landscape. “Sole per Sol, Pietra per Pietro” is the work, designed and installed, consisting of two sculptures, each 2 m high, starting from the use of two local stones, the white limestone of the Lattari Mountains and the volcanic stone of Vesuvius; the two stone elements, one facing the sea and the other facing the first, dialogue with the landscape of the Amalfi Coast. The title of the work also recalls dialogue: it is a tribute to Sol LeWitt in whose home the artist is a guest, and to the community experiencing the recent loss of young Pietro, a brilliant student and athlete of the local football team.

From the layered identity of the landscape, noticeably starting from the two open spaces where the sculptures are located, new energy emerges, capable of catalyzing change. As with LeWitt's works, it is the presence of a subject—in this case, a community—gives life to the artistic experience, through small daily gestures. A bottle set in the sculptures is a metaphysical object that invites passersby to look through, as in a tourist telescope, and to keep the water level that marks the horizon constant. On the side of each sculpture a small pocket is dug, a formal reference to the votive niches, so that passers-by can express a desire or a thought, depositing a small object: a flower or a fruit (Figure 3).



Figure 3. Sol LeWitt House and the Artist in Architecture artworks.

5. Results and discussion

Artists' residences are a place where "artists and other creative professionals with time, space and resources to work, individually or collectively, on areas of their practice that reward heightened reflection or focus". Based on this consideration the experiment (described in Section 4) identifies in hospitality the condition for redesigning the plot of creative and social ties, contributing to profoundly changing the community's commitment to contexts. The process activated in Praiano takes advantage of the residency procedures described in the literature review:

- It selects the young artist from an international context and opens the Praiano community to an encounter with other cultures.
- It places the disappearing way of life at the center of the artist's commitment, favoring, thanks to the presence of six young architecture students, the meeting between the elderly with their stories and the artist.
- It leads the artistic production back to a collective laboratory, involving several citizens in the stages of artistic production, from the procurement of materials to the installation of the work.

During the artist's stay, Praiano welcomed creative people and researchers of different nationalities from Italy, France, Finland, Brazil, Spain, Argentina, and Turkey. The results achieved are reread in a twofold perspective: raising citizens' awareness of the right to beauty (Section 5.1); triggering new opportunities for economic and cultural development (Section 5.2). The answers to the research questions are finally discussed on the basis of the results and conceptual elaborations (Section 5.3).

5.1. Public Awareness Processes in Praiano

Rethinking the processes of custody of identities and recognizing the urban landscape as an incubator of creativity and innovation is the immediate effect of DiARC's commitment to Praiano, strengthening the civic recovery process started with the *NaturArte* experience. The project team recognizes the artist's role as an activator of the sense of community and in the belief that others, inhabitants of distant streets, who will never meet or see the artist directly, can be sensitized to the beauty that he has brought.

The ongoing validation of the results, achieved in terms of raising citizens' awareness with Artists in Architecture, is carried out by the research team within a period of six months from production through the processing of information obtained directly in situ. Structured interviews were administered to citizens of the municipality where the artist residency takes place, to investigate the awareness potential inherent in art, to the point of inducing each one to spontaneously take care of natural and built resources, intended as common goods.

A preliminary phase of interviews consists of the decision-makers' identification as stakeholders selected by their representative role within the experimental process. Different categories of stakeholders can be defined according to the level of influence and interest shown. Downstream of this discretization, it is possible to trace the ideal profile of each selected stakeholder to be interviewed and the questioning of each stakeholder will be addressed on the basis of the role and relationship that its sphere exercises in the project.

We identify four categories of stakeholders who could be associated as decision-makers:

- The transient stakeholders, this typology includes all those that determine a transitory influence and have a variable interest in the process dynamics. National and international tourists or actors who manage them (the home manager of Sol LeWitt House).
- The direct stakeholders, this typology includes all those that determine a low influence and have a strong interest in process dynamics. This type of actor includes those who suffer direct effects of the quality of life and their size. So, among them, we include the resident population and local associations (*NaturArte* in Praiano).
- The indirect stakeholders, this typology includes all those that determine a low influence and have an indirect interest in process dynamics. This collateral form of interest arises from the impacts that the activities carried out by the actors could suffer. Tourist guides, teachers, and ecclesiastical figures, therefore, fall into this category of actors (the owner of Sol LeWitt House).
- The institutional stakeholders; this typology encompasses all those that determine a high influence and have a strong interest, strictly dependent on emergencies to face different scales in the process dynamics (Mayor).

The decision-maker encompasses all those actors who represent the engines of the agreement, which is why their interviews establish the impact on the design dynamics.

The choice of decision-makers fell to the co-creator of *NaturArte*—a project that transformed the city of Praiano into a large open-air museum of ceramics—the mayor and deputy mayor of Praiano, the holiday home-manager of the house of Sol Le Witt, and the wife of Sol LeWitt, owner of the selected artist's house. The contribution of this type of interview depends on the answer of each of the decision-makers preconceived as possible scenarios. From each response, a cloud of significant words is drawn, which takes on greater size based on the repetitiveness of the term and therefore on the dominance and centrality of the concept. The results of the interviews with decision-makers return the impact that every subsystem of the city's (cultural, social, economic, environmental, and technological) projects had on this type of project (Figure 4).



Figure 4. The cloud of significant words' elaboration.

Overall, the answers converge on a vision of art as an opportunity to preserve and prevent traditions and the identity image from disappearing over time. Praiano uses art as a tool to renew the urban space patterns and to mitigate the phenomena of aggressive tourism too. Following what emerged from the elaboration of the interviews with the decision-makers, the questions were formulated to be submitted to the local population, which evolved into the second type of interview: a large scale and a multiple-choice questionnaire, distributed to a sample of 100 stakeholders/2.026 inhabitants. The questionnaire associated the questions at different levels of study in order to interpret the community's position towards art and experimentation in progress. The answers would determine the level of acceptance, propensity, cohesion, creativity, and custody. The level of propensity to art, with specific reference to the artist residency proposal, was assessed by processing the answer to the question: "Do you believe that art can be an effective tool to improve your city?". The level of cohesion developed participating in the experience of artist resistance was assessed by processing the answer to the question: "Would you like to be involved in artistic projects that enhance your city?". The level of creativity of the experience of the artist's residence was assessed through the elaboration of the answers to several questions aimed at having a complete picture in reference to the size of the city. The questions asked were: "Do you think this kind of artistic project can benefit the local community/the economic context/the urban context?". The level of acceptance was assessed by processing the answers to the question: "Would you suggest other initiatives like this to improve your city?". The level of custody of the works donated to the public by the artists, as well as their degree of affection for these legacies, was assessed by processing the answer to the question: "Would you be willing to perform voluntary maintenance of the project artistic production?"

The data processing was performed by building quality matrices in which it is possible to associate which job and age are more prone than others and vice versa. The results of the large-scale

questionnaires return a high level of propensity and acceptance of the interested parties; the reasons for this must be sought in the education that the population already possesses in welcoming artistic initiatives. Consequently, the stakeholders trust in the benefits that art can bring to the territory. Despite an average level of custody for artistic production given to the public, few people declare their intention to intervene with spontaneous care and maintenance actions for artistic legacies. An average level for cohesion was probably related to a lack of ability to forecast repercussions in terms of economic impacts and cultural initiatives. In order to grasp the impact-induced on the community, ex-post interviews were arranged, to compare what emerged from the ongoing investigation with what was stated by the stakeholders, six months after the conclusion of the experience.

The data recorded six months after the experimentation, with a wide number of users equal to the original, demonstrate how citizens' perception of resources has changed. Relating data from different histograms means building an evaluation ranking that indicates the order of measurement (in %) with which the experimentation has been affected by the population adhering to the participatory approach (Figure 5).

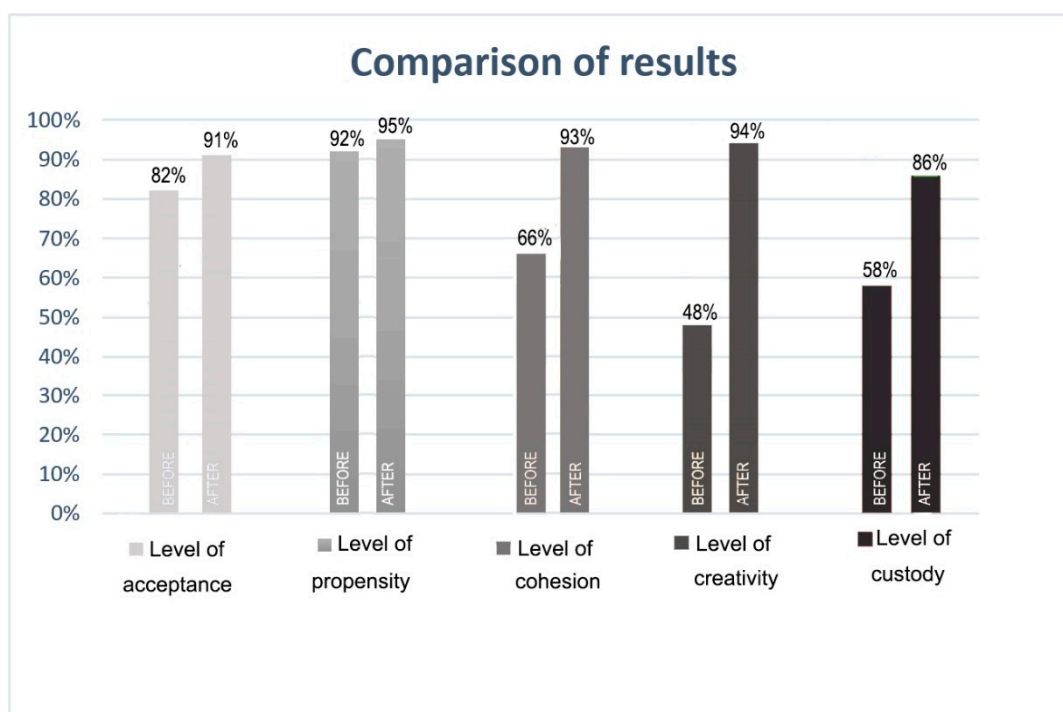


Figure 5. Comparison of results.

Therefore, the descriptive experimentation returns, through the mixed participatory approach (decision-makers and community) a system of values linked to the percentage increase of the verified levels. Otherwise, the custody, creativity, and cohesion have increased significantly, unlike the previous experience.

5.2. New Opportunities of Development

The objective of promoting access to cultural and creative works for a wider audience determines in the experience of the Artists in Architecture project impacts, that from the local context in which the artist residency is experienced—Praiano—always involves a territorial system wider and more global than from the Amalfi Coast, expanding to include the Campania region, Italy, Europe. An exhibition, networking, publication, conferences, university workshops, and third-level students supported the wider sharing of the experience.

The validation of the results achieved in the review of the resources, since March 2020, is supported by the ex-post analysis of the processes started during the six months following the artist residency, with a look at a wider territorial context, compared to the single location where the artists are welcome. The commitment of the community to act creatively on its assets is verified by observing the involvement of private operators and companies, of the profit and non-profit sectors in territorial qualification strategies, starting from the binomial culture-tourism and strengthening of production chains fueled by creativity and based on the binomial culture-identity of the territory.

The experience of Praiano, in dealing with the local production system, can refer to some results of the national framework put in place annually by the *Symbola Foundation*. On a national scale, the Cultural and Creative Production System, made up of small and medium-sized companies, both profit and non-profit, was able to generate 95.8 billion euros in 2019, reaching a total of 250 billion and having a multiplying effect on the rest of the economy of approximately 1.8%. That is, for every euro produced in the sector, another 1.8 euros are activated in other sectors. There was also an increase in employment of +1.5%. Projected on a territorial scale, the results of the Cultural and Creative Production System show a lower multiplication capacity for the South, equal to approximately 1.22%. The *Unioncamere Report-Symbola Foundation* highlights the relationship between the cultural and creative system and tourism activity in the territories. A specific link binds a part of tourism to the local historical and artistic heritage attractiveness and its cultural and creative productions. Many productions, especially those related to the made in Italy brand, within themselves, constitute a specific motivation of interest for tourists. Despite the excellent performance of the hospitality sector of the Amalfi Coast, the attractiveness and cultural offerings are still under-sized in relation to the potential in terms of material and immaterial resources present, with the consequent opportunities for economic development that can be activated. Starting from the small community of Praiano, the experience of artist residency promotes a reflection that involves many of the mayors of the Amalfi Coast, concerning measures and areas for the seasonal adjustment in the use of the territories.

The visions that emerge from the activated dialogue converge on the need for enhancement as follows:

- the creative industries, in particular those related to the construction sector starting from the commitment rooted in Praiano and throughout the Amalfi Coast, to invest in architecture and design for the perceptive and fruitful quality of the built environment;
- the creative-driven businesses, particularly in the ceramic sector, typical of this area, with the promotion of advanced manufacturing and artistic craftsmanship;
- the opportunities to enjoy the historical-artistic heritage, supported by the census of the network of artist's houses on the Amalfi Coast and their possibility of opening to the public;
- the opportunities to enjoy the works of art created and kept in private residences and a new participation in experimenting with the performing arts and the visual arts.

The monitoring of the cultural and production dynamics, directly and indirectly, triggered, in the second half of 2019, guides the process of direct involvement of the Praiano community for the custody and promotion of the heritage, through artistic creation, production, sale diffusion, and training. During 2019, the commitment to invest in culture-tourism lists significantly increased in the Amalfi Coast region, with the establishment of the local Tourism Development Network, *Invitalia*, (the national agency for development and business). The Amalfi Cost system received € 16 million for 55 small businesses in September 2019. Distributed throughout the region, companies carry out activities in the tourist-accommodation sector and in related activities that complement the offer for users.

The funded project expands the portfolio of products and services, increases competitiveness, and seasonally adjusts tourist flows, through the following:

- Promotion of marketing of products and services both by the Network and by members through marketing communication strategies.

- Creation of a shared marketing plan for all operators belonging to the Network in order to relaunch the tourist offer of the Amalfi Coast at national and international levels.
- Reputational analysis of the region and its tourist offers.
- Creation of training and territorial promotion events.
- Professional updating and training of the tourism sector operators and staff.
- Scientific research and initiatives on critical issues in the tourism sector and on local products.
- Creation of a branch for companies, a “business hub” of the Amalfi Coast Network that will assist and support the aspiring entrepreneur, from the idea development phase to the project, informing him about administrative and bureaucratic obligations, professional requirements, fixed costs related to the company and on the national and regional financing available.
- Management and organization of events, courses, and seminars at the Andrea Pane center in Praiano.

In October 2019, the Development Network invited the best tour operators of the international market from North America and the United Arab Emirates to the Amalfi Coast for an Educational Tour. The goal is to inform them of the traditions, culture, artistic discoveries, landscape, and gastronomy of the region. Through the creation of a brand, it aims to instill in the visitor a deep knowledge of the experience to be lived. The Amalfi Coast presents itself as a place for sustainable tourism, made up of respectful travelers who are eager to immerse themselves in the region and in the community, far from the idea of fleeting hit and run tourism. On 13 December 2019, the Amalfi Coast Tourism Development Network presented in Milan, in *Spazio Campania* in Piazza Fontana, the Authentic Amalfi Coast brand for a team of 60 companies and 14 Municipal Administrations that shared compliance with three fundamental requirements: sustainability, accessibility, and innovation. The brand identifies a common line of promotion, enhancement, and communication of a unique region from a landscape, environmental, and cultural point of view. All the projects that support the development of the economy of the Amalfi Coast Tourist Destination, promoted by the Network, intend to contribute to making the Amalfi coast a perfect place for a tourism innovation laboratory, where companies, even startups, can grow in a context that facilitates, accompanies, and supports the processes. In February 2020 MiBACT and ENIT, the National Tourism Agency, presented the annual plan of Italian tourism to delegations from 19 countries, which met in the ENIT, an Authentic Amalfi Coast event. ENIT’s goal is to enhance companies and areas whose aim is sustainable tourism development.

The potential of the creative industries of the Amalfi Coast illustrated by the activation of a regional school of Vietri ceramics was presented to a large audience in Milan, in September 2019, on the premises of *Spazio Campania*, a showroom of the excellence of Campania.

Finally, cultural promotion platforms reported two concurrent experiences compared to the artist’s residence, only apparently collateral, but able to contribute to the increasing interest of the public as follows:

- The exhibition held in Milan, in *Spazio Campania*, from November 6th thru 30th November 2019, entitled “Experiments. Ugo Marano. Works from the Live Museum” promoted by *Scabec* (Campania Cultural Heritage Company) in collaboration with the Department of Culture and Tourism of the Municipality of Cetara.
- The exhibition in Naples, entitled “Lines, Forms, Volume” on 2nd November 2019, at the gallery of Alfonso Artiaco, proposes the link between the gallery owner and the American conceptual artist Sol LeWitt through six impressive “wall drawings”.

5.3. Answers to the Research Questions: Towards the Community Empowerment

The answer to the research questions posed by the paper is based on the observation of what happens during the artist’s stay in Praiano and in the following six months.

(Q.1) Can creative activities, such as artist residencies, virtuously regenerate relations between the community and the built heritage? According to what has already been introduced with the

literature review, the Praiano artist residency contributes to the collective re-appropriation of knowledge and memories. The artist residency enables a culturally dense dialogue on the future of the built environment, supported by the participation of the administration, economic sector operators and researches. The public awareness processes, as it emerges from the interviews and questionnaires, returns in:

- Two project histograms were obtained by processing the data received both from the questionnaires administered to the population before the design experimentation and from those carried out six months after the closure of the project.
- The construction of a ranking in which the projected increase highlights the most significant level of values compared to all the others emerged before.

(Q.2) Can creative activities have a positive effect on settlements, promoting sustainable development? The ex-post analysis of the processes started during the six months following the artist residency confirms a commitment of the community to promote economic activities based on the quality of the built environment. In particular, the list of successful experiences capable of determining repercussions at national and international levels demonstrates the involvement of private operators and companies, of the profit and non-profit sectors, through territorial qualification strategies, starting from the binomial culture–tourism, as well as through empowerment of production chains fueled by creativity and based on the binomial culture-identity of the territory.

The artistic intervention carried out in Praiano demonstrates, to the local administration and community, how regeneration takes into account users' needs and site boundaries too. It can include the reuse of obsolete and abandoned spaces, such as the square "Inciucio" and the *Belvedere* opposite, and the inefficient components' maintenance. A key finding that emerged from the experimentation describes the built environment as a connective tissue of our societies and within it, past and future are shown to be in a continuous relationship. The collective re-appropriation of settlement qualities and the promotion of creativity through artistic production can accelerate the processes of beauty settled regeneration in the urban landscape. Regeneration strategies require the sharing of objectives and skills between multiple actors. Through cooperative actions, regeneration not only contrasts uncontrolled development, but also activates processes of memory transmission and renewal of bonds within the community, and between the individual and the context. In this perspective, the regeneration is a custodial process that intervenes on the systemic relationships between the natural and built environment, society, and economy. It strengthens site attractiveness and sets in motion a renewal of the economies of places.

In the six months after the experimentation, skills specialization and funding opportunities emerge as essential conditions for achieving the systemic relationship between cultural and artistic creation processes, social cohesion, and heritage custody. To train citizens who learn how to protect, conserve, and transfer resources are the first essential condition for the empowerment of the community towards the values and identities of the built environment. The second condition concerns the increasing of hosting opportunities for researchers and creative people, through the activation of dedicated funding lines.

As it emerges from the questionnaires and interviews, the main limitations of the Praiano experience are linked to the absence of continuity in the artist residency. Recurring occasions for dialogue, discussion, inclusive planning can speed up the process of elaborating and sharing the rules and procedures for regeneration. The entrepreneurial skills and organizational expertise found, in the months later the experimentation, became a requirement for formal and informal processes: they can actively support the capacity of citizens to create healthy and livable communities. By promoting the collective dimension of custody, the artist residency demonstrates how the regeneration process can rebalance the co-evolutionary vocation that traditionally binds heritage, nature, and the developed environment. If social sustainability is about expanding opportunities for all people not only today but also tomorrow, cultural and artistic production can become the agent of the vitality of the settlement

only through multiple, frequent, and always culturally dense exchanges. While the observation of the effects induced in Praiano will continue in the coming months, only the availability of new funding will facilitate the extended validation of the research results.

6. Conclusions

The paper summarizes the theoretical and empirical framework of a research experience conducted in the context of the project Creative Europe 2018, Artists in Architecture, Re-activating modern European houses. The UNESCO site of Praiano hosts a residential experience for a young artist in the house where Sol LeWitt painted his latest frescoes. In a settlement of exceptional landscape value and of great maintenance vulnerability, the artist residency supports the transfer of innovative solutions for built environment regeneration from research to the field of practices, through a holistic, integrated, and participatory approach.

The artist residency programs emerge today as short-lived creative opportunities with great impact, capable of restoring competitiveness to contexts. Supported by a robust literature review, the experimentation identifies artist residencies as a method to promote processes of awareness-raising, triggering a collective dimension for responsibility. The invitation of dialogue is the proposal's main issue and the artist hosted in the LeWitt house formulates: the artwork establishes with space, the synergies do not come from an ordering element, artifact, sculpture, or architecture, but rather from the community which lives the landscape and contributes to its creation and maintenance. The sensitivity and creative vision of the artist awaken the need for encountering and cooperation in the community: the artist shares the community's memories and rituals, leaving the traces of a relationship. The paper observes the processes of collaborative regeneration activated in the semester following the experience, in apparently distant areas, from art and tourism, which focus on education and social innovation. Faced with the sustainability challenges that affect the built environment today, forced between abandonment, obsolescence, and uncontrolled transformations, the community experiences the initial hypotheses derived from the literature analysis: recovering memories and acquiring skills are complementary actions to the built environment regeneration.

Through direct, with questionnaires addressed to stakeholders, and indirect observation, through data collection, the paper provides a framework of the impacts in terms of creativity, produced by the hospitality experience. The collective re-appropriation of knowledge and memories is widely recognized by the interviewed stakeholders as an essential condition towards the mitigation of anthropic impacts on the built environment. Maintenance, culture, and commons are some of the recurring words emerging in the interviews. In a context already predisposed to experiences of creativity, the renewed artistic production with the affection and care of people for heritage triggers new economic circuits. After six months, the results highlight how through involvement, artistic production can be recognized as an opportunity to awaken the planning attitude of the community in order to prevent traditions and the identity image from disappearing over time. The commitment to invest in culture and tourism in the whole Amalfi Coast region flows into the promotion of exhibitions, the activation of networks between the creative industries on a national scale, the invitation of tour operators from the international market.

In this perspective, welcoming the artist becomes one of the steps of a human development strategy. A key finding that emerges from the experimentation is that the built environment is the connective tissue of our societies. The promotion of an ethics of global citizenship and shared responsibility emerges as a factor enabling sustainable development. Supported by long-lasting skills specialization processes and funding opportunities, cultural and artistic production can become the agent of regeneration.

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