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## **VENICE ART STOPS**

*Contemporary art in the public space: projects and externalities*

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## **ABSTRACT**

This essay investigates the possibilities for a Public Art project in Venice and its feasibility, with an analysis of the positive impact of Contemporary Art and Public Art in the urban environment and transportation system, taking into account the project of the same kind already done in Naples.

The paper illustrates the contemporary characteristic of the Public Art sphere and its tight connection to the urban space of the city, defining the interdisciplinary tools between artistic production and urban planning that could be useful to create aesthetic value and positive social and economic impact on the city.

Metro Art project in Naples shares the collaboration of State and private entities for the urban redevelopment of the historic center of the city. The integration of the design practice to the utilitarian underground network of public service, with the desire to create spaces of enjoyment for the public with works of contemporary art. The objectives of the project were the recognition of the individual stations, contextualized within the territory, the functionality of these, and above all the communicability of works of contemporary art to a vast and heterogeneous public.

Another aspect of this paper is the possibility of creating a project in the city of Venice, with the same prerogatives but contextualized on the different territory configurations. Similarly, to what was done for Naples, in my opinion an innovative project would be the revitalization of the ACTV Line 1 of public transportation waterbuses, renewed through the collaboration between public and private institutions with artists. This would be fundamental to create a Public Line that reflects the strong artistic charge of the city thanks to the urban transport service. The basic project is proposed as a format designed for the Academia stop, with modular characteristics, so that it can be adapted to other contexts in the future.

## INTRODUCTION

The reflection we intend to propose within this research work starts from contemporary considerations on the theme of the relationship between artwork and urban space, which is at the centre of artistic reflection. In fact, evident changes are taking place within the contemporary art system, and as far as research directed at public art and urban space is concerned, new relationships between institutions and the market, private and public, or artists and architects are in search of new balances and new dialogues.

The reflection proposed starts from the investigation of these links and assumptions, which then offer the possibility for reasoning with respect to the possibilities of artistic interventions in public space.

To do this, we have developed a multidisciplinary method starting from a purely historical and artistic approach, then deepened through an economic analysis referring to specialised texts on the economics of culture. It is important to emphasise how the research also involved the legislative and regulatory sphere, with hints and considerations with respect to the relationship between public, private and territory. Moreover, the work is also enriched by a scientific research carried out through the cross-analysis of statistical data collected from our survey.

The research work developed in the introduction, an analysis investigating the economic possibilities of public art interventions, examines how the main characteristics of these artistic projects can develop as positive externalities, both in the economic, social and political spheres. Chapter I specifically analyses the definition of public and site specific art, in order to clarify the context within the analysis is carried out, through the identification of the different possibilities of artistic intervention, the changes they have undergone over the past decades so to explore the increasingly close relationship between public art, territory and public space.

We then have the first investigations with respect to the possibilities of intervention, and thus from a theoretical and aesthetic point of view, why and how a cultural project should be undertaken, how its effectiveness can be assessed and the motivations behind an artistic investment. The focus is always on the participation of the public, in this case the citizens, and their response in the contingent evaluation of the contemporary art intervention. Chapter I is an introduction to project development: it creates a coherent context with respect to how a project

should be evaluated, so as to define both economically and socially the positive effects and externalities of a public art intervention.

The fundamental aspects to be taken into consideration when approaching the realisation of any artistic intervention are examined, aspects that are analysed not only as theoretical references, but also in practical application with respect to the case study examined in Chapter II, and for the feasibility analysis of the Venetian project in Chapter III.

The case study analysed regarding public art interventions in the urban fabric is the case of the Neapolitan Metro Art. The aspects that most characterise the innovative Neapolitan project are highlighted, through an investigation that emphasises the effects of the project within the city and among its citizens. In fact, the highlighted peculiarity of this infrastructure is that it intervenes in the urban space not only from a functional point of view, but also aesthetically, enhancing the creation of value in constant dialogue with the citizen. The project is presented from two main perspective, from the presence of artworks in a transit environment that redefines the characteristics of the site by reshaping the artistic reception and the relationship between art and viewer, to the analysis on how art and architecture sculpt public spaces, transforming places of passage into places of aggregation by inserting aesthetic into the everyday experience.

The chapter develops from an analysis of the project and its specificities and ends with the quality-based analysis developed by Cascetta, who theorises an innovative qualitative analysis which reveals how even non-structural changes, such as the inclusion of art in the public space, can increase the perception of the service by considerable percentages.

We thus connect to the inquiry of data collected from a survey of my own design, comparing the results of questionnaires collected from 101 respondents. It is an analysis questioning the relationship between users, public transport service and contemporary art in Venice, and how the possibility of implementing the public transport service to meet the needs of its users is perceived. In this way the project already mentioned at the beginning of the paragraph is introduced, with a preliminary feasibility study to present the ideal characteristics of the project itself, its rationales and causes.

The project is then proposed, conceived on the possibility of realising a public and contemporary art intervention in Venice, in cooperation with the public transport company Actv. The project is presented as an immersive artistic intervention in the waterbuses' stations,

and as an example we have proposed the possibility of creating these conditions at the Accademia stop.

In conclusion, we have developed some points of a feasibility study, focusing our attention on the positive externalities that such a project could have on citizenship as participatory art, thus linking up with the previous arguments. The analysis focused mainly on the investigation of positive and negative factors, opportunities and criticalities in order to develop a feasible intervention idea that could be implemented in the future.

The approach chosen was interdisciplinary in nature. A purely socio-economic discourse was not developed, and even the evaluation of both projects was not approached with respect to the financial aspect. Due to the lack of sources, the process would have required time, resources and means beyond the writer's reach. In fact, the choice made was to focus the research on the social evaluation and public impact as the main approach.

With reference to sources, the first chapter favoured the academic literature of reference on the theoretical topics dealt with. The drafting of the second chapter and the third chapter as well as being based on texts of an academic nature, is based on the publications, newspaper articles, legislative and normative articles and conferences proceedings on the topic.

(See complete Bibliography at p.93 or the references included in the notes in Chapters I-II-III)

## CHAPTER I

### PUBLIC ART AND URBAN SPACE

*Art no longer wants to respond to the excess of commodities and signs, but to a lack of connections<sup>1</sup>.*

Jaques Rancière

*Public art is part of the process by which a city acquires a sense of definition: what kind of a city it is and what aspects of its history are to be preserved. Public art creates a community and a community point of view.<sup>2</sup>*

J. MacKie

#### 1.1 Public Art, Site Specific Art and the Urban Space transformation

Over the last century the definition of Public Art has changed and evolved, growing in its significance and meaning. There is a marked caesura between the general outdated understanding of Public Art as «only the realization and the placement of art works outside the traditionally consecrated areas for the fruition, like museums and galleries»<sup>3</sup> from the contemporary debate revolving around Art intervention in urban areas.

In the late 1960s the definition of Public Art began to progress, to include also works of artists undertaking projects in industrial or social setting, or to embrace community art programmes «or *new genre public art* [...] acting as a catalyst for other people's creativity, political imagination... a reaction against the commoditisation of Art by its markets and institutions, that reflects the critical realism derived from Marxism»<sup>4</sup>, implying that art could be made by the people for the people, shaping the urban reality and reclaiming responsibility for the future.

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<sup>1</sup> Jaques Rancière, *Il disagio dell'estetica*, Philosophica ETS, 2009, p.90

<sup>2</sup> Jackie MacKie, *Arts and the Changing City: an agenda for urban regeneration*, British American Arts Association, London, 1989, p.44

<sup>3</sup> Martina de Luca, *Public Art: la politica culturale delle comunità*, Fascicolo 1, Rivista: Economia della cultura, Marzo 2003, pag. 90

<sup>4</sup> Malcom Miles, *Art, Space and the City. Public art and urban features*, Routledge, 1997, p.7

Indeed, this mutated definition addresses both the positive specificities that Public Art brings to the community and to the place per se, but undoubtedly also the specific way in which is produced, received by the public and in the way it connects itself to the urban environment. In her essay, *Public Art: la politica culturale delle comunità*, Martina de Luca proposes an interesting scheme that identifies three major procedures for Public Art interventions, that simplifies the complexity of a sole definition:

«1) the most traditional procedure consists in the simple placement of works of contemporary art (...) for the only purpose to decorate and characterize urban spaces;

2) the second proposes a greater integration between the artistic intervention and the place where it is located, and it is developed especially in urban design works or in the design of new spaces, as well as in the creation of works specifically intended for a specific type of location (meaning transport, hospitals, etc...);

3) the third represents the action taken to design art in the context of more complex redevelopment projects, dedicated to the urban planning and thinking in the city's most degraded areas.»<sup>5</sup>

Those paradigms represent three different signifiers of public art and of the concept of public space: each is related to different purposes of art creation and, as a result, to different forms of commissioning and management of contemporary art productions. In these three definitions the term public art is embraced through different perspectives, so to legitimate it as a layered practice and discipline, also «because the spectrum of practice within the field is so vast, having a definition also helps to clarify terminology.»<sup>6</sup>

As a matter of fact, there are three essential components regarding the artistic attempts to encourage participation in art since the 1960s: *activation; authorship; community*,<sup>7</sup> in order to produce new social realities and new social relationships through art interventions, that bring the spectator from a passive situation to an active reception and direct involvement in the work of art.

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<sup>5</sup> Ibidem

<sup>6</sup> Cameron Cartiere, Shelly Willis, *The Practice of Public Art*, The Routledge, 2008, p.15

<sup>7</sup> Claire Bishop, *Participation Documents of Contemporary Art, From Whitechapel: Documents of Contemporary Art*, The MIT Press, December 2006, p.12



These features have slowly and progressively transformed the idea of intervening in the public space through art from the placing of a monument in a public square or park, to the more complex notion of public art we experience nowadays.

Initially, from the mid-1960s to the mid-1970s, public art was dominated by the art-in-public-places paradigm: modernist abstract sculptures that were often enlarged replicas of works normally found in museums and galleries. These art works were usually signature pieces that had no distinctive qualities to render them “public”, except perhaps their size and scale.<sup>8</sup> What legitimated them as public art was quite their placement outdoors or in locations deemed to be public primarily because of their “openness” and unrestricted physical access, like parks, university campuses, civic centres, entrance areas to federal buildings, plazas off city streets, parking lots, airports.<sup>9</sup>

Those types of intervention led to harsh critics as early as in the mid-1970s, due to the lack of connection with the audience and the urban space, becoming more of a «corporate bauble or architectural Jewelry»<sup>10</sup>, rather than an actual artistic expression. The artwork was also reciprocated with hostility and indifference by the citizens, more of an unwanted imposition in the space or an advertisement: extensions of museums in the public sphere, with no purpose of public engagement but only as a marketing move.

A key solution was the «adoption of site-specific principles for public art (...) with new mandates at all levels of public art sponsorship, and funding stipulated that the specificities of the site should influence, if not determine, the final artistic outcome»<sup>11</sup>, an approach that was advocated in making art more accessible for the audience through spatial integration with a design coherent to the urban space. In the 80s this new approach led to a new definition of public art, that «would no longer be just an autonomous sculpture but would be in meaningful dialogue with, maybe even coincident with, the surrounding architecture and/or landscape.»<sup>12</sup>

Indeed, public art projects of the last decades brighten up the interest to operate in close relation with the environment and with the specificities of the places in which they are placed, with different goals related one to the other. These could be redevelopment interventions, the

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<sup>8</sup> Hal Foster, *The Artist as Ethnographer in The Return of the Real: The Avant-Garde at the End of the Century* Cambridge: MIT Press, 1996 p. 45

<sup>9</sup> Miwon Kwon *One Place after Another: Site-specific Art and Locational Identity*, the MIT Press, Cambridge, Massachusetts, 2002, p. 60

<sup>10</sup> Ibidem

<sup>11</sup> Ibidem

<sup>12</sup> Ivi, p.63

creation of strategic points of touristic interest, or objectives related to functionality and aesthetics. Goals that can be accomplished through the adoption and the exchange of interdisciplinary tools between artistic production and urban planning.

This is a dynamic approach that encourages «the idea of an intervention on the landscape mediated by an artistic approach. Intervening on large urban spaces therefore means asking a fundamental question about how these areas are commonly perceived and what are their internal dynamics and tensions, to seek a closer dialogue with users. »<sup>13</sup>

The renewed interest of public art intervention today is based on the close relationship between art-architecture and art-environment. In fact, «the artist, in these cases, is called upon to deal with architects, urban planners, urban designers and of course with local administrators in one complex interplay of exchanges which also requires the adoption of tools derived from disciplines other than the traditional ones of painting and sculpture. »<sup>14</sup>

The refinement in the methods and practices of public art intervention has led to the «strengthening in the connections between artistic production and urban planning, to redeem the work of art out of a context of purely decorative acknowledgment, »<sup>15</sup> also through the analysis of its significance as a public space for inhabitants and citizens.

As a matter of fact, it is necessary to highlight how this close relationship extends «to a series of overlapping issues, such as the diversity of urban audiences and cultures, the functions and gendering of public spaces, the operations of power, and the roles of professionals of the built environment in relation to non-professional urban dwellers. »<sup>16</sup>

Issues that are relevant not only from the point of view of architecture and design, but also as sociological and aesthetic matters in the urban planning.

Veronica Conte in her essay in *La Città contesa*, underlines how the production process of public space is the result of the combination of two mechanisms managed by the devices that regulate the functioning of the city and the individual and collective practices of use of the space. These two dynamics express different ideas of public space, of its management and organization. The first reflects the conception of the policy that acts on the physical structure and morphology of the territory with the aim of governing its use and codifying its functions<sup>17</sup>.

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<sup>13</sup> L. Galofaro , *Artscapes: Art as an Approach to Contemporary Landscape*, Gustavo Gili Barcellona, 2003, pp. 27

<sup>14</sup> Martina de Luca, *Public Art: la politica culturale delle comunità* p.91

<sup>15</sup> Ivi, p.92

<sup>16</sup> Malcom Miles, *Art, Space and the City. Public art and urban features*,p.13

<sup>17</sup> Veronica Conte in M. Bergamaschi M. Castrignanò M. *La città contesa. Popolazioni urbane e spazio pubblico tra coesistenza e conflitto*, Milano, Franco Angeli, 2014, pp. 167-170

The second reflects the daily dimension of the subjects who live and move around the city. «Individuals do not have a marginal role, on the contrary, through complex processes of interaction they re-define the space and constitute its collective and political-social character. It is only through the development of new meanings, often alternative to those designed and imagined, that the physical place is transformed into a practiced space. »<sup>18</sup>

When speaking about public space production, the reflection is at the same time on the processes of physical and social space. This new development is repositioning society as the active subject of interventions, and nowadays the processes of participation, involvement and information of stakeholders are fundamental issues in the redevelopment of spaces.

In recent years thoughtful interventions have been developed in the more complex context of social and urban redevelopment projects, related to the most degraded areas of urban agglomerations. In these cases, the need for a continuous comparison between the various players in the system has determined, over time, the refinement of practices and methodologies of intervention also by virtue of the increasingly urgent need to strengthen the links between artistic production and planning for the purpose to redeem the artwork from a purely decorative context.

This growing interest led to the elaboration of Public Art projects that can operate in a wider and more direct relationship with the specificities of the place where the work is intended, as well as with the inhabitants, and it «is customary to defined them *site specific* works, precisely because they are designed in close correlation with the inhabited territory. »<sup>19</sup>

The production of art outside institutions has produced and developed a renewed interest in site-specific «art, an understanding of site beyond its location as the place of the work in relation to performance and ethnography (...) These new understandings do not define sites in terms of geometry but in relation to the cultural and spatial practices that produce them, including the actions of the critics and artists themselves, (...) along with culture, context, alterity, and interdisciplinarity. »<sup>20</sup> The vast and heterogeneous public response is the key factor in the analysis of the impact of these types of intervention in the public area, «since public spaces

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<sup>18</sup> Ibidem

<sup>19</sup> Ibidem

<sup>20</sup> Jane Rendell, *Space, Place, and Site in Critical Spatial Arts Practice*, in *The Practice of Public Art*, Edited by Cameron Cartiere and Shelly Willis, Routledge Research in Cultural and Media Studies, 2008, p. 33

mirror the complexities of urban societies », as well expressed by Mandanipur in the introduction of his well-known book “Whose Public Space”.<sup>21</sup>

In recent years, we have seen an exponential growth of integrated architectural interventions, mostly aimed at the redevelopment of neighbourhoods, squares and streets from an aesthetic as well as functional point of view. Furthermore, attention to the specificities of the space and the needs of the audience involves the articulation and specialization of artistic design based on the types of places they are intended for. Public reception and participation thus become crucial in the methodological practice for the achievement of the set objectives of these specific interventions.

«The artist becomes a sort of catalyst of creativity of others and his ability to make political choices becomes perhaps as important as his ability to use artistic techniques. Since the end of the nineties the projects that foresee the effective involvement of the targeted public multiplied, (...) not to reshape completely the spaces in their physical and architectural dimension, but above all in their meaning of set of social relations between heterogeneous groups that are there to live together. »<sup>22</sup>

The development of urban spaces in the art-as-public-spaces practice «were meant to play a supplementary but crucial role in the amelioration of what were perceived to be the ill effects of the repetitive, monotonous, and functionalist style of modernist architecture. (...) Public art was conceived as an antidote to modernist architecture and urban design. »<sup>23</sup>

As traditional social bonds have weakened and cities have become collections of individuals, public open spaces have also changed from being embedded in the social fabric of the city to being part of a more impersonal and fragmented urban environments, and the artistic works or projects must be understood as a binding factor between people and the spaces they cross every day<sup>24</sup>.

In Chapter 1.2 we will examine specifically how the «increasing use of arts initiatives addresses socio-economic problems in recent years, ranging from major capital projects to local participatory projects (...) leading to enhanced confidence, skill-building and educational developments which can improve people’s social contacts and employability, or how it can

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<sup>21</sup>Ali Madanipour, *Whose Public Space? International Case Studies in Urban Design and Development*, Routledge, January 2010, p.1

<sup>22</sup> Martina de Luca, *Public Art*, p. 93

<sup>23</sup> Miwon Kwon “*One Place after Another: Site-specific Art and Locational Identity*”, p. 64

<sup>24</sup> Ali Madanipour, *Whose Public Space? International Case Studies in Urban Design and Development*, p.2

contribute to social cohesion, bringing real socio – economic benefits to people and communities, »<sup>25</sup> through the researches done on the social impact of participations in the arts, while now the focus will be on the importance of art integration in the urban and social space, in the perspective of the contemporary relationship between citizens and the city itself.

This relationship has undergone changes and alterations, due to the contrasts that the citizen had to face in the approach with the city, a crisis in the relationship between city, art and people that also Argan had highlighted, underlining how the city had lost the character of a cultural organism, due to a continuous exploitation from part of a privileged minority:

«The dissolution of traditional social relationships, the weakening of direct personal relationships, the regression of meetings not aimed at a purpose, the computerization of the communication mediums, the expansion of interests on a national, international and global scale », with consequent and obvious depersonalization and weakening of gathering spaces.

«When we talk about the crisis of art we are actually talking about the crisis of the city (...) The real crisis of the city is it manifests itself not only in a decrease in its cultural level, but in the loss of its original character of cultural organism.»<sup>26</sup>

In these empty urban spaces, public art has tried to open up cracks and gaps, contributing to create a dialogue with the public space, to create new areas of cohesion and community, of dialogue between people, in an era where the public space is defined by homogeneity and lack of communication between citizens and the city they live in.

The urban space has become the battleground for contemporary art to happen through the democratization of spaces and their restitution to citizen, where to meet, discuss: «Art is becoming a system reinforcing the opportunities of well-being »<sup>27</sup>, and for the artists the city is the container of modernity, opening new ways and habits of transformation, involving social groups in a varied set of activities, with the purpose of *multidisciplinary, performativity and active participation*.<sup>28</sup>

Contemporary Art is interacting with the community through ideals and inclusive communication; as we have seen before, the new context in which public art is framed is the

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<sup>25</sup> Matarrasso, *Use and Ornament. The social impact of Participation in the Arts*, Comedia, 1997, pp.7-10

<sup>26</sup> G.C. Argan, *Storia dell'arte come storia della città*, Editori Riuniti, Roma, 1983, pp. 267-268.

<sup>27</sup> M. De Luca, F. Gennari Santori, B. Pietromarchi, M. Trimarchi, *Creazione contemporanea. Arte, società e territorio tra pubblico e privato*, Luca Sossella, Roma 2004, p. 16.

<sup>28</sup> Claire Bishop, *Participation Documents of Contemporary Art, From Whitechapel: Documents of Contemporary Art*, p.32

one of redevelopment projects, dedicated to the urban planning and to the active involvement of the community, so to strengthen their connection.

Reception and interaction with the work of art have great effect on the project itself, because they relate directly with social, psychological and physical contexts: «Art can be considered as another object in the environment, or it can contribute to a visual quality and convert spaces into places for people, distinguishing an urban space and providing an identity, as well as contributing to create pleasant environments. This possibility of helping to transform spaces, depends on having taken into consideration physical factors as well as environmental and social factors of context. »<sup>29</sup>

The main challenge for public art in the contemporary city can be seen in this double perspective: to create a physical connection between peripheral areas and the city center, using the space to create new bonds between the citizens, but also to connect the individuals themselves to the public space, creating new interactions between the people and the spaces they walk through.

On this assumption we can say that site-specific work focuses on «establishing an indivisible relationship between the work and its site and demanded the physical presence of the viewer for the work's completion abstract, public art also became more explicitly communitarian. The audience no longer figured as a passive onlooker but as participant, actively involved in the constitution of the work of art, »<sup>30</sup> with a strong social and political connotation.

The attention in the development of public art intervention is directly related to involvement. The cooperation between artists and clients together with citizenship influences the creativity dynamics, so to transform public art interventions in a necessity for the community itself, closely related to their needs, with the purpose of reappropriation of the public space.

This development of public art, hitherto analysed, offers new characterizations that entail social transformations and the reaffirmation of citizenship within the public and urban space.

From this perspective public art becomes a catalyst either for the social and the political narrative, and for the needs of the people: a communication tool, the «moment in which the individual connects with the community, with also new forms of coexistence, socialization, but

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<sup>29</sup> Montserrat Casanovas, *Public Art and its integration in the Urban Environment* in A. Remesar, *Public Art and Urban Regeneration. A Challenge for Public Art*, 2005 p.21

<sup>30</sup> Hilde Hein, *What Is Public Art? Time, Place, and Meaning*, *The Journal of Aesthetics and Art Criticism*, Vol. 54, No. 1, 1996, p. 4

at the same time homologation, solitude »<sup>31</sup> in a field of action and reaction, that stimulates the community to act and provokes cultural mobilization.

Achille Bonito Oliva in his article for the Italian magazine *Economia della Cultura*, notes that in Italy, since the 50s, the transformation of these neighbourhoods has rarely created quality public spaces, and even the few successful cases take place at the margins of strategic territorial processes, so in other words are not supported by wider projects devoted to creating a master plan with consistency. «A plan, an overall project for the city is a complex operation however based on some essential and simple rules. There are no infinite possible locations for a theatre but there is not even a single one and therefore there is a general frame of reference indispensable to guarantee the best choice»<sup>32</sup>

New spaces become bearers of new meanings, for instance abandoned industrial and post-industrial areas, suburban districts, railways and transport routes get associated with new signifiers, they become public spaces even if they were not conceived and designed to be, in a dialectical upheaval that links them to public art. The public nature of the public art intervention allows the designers to identify multidisciplinary purposes, and to base their choice starting from different paradigms, depending on the action they want to make in a certain space.

Martina De Luca, already quoted in the first paragraphs, distinguishes two tendencies of artistic research, destined to influence one another. On one hand there are «the experiences and achievements in which the artists tried to create works specifically dedicated to public spaces, both rural and urban, in a different context to the one of a museum and / or gallery, gradually codifying new languages expressive of new ways of relating to the environment, architects, clients and the public» while on the other hand «since some early experiences of the 1950s there is a more marked interest in social and political interventions on the territory with a marked emphasis on the relational possibilities between the work-artist and the public ».<sup>33</sup>

An interesting analysis we quote for the purposes of this script, is the one of Sacco, that suggests few possibilities for public art to follow a *life cycle*<sup>34</sup>. A first phase called *flagship*, includes artistic interventions aimed to build and strengthen the image of the city from the point of view

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<sup>31</sup> Scardi G., *Itinerari sensibili*, in *Itinerari sensibili: l'arte incontra la società*, in Scardi G. (a cura di) *Paesaggio con figura. Arte, sfera pubblica e trasformazione sociale*, Allemandi Editore, Torino, 2011, p. 18

<sup>32</sup> Oliva F., *Grandi edifici per la cultura e trasformazioni urbane*, in *Economia della Cultura*, anno XVI, 2006, n.4, pp. 457-467.

<sup>33</sup> Ivi, p.469

<sup>34</sup> Sacco P.L., *Arte pubblica e sviluppo locale: utopia o realtà possibile?*, *Economia della Cultura*, anno XVI, anno 2006, n. 3, pp.291

of cultural tourism and attractiveness for investors. The public institutions engaged on these projects are always seeking the “Bilbao effects”<sup>35</sup> an intervention of great media coverage and advertising, usually destined to produce an echo that slowly fades.

The second phase is the *integration*, that aims to increase the «economic and social value of the public space and of the development of the local community, in the creation of new professionals linked to cultural production and realization, and cultural fruition»<sup>36</sup>

The failure here is the consequent gentrification of the area of the intervention, with the rise in real estate prices and the consequent cost of living, the expulsion of earlier residents to make room for a new upper class of bourgeois »<sup>37</sup>

According to Sacco this type of intervention is to be avoided because it does not take into account the specificity and the interest of the reference community, yielding to the logic of impressive and fashionable elements, which are useless if they are not linked to the location and are not recognized by the citizens as valuable.

As the author suggests, to obtain the benefits arising from the reconciliation of economic and social dimensions, it is necessary to focus the intervention on the local community, to allow it to express itself in an inclusive logic.

Moreover, public art should be intended for a totally different audience from the museum one, a larger and broader audience also made up of people that can also not be cultural consumers, that sometimes do not accept the interventions carried out in their territory. This is why the direct questioning is necessary to advocate the right intervention for the city’s characteristics.

Further on in this paper, we will analyse the relationship between a diversified audience and contemporary public art in an international context like the Venetian one, a city that through the Biennale and other valuable cultural venues, has always been recognized as an avant-garde urban space, open to experimentation, even if the urban space is strongly protected and submitted to a strict legislation.

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<sup>35</sup>“ A phenomenon whereby cultural investment plus showy architecture is supposed to equal economic uplift for cities down on their luck.” <https://www.theguardian.com/artanddesign/2017/oct/01/bilbao-effect-frank-gehry-guggenheim-global-craze>

<sup>36</sup> Sacco P.L., *Arte pubblica e sviluppo locale: utopia o realtà possibile?* p.92

<sup>37</sup> Ibidem



## 1.2. How Public Art creates socio-economic values

The regenerative strength of public art lies in its connection with the works of urban regeneration, which are fully inserted in the attempts to improve the public life of the citizen, creating new spaces for socializing, for mutuality and relationships. Urban regeneration is deeply connected to the community and its peculiar cultural heritage: public art with this purpose can become a true example on how culture has modified the space of the city, starting from the heritage of the place itself to the valorization of an architectural, aesthetic, landscape, archaeological element than becomes expression of the cohesion of a certain community.

Art is a driving factor for social development and inclusion, but what is necessary for its evaluation is first to understand its complex nature. As stated in the manifesto of Council of England *Ambitions for the Arts* published in February 2003 and cited in Belfiore article “*The social impacts of the arts – myth or reality*”, «We will argue that being involved with the arts can have a lasting and transforming effect on many aspects of people’s lives. This is true not just for individuals, but also for neighbourhoods, communities, regions and entire generations, whose sense of identity and purpose can be changed through art. »<sup>38</sup>

However, Belfiore also affirms that the ability of art to be a developmental catalyst and a promoter for social inclusion was seized by politics when policy making models became based on empirical evidence and those of management by measurement.<sup>39</sup> This caused the artistic production to transform itself from process-oriented to target-oriented, as practice that can be criticized as it is distorting the transformative power of culture.

The process activates new opportunities and new goals, but from a practical point of view there is even more struggle to evaluate and demonstrate its effectiveness. A process-oriented approach is criticized by Belfiore because it is more complex and multidimensional at the same time. The transition from the traditional "subsidy" to "investment" in culture has led the cultural sector to suffer the pressure of having to reach the objectives set by the investing administrations.<sup>40</sup>

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<sup>38</sup> Belfiore E., *The social impacts of the arts: myth or reality?* In: Mirza M., *Culture Vultures : is UK arts policy damaging the arts?*, Londra, 2006, p. 23.

<sup>39</sup> Valeria Morea, *L'arte pubblica in Italia. Politiche e impatti sul territorio*, Ca' Foscari, Venezia 2016, p.32

<sup>40</sup> Belfiore E., *The social impacts of the arts: myth or reality?* 2006, p.25

Therefore, art can be a vector of transformation and of positive public regeneration, having the possibility to be seen as a cohesive factor between citizen and public space. We are going to analyze which are the possible types of public interventions, their contribution, and the possibility of measuring these indicators, essentials for evaluating the feasibility of carrying out a public art project.

«Public art has been increasingly advocated because of a series of supposed contributions to urban regeneration since the 1980s. A wide range of advocates have claimed that public art can help develop senses of identity, develop senses of place, contribute to civic identity, address community needs, tackle social exclusion, possess educational value and promote social change. However, these claims have been subject to very little serious evaluation.»<sup>41</sup>

This paper by Hall and Robertson is a work aimed precisely at examining the rhetoric in support of public art, distinguishing two primary types of intervention and then defining which are the reasons to support or to discredit public art.

These two types of interventions are identified through the difference in the budget for the project making and implementation: they are essentially divided between *flagship projects* and *communal projects*. The former, as we said before, are characterized by a high budget request for their realization, «the overly economic rationale underpinning the provision of art in this context typically necessitates the employment of nationally or internationally famous ‘blue chip’ artists, and supported by programs and financing of private and high-profile corporate and sponsorships, or provided for by regulations such as the percentage for art in Italy».<sup>42</sup> Also in this case, the value of this kind of intervention is subdued to a strong criticism, also due to «doubts over the contributions of flagship development to equitable economic development, to arts endorsement of environmentally damaging and socially exclusive development.»<sup>43</sup>

The second type of intervention, called *communal*, is instead characterized by smaller-scale projects, devoted to the urban regeneration for social development and for the environment, therefore functional to a local dimension, and managed in such a way as to have cooperation between public clients and private individuals operating on the territory. «In being advanced on social rather than economic bases, the practice and budgets of such art differ greatly from those of public art in flagship developments. The development of public art in this context follows

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<sup>41</sup>Hall T. e Robertson I., *Public art and urban regeneration*, Landscape Research, Vol. 26, n. 1, 2001, p. 8

<sup>42</sup> The so-called "2% law" required the Administrations to allocate a percentage of the amount of the work for the creation of works of art in newly built public buildings

<sup>43</sup> Ibidem

the broader advocacy of the cultural, rather than a purely property-led or economic approach to regeneration and follows a strong tradition of community arts dating back to the 1960s.»<sup>44</sup>

This distinction between flagship, or prestige, regeneration projects and communal regeneration projects, is useful to understand how and when the aesthetic value of art links itself with economic and development values.

Some of the issues public art contributes to solve are listed in the Hall and Robinson paper, and quoted here to address them specifically, so to understand the variety of issues that public art intervention can solve, and their intrinsic qualities, for example:

- Contributing to local distinctiveness
- Attracting companies and investment
- Having a role in cultural tourism
- Adding to land values
- Creating employment
- Increasing the use of open spaces
- Reducing wear and tear on buildings and lowering levels of vandalism.<sup>45</sup>

All these crucial issues are questioned to understand the effectiveness of the public art value in a community and are closely related to the communal type of intervention, more than the flagship, because the active participation of locals creates direct and indirect positive externalities.

For every area of intervention, Hall and Robertson recognize different specificities, unifying different studies and projects, analysing the effects on the communities involved and affected by them. The concerned areas comprehend the sense of community and civic identity that public art develops, its capability of addressing community needs, its educational values and benefits etc. All these indicators are analysed based on data and statistics related to public projects, that are then examined to state that public art contributes greatly to the regeneration of urban community.

The connection between urban regeneration and cultural activity has its focus on the human potential of a community as analysed in a different perspective by Matarrasso in *Art of regeneration*. «Wealth creation, social cohesion and quality of life ultimately depend on

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<sup>44</sup> Ibi p.10

<sup>45</sup> Ibi, p.7

confident, imaginative citizens who feel empowered and can fulfil their potential. And they have turned increasingly to the arts as a mechanism to trigger that individual and community development»<sup>46</sup> also because of some characteristics intrinsic in cultural programmes, that are relatively cheap and cost-effective, flexible, can be developed quickly in response to local needs and have an exponentially positive impact in comparison to their cost.

Public art projects also share the possibility for a city to have its public image improved, naturally generating a bonus with tourism, but also decreasing acts of vandalism because direct involvement of the audience in arts programmes is a positive alternative in addressing criminal behaviour, developing the local interest in the urban environment or supporting networks to make successful living in the community.

Furthermore arts programmes «have made a positive contribution to local vitality and urban renewal, one must ask whether other types of social programme could not have been equally productive. In some cases, the answer is certainly yes, but the arts have a special character to offer because:

- They engage people's creativity
- They are about meanings and enable dialogue between people and social groups.
- They encourage questioning, and the imagination of possible futures.
- They offer self-expression, which is an essential characteristic of the active citizen.»<sup>47</sup>

Of course, there is also criticism that could be made to these initiatives, as well stated by Matarrasso, for whom «the crude interests of the local economy and of the city do not always coincide. Arguing that 'what's good for business is good for the town' may lead to a concentration on the use of culture only for marketing purposes. Image campaigns with no grounding in local needs and aspirations can backfire.(...) the increasing emphasis on tourism development, has spurred awareness of the needs to create a sustainable product which enhances, rather than diminishes local quality of life. Where cultural investment has created major tourist attractions, they have sometimes courted the resentment of local people who feel excluded on economic or social grounds.»<sup>48</sup>

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<sup>46</sup> Matarrasso, *Art of regeneration*, p.10

<sup>47</sup> Ibi, p.12

<sup>48</sup> Ibidem

### 1.2.1 Economic evaluation of artistic project's impact

Because of the difficulties in the evaluation of the social and economic impacts of a public art projects, the study of Matarrasso *Use or Ornament* was pioneering, assessing and documenting the role of the arts in societal development and cohesion through a list of 50 social impacts of participation in the arts, some of whom we have already seen also in Hall and Robertson paper.

For Matarrasso three major reasons for measuring the social impact of culture are *monitoring*, *evaluation* and *advocacy*. They are conceptually, methodologically and politically different activities. Monitoring is defined as the collection and analysis of factual quantitative data about arts and cultural provision and its use. Evaluation is seen as the use of appropriate methods to understand cultural practise and activities also through the response of the audience itself and the comparison between different fields of interest. Advocacy is the process of improving the debate around art and its value in the contemporary society.<sup>49</sup>

The study was essentially based on questionnaires and empirical evidences gathered during participatory events, venues and public projects, all based on the shared interest for social policies. The focus was to determine the effects of public and participatory art projects in the regeneration of a certain area, and their effects on the locals. The results can be divided in six macro areas of interest, as personal development, social cohesion, bonds in the community, enhancing image and local identity, imagination, health and wellness.<sup>50</sup>

Participatory art undoubtedly generates social benefits and positive effects, but there is the need for these benefits to be measured, so to achieve certain evaluations. Assessment is necessary also to propose any type of artistic intervention, to understand the feasibility of the project itself and to predict its immediate and late effects.

Matarrasso's analysis addresses a very wide area of interest but fails to effectively demonstrate how and in what way the evaluation of the short and long term effects can be carried out, and how institutions can evaluate an artistic project.

In this regard, the criticisms made by Belfiore in analyzing the Matarrasso study are illuminating, since she identifies some gaps, such as the already mentioned lack of precise tools, that could be useful for an all- embracing evaluation. She also has doubts with respect to only

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<sup>49</sup> Matarasso F., *Use or ornament? The social impacts of participation in the arts*, p.9

<sup>50</sup> Ivi, p. 12

using questionnaire for research, too vague and uncertain to give convincing results, and the lack of effective methodologies to analyze the effects both in the short and long term. These queries are cited and summarized following the essay "The social impacts of the arts: myth or reality?".

The main areas where shortcomings in current evaluation procedures can be identified are:

- *The issue of the causality link:* It is crucial to establish a causal relation between the transformations observed and the cultural project or activity being evaluated. This might entail a before/after comparison, although assessment of the participants before their involvement in the activity is still rare.
- *The opportunity cost issue:* An important basis for spending decisions is having evidence of policy effectiveness and cost-efficiency.
- *The question of outcome versus outputs:* evaluation usually happens soon after the artistic activity takes place, so that the alleged life-changing effects of the experience are likely to be completely missed out in the evaluation process.
- *The question of the distinction between 'active' and 'passive' participation:* Ideally, a robust impact evaluation protocol should be able to tackle the assessment of the social impacts of a broader range of culturally diverse artistic experiences.
- *The issue of artistic quality:* It is often the case that, in the process of social impacts assessment, the importance attributed to the expected beneficial social outcomes overshadows aesthetic considerations.
- *The question of negative impacts:* a serious approach to social impacts assessment ought to at least acknowledge that no guarantees can be made that the impacts of a cultural activity will always and necessarily be positive. Similarly, the negative effects of culture-led regeneration (with regards to phenomena of gentrification) are also well documented. The arts can actually be socially divisive, and lead to what have been described as culture wars. For this reason, we need to consider the potential negative consequences of artistic activity as well as the beneficial ones.
- *The ethical question:* In other words, the concern for addressing social cohesion and inclusion through a 'soft' approach such as the use of cultural projects, might be seen as a convenient

means to divert attention from the real causes of today's social problems and the tough solutions that might be needed to solve them.<sup>51</sup>

All these conditions can be briefly summarised as the urgent need for a general, clear and comprehensive vision of measuring the impacts of art interventions, which does not depend only on qualitative aspects, but rather involves all fundamental aspects of an art project.

Therefore it is necessary to take into account many aspects concerning both positive and negative outcomes, considering externalities in their entirety. Belfiore's study offers a broad overview of which aspects need to be taken into account and which are usually not explored in depth, both during the planning stage of the intervention, as territorial and political feasibility, and afterwards, when evaluation becomes essential to analyse how the intervention is perceived in its criticalities and strengths.

Moreover, one of the most common flaws on the efforts to measure the social impact of culture is that cultural measurement itself is seldom defined.

This lack was underlined also by the European Council and Parliament, together with the need to develop cultural statistics, that brought to the establishment of the European Statistical System Network on Culture (*ESSnet-Culture*), that proposes conceptual bridges for identifying cultural phenomena, like occupations, activities and expenditures, based on a practical approach, and using classifications and data sources that have been tested by national statistical institutes.

The goal was to «update the definition of the cultural field, to create a new framework for this field that would be compatible with the framework that UNESCO adopted in 2009, while reflecting on recent phenomena on creativity and the development of creative industries, on the measurement of new cultural habits and practices, and on the transformations in the cultural economy due to digitisation. »<sup>52</sup>

The system organized the framework in ten cultural domains associated with six cultural functions (see Figure1), where cultural domain consists in a set of activities and products, as performing and visual arts, archives, art crafts, etc, and the functions associated are sequenced

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<sup>51</sup> Cfr. Belfiore E., *The social impacts of the arts: myth or reality?* In Mirza, M., *Culture Vultures : is UK arts policy damaging the arts?*, Londra, 2006

<sup>52</sup> Vladimír BÍNA, Philippe CHANTEPIE, Valérie DEROIN, Guy FRANK, Kutt KOMMEL, Josef KOTÝNEK, and Philippe ROBIN, *ESSnet-Culture final report*, European Statistical System Network on Culture, 2012, p.5

functions to consider while mapping cultural activities, as the creation, the production or the management and regulation.

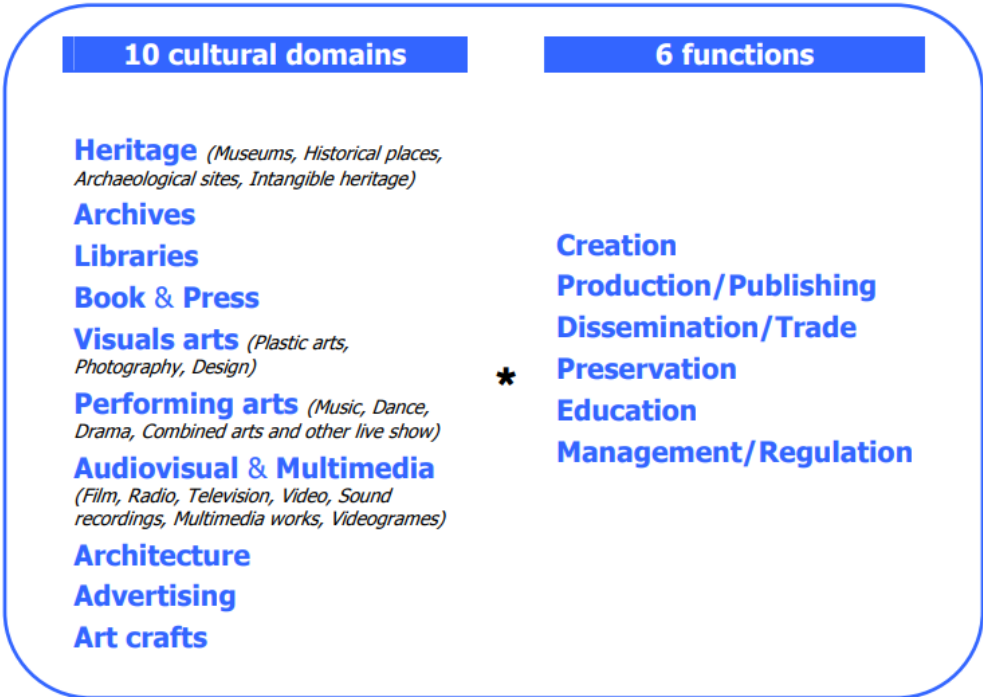


Table 1, ESSnet system to represent the cultural system. Source: ESSnet Culture framework (2012)

The ESSnet methodology represents one useful tool to represent the cultural sector in an operational way.

All the studies having as main topic the cultural sector, must always consider the existence of non-measurable effects in their entirety, but these studies aim to quantify at least the economic and non-economic flows, which can be translated into monetary value, leading to justify and sponsor public spending in the cultural sector. In this regard, the study carried out by Benhamou in *L'économie de la culture*, defines this effect “*L'effet multiplicateur de la dépense culturelle*” or cultural multiplier, based on the same variables analyzed in the model presented by Federculture in 2003, where the goal is:

to define a methodology to estimate the economic and employment impact of the culture, that allows to draw some indications on the policies and instruments. This is to facilitate the occurrence of a multiplier effect of public investment for culture, through the identification of the variables on which public expenditure on culture has an effect. Then build up a model that



explains the connections between the different variables and supports and, as far as possible, a quantitative estimate of the causal relationships between the variables, allowing to construct the value of the multiplier effect of public spending in the cultural sector<sup>53</sup>

In estimating the economic and employment impacts of investments in culture, the variables identified can be summarized as such:

- Public investment in culture, with effects on the cultural and the related sectors, such as increased employment, income, and increased appeal of cultural resources
- Direct effects on public investment, summarized in the increased propensity to invest in private culture (sponsorships), the consumption of cultural resources by residents (internal propensity) and non-residents (external propensity).
- The expenditure for cultural consumption triggers both internal and external induced spendings.
- The overall economic impact is given by the internal impact of expenditure on both public and private culture, increased by the external multiplier effect of the cultural sector.<sup>54</sup>

These relationship can be translated into the following formula, elaborated by Federculture:

$$Iic = [ ( Vc - Cc ) + Sp ] \times Me$$

Where Iic is the *overall economic impact*;

Vc is the *additional value* produced by public investments;

Cc is the *cost of preserving the heritage*; (Vc- Cc) is the *value of the net public investment*;

Sp is *induced private spending*;

Me is the *economic multiplier of culture*.

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<sup>53</sup> Federculture, *L'impatto economico e occupazionale della cultura: modelli teorici e best practice, Il settore cultura nei grandi comuni italiani, PARTE IV, Indagine strutturale, Rapporto conclusivo*, Roma, 2003 p. 106

<sup>54</sup> Ibidem

In the cost—benefit analysis and environmental accounting is also used the *contingent evaluation method*, which analyses, on the basis of questionnaires, the willingness to pay or the willingness to accept (the amount the state has to offer in order to induce people to bear a cost.) Then according to the results obtained, a decision is made as to whether and how much to provide of a certain public good by comparing the marginal social benefit from the consumption of it, and the marginal cost of providing it (which must include the opportunity cost). The social benefit is determined by monetising and summing the benefits of individual.

Federculture also proposes a scheme that summarize the cause-effects relationships that can create the conditions to generate development and employment with investments in culture (see Figure 2) explicating the connections between the centrality of the value of cultural activities and assets through the different changes in the core of activities between the involvement of outsiders, the strengthening of accountability systems, having the public entity as the global coordinator of the offer.

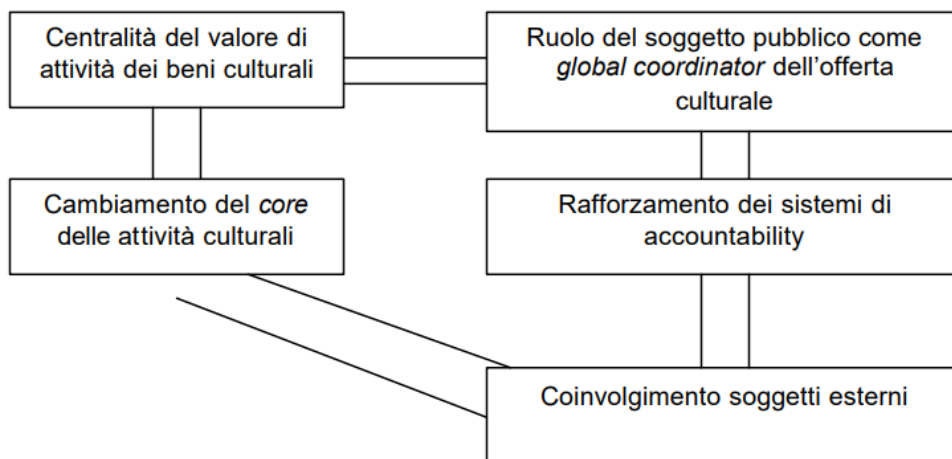


Figure 1. , Virtuous circuit of cause-effects relationships in culture. Source: Federculture (2003)

The assessment about the feasibility of a cultural intervention should be investigated from multiple perspectives, ranging from the analysis of the positive effects on the citizen, to the analysis of the economic impacts and their efficacy.

First of all, in order to interrogate the claims on how a certain urban area and its locals have been impacted, here we propose a set of questions summarized by Hall and Robertson, divided into five macro areas of interest all sharing cultural impacts:

- *Empirical questions*: What tangible, measurable impacts does a project have on its locality, landscape, economy, culture and society?
- *Policy questions*: What is the relationship between the public art programme and broader urban regeneration initiatives or policies affecting a locality? And what are the impacts of these initiatives or policies?
- *Structural questions*: What limitations do deeper structural conditions impose on the potentials of public art to intervene in the regeneration of localities? In which ways public art has impacted on the deeper structural conditions?
- *Civic questions*: What impacts do public art projects have beyond their immediate localities? What are the natures of these impacts?
- *Ideological questions*: What commentary does public art offer on the conditions that give rise to the problems it attempts to address? What are the tangible impacts of this commentary on key individuals and institutions, and upon these conditions?<sup>55</sup>

In the light of what has been said so far, we can try to clarify how these studies are aligned with each other, summarising and linking these different needs.

How to measure and what to measure? The answer to this question is complex and involves a wide range of different disciplines and knowledges, ranging from sociological studies, anthropological research, engineering studies, to the economic sphere of costs and revenues, monetary returns, to regulations and legislations defining the possibilities of intervention.

We have thus pointed out how cultural projects produce complex effects, short- and long-term ones defining its evaluation. It is therefore necessary to adopt common, clear and universal measurement indicators. The use of appropriate data acquisition methods is fundamental: they can be developed ad hoc for the project but must necessarily have common characteristics to be compared and evaluated in relation to others, characteristics as validity, comparability, cost-effectiveness, transferability, so that the final evaluation is twofold, *internal* and *external*.

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<sup>55</sup> Hall & I. Robertson, *Public art and urban regeneration*, p.22

Another issue tackled is that of *time*, since it develops both as an unknown of the present with short-term effects, it has even more important long-term aspects in the final evaluation. We speak of inter-generational effects of the cultural heritage, precisely because of the great social value that artistic projects and interventions have.

These aspects must be clearly defined so that those involved in cultural policy and public art projects can develop a methodology that is appropriate to their needs, with precise indications as a framework on which they can rely.

We can summarise the different components into *internal* benefits for the individual-cultural asset relationship, such as «use values deriving from fruition (indirect use of consumption); indirect use values linked to tourism activities; "altruistic-paternalistic" non-use values (expressed by users and non-users); non-use values (of existence of the asset, expressed by users and non-users), and into *external* benefits to the individual-cultural asset relationship, which characterise the components of "systemic" value, of a social nature.»<sup>56</sup>

The economic value can be traced back to the services produced and to the functions performed by the cultural capital, which can be associated with relevant dimensions and effects to the context of economic analysis.

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<sup>56</sup> Massimiliano Mazzanti, *La valutazione economica dei benefici sociali del patrimonio culturale*, Economia della cultura, Fascicolo 4, dicembre 2004, p.490

### 1.3 The legislation of the cultural heritage

Staying within the scope of the analysis of public participation in the creation of value, we will have a more detailed look at the different modes of intervention of public investment.

The different models of investment and state subsidy are legitimised precisely by the assumption that artistic intervention is intended for the common good, for society: a cultural policy that has undergone profound transformations over the centuries and that can be divided into three main models.

The political decisions to invest in culture can be recognised and analysed based on an interesting subdivision proposed by Matarasso in his article "*L'Etat c'est nous: art, subsidies and the state in democratic regimes*", that offers a critical differentiation that highlights both the positive values and the criticalities of these types of public funding, recognising pros and cons for these three macro-areas of interventions.

The comparison in Matarasso taxonomy between these policy models reveals different ways of responding to the social cultural demand, starting from the assumption that from the post-war period to the present day, different answers have been given on the role of culture in society, strongly linked to the issue of the «legitimisation of public spending on culture»<sup>57</sup>, and converged in the three orientations: *development accessibility*, *socio-economic development* and *cultural inclusion*.

The accessibility, *access development model*, widely adopted in Europe between the 50s and 60s, is a welfarist model that aims to broaden access to culture, ensuring equal access to a universally valid culture, by identifying specific under-represented groups to promote their participation, through their institutionalisation and the removal of physical, intellectual, cultural or financial barriers. This model is an integral part of almost all cultural institutions, at least the idea that public funding should lead to a broadening of the target audience. An obvious criticism of this policy model is the unidirectional representation of a single culture deemed valid, combined with its paternalistic configuration. Access policies are only the first step in the process of institutional change needed to promote a genuinely inclusive cultural citizenship, but

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<sup>57</sup> The principle of legitimacy stipulates that the cultural institutions founded with public must broaden their target audiences beyond the elites they traditionally address. address themselves.

as mentioned above, access development is a policy shared and acknowledged by most institutions, be it as entry facilitation, marketing strategy, events etc.

Given the pros and cons of this policy, Bodo, Da Milano and Mascheroni believe that policies of accessibility development can only be a «first step in the process of institutional change necessary to promote a cultural citizenship authentically extended to all" but certainly not a conclusive development model.»<sup>58</sup>

The *socio-economic development* model is the instrumental use of cultural initiatives to achieve socio-economic goals, a legitimisation of the use of art for non-artistic purposes. Specific situations of social malaise are identified to be remedied, situations such as crime, school drop-outs, unemployment, discrimination, etc. Ad hoc projects which are developed by cultural and social actors try to counteract these manifestations.

The most striking form of the 'socio-economic development' model is culture associated with urban regeneration processes, or initiatives with social objectives (such as, for example, the development of self-esteem and specific skills in the individual, or of the capacity for self-determination in communities), aimed at involving the targeted audience.

Evans and Shaw on this topic, identify three types of cultural regeneration, subdivided into:

- Culture-centred regeneration. This approach uses cultural activity as the 'catalyst and vector of the regeneration process',
- Cultural regeneration. A strategy that integrates culture and environmental, social and economic activities, based on an integrated approach of urban development policies, which, through regeneration interventions, aim at revitalising the local economy and territorial marketing, involving locals to promote and strengthen their collective identity.
- Regeneration and culture. In this type of planning, cultural activity is linked to the master planning of the strategic development of an area.<sup>59</sup>

The weaknesses of the socio-economic development model include overemphasis on short-term environmental and economic impacts to the detriment of social impacts and cultural impacts<sup>60</sup>,

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<sup>58</sup> Bodo S., Da Milano C., Mascheroni S. (a cura di), *Periferie, cultura e inclusione sociale*, Collana quaderni dell'osservatorio n.1, Fondazione Cariplo, 2009, p.19

<sup>59</sup> Evans G. e Shaw P., *The Contribution of Culture to Regeneration in the UK: A Review of Evidence*. Department for Culture, Media and Sport, Londra, 2004, p.24

<sup>60</sup> Impact on the culture of a place or community, the impact on lifestyles, identity, heritage and so-called 'cultural governance', i.e., citizenship, participation, representation, diversity. (Evans & Shaw, 2004)

or failure to achieve financial and social objectives. In the case of community development projects, the mediocrity of the end product in artistic terms, the episodic nature of interventions, and a top-down approach that often disregards a careful analysis of participants' needs and expectations.

«There is a spectrum of activities ranging from initiatives purely aimed at widening access to existing offerings, to projects that use the arts instrumentally with social or economic objectives. The weaknesses of access development have already been mentioned; but the use of the arts for non-artistic objectives also carries certain risks. The most obvious is their instrumentalization, but this risk has always existed: many of the great works of the past have been subject to pressures beyond the control of their creators».<sup>61</sup>

The last method identified is the *model of inclusion* or cultural democracy, «officially born during the Intergovernmental Conference of European Ministers of Culture promoted by UNESCO in Helsinki in 1972, it is based on the assumption that the task of cultural policies is to guarantee equal dignity and opportunities of expression to all citizens and consists in widening access not only to cultural consumption, as the two models illustrated above propose, but also to production and distribution.»<sup>62</sup>

Emphasis is placed on the active involvement of individuals, which translates into their opportunity to access culture not only as an audience but also as actors capable of producing culture, the right of the individual is to choose to participate freely in cultural and artistic life without limitation: «the right of that individuals to maintain their own values and make their own judgements.»<sup>63</sup>

Another cornerstone of the inclusion model is that these interventions fight against social inequality, ensuring that cultural institutions themselves become more inclusive through their human resources development policies, funding allocation criteria, experimentation with new partnership arrangements, and the inclusion of new voices, skills and narratives.

However cultural inclusion works also involve ambiguities. It is, for instance, particularly easy to mislead the nature, the motivations or the long-term effects of these works. There are also

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<sup>61</sup> F. Matarasso *L'Etat c'est nous: art, subsidies and the state in democratic regimes*", *Economia della Cultura*, Fascicolo 4, December 2004, Il Mulino, p.495

<sup>62</sup> Cristina Da Milano, *Musei e società: una sfida da raccogliere*, Atti del XVIII Congresso ANM: *Musei scientifici italiani verso la sostenibilità. Stato dell'arte e prospettive*, Roma 3-5 dicembre 2008, p.339

<sup>63</sup> Matarasso, *L'Etat c'est nous: art, subsidies and the state in democratic regimes*, p. 495

inevitable power imbalances difficult to overcome. Nevertheless, it is in the development of ideas and practices of cultural inclusion that democratic societies can affirm the full legitimacy of their cultural policies, working towards the development of the widest possible freedom of expression.<sup>64</sup>

These three policy models arise from different motivations and produce positive externalities in differentiated projects, outlining different fields of activity by responding to basic questions regarding the legitimacy of public spending on culture in a democratic regime. Conflicting values present in society are thus reconciled to facilitate the decision-making process behind artistic-cultural interventions.

As stated in the Article 27 of the Universal Declaration of Human Rights: «Everyone has the right to participate freely in the cultural life of the community, to enjoy the arts and to share in scientific advancement and their benefits.»<sup>65</sup>

Therefore, every cultural policy needs to integrate itself with interventions of distributional nature, interventions of training and of educational nature, both within and outside the cultural sector, to trigger a virtuous path of growth in the value and consumption and the potential public and private funding.

«The economic evaluation must therefore aim to indicate what is the "correct" use of the cultural asset, a sustainable "use" that is also capable of generating a flow of resources sufficient to finance the costs of management and conservation».<sup>66</sup>

The resources used for this financing can derive either from the willingness to pay associated with the enjoyment and participation of the audience, or from the investment made by companies: the cultural sector shifts from a condition of passivity to state-only allocations and becomes an entity capable of centralising various resources, both public and private.

A large part of cultural policies is in fact oriented towards the enhancement of capabilities and opportunities (human cultural capital) to increase the future consumption of these goods. Measures of inter- and infra-generational value are one way of estimating these benefits. As far as infra-generational benefits are concerned, it is possible to detect how much people value the provision of 'meritorious' services for social minorities, disadvantaged persons, etc. This focuses on the distribution of resources by analysing infra-generational preferences. A further

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<sup>64</sup> Cfr. Matarasso, *L'Etat c'est nous: art, subsidies and the state in democratic regimes*, p. 497

<sup>65</sup> UDHR n°27/1948

<sup>66</sup> Massimiliano Mazzanti, *La valutazione economica dei benefici sociali del patrimonio culturale*, Economia della cultura, Fascicolo 4, dicembre 2004, p.495



specification of value is of an intergenerational nature: by subdividing the value components into pure existence values, individually specific, and bequest values, it is possible to detect, in certain situations, the "altruistic" component of the value component.<sup>67</sup>

A dynamic policy scenario is concretely filled with meaning by sectoral investment policies. It can be stated that the 'new programming', national, ordinary and extraordinary, will have to undertake a strengthening of evaluation and monitoring actions, due to the stimuli coming from national legislation and Community indications.

«The new evaluation systems will affect both interventions financed with Community Funds and National expenditure programmes, with an evaluation of both projects and in the aggregation of programmes. Their role will thus be increasing within public policies. »<sup>68</sup>

In Italy the State in setting the objectives of the preservation and development of culture, provides protection of the assets and assumes instrumental importance for the achievement of the aforesaid objectives both for their intrinsic value and for their reference to the history of civilisation and customs, including local ones; it must also ensure that the community enjoys the cultural values expressed by it.

«The Italian Republic promotes the development of culture and scientific and technical research. It protects the landscape, the historical and artistic heritage of the nation. »

The Italian State is extremely innovative in placing the human person, their wellbeing and growth considering not only the individuals, but also the community. This purpose is fulfilled by the country's historical-artistic heritage, which provides a civic function as well as being the repository of a cultural identity. What follows is that even though it only mentions protection, "the Constitution [...] does not accept a static conception of cultural heritage, as cultural assets require proactive protection, aimed at enhancing and not only protecting".<sup>69</sup>

Valorisation is therefore conceived as a pivotal element in the definition of cultural goods and activities, a valorisation that is not only cultural but also economic.

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<sup>67</sup> Mazzanti, , *La valutazione economica dei benefici sociali del patrimonio culturale*, p. 511

<sup>68</sup> M. Causi, M. Mazzanti *Investimenti pubblici nelle infrastrutture culturali: metodi e processi per la valutazione e il monitoraggio*, in *L'Offerta Culturale*, a cura di G. Trupiano, Roma, Biblink editore, 2001, p.302

<sup>69</sup> G. Garzia, *Dalla valorizzazione culturale alla valorizzazione economica in Tutela e valorizzazione dei beni culturali, esegesi delle recenti riforme normative*, a cura di G. Albenzio, S. Budelli, G. Cevolin, G. Garzia, M. Giungato, A. Mitrotti, A. Morrone, *Ambiente Diritto*, novembre 2018,p. 178

The mechanism of economic valorisation has a twofold effect, on the one hand it allows new resources to be raised and collected, on the other hand it allows companies to benefit from tax deductions and other incentives, so to encourage art sponsorships.

To make the difference between these two modalities clearer, let us now present practical examples: *cultural valorisation* is the introduction of initiatives such as free museums for the residents of the city of Venice; an example of *economic valorisation* is the exploitation of the effect of the artistic interventions, which tends to become an important component of the identity of the territory, a factor of development and touristic attraction.

Specifically, in Italy we can recognize different approaches of financial valorisation, distinguishable between public and private, as the *public financial valorisation tools*, defined as the allocation by the taxpayer of the 8 per thousand of the tax on the income of natural persons in favour of legal persons and public and private non-profit organisations, or *instruments of private financial enhancement* such as sponsorships envisaged by the Ministerial Decree of 19 December 2012, which distinguishes them into technical (a form of partnership that includes design and implementation, assembly and installation services, supply of furniture or premises) pure (mere financing) and mixed (e.g. design and financing of the activities required). There are also *acts of liberality* by an individual or company that do not involve a counter-performance against the investment, but merely a tax deduction.<sup>70</sup>

According to the Constitutional Court, protection and enhancement express, by constitutional dictate and express provision of the Code of Cultural Heritage (Articles 3 and 6), different areas of intervention.

Consequently, it is necessary that the protection, regulation and unitary exercise remain unequivocally attributed to the State, as well as the functions aimed at identifying the assets constituting the cultural heritage and its protection and conservation, while the functions aimed at the better knowledge, use and enjoyment of that heritage are regulated by the Regions.<sup>71</sup>

In the light of the current legal framework, and for the purposes of the investigation of this work, we now turn to the regulation of *urban cultural assets*, i.e. the category of places or assets

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<sup>70</sup> G. Garzia, *Dalla valorizzazione culturale alla valorizzazione economica*, p.60

<sup>71</sup> Ibi, p.63

(natural, man-made or semi-natural) that «while not being of great importance for national art and history, are nevertheless important in preserving the memory of those more limited communities of which they are an expression of: protection of 'minor' identities'.»<sup>72</sup> And given the need for integration between cultural heritage and territory can find adequate protection through the instruments of urban planning law.

A legal category that has also been recognised by the Constitutional Court, which stated that the municipal regulatory plan may introduce, in its autonomy or in relation to particular or local needs: «stricter and additional limits and constraints also regarding the assets already bound to protect cultural or environmental interests.»<sup>73</sup>

Therefore, municipalities, through town planning instruments, «may exercise a form of protection over immovable property or areas of cultural value regardless of whether they are assets subject to constraint under Legislative Decree No. 42 of 2004. However, this is not an absolute power, in the sense that it must be exercised within certain limits to avoid an overlap of competences with the State authority. Municipalities can also play a fundamental role for everything concerning the valorisation of minor cultural assets (while for those falling within the scope of the Code, the above-mentioned activity is a duty). »<sup>74</sup>

This action, considering the local context, should be a priority aimed at promoting the dissemination of knowledge of the cultural testimony and thus the fruition of the asset by all citizens. In fact, fruition constitutes the fundamental link between knowledge and valorisation. It is no coincidence that the essence of a cultural good does not lie in its ownership, but in the fact that it is an asset for fruition<sup>75</sup>.

We thus return to the fundamental concept identified up to now, namely that cultural interventions, especially if placed within an urban context, must be an expression of the community or aimed at citizens, therefore recognisable and functional for them. A public art intervention, as we already mentioned in Chapter 1.1, involves social groups in a differentiated set of activities, with the purpose of *multidisciplinary, performativity and active participation*.

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<sup>72</sup> F. Salvia, *Spunti di riflessione per una teoria sui beni culturali urbanistici*, in Rivista di Diritto Urbanistico, Aprile 2018, p. 131

<sup>73</sup> Sentenza Corte costituzionale, 26 novembre 2002, n. 478.

<sup>74</sup> Ibi, p.68

<sup>75</sup> Ibi, p.70

### 1.3.1 Development of the Cultural dimensions

As a result of what has been aforementioned, the development strategy of artistic and cultural interventions cannot be limited only to protection, preservation or classification measures. Sustainable development interventions inspired by creative attitudes are needed to enrich the cultural heritage of future generations with new community values and new functions.

Therefore the political and social will must be that of experimentation and creative management capable of reversing the trend towards destruction and abandonment, towards forms of valorisation that are not only monetary, but that produce positive externalities.

Obviously a fundamental phase is the organisation of a long-term management through the integration of territorial planning and the management of its use. As mentioned earlier in this work, this is essential for the realisation of any cultural intervention, especially public art ones, that presents important long-term aspects in their final evaluation.

The *cultural dimension of development* sums up the concept of valorisation, participation as well as the social and political will on cultural issues. «In this evolution of the meanings of protection, conservation, valorisation and enjoyment, the cultural heritage offers development policies in a system of values around which to weave the cultural framework of the territory.»<sup>76</sup>

The values recognized as developing the cultural aspects are the *systemic* and *contextual* values, that refer to the interpretation of identities, values and opportunities. The values of *identity* and *participation* that are developed as components capable of amplifying the social dimension of cultural heritage, identifying in the historical framework of the territory a tool to build or strengthen institutions of participation with strong territorial roots. Moreover the *informative* and *formative* values of the cultural heritage, that are capable of feeding a communicative and didactic process to trigger powerful processes of identification of the inhabitants with places. *Economic* and *social* values relate to the ability of cultural heritage to provide a socio-economic development process, the outcome of the awareness that cultural heritage is the capital of an irreplaceable cultural and social asset, but also creates spiritual and economic values. The fifth value concerns the ability of cultural heritage to constitute a *design component* and *structuring component* of the territory. A strong link is needed between the policy of cultural heritage and

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<sup>76</sup> Maurizio Carta, *Strutture territoriali e strategie culturali per lo sviluppo locale*, Economia della Cultura, Fascicolo 1, marzo 2004, p.40

the project, so that protection and enhancement of the cultural heritage is not only a purpose, but also a tool for the sustainable development of the project itself.<sup>77</sup>

The cultural aspect of development process can be called *cultural armouring*<sup>78</sup>, a tool for the identification and analysis of critical issues and possible solutions for the development of an artistic intervention project. The cultural framework can be explained through the values we have just summarised through their relationship with different dimensions, which create weaknesses and strengths in cultural project development. These aspects are summarised in five different types, *territorial, cultural, social, managerial and economic*.

Regarding the first type, i.e. the *territorial* dimension, the solution found to the existing conflict between the global and local dimensions is the construction of community development, through the valorisation of cultural resources.

This is a goal for preservation and for the development of economic, social and productive relations in the build-up of territorial value.

Instead, the *cultural* dimension is addressed according to the relationship between conservation and transformation. «Territorial development governed through planning tools has often found itself blocked and rendered ineffective by the conflict between the vastness and value of the existing historical heritage and the need to transform the territory in accordance with new development models or settlement needs.»<sup>79</sup>

The conflict between heritage and territorial conservation can be overcome through a systemic organisation and in producing knowledge systems useful to provide historical, social and institutional legitimacy.

The *management dimension* concerns the ability to interpret a territory according to the political and social hierarchies and values in it. The opportunity for an artistic intervention is to balance social, economic and cultural infrastructure aspects. This approach guarantees a «systemic approach for development policies based on cultural heritage, providing elements of legitimacy and truth to the construction of scenarios that will be coherent on a territorial point of view, so to proceed to the comparative evaluation of local strengths and weaknesses, and to the interpretation of opportunities and threats produced by the contexts.»<sup>80</sup>

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<sup>77</sup> Maurizio Carta, *Strutture territoriali e strategie culturali per lo sviluppo locale*, Economia della Cultura, Fascicolo 1, marzo 2004, pp.41-43

<sup>78</sup> Carta M., *L'armatura culturale del territorio. Il patrimonio culturale come matrice di identità e strumento di sviluppo* Milano, Franco Angeli, 2002, p. 28

<sup>79</sup> Maurizio Carta, *Strutture territoriali e strategie culturali per lo sviluppo locale*, p.42

<sup>80</sup> Ibi, p.43

The social dimension is considered on its ability to grow audience participation, through its application different aspects are analysed, as the cultural education of a certain social group. It lies in the ability to act as an instrument of awareness of participation, as a multiplicative tool of involvement based on the proposition of shared values founded on the memory of places and the history of communities.<sup>81</sup>

The *economic dimension*, a dimension having great relevance to both developmental policies and the competitiveness of an urban area is defined as «the ability to use and focus the *competitive advantage*, based on the presence of a set of specific local factors produced by cultural evolution, capable of offering resources relevant for connection to global networks.»<sup>82</sup>

In recent years, the focus on cultural development has become decisive in the dynamic development of economies, as the quality and enhancement of cultural offers and interventions increasingly contribute to attracting investment, producing localisations of new economic activities.

These are essential differentiations to be considered in the approach to contemporary cultural and artistic interventions, aspects necessary to obtain a complete vision of the steps that must be taken into consideration while planning: the analysis of the possibilities of realisation and of the final evaluations of the outputs.

We will also return on this topic in the next chapters, analysing through these same dimensions the validity of both the Neapolitan Metro Art Project and the Venetian Art Project that we will present in Chapter III, so as to have a direct comparison between the different projects starting from the analysis of the same dimensions, opportunities and functions.

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<sup>81</sup> Ibidem

<sup>82</sup> Ibidem

## **CHAPTER II**

### **Analysis Metro Art in Naples**

#### **National case study**

##### 2.1 Conditions for the project and contributions

In the light of what has been observed so far, thus using the analyzed tools of research regarding public art and its value within the urban space, we focus the following chapter on the analysis over an emblematic national case study of public art.

The reflection we intend to propose concerns the Metro Art in Naples and its socio-cultural implications, an example of an all-round intervention that explore the possibilities of contemporary art to redevelop areas of interest, to actively involve the population through public transport.

The theme of the relationship between artistic interventions and urban spaces, as we have seen, is at the center of artistic reflections, especially in recent decades: in the contemporary art system there is a new search for a balance between dualisms: public and private, institutions and markets.

The Metro Art turns out to be an interesting model to analyze under this aspect. It is an infrastructural work that completely redefines the characteristics of the places for which it was conceived, introducing works of contemporary art within the everyday experience of transport and places of passage, usually not designated for the spectatorship experience, and furthermore it is a project that presents itself as a system of spaces that contextualizes contemporary art as its foundation, since its earliest planning stages.

The Line 1 of the Naples metro, known as Metro Art, is the main element of a larger project promoted by the city council, which, in the early 1990s, started a process of regeneration of the urban fabric through innovative public transport planning, identifying urban transport as an economic and social development strategy for the city.

The intuition was to build a network of railways integrating the existing lines with new artistic intervention, to create a unique and interconnected system, using the metro as a mean of

transport and, at the same time, as a tool for redevelopment of the surrounding area, through an integrated operation of art and architecture.

This innovative transport model was presented in 1994 in the «Naples Municipal Transport Plan, where it was decided to invest in the development of the railway and an integrated transport system aimed at increasing accessibility to the different areas of the territory»<sup>83</sup>, thus becoming a decisive project for the regeneration of the urban area, with the aim of territorial rebalancing and local development of the metropolitan area.

The 'Regional Metropolitan System' sees the municipal administration of Naples as the concessionaire to M.N Metropolitana di Napoli Spa. and Azienda Napoletana Mobilità Spa. for the construction of urban lines 1 and 6, with the Municipality playing a leading role in planning decisions and in guaranteeing the quality of the work.

The focus of the project is to transform the realization of a public transport infrastructure into the concrete opportunity for an architectural and urban requalification in the city, through a service that responds both to the needs of visitors and, above all, to those who use the public service daily.

A project with a strong curatorial vocation, since the intervention is conceived to stitch together the urban fabric through mobility, while at the same time encouraging the continuous growth and regeneration of individual neighborhoods and their rearticulation.

The focal points of the city are thus highlighted to give «a functional contextualization to an urban art that has nothing decorative about it, but becomes foundational in the experimentation of new dimensional, social and urban relations».<sup>84</sup>

The intervention, in fact, is aimed both at enhancing public transport and mobility, but also at integrating it with the architectural context and the urban configuration of the area.

In essence, the recovery and revitalization of the most problematic parts of the historic center, where the need to protect and maintain the buildings plays a primary role, through an investment in the historical and artistic enhancement of the area.<sup>85</sup>

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<sup>83</sup> Ennio Cascetta, Benedetto Gravagnuolo *Le metropolitane e il futuro delle città*; atti del convegno "Le metropolitane e il futuro delle città", Clean Edizioni, Napoli, 2013, pag.22

<sup>84</sup> Anna Detheridge, *Scultori della speranza. L'arte nel contesto della globalizzazione*, Einaudi, 2012 pp.176-177.

<sup>85</sup> Elena Camerlingo *Le stazioni come occasioni di riqualificazione urbana in La metropolitana di Napoli" nuovi spazi per la mobilità e la cultura* a cura di La Rocca Rosa Anna; Electa Napoli, 2000, pag.40



The process was developed through a new design and planning methodology, which integrated technical and engineering design activities with a continuous involvement of citizens, through direct consultations.

A virtuous strategy of collaboration and social participation, which as seen in the previous Chapters, increases the value of the project, enhancing the sense of community and civic identity, addressing community needs, its educational values and benefits.

In fact, as stated by Ennio Cascetta, former chairman of the board of directors of Metropolitana di Napoli Spa, the company responsible for the design and construction of the Naples metro lines, « the extensive listening phase with the population and municipal and regional authorities was essential during both the design and implementation phases, to identify the critical issues existing in the area, the expectations and needs of locals. »<sup>86</sup>

Altogether, the network consists of nine lines, inaugurated in 2001, with nine stations that have seen the active involvement of 97 artists and the realization of more than 250 site-specific works.

«These are the result of a project promoted by the municipal administration of Naples to give aesthetic quality to the places of public mobility, to redevelop vast areas of the urban fabric and endow the city of Naples with a prestigious public collection of contemporary art. The interior and exterior spaces of the stations - each with its own stylistic characteristics and designed according to the different urban areas involved - have hosted, under the coordination of Achille Bonito Oliva, over 250 site-specific installations of contemporary art, thus constituting an exceptional example of a decentralized museum distributed over the urban area. »<sup>87</sup>

This strategy aims at improving citizens' quality of life, not only in physical but also in moral and intellectual terms:

and to make the use of public transportation a more attractive experience (...) the Art Stations are not only containers of valuable works with regard of their structural aspects and symbolic value. They urge an active relationship with the territory in which they exist. To support the aware enjoyment of the artistic heritage, ANM has implemented actions aiming at the communications and teachings of art, so to increase the perception of satisfaction and well-being, and a tool to improve relations with citizens, and develop a dialogue with them to connect them in the whole urban context.<sup>88</sup>

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<sup>86</sup> Ennio Cascetta, Benedetto Gravagnuolo *Le metropolitane e il futuro delle città*, p.23

<sup>87</sup> Maria Corbi *Le Stazioni dell'Arte della metropolitana di Napoli: Tutela e conservazione di un grande patrimonio pubblico di arte e design in Metropolis. La sfida del trasporto su ferro a Napoli e in Campania*; Napoli, 2013, pag.80

<sup>88</sup> Ibi, p.90

The project develops between the possibilities of rethinking the social and the political sphere of the city, focusing on the close and necessary relationship of art, architecture and archaeology and their being in the public space.

A transformation of places intended to convert transit places into spaces of aggregation. According to scholar Trimarco's analysis, the question of living is a strategic issue in questioning the interactions of urban space, social relations and artistic practices: it advocates these balances while directly questioning the art.

«The decay of the city, of the homogeneous, undefined and de-territorialized space of the megalopolis is actually a symptom of the rupture of art with urban space. In this sense Naples and Campania have chosen a difficult road because they have focused on the importance of linking art to the transformation of the urban body, in a happy dialogue with architecture,»<sup>89</sup> thereby emphasising the desire to work from the specificity of the urban fabric in a given area.

This intervention of the project's curator Achille Bonito Oliva, summarises the specificity of the Neapolitan project in the creation of places, meaning and aggregation, to offer an urban space that could create sociality and conciliation. At the same time it expresses a strong criticism to the political choices aimed at the urban centre that usually move in the opposite direction, towards emptying.

The citizen is no longer offered the *agora*, the physical spatiality of public places that encourage encounters, exchanges and social intertwining. There is no architecture that develops skills for our modern everyday life, no anchorage of art forms that act as a backdrop to the walking of our gaze. There are no contemporary places of public art, rather various limbs of non-placeness, elusively and liminality. The social body thus seems to vaporise even more, without perimeters inviting encounter and the vital nomadism of the modern city.<sup>90</sup>

The Metro Art project is aimed at citizens, for citizens, and with the citizens.

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<sup>89</sup> A. Trimarco, *L'arte pubblica come figura dell'abitare* in E. Cristallini (a cura di), *L'arte fuori dal museo. Saggi e interviste*, Gangemi Editore, Roma, 2008, p. 51.

<sup>90</sup> A. Bonito Oliva, *Il museo obbligatorio* in *Metrò-polis. La sfida del trasporto su ferro a Napoli e in Campania* in «Abitare SUPP» n.464, p. 33.

The Metro Art in its relationships with historical places is characterised by the attempt to subtract the crucial points of the urban transport network from the anonymity and homogenisation that usually characterise places of mass consumption, the so-called *non-places*<sup>91</sup>, according to Marc Augé's popular definition.

In fact, the design of the underground stations and the corresponding above-ground stations has been entrusted to world-famous designers and architects, directly selected by the curators of the project, we will see later on how specifically. Architects of the calibre of Álvaro Siza, Eduardo Souto de Moura, Dominique Perrault, Oscar Tusquets, Karim Rashid, Gae Aulenti and Alessandro Mendini have collaborated on the project, characterising each station with their own identity and recognisability. The stations then were chosen to host more than two hundred site-specific installations of contemporary art, constituting an exceptional heritage of public art distributed over the urban area. This operation was carried out under the artistic and creative coordination of Achille Bonito Oliva.

We are faced with the concrete realisation of a substantial group of works that can be classified under the positive sign of public art. By definition, such art is not mere decoration or commentary on the architectural envelope, but rather a structure interacting with the architectural envelope, a happy stumbling block for the gaze of the social body that traverses such spaces with attention and sometimes inattention<sup>92</sup>

Art installations constitute a relevant factor in the process of qualifying architectural space, intervening in the definition of the interior and contributing to the interaction of the architectural organism with the urban context.

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<sup>91</sup> "Non-places are transitory places, where human actors pass through as anonymous individuals but do not relate/identify with in any intimate sense. Airport terminals, hospitals, movie theatres and shopping malls are great examples of such public spaces, where social action does not take place. They are desolate places where poetics of dwelling does not thrive."

[https://www.brown.edu/Departments/Joukowsky\\_Institute/courses/archaeologiesofplace/7994.html](https://www.brown.edu/Departments/Joukowsky_Institute/courses/archaeologiesofplace/7994.html)

<sup>92</sup> A. Bonito Oliva, *Il museo obbligatorio*, in *Metropolis. La sfida del trasporto su ferro a Napoli e in Campania*, p.20

## 2.2 The Planning model

The design of the metro network starts from the assumption of integrating itself into the city context thanks to specific stylistic and aesthetic characteristics.

Started in the 1990s, the Naples Municipal Transport Plan launched a model of an integrated transport system based on the railway, in order to increase accessibility for the different areas of the territory (the Regional Metropolitan System - SMR).

At the same time, a process of urban redevelopment of the areas adjacent to the new stations started, «according to the principles of Transit Oriented Development (TOD), i.e. urban planning movement first introduced by Calthorpe in 1993, that synthesises theories and methods aimed at favouring a polycentric metropolitan development, whose central poles are the railway stations and around which high-density mixed urban systems are to be developed.»<sup>93</sup>

Stations were conceived to become a symbol for collective transport, a new paradigm formalised through the Regional Resolution no. 637 of 2006, a document that contains the indications for the Design and construction of Regional Subway stations drawn up in line with the guidelines identified by the Department of Transport and Traffic, defining the standards of pleasantness, understood as environmental quality and comfort, convenience of use or functionality, and safety that new railway stations must possess.

Starting from these considerations, a scientific study was developed to assess whether and what the value of aesthetics in rail transport is, and the possible variations in willingness to pay or in habits for an aesthetically pleasant and more comfortable service, and what are the effects of beauty on travellers' mobility choices.

The Regional Council's objectives identify the station system as:

- the intermodal node for the necessary interchange between lines and the various public transport services, in order to increase functionality and integration;

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<sup>93</sup> E. Cascetta, A. Carteni, I. Henke, *Stations quality, aesthetics and attractiveness of rail transport: empirical evidence and mathematical models*, *Ingegneria Ferroviaria*, 69 (4), 2014, p. 310

- the set of interventions aimed at integrating the railway infrastructures into the urban fabric, so as to implement a better urban and environmental insertion of the same, guaranteeing users a better level of quality in order to achieve socio-economic development of the area;
- the set of interventions of new design and/or architectural adaptation to the quality standards of the urban sections of the Regional Underground System;
- the place not only intended for the function of mass public transport, but also for the fruition and enjoyment of art.<sup>94</sup>

The project strategy is presented as a response to the typology of the territory in which the project is measured.

It was considered fundamental that all interventions on stations were developed independently, but within a standardised system, in order to guarantee the unity of the overall image, while also containing the costs and the quality control of the work.

As also seen above in Maurizio Carta, *Strutture territoriali e strategie culturali per lo sviluppo locale*, the development of the artistic project must take into account the territorial aspect and the development of a local community, through the valorisation of cultural resources as the heritage of humanity itself, identifying the community and the territory as a reference point.

The purpose of the artistic action is to transform these spaces from places of passage into places of contemplation; art intended for the public. In this case also the discovery of archaeological findings during the excavations of the Naples Metro in Piazza Municipio and Piazza della Borsa, becomes an opportunity for art, understood as language of communication, to be the bearer of an added value that contributes to enrich the station project with new, unexpected contents.<sup>95</sup>

Stations have been transformed into open and binding museums<sup>96</sup>, performing as educational strongholds, stimulating the users' awareness of the historical memory of the city and consequently creating a more grounded ability to interpret the transformations taking place in our time.

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<sup>94</sup> Delibera Regionale n°637/ 2006, Campania, p.9

<sup>95</sup> Cascetta E., Carteni, A., Henke I. *Stations quality, aesthetics and attractiveness of rail transport: empirical evidence and mathematical models*, p.7

<sup>96</sup>Stations as 'compulsory, binding museums', according to the critic Achille Bonito Oliva are such because they invest spaces that enter into the daily life of the citizen, who, for the cost of a ticket, can enjoy works that accompany him on his journey, created by international contemporary artists.

The art/architecture relationship involves multiple forms of communication and expression, of individuals as well as of the community, helping to develop senses of identity and place, contributing to civic identity and addressing community needs, while possessing educational value.

These characteristics are distinctive of the Neapolitan intervention, such as the collaboration between all the actors involved in the designing phase, which was representative of the style of the intervention

In fact, the project has been modulated to intervene in the urban space from a functional point of view, but above all in terms of redevelopment of the territory through art and architecture.

The Metro Art Line has been conceived from the creative action of national and international artists, essential actors in the development of the architectural and artistic space, to restore territoriality to the non-place, identifying contemporary art as a tool for developing an innovative methodology of urban regeneration in which artists and architects work together.

In a conversation between Ennio Cascetta, promoter and former chairman and professor of infrastructure and transport systems at the Federico II University in Naples, and Achille Bonito Oliva, critic, essayist and art curator, art director and curator responsible for the stations' design, it is immediately clear how the common will, both political and artistic, was directed towards the same common objective.

A shared goal between the institutions involved, and the individual promoters, artists, and architects. The project in fact presents a highly collaborative and fruitful *modus operandi* in the design phase, which made it unique also for the long duration of the project, almost 25 years, with consistency in the design development.

The assumption that made this continuity possible was the decision to entrust the project entirely to the Metropolitana di Napoli company, the design and construction concessionaire, which has designed, built and continues to maintain the infrastructure.

An atypical situation in Italy because today we would have to hold a competition to choose the designer-architects, a competition to choose the artists, a competition to choose the construction companies, and more. This, on the other hand, was managed within this convention, always in agreement with the Municipality, the granting body, so that if, for example, Gae Aulenti was chosen, the choice had to be 'approved' by the Municipality. (...) The choice of architects and

artists was made by the creative director, the president and the mayor. The Naples metro is the effect of a balance of powers: institutional, political, economic and cultural.<sup>97</sup>

A work defined by the three A's, Architecture and Art. For Architecture as stated by A.B. Oliva, the decision was made to identify a world-class architect for each station, as if it was in some ways an encyclopaedia of contemporary architecture.

The second A was Art « the idea was that those stations were to be halls of compulsory museums. The architect starts to build. Then based on the typology of the station, artists are chosen. We create an encounter between the architect and the artist, a dialogue. So it is a work that grows together with the architecture, it is not a prefabricated work, it is built in progress with it.»<sup>98</sup>

The constant confrontation with artistic interventions and artworks facilitated the process, which was mainly developed by the curator of the stations' artistic project Achille Bonito Oliva, and the architect Mendini, both directors of the architectural and artistic constellation of the metro. In fact Oliva stated that " Mendini has always collaborated on the project, with whom there has been a sort of fellowship: from the outside, I have been an active witness to the choice of architects, which in reality responds to a criterion of others, in this case multigenerational, with dissonant and different poetics (see Tab.1); thus we have an architectural path of stations that bear the stigmata of all the architectural languages of recent decades"<sup>99</sup>

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<sup>97</sup> E. Cascetta in *Ennio Cascetta, Achille Bonito Oliva A Napoli, la metropolitana delle tre A. Conversazione con Ennio Cascetta e Achille Bonito Oliva*, Economia della Cultura, Fascicolo 1, marzo 2020, pp.88 -92

<sup>98</sup> Ibidem.

<sup>99</sup> A. Bonito Oliva, *Il museo obbligatorio in Metrò-polis. La sfida del trasporto su ferro a Napoli e in Campania*, p.33.

ARCHITETTI	STAZIONI
Gae Aulenti Alessandro Mendini Materdei	Museo/Dante Salvator Rosa 1° e 2° uscita
Domenico Orlacchio Michele Capobianco Renato Miano Karim Rashid (Mendini ha coordinato la stazione e curato la sistemazione della piazza esterna)	Cilea/Quattro giornate Vanvitelli Rione Alto Universita'
Oscar Tusquets Blanca Dominique Perrault Alvaro Siza e Eduardo Souto De Moura	Toledo/Montecalvario Garibaldi Municipio
<i>Stazione di prossima apertura</i> Massimiliano Fuksas Benedetta Miralles Tagliabue	Duomo Centro Direzionale
<i>Stazioni in fase di costruzione</i> Mario Botta Mario Botta Capodichino	Tribunale Poggioreale Richard Rogers

**Table 2. Index of Architects and Metro Stations. Source: Economia della Cultura.**

The third A is associated with Archaeology, thanks to the numerous excavations and findings in the ancient centre, findings that have also modified the morphology of the projects and the intended uses of the stations, since some of them will or already have archaeological museums inside them, with the function of enhancing the remains.

In detail, the strategic programming of the intervention included several months for comparison and verification, especially in the attempt to modulate the characteristics and construction methods of the work comparing them with the municipal and regional regulatory framework.

Four criteria were established:

- *Adherence to the idea*: the work built must mirror the artist's original idea. For this reason, prototypes, test models and renderings were created to simulate the intervention.
- *Feasibility*: the evaluation of the real feasibility of the work, through the verification of its geometric and typological consistency in relation to the structures, finishes and systems of the station architecture.
- *Safety*: use of materials that are fire-resistant, non-perishable and stable over time. Particular care was taken in both the architectural design and the artistic intervention towards lighting to avoid reflection and glare phenomena.



- *Reversibility*: characteristic of artistic interventions only: the works must foresee the possibility of dismantling the parts for ordinary maintenance, cleaning and restoration operations.<sup>100</sup>

An issue addressed in the design phase of the historic centre, which saw the active collaboration between the City of Naples, the Concessionaire, the Archaeological Superintendence and the Superintendence for Environmental and Architectural Heritage, was how to respect the city's historical memory.

The mediation carried out by the Metropolitana-Infrastructures Office was fundamental in the development of the design and underground construction process based on the knowledge of the limits and opportunities of the excavations.

In fact, the presence of an underground museum consisting of artefacts rooted as far back as the times of the Roman *urbe*, made the dialogue between the City of Naples, the concessionaire, and the Archaeological Superintendency essential in order to design the future of Neapolitan mobility while respecting the traces that the past has left underground. A complex operation that required the allocation of tens of millions and extended construction times.<sup>101</sup>

It was a complex project, which saw the co-participation of different companies and above all a fruitful collaboration with state, regional and municipal authorities. The project encompassed a very wide range of actions, not only in its conception and realisation phase. The very numerous archaeological findings and historical pre-existences have modified the project, which was therefore conceived as dynamic and modifiable, and the interventions were preceded by appropriate and preventive geo-archaeological campaigns and prospecting.

The relationships between architectures, contemporary art installations and historical pre-existences has articulated in a complex way the activities of management, conservation and restoration.

Conservation and restoration, specifically, address different types of works and artistic installations. For this reason, the strategies implemented and aimed at their realisation present particularly complex aspects:

In order to protect such a heritage of public art and provide for the monitoring of the state of conservation, extraordinary maintenance and restoration of the works, an agreement was signed

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<sup>100</sup> Delibera Regionale n°637/ 2006, Campania, p.10

<sup>101</sup> M. Corbi, *Le Stazioni dell'Arte della metropolitana di Napoli*, p.92

in February 2006 between the Academy of Fine Arts of Naples, Metro Napoli - the company that manages the metro lines - and Metropolitana di Napoli - the concessionaire of the City of Naples for the design and construction of the Metro Lines 1 and 6 - an example of collaboration between realities that have been able to work together and enhance skills and young people.<sup>102</sup>

A convention designed in such a way as to actively involve all the entities and companies collaborating in the project, thus facilitating the division of tasks and assignments, the exchange of information and the processes of documentation and maintenance.

«The aspect that makes this preservation project perhaps most interesting is that it concerns an artistic heritage that is varied from the point of view of the poetics and currents represented, as well as, as already mentioned, heterogeneous due to the multiplicity of materials and techniques: tackling the preservation problems that these works pose means getting to the heart of the main theoretical issues of contemporary restoration. »<sup>103</sup>

Going back to the subdivision provided by Maurizio Carta starting from the criticalities and conflicts and respective resolutions and opportunities that artistic-cultural interventions offer the territory, let us briefly reflect on the positive externalities proposed by the Neapolitan case.

As far as the territorial dimension is concerned, the project has been developed from the involvement of local and regional authorities, respecting criteria of sustainability and balance for local development, and at the same time attracting international interest thanks to the project's unique features, thus making it internationally competitive.

Metro Art's intervention in the urban fabric of Naples has created opportunities for economic development in the area, producing a renewed territorial quality, fulfilling the purpose linked to the territorial dimension itself.

We have another positive finding in the analysis of the cultural dimension, a dimension that presents the perennial conflict between preserving the vast historical heritage in the territory, especially in the case of the Italian territory, and transforming or integrating it through new models of cultural and artistic development. In the Neapolitan case we find the balance between these two factions thanks to a systemic organisation in the interventions.

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<sup>102</sup> Renzo De Simone, *Le stazioni dell'arte e la convenzione con Metro Napoli e Metropolitana di Napoli*, lecture 19 March 2009, Teatro dell'Istituto di Belle Arti di Napoli, p.8

<sup>103</sup> M. Corbi, *Il futuro del contemporaneo*, p. 94

Through the modulation of different types of interventions with respect to the specificities of the urban territory, especially to the archaeological findings, the cultural dimension has been legitimised between restoration, conservation, and valorisation interventions. The remains have been exposed in museums set up right in the excavation sites, to valorise them their natural context but creating a connection with the contemporary style and artworks present in the stations. A project that together enhances both the immense Italian cultural and archaeological heritage and the innovations brought by architecture, design and contemporary art.

Moreover analysing the way in which the management dimension is interpreted, we note how the approach of the Metro Art project has been conceived in balance between the various actors involved in the project. As Cascetta and Oliva stated, the project can be seen as the result of a successful equilibrium of institutional, political, economic and cultural powers.

Also with respect to the social dimension, we note how Metro Art presents positive externalities that act both on the active participation of citizenship in the intervention, and on the didactic and educational function, both in the case of the museums and artefacts, as historical memory and knowledge of the territory, and in the case of the installations, which become a cue for reflection and analysis, for interpretation. The citizenship that crosses the places of the project daily, is involved in the intervention at 360 degrees, creating a relationship and a construction of meaning with it. We will then see how this effect is precisely quantified and analysed by some statistical studies by Ennio Cascetta.

Lastly, the economic aspect in its performance role of impact analysis and verification of local growth. Metro Art's ability to present a series of unique factors, which translate the artistic-cultural evolution of the area, becomes an economic-financial resource that produces new economic activities, helping attract investments and favouring the settlement of the population, as well as increasing the cultural tourism in the area.

### 2.3 Quality-based approach to public transportation planning

Starting from the considerations made so far on the planning methods and on the positive externalities encountered in the Neapolitan project, we briefly develop an analysis over the qualitative survey based on Cascetta and Cartenì model: a quality-based approach to public transport planning, that we will compare with the results of the survey carried out on the Venetian sample.

The paper by Ennio Cascetta and Armando Cartenì of the Department of Transportation Engineering of the Federico II University of Naples, *A quality-based approach to public transportation planning: theory and a case study*, proposes a method to integrate EU service quality standards in the transport planning process. It also investigates the effects of a set of large-scale transport policies in Campania region, Italy, in terms of service quality and ridership variations.

Results point to new perspectives in modelling users' travel behaviour and related quality measures.

Thus, starting from the assumption that:

public transport quality depends on several factors (attributes) of the service; some are quantitative (e.g. average travel time and its reliability; transit waiting time; monetary costs), while others are qualitative, whose effects on user behaviour are more difficult to assess (e.g. riding comfort, information, personal security), the public transport service evaluation method (PPT in the paper), requires methods for defining precise quality standards.<sup>104</sup>

Especially since service quality is closely linked to passenger perceptions and expectations, it must therefore be translated into universal and truthful parameters.

It seems appropriate to define both objective and subjective measures of transit quality as suggested by EU regulations, since they are relevant to achieving different purposes. The former are direct measures of indicators perceived as significant by the customers (Transportation

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<sup>104</sup> E. Cascetta, A. Cartenì, *A quality-based approach to public transportation planning: theory and a case study*, Article in International Journal of Sustainable Transportation, January 2014, p.5

Research Board, 1999 and 2003). As an example, traditional level-of-service indicators (e.g., in-vehicle time or percentage of passengers departing/arriving early/late) can be considered as objective performance measures from the service provider's point of view.<sup>105</sup>

It is also possible to estimate through utility functions, starting with individual preferences, the willingness of the passenger to change its habits, to pay more, etc., in order to take advantage of an improved service, e.g. a more punctual service, a more aesthetically pleasing service, clearer information, priority passages, etc.

The first step theorised in the paper is the subdivision between subjective and objective quality indicators, then classified «into two different categories: non-behavioural and behavioural measures. The first category includes indicators estimated through statistical analysis techniques, such as quadrant and gap analysis, scatter graphs, cluster analysis, The second category of methods consists of behavioural models e.g. discrete choice models. »<sup>106</sup>

The study was carried out at a time of great changes and implementations to the Campania railway service, with investments leading to new infrastructure and the latest generation of high quality vehicles, together with the inauguration in 2009 of the Metro Art line, and thus the effects of architectural internal space quality of metro stations and new rolling stock were observed on users' perception of service quality. This is the first time, to the authors' knowledge, that the effect of overall ambient quality and ride comfort has been measured in terms of users' perceived quality indicators, (see Figure).<sup>107</sup>

Various quality factors are analysed, starting with:

- target service quality, the level that the service provider plans to achieve;
- delivered service quality, the level that is actually achieved (function of the performance of the transport system);
- perceived service quality, the customer's impression of the delivered service quality;
- sought service quality, the level of quality required by the customer either implicitly or explicitly (e.g. how much people are willing to pay)<sup>108</sup>.

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<sup>105</sup> Ibi, p.7

<sup>106</sup> Ibidem

<sup>107</sup> Ivi p.12

<sup>108</sup> Ivi p.18

Customer perception of the quality, the perceived service quality, depends on their personal experience of the service, on the information they receive about the service and their personal characteristics e.g. gender, age socio-economic group. The quality of the service perceived influences both the level of quality required by customers , the *sought service quality*, e.g. by raising the standards required, and the *customer travel choices* which, in turn, influence both the service quality delivered e.g. variations in transport choices and consequent changes in road and transit congestion and service planning activities through monitoring.<sup>109</sup>

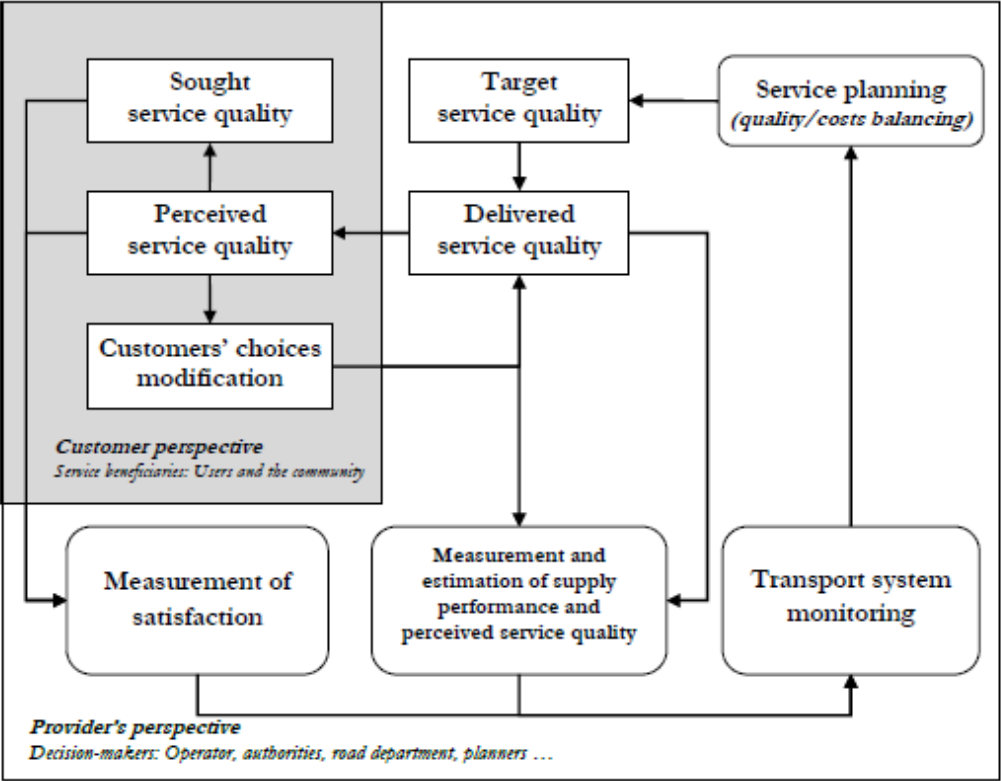


Figure 2. Cascetta e Carenì, service quality loop. Source: International Journal of Sustainable Transportation

<sup>109</sup> Ibidem

Indicators are recognised and classified into six different classes, e.g. *availability* indicators measure the services offered in terms of spatial spread, frequency/schedule and transport mode, *accessibility* of means and infrastructure, *information* indicators such as travel information, accuracy and courtesy, clear indications of destinations and other such factors, *time* indicators, *comfort* indicators, and *safety* indicators.

These six classifications can be investigated through different modalities, including the Customer Satisfaction Surveys (CSSs), which measure how the services meet or exceed customer expectations, also used in our analysis of the perception and satisfaction of the Venetian public transport.

The quality approach pursued in this paper is meant as complementary to cost-benefit analysis as it allows a more disaggregated inspection of the impacts for the users. Very interesting are the results of the surveys carried out after the opening of the Metro Art line in, especially if compared with the results obtained on traditional metro lines. It can be seen how the opening of a high quality metro line, both in terms of means and infrastructure, and in aesthetic-artistic terms, has decisively modified the behaviour of passengers, especially commuters or systematic users.

We report the results below Two RP Customer Satisfaction Surveys (CSS) were conducted in 2009 and 2010. The results of the interviews showed:

- 29.8% of users increased their trip frequency, generating a new demand equal to 10.7% of line ridership;
- 84.2% of users changed transport mode; specifically 49.9% before the introduction of the new service used individual modes, 34.3% used buses and 15.8 used traditional rail lines.

The reasons users stated for changing the choice behaviour were:

- no traffic congestion (23%);
- increase in comfort for (22%);
- decrease in travel time for (22%);
- closeness of the station to home and/or habitual destination (9%);
- higher regularity (5%);

The results related to the customers' perceived quality show that the Metro Art (MA) is always better than the Traditional Rai Line (TRL). The main differences concern travel time,

comfort and security. The high regularity and punctuality of the MA produce high levels of perceived quality by the users. Also the high aesthetic standard of the stations and of the rolling stock related to the MA, influence the higher perceived quality by the customers.

The high aesthetic quality of the service leads the user to consider it to be of superior quality not only from the point of view of comfort, but also to give less importance to issues related to delays, travel time, service irregularity, overcrowding, or even the perception of the air conditioning system, evaluated as better on the Metro Art.

The results in terms of perceived service quality differences showed unexpected context effects. Users of the new metro line, with a remarkable great aesthetic quality of terminals and trains, cleanliness, perception of security etc., **overestimate** other service quality indicators with respect to objective measures (service regularity/ punctuality, average access/egress and interchange time, ride quality, air-conditioning quality and noise quality etc.); the opposite held for users of the older line. These results are potentially very significant for service planning and should be further investigated. If confirmed, they would show that aesthetic quality of terminals and rolling stock should be considered as explicit design variables for high-quality PPT services and could possibly be less expensive to attain than other improvements (e.g. frequency improvements, accessibility improvements).<sup>110</sup>

The result of this survey therefore pinpoints the service with the higher aesthetic quality to the traditional public transport service, and guarantees an overestimated perception of quality, which translates into greater passenger satisfaction, greater willingness to change one's habits to benefit from a given service, and greater perceived comfort for the same service.

These results testify how some critical aspects of the urban transport system can be improved and implemented also with non-structural investments and still largely modify the consumer perceptions and habits.

In the next chapter we will analyse the data obtained from a survey with similar prerogatives, although proposed in a completely different context and with differentiated and particular gathering areas since it was adapted on the Venetian territory.

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<sup>110</sup> E. Cascetta, A. Carteni, *A quality-based approach to public transportation planning: theory and a case study*, p.22



The satisfaction questionnaire on the transport service and the relationship of urban space with contemporary art was proposed to initiate a consideration on the possibility of creating the preconditions for an art project aimed at citizens and connected to the public transport system in the city of Venice. In the next chapter we will propose the possibility of developing a cultural project with the collaboration of ACTV, in order to temporarily modify some Vaporetto stops, making them places devoted to the free enjoyment of contemporary art, and we will immediately analyse the data of the survey proposed to a sample of 101 participants, residents and/or domiciled in Venice.

These are very interesting data to be considered in the conception of an artistic and cultural project or intervention, to be inserted within the public transport service.

## CHAPTER III

### Venice Art Stops | Project proposal

#### 3.1 Analysis of the feasibility study – an outline

To introduce this chapter, devoted to the project proposal in the city of Venice, we briefly present the requirements that a feasibility study must satisfy in order to be promoted and financed, so as to have a backbone of the project to help us build the draft of the next sections. The data from our survey sample will be useful in further stages of comparison.

Feasibility studies outline a set of objectives, tools and procedures to improve the planning process in public investments. We do not have the presumption of being able to present a complete one here, but it is useful to recognise and use a similar design in order to give the project proposal dignity and coherence.

Specifically, by feasibility study the art. 4 of L.144/99 provides that it :

- it is a preliminary ordinary instrument for the purposes of investment decisions by public administrations (for works with a total cost exceeding 20 billion
- it constitutes, if approved by the administrations, a preferential title for the purposes of evaluating the financing of construction works
- it constitutes, if positively evaluated and as such certified by the Regional Evaluation Units, an indispensable requisite for access to the funds available for preliminary designs (for works costing over 3 billion), Regional Units that are of great strategic importance both at a regional level, for the opportunity to screen and direct the formation of project proposals relating to their own territory, and at a national level, for cases in which the reference legislation for the financing of works provides for the competitive comparison of regional certifications.<sup>111</sup>

Considering the cultural sphere in Italy there is still a widespread lack of consolidated and universal projects methodology, so it is necessary to refer to the article 144/99, which presents

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<sup>111</sup> Camilla Buzzacchi, *L'intervento pubblico di promozione dell'arte contemporanea: scenari di sostenibilità culturale*, articolo in *Federalismi*, February, 2022, p.160

a broad definition that provides a framework the regulations and clarifies the ways in which a feasibility study is carried out.

To sum it up, a feasibility study :

- its object is a construction work, the regulatory definition of which can only be that of Law 109/94 and subsequent amendments;
- constitutes the preliminary and propaedeutic moment of the overall decision-making process;
- must identify whether, and under what conditions, a construction work can efficiently and effectively satisfy a given demand for goods and services;
- it must be *exhaustive*, i.e. address all the essential aspects that aid decision-making; *flexible*, i.e. proportionate to the importance and characteristics of the work; *feasible*, i.e. based on available methodologies and information; *assessable*, i.e. set up in such a way that it is certifiable both in the methods used and in the results obtained. <sup>112</sup>

We proceed with a preliminary description of the context in which the intervention is to be carried out, the social, economic, institutional and territorial contention, so to define the aims and the direct and indirect externalities, but also the connections to other possible works.

It is necessary to specify whether the project would be part of a vast intervention or not, and to point out whether it has functional and technical autonomy, so to analyse the demand-supply and the outputs that the work is designed to produce.

This aspect turns out to be a fundamental aspect to be noted within a feasibility study, since the analysis of the outputs produced by a given intervention identifies the necessary factors and the needs that the intervention will satisfy through its implementation. The intervention is thus also justified in economic terms.

Thus, «the reference goods and services, their gathering area and the corresponding potential demand , present and future»<sup>113</sup> are precisely identified.

It should be borne in mind that it is only on the basis of a reasoned hypothesis of developmental demand that the realisation of the project can be justified in principle or not.

Finally, the management and realisation model of the work is presented: this includes the actions that will have to be undertaken to make the intervention possible, the objectives to be

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<sup>112</sup>Ivi, p.156

<sup>113</sup> Ibidem

achieved, the history of the area, the functional, management, financial and economic aspects, the estimate of costs and coverage prediction.

The last phase is the environmental compatibility analysis, «a preliminary activity to the environmental impact assessment phase or the environmental compatibility study, in which the main critical situations and environmental risks are briefly identified at a macro level, with particular reference to the following factors - the macro-location of the work (at an area or linear level); - the design typology of the public work and the technologies adopted; - the organisation, relational and management system of the intervention, in cases where these aspects have environmental relevance».<sup>114</sup>

To sum up, a feasibility study defines a new initiative, outlining its execution plan and estimating the resources required. The study highlights the strengths and weaknesses of the project, assesses the opportunities and risks, and ultimately defines its likelihood of success.

The feasibility study must contain an exhaustive description of the following elements

- current situation
- project objectives
- regulatory framework
- target market (geographical area.)
- planned investments (infrastructure, facilities, research, human capital, etc.)
- organisation
- execution plan for the investment implementation phase (WBS)
- structuring
- SWOT analysis (strengths and weaknesses, risks and opportunities).

Below we will analyse some of them in order to understand the feasibility of the waterbus stop project dedicated to art, starting from the analysis of the results of the research survey we had done in Venice over these months.

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<sup>114</sup> S. De Luca, S. Rotondo, *Le risorse culturali, Studi di fattibilità ed esperienze di gestione*, Quaderni Formez, Dipartimento della Funzione Pubblica, 2005, p.23

### 3.2 Feasibility study - Research survey done in Venice analysis of the data<sup>115</sup>

In light of the research methods summarised so far, and the ways in which the possibilities and feasibility of a cultural and artistic intervention in an urban centre can be examined, I report the data analysis made from the answers to a questionnaire of my own design. It is a survey on the relationship between users, public transport and contemporary art, that starts from the assumption that we can understand how the public transport service can be improved to meet the needs of its users also through the relationship with contemporary art, comparing the perceptions of differentiated targets and users and non-users of cultural heritage.

The identikit of the sample under investigation is differentiated by age target, subdivided into:

- young people, minors up to 24 years of age, identified in the category of students/workers;
- young people and adults, age group 25 to 55 years, students and workers;
- over 55 years, category of workers and retired people.

To this initial age differentiation we added a categorisation by cultural consumption, with medium/high patrons compared with low/no cultural consumption. The perceptions of these groups are compared with a qualitative analysis of the public service, a survey of the criticalities encountered in the service, and investment possibilities for an improvement of the ACTV public vaporetto line.

The sample of respondents stopped at 101 people involved in the survey, all domiciled or resident in the metropolitan city of Venice, therefore directly affected by the operability of the public service lines.

Starting from the first sample under analysis we have collected data for each category by consumption habits, in order to identify the perceptions of the transport service. This allows to understand how public transportation is perceived, and whether an artistic intervention can be perceived positively, and to what extent.

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<sup>115</sup> Online survey [https://docs.google.com/forms/d/1JJRqTcgF35PhQ-rkLyjzIBqxyA5\\_Y-o8WZVniVM-6Rg/edit](https://docs.google.com/forms/d/1JJRqTcgF35PhQ-rkLyjzIBqxyA5_Y-o8WZVniVM-6Rg/edit)

Main factors of analysis are:

- Actv service affiliation (Venice card and possibly monthly/annual subscription)
- Perception of ACTV service through different factors (comfort - means - timetables - stops)
- Perception of transport quality during major events (Biennale, Festival del Cinema, Salone Nautico, Homo Faber etc.)
- Perception of public service improvement measures
- Increase in service use if improved through art
- Willingness to change transport habits if stops improved through contemporary/public art
- Identification of the main connecting lines, on which lines investment is needed and individual written opinion on possible improvements.

The subdivision into targets differentiated by age, and consequently by different travel and usage habits of the public transport system, summarises the different public expectations and perceptions of the transport system.

Below is an example of tables on public transport consumption habits, answering the questions "Do you own the Venezia Unica pass?" and "Are you a monthly/annual subscriber to the ACTV service?" divided by age target (see Tab.3) so as to identify the percentage among respondents of affiliation and loyalty to the service, and to begin to investigate the mode of use of the public transport service. The two questions in fact refer to different means of affiliation: the city pass Venezia Unica, i.e. the five-year pass of the Actv service, guarantees discounts on the regular tickets, while the subscription is a surplus service, also subject to specific discounts, reserved for students, commuters, young people, the elderly and the disabled, that has to be updated monthly or annually.

Do you own the Venezia Unica pass?	Are you a monthly/annual subscriber to the ACTV service?
<p>18 – 24</p> <div style="display: flex; justify-content: space-around;"> <div style="text-align: center;"> <p>High fruition</p> </div> <div style="text-align: center;"> <p>Low fruition</p> </div> </div>	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;"> <p>High fruition</p> </div> <div style="text-align: center;"> <p>Low fruition</p> </div> </div>
<p>25 - 55</p> <div style="display: flex; justify-content: space-around;"> <div style="text-align: center;"> <p>High fruition</p> </div> <div style="text-align: center;"> <p>Low fruition</p> </div> </div>	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;"> <p>High fruition</p> </div> <div style="text-align: center;"> <p>Low fruition</p> </div> </div>
<p>55 – 70</p> <div style="display: flex; justify-content: space-around;"> <div style="text-align: center;"> <p>High fruition</p> </div> <div style="text-align: center;"> <p>Low fruition</p> </div> </div>	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;"> <p>High fruition</p> </div> <div style="text-align: center;"> <p>Low fruition</p> </div> </div>

**Tab 3. Actv Service affiliation**

The data collected reveals how most of the people responding to the survey use the Actv public service, because almost everyone possess the Venezia Unica card, but how only less than half actually subscribes monthly or annually to the service.

The public transport service consumption data, however, show how most respondents use the public transport service very frequently, with an average of around 52% of commuters, who use the service daily, and those who use it at least 1-2 times a week. In green and yellow we have the frequent users.

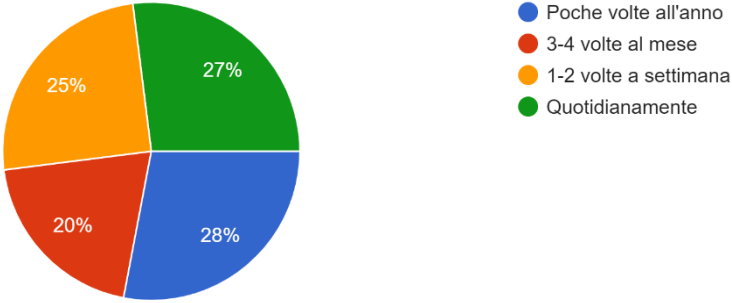


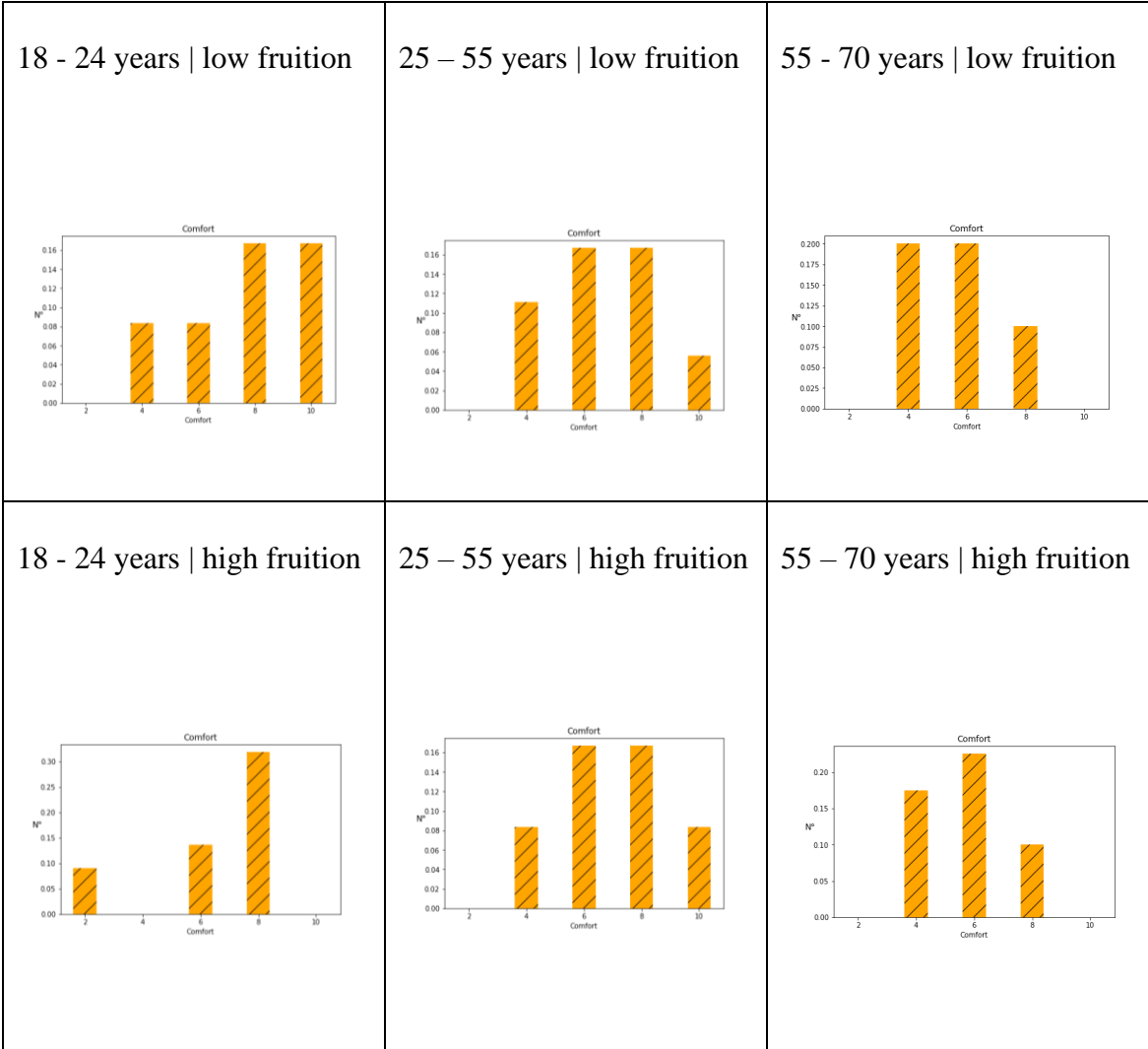
Figure 3. Actv Service usage

It is very interesting to notice how the users, with minimal differences with respect to cultural consumption and age, are frequent users of the service but are not affiliated to it.

The qualitative analysis of the perception of the ACTV service was investigated asking to evaluate the general comfort, the vehicles, the waterbuses timetable and stations on a scale from 1 to 10. We have then grouped the results with values from 1 to 5, as we present them in Tab.5 – 6 – 7 as histograms.

There are clear differences, which we report by comparing the graphs divided by age and cultural enjoyment, so to have a more precise comparison between the data.

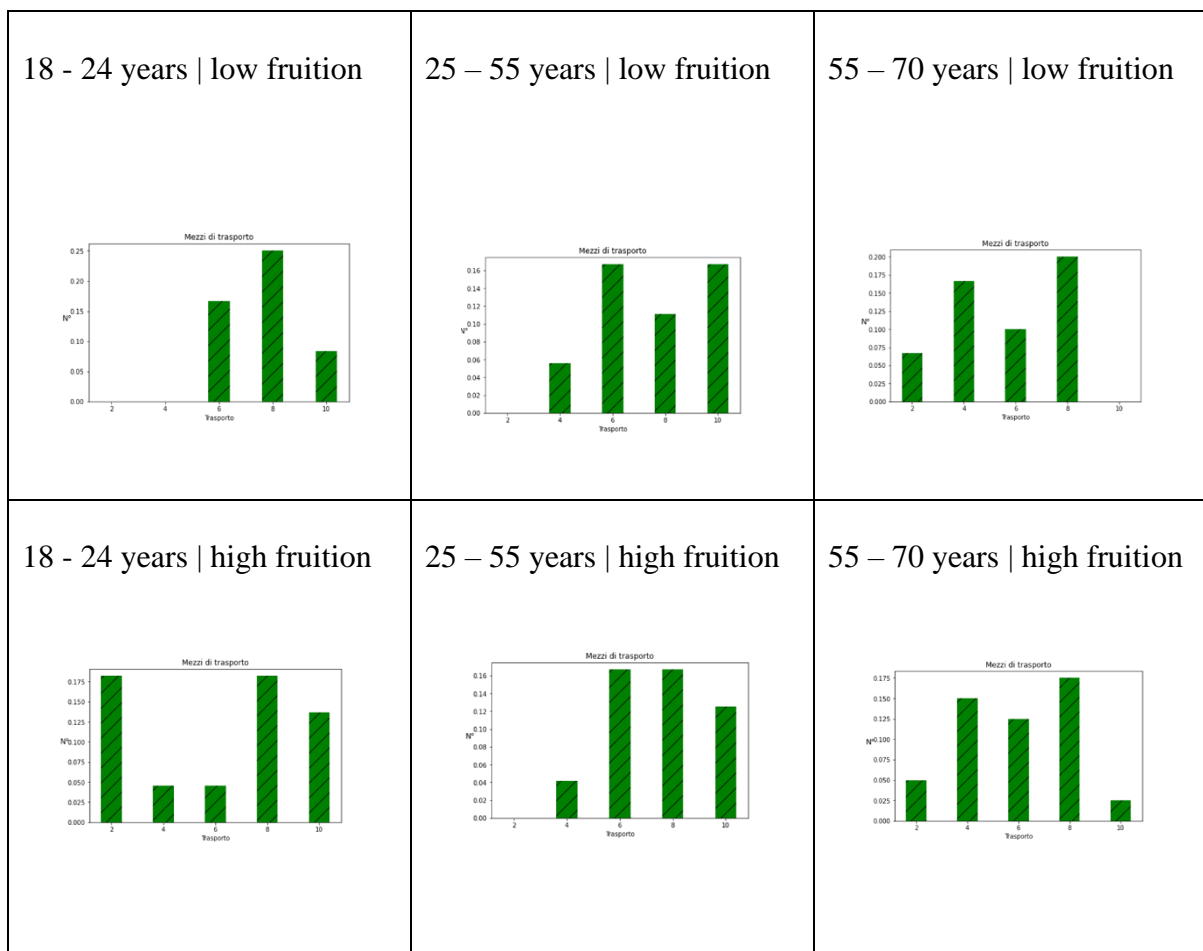




**Tab 4. Comfort perception**

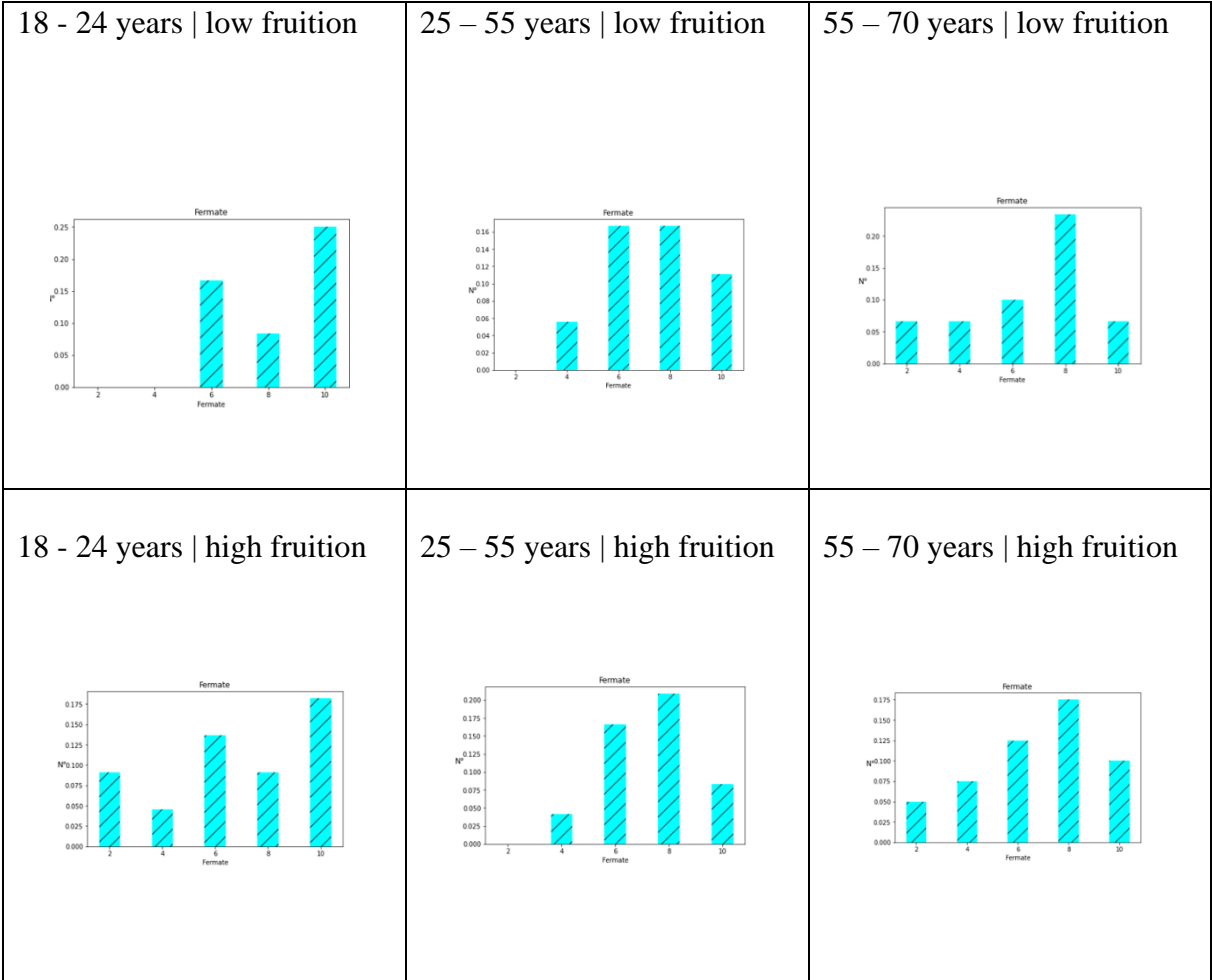
We note a generally a good level of satisfaction with the values being predominantly between 6 and 10, with non-significant variations that summarise the general perception of the service as discrete, with values just below or just above sufficiency.

\* Please note that since the values considered are grouped on a scale of 1/5, e.g. comfort ratings 3 are grouped under 4, ratings 5 are considered together with 6 and so on.



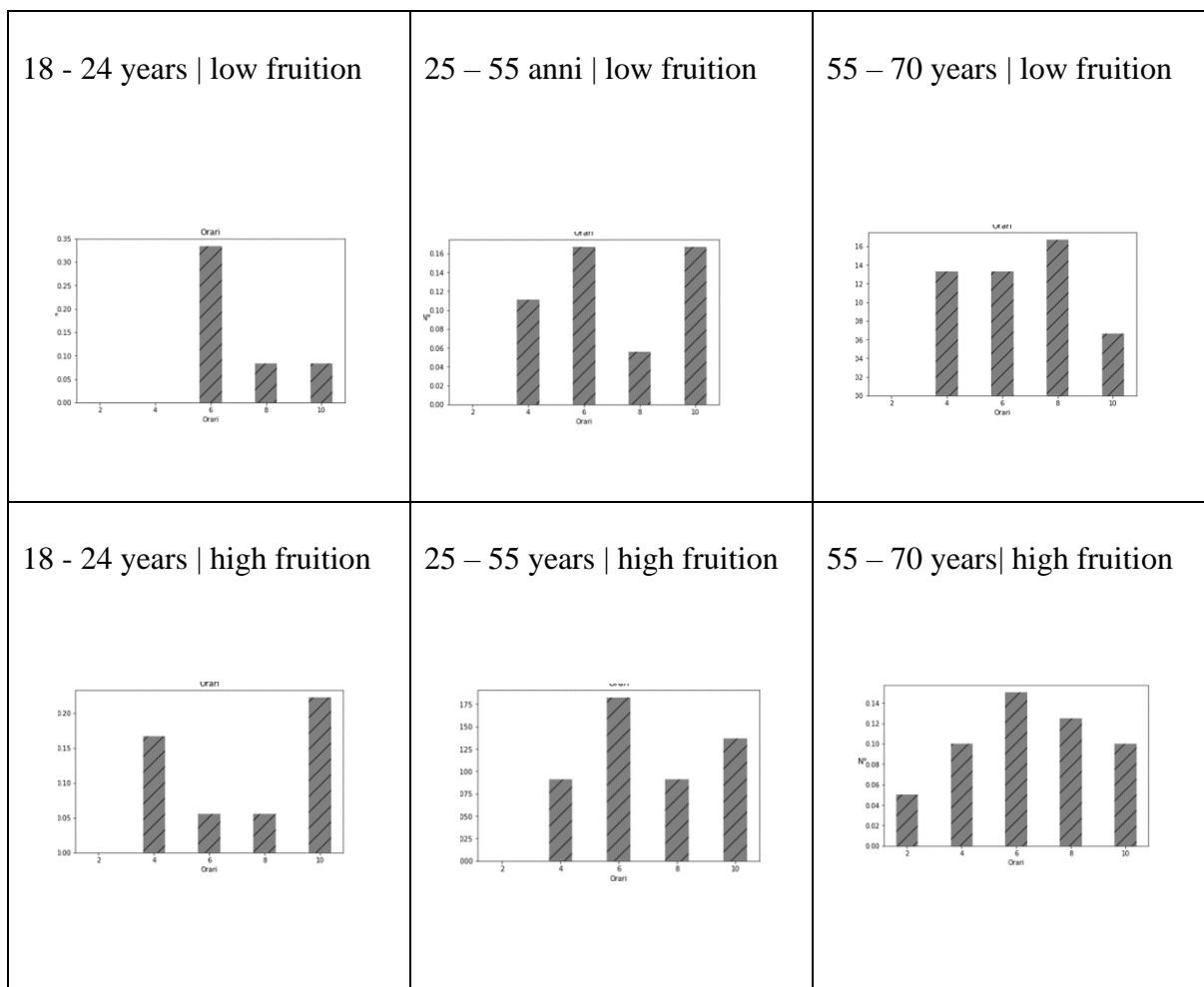
Tab 5. Vehicles perception

On the other hand, in the case of the perception regarding the quality of the vehicles, referring to the Actv waterbus fleet, there is a discrepancy between the tendentially positive trend in the perception of both young people and adults, with the exception of the group of young non-cultural users, whose opinions vary in extremes, and the older age group, who consider the comfort of the service to be satisfactory on average, as opposed to the means of transport, which reveal data that are medium to low.



Tab 6. Perception of the Stations service

On the other hand, with respect to the perception of the stations, we note that the answers are balanced on positive values, especially if we compare the statistical population of high cultural-users, who express more balanced values. On the other hand, we note among low cultural users a high level of satisfaction among young people and adults, followed by some negative and positive peaks in the elderly population.

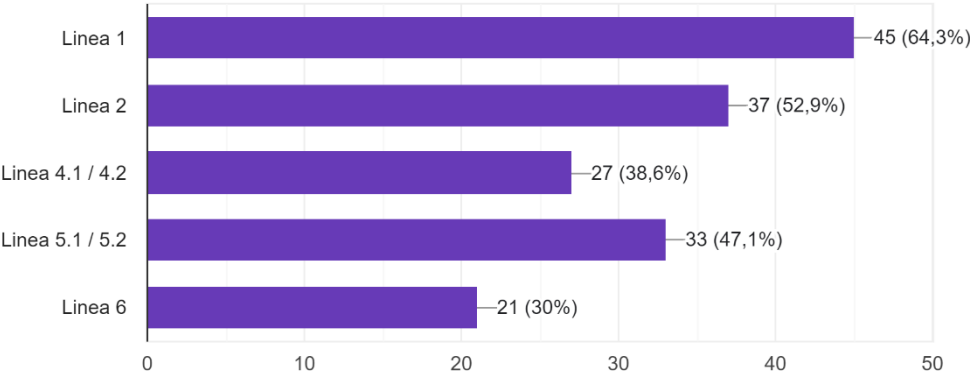


**Tab 7. Waterbuses timing perception**

Clearly more positive values attesting a high level of satisfaction are those relating to the timetables of the public transport service, which indeed has features that are appreciated especially by the younger age groups, such as the possibility of travelling on public transport even at night, a possibility not granted in many Italian cities, as well as the frequency of journeys during the day. A direct comparison of the results analysed shows values that are at a medium/high level of satisfaction. (See Tab.7)

The data generally attest to a positive perception of the service, with high peaks of satisfaction, but also reveal some room for improvement and opportunities for investment in the service.

In fact, another question on the perception of the service in detail, asked to identify the lines that are essential for urban transport, i.e. those most used for travel, provided results showing Line 1 as the essential line for travel in the city, followed by Line 2. (see Tab 8.)

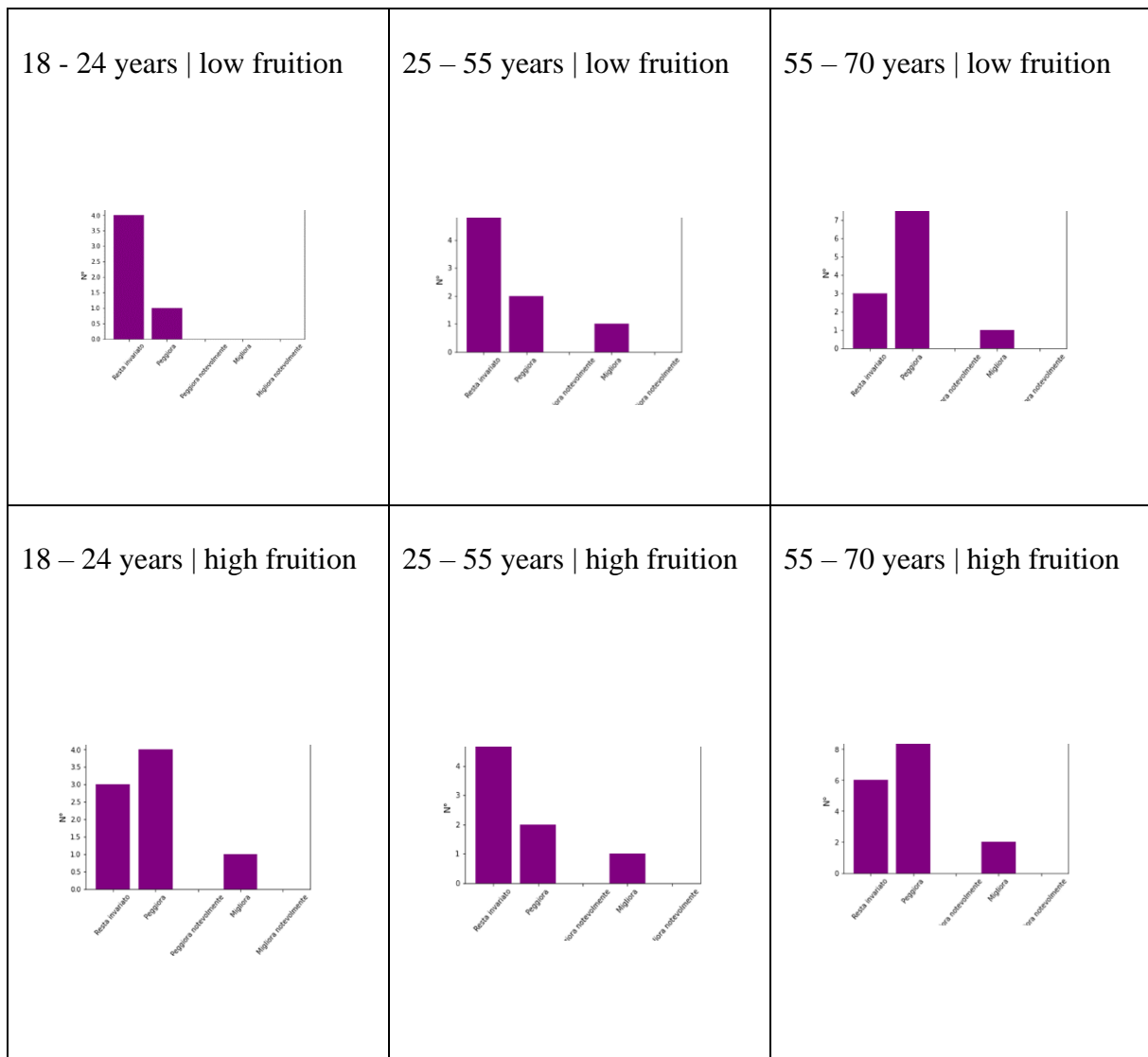


**Table 8. Essential waterbuses line in Venice**

Line 2 then emerges as the line most in need of investment and improvement (see tab.8), and what emerges above all is the need to increase the frequency of journeys, a suggestion valid for both Line 2 and the other lines indicated in the survey.

This first part of the survey investigated the general perception of the regular Actv service, through a rough qualitative survey of the services, taking into account the degree of affiliation to it.

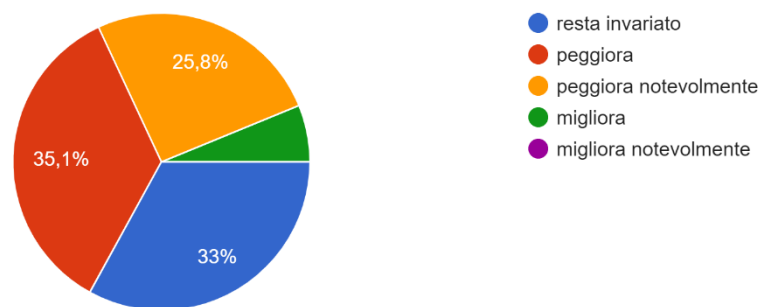
Other very interesting data revealed by the survey concern the perception of the Actv service during exceptional events, such as the major venues that characterise the Venetian cultural scene such as the Biennale, the Venice Film Festival or Homo Faber in recent years, events when the service undergoes outstanding pressures due to the high tourism flow in the city. Let us now look in detail the variations of service perception among the different targeted users, subdivided by cultural fruition. (Tab.9)



**Table 9. Trasport perception during major events**

As is shown by the survey, high cultural consumers perceive a worsening of the service during major events. If we analyse the data as a whole, in fact, we note that a high percentage of responses are oriented towards defining the service as worse or decidedly worse than the norm, more than 60% of survey respondents. In red and orange we have the percentage of people who think that the service worsens and deeply worsen. (See Tab.10)

This is an emblematic data considering that major events in Venice are held several times a year, creating undoubted positive externalities as they actively involve the city, starting with the students and workers who collaborate with them, but at the same time create difficulties in the use of public transport for regular users and on a large scale.



**Figure 4. Changes in the service perception during events**

The data collected so far allows us to formulate some considerations.

We have noted that the public transport service is very often used as a means of transport, however without being an absolute necessity, as many respondents do not consider the monthly or annual expense of actually subscribing to the service to be necessary. The quality of the service itself is considered sufficient and can be improved: there are high values in the perception of certain characteristics, such as comfort and the positioning of the stops in the city, which make travelling easy, and the timetables, since the waterbuses are punctual and fast, but it is a service with much room for improvement, starting from the main disservice highlighted by the survey: overcrowding due to the lack of additional rides, a problem made evident by major events.

To remedy this problem, we can use the results from the analysis of Cascetta and Carteni on the quality of Campania's public transport service, results that have clearly demonstrated how even non-structural public art interventions on public lines can increase the perceived quality of the service, even causing values such as punctuality and comfort to be overestimated.

A point of view that we have analysed in the questionnaire survey, through questions that referred to hypothetical scenarios in which contemporary and public art would become part of the daily transport experience, and whether this could lead to a change in passengers' transport habits and service perception. (See Tab.11 and 12)

The questions were asked to investigate the willingness of the passengers to change their habits, so for example to change their itinerary to benefit from a service improved through

contemporary art, with encouraging results, especially with respect to the younger generations, i.e. the 18/24 and 25/55 target.

We have found values that could stimulate the creation of alternative solutions for the public service, starting with an aesthetic regeneration, that could meet the positive opinion of the citizens of the Venetian city.

Obviously our sample of respondents, which we repeat is 101 people, can summarize the opinions of a small part of the population, but it is our hope that even a preliminary survey such as this one can show how it could be possible to create new projects that focus on artistic and cultural research.

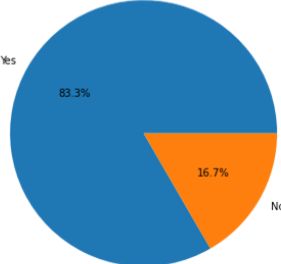
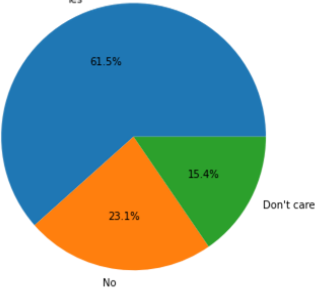
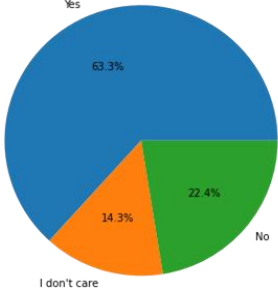
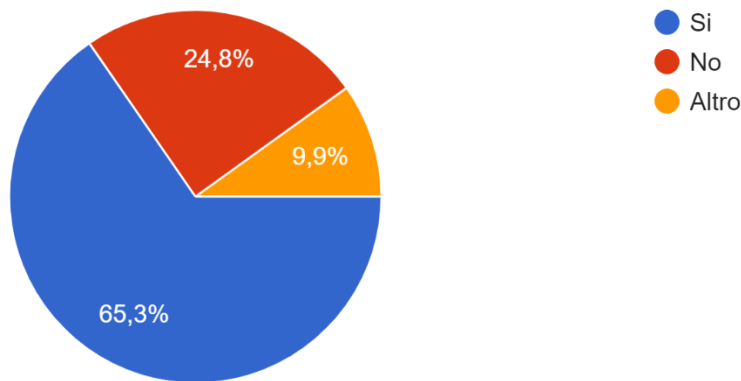
<p>Target 18 / 24</p>	 <table border="1"> <thead> <tr> <th>Response</th> <th>Percentage</th> </tr> </thead> <tbody> <tr> <td>Yes</td> <td>83.3%</td> </tr> <tr> <td>No</td> <td>16.7%</td> </tr> </tbody> </table>	Response	Percentage	Yes	83.3%	No	16.7%		
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<p>Target 25 / 55</p>	 <table border="1"> <thead> <tr> <th>Response</th> <th>Percentage</th> </tr> </thead> <tbody> <tr> <td>Yes</td> <td>61.5%</td> </tr> <tr> <td>No</td> <td>23.1%</td> </tr> <tr> <td>Don't care</td> <td>15.4%</td> </tr> </tbody> </table>	Response	Percentage	Yes	61.5%	No	23.1%	Don't care	15.4%
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No	22.4%								
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Table 10. Willingness to use more the public transportation system if it was implemented with contemporary art





**Figure 5. Art can improve the quality of the transport service?**

In this case, the questions asked about the possibility of contemporary art as a real improvement for public transport were posed in a very general way. This is because the characteristics of the project are flexible and open to change, being at this time an ideal proposal which we will nonetheless attempt to define in some detail in the next sections of this paper.

In fact, we believe that the desire to be able to enjoy a service implemented through higher aesthetic standards is a generalised desire, which does not necessarily depend on the degree of education or cultural consumption of the citizens: in Carteni and Cascetta's questionnaire, the indicators were very precise in indicating how, people not accustomed to cultural consumption, positively perceived the interventions on the Neapolitan metro, a radical change for the better from the point of view of improving everyday life (see p. 55.), a result that we believe can also be implemented in the Venetian city, and the results of our questionnaire partly demonstrate. (Fig. 5)

### 3.3 Feasibility Study– Project proposal

#### *0. Foreword*

The proposal is to intervene in a historical context, in places of cultural interest, to guarantee their artistic and aesthetic renovation, to ensure their use by as wide a range of users as possible, while safeguarding the permanence of the historical, environmental and cultural characteristics that distinguish that context or place. Protection and enhancement as key words at the centre of an appropriate architectural project. The quality of the project will then be the result of research, innovation, creativity, sustainability of the materials, in the proposal of formal, functional, performance solutions, as objectives to be pursued from a new approach.

#### *1. Current situation*

In the light of what has been analysed and investigated with respect to the Neapolitan Metro Art project, which turns out to be an emblematic example in Italy of the connection between contemporary art integrated in the urban fabric through the public transport system, we propose an initiative with similar prerogatives, although totally different and modulated with respect to the specificities of the city, for the public transportation system in Venice.

The main characteristic to be kept in firm consideration is the urban context, which is managed by the Superintendence as the city itself and the entire lagoon are protected by UNESCO as World Heritage Sites.

Starting from the assumption that the project needs to meet feasibility requirements, we present a subdivision of the project outcomes, ranging from the roles that could be involved in the project, to the way in which the public transport system currently manages its infrastructures and means.

The project starts with the premise of revitalising the structures already present in the area, especially referring to the ACTV Line 1 connecting the Bus and Train station to the Lido, which crosses the entire Grand Canal, the urban centre of the city itself, a line that we have seen before

in the questionnaire addressed to the Venetian citizens, and that could be remodelled through investments that would enhance the efficiency of public transport.

Therefore, let us present the current situation of the Venetian public transport system, regulated by Actv S.p.A., an acronym for Azienda del Consorzio Trasporti Veneziano, an Italian public company under the coordination of Azienda Veneziana della Mobilità (AVM Holding) and entrusted with the management of local public transport services in Venice and Chioggia.

AVM has been a joint-stock company since 2001, and in January 2012 became AVM SpA - Azienda Veneziana della Mobilità, expanding its competencies to all local public services in Venice and Mestre, provided for by law on the integrated management of auxiliary services to traffic and private mobility.

The project proposal is submitted to Actv, which manages the public transport service, as well as the marketing operations that characterise both the stops (with frames, banners, totems) and the waterbuses. All operations are submitted for approval to the Municipality, and above all to the Superintendency since the general regulations on advertising installations and infrastructure installations in harmony with the urban and territorial planning instruments in force on the territory of the Municipality of Venice.

In fact, let us quote the General Regulation of Installations Art.5, which provides in point 6 and 7 that:

For projects of public initiative, the allocation of the areas destined for the installation of the installations will take place at the outcome of a specific public evidence procedure. In the project to be submitted to the contracting authority, it will be possible to include innovative and/or experimental proposals, which will be evaluated on a case-by-case basis according to the indications contained in the call for bids. The winning bidders will have to submit, within the deadlines established in the call for bids, the scope projects for the various types of street furniture and their location in the area concerned. In addition to the public initiative ambit projects, proposals for new ambits (or modifications of already identified ambits) may also be submitted to the municipal administration by private subjects.

In this case we have reported the directive that regulates the urban furnishing structures or advertising installations that may be installed on the territory of the Municipality of Venice, in compliance with the relevant regulations, and the procedures for obtaining the relevant authorisations. This is because the only additions to the structure of the Vaporetto stop are basically promotional advertising spaces linked to the marketing strategies of Vela and Actv,

so we felt necessary to quote the regulations governing billposting, as these are additional elements to the basic conformation of the stop, despite the fact that the project proposes to remodel the stop itself by modifying its panelling.

Ours is an innovative and unconventional project proposal, since experiments of this kind have never been carried out in the city, but we believe that we should submit and adhere also to the regulations provided for advertising installations on waterbus stops, since these are the only characterisations that waterbus stops have outside their fixed and standardised structure.

In this regard, in a conversation of May 2022 with the Actv marketing manager Enrico Pietrobon, it was clarified that the city of Venice has planned a system for public transport with standardised vaporetto stops, which have banners, totems and internal frames of varying dimensions, sold for advertising installations that are not commensurate with the passage of users (as it happens in other Italian cities) but at a fixed price with respect to the type of advertising proposed. The message must adhere to the regulations of the Soprintendenza following what is inserted in point 8 of Article 7: General Characteristics of Installations, contained in the Regulation for Advertising Installations approved by the Municipality of Venice: «Advertising installations and displayed advertising must not have contents and images that are representative of physical or moral violence, as well as offensive to decorum, offensive to moral, civil and religious convictions and/or to gender, cultural and national affiliations of the person. »<sup>116</sup>

Another interesting information we report from our conversation with Mr Pietrobon concerns the use of waterbuses as an advertising vehicle.

In fact, the use of the sides of the waterbuses is a concession that is made every two years by the Venice City Council, as an exception to the Soprintendenza regulations that would not allow the modification of the boats. The space is sold at a surcharge, which is deemed necessary to cover the costs of special practices and authorisations for advertising on watercraft, which can be found here, in the price list for sponsorship proposed by Actv, which we reproduce below (see Tab.2), where the prices for the chosen means of communication are contained, starting with sponsorships on waterbuses, banners, window stickers and frames inside Actv spaces adjacent to waterbus stops.

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<sup>116</sup> Regolamento generale degli impianti pubblicitari, Comune di Venezia, 2015 <https://www.comune.venezia.it/sites/comune.venezia.it/files/page/files/Regolamento%20Impianti%20approvato.pdf>

TARIFFARIO ADV 2020 - 2021	
PRODOTTO	Listino pubblico
VAPORETTO costo mensile	30.000,00 €
1 TOTEM costo mensile	2.000,00 €
1 TRAM costo mensile	7.000,00 €
Mappe linee Atv 50.000 copie	7.500,00 €
TSC 1 milione	45.000,00 €
Circuito 20 manifesti 70x100 costo mensile	9.000,00 €
Digital Signage LEDWALL on board costo mensile	5.000,00 €
PEOPLE MOOVER numero 2 vetture costo mensile	10.000,00 €
1 Banner telo - pontili Actv costo mensile	6.000,00 €
1 Banner telo - retro biglietteria F5 Scalzi costo mensile	4.500,00 €
Circuito n.8 manifesti 100x100 costo mensile	4.500,00 €
2 Pareti sala attesa L2 fermata MVE costo mensile	1.500,00 €
Pareti sala attesa L2 fermata MVE n.1	1.500,00 €
1 Vetrofania Agenzia P.le Roma costo mensile	4.000,00 €
1 Spazio interno mappa di Venezia in vendita tiratura 50.000 copia	2.000,00 €
1 Pratica per rilascio autorizzazioni speciali pubblicità su mezzi acquei costo a partire da	8.000,00 €

**Table 11, Pricing list for advertisement. Source: Actv**

Again, this talk of college advertising and publicity space to our project is an indirect connection, but one that we feel is necessary because advertisements within the stops allow us to modulate some aspects of the project on the basis of city regulations, especially regarding sustainability and safety.

Our idea, however, goes beyond the way in which advertising products are managed by the city of Venice, since the project proposes to reinvent the vaporetto stops, obviously keeping their structural characteristics fixed, but modifying their aesthetics, making them into immersive poles of site-specific contemporary art.

The Accademia stop in its current state look (Fig. 6, 7):



Figure 6 , Accademia Station, front view. Venezia. Source: Adobestock



Figure 7, Accademia Station close up from Vaporetto, source: Wikipedia

Vaporetto stations represent an exceptional opportunity for the involvement of the public and users of the city's urban transport system, as they are obligatory passages between the public transport system and the city itself, and they affect neuralgic points in the historic centre, with a high influx of workers, residents, students and tourists.

This is a radical change in the conception of bus stops as non-places linked to the transit of people, towards the creation of a new relationship between Art and the City, with a renewed artistic sensitivity and offer to a heterogeneous and international public.

## *2. Normative References*

The indications that we are reporting, constitute a guide with respect to building and landscape permits for the realisation (or conformity or compatibility assessment) of the various interventions. All current legal and regulatory provisions are reserved. All interventions entailing changes to the external appearance of buildings, to the state of the places and falling within an area subject to landscape protection pursuant to Article 136 or Article 142 of Legislative Decree no. 42 of 22 January 2004, require prior authorisation pursuant to Article 146 of the aforesaid decree. The cases excluded from the obligation to submit a landscape authorisation or subject to a simplified procedure are regulated by Presidential Decree 31 of 13/02/2017 within the limits and conditions prescribed for each individual intervention, in Annexes A and B of the aforementioned Presidential Decree. All interventions, including ordinary maintenance and change of use, even without works, on buildings subject to the protection of cultural heritage under Part II of Legislative Decree 42/2004, require the prior authorisation of the ABAP Superintendency pursuant to Articles 10, 12, 20, 21, 45, 50 of the same decree<sup>117</sup>.

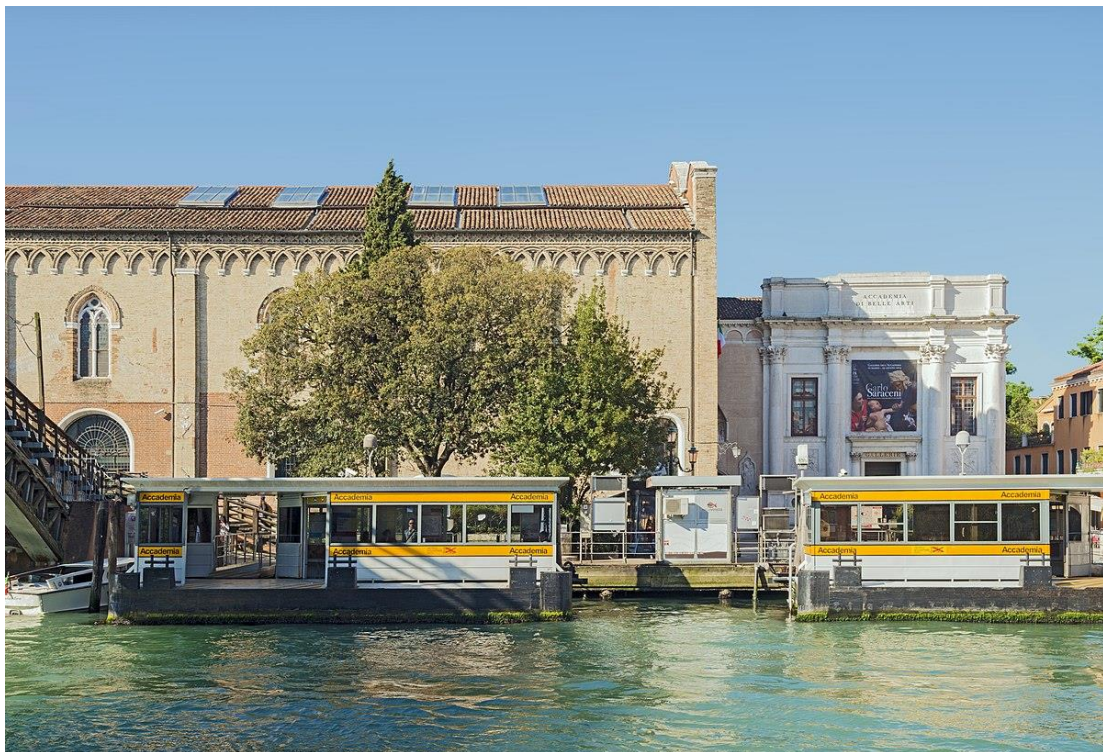
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<sup>117</sup> Soprintendenza per i Beni Architettonici per il Paesaggio e per il Patrimonio Storico Artistico di Venezia e Laguna, Direzione Progettazione Esecuzione Lavori, Luglio 2011

### *3. Target market and geographical area*

The station we have taken into consideration in the project proposal is Accademia, so the route of public transport would be that of Line 1 and 2, with the focus on the Accademia stop, in front of the Gallerie dell' Accademia National Museum and the Church of Santa Maria della Carità, and a few metres from the recently renovated Bridge. The structure is set in a complex urban context, defined by the aesthetics of the above-mentioned buildings and architectural structures, which would emerge as an added value, through an artistic enhancement, as a completion of the area, and a privileged access to the Gallerie Museum.

Moreover, the project would be developed in an area that has recently undergone modernisation works, such as the total restoration of the Accademia Bridge - an intervention sponsored by Luxottica, in the period between October 2017 and September 2018 - and the extension and functional adaptation works of the Gallerie dell' Accademia, dating back to the period between 2004 and 2012, thus fitting into a context with important facilities of recent construction and restoration.



**Figure 8, View of the two Accademia stations. Right line 1, Left line 2; source: Wikipedia**



We also report statistics on the flow of people visiting the Gallerie dell' Accademia annually, to provide an indication of the target audience and the percentage of visitors passing through the area for cultural purposes only.

The statistics reported refer to the year 2019, the most recent and reliable if we consider the 2020/2021 pandemic period that made it difficult for the museum institute to operate at full capacity, and thus give a general idea of the total number of visitors that annually visit the Gallerie dell' Accademia, a figure that has increased in percentage terms over the years, placing the institution among the 30 most visited museum centres in Italy annually.<sup>118</sup>

	2015	2016	2017	2018	2019	Var. % 19/18
<b>Gallerie dell'Accademia<sup>1</sup></b>	286.821	311.645	316.995	288.501	305.099	5,8%
<b>Galleria Franchetti alla Ca' d'Oro</b>	71.084	68.632	65.653	58.394	50.701	-13,2%
<b>Palazzo Grimani</b>	22.305	17.561	18.717	20.225	35.021	73,2%
<b>Museo Archeologico<sup>2</sup></b>	298.380	344.904	343.588	337.122	296.971	-11,9%
<b>Museo d'Arte Orientale<sup>3</sup></b>	81.000	92.137	107.902	83.364	70.814	-15,1%
<b>TOTALE Musei statali</b>	<b>759.590</b>	<b>834.879</b>	<b>852.855</b>	<b>787.606</b>	<b>758.606</b>	<b>-3,7%</b>

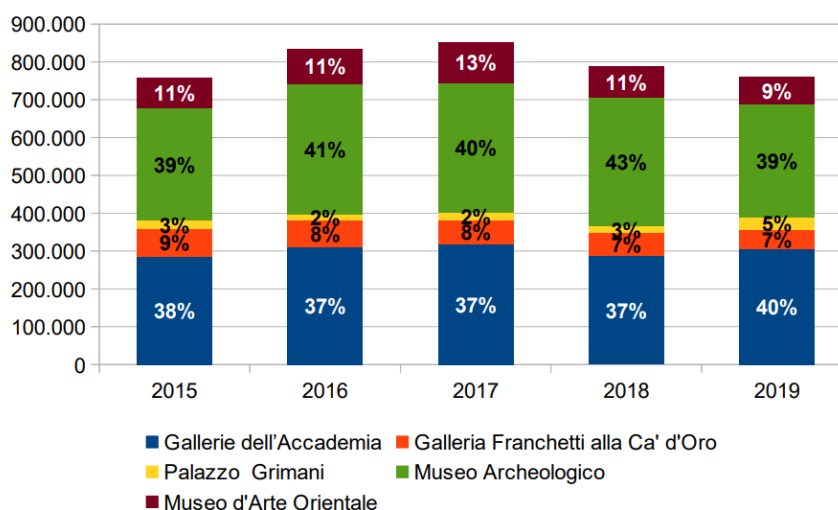
1 Comprensivi dei biglietti integrati con Palazzo Grimani, venduti fino al 30 giugno 2016.

2 Fa parte di un percorso integrato con i Musei di Piazza San Marco.

3 Fa parte di un percorso integrato con il museo di Ca' Pesaro.

NB Il numero dei visitatori del 2016 delle Gallerie dell'Accademia è stato aggiornato in base ai dati consolidati del MIBACT.

**Table 12. Total visitors to state museums in Venice; Source: MIC**



**Table 13. Visitors flow percentage graph; Source: MIC**

<sup>118</sup> Fonte Mibact, <https://www.beniculturali.it/comunicato/musei-top-30-colosseo-uffizi-e-pompei-superstar-nel-2019-franceschini-autonomia-funziona-andiamo-avanti-su-percorso-innovazione-1>

#### 4.The Design Criteria

The idea is to modify the panels that make up the very structure of the stop of interest, (with a standard design that can also be used, if desired, in the characterisation of others) with decorated, painted, modified site-specific panels, which keep alive the connection with the area in which the stop is located, to model the user's connection with urban transport.

The Vaporetto stop thus presents itself as a small pole of immersive contemporary art, involving the passenger in an aesthetic and cultural experience of free enjoyment. The decision to temporarily modify the Vaporetto stop with non-structural works that therefore do not require any interruption to public passenger transport, makes the project sustainable, through a creation of value that does not impact the service and is reversible.

It is the image renewal of the stop, not only as a pier of passage to the place of arrival, but also as an immersive experience of contemporary art specific site, especially in places with a high cultural load. It can be advantageous not to increase the affluence of the passage of people from a specific point, irrelevant in a city like Venice, but as an additional artistic service of great cultural aesthetic value.

The project modality is defined in collaboration with a cultural institution present in the area, which through a sponsorship to increase its visibility and attractiveness for the users of the public service, creates a temporary exhibition through an outpost in which to welcome its public, or create new ones.

The service could also be implemented through the use of temporary vaporetto lines dedicated to contemporary art, modified by placing adherent and removable panels on the sides: a Line Art that, during the city's busiest cultural periods, as the Biennale opening for example, could make up for the shortcomings of the regular public service, catalysing the attention of cultural tourism to be able to reach places of artistic interest with a dedicated means of transport, less crowded and with high aesthetic standards, and therefore more efficient.

This would be an all-round operation involving urban transport in an innovative way, creating new spaces of dialogue with contemporary art for citizens, and connecting several points of the city through a diffuse art project.

There are several mail critical issues that we now try to list and propose possible solutions.

First of all, design difficulties, having to take into account the already mentioned directives in the municipal regulations, which make difficult to satisfy the criteria for installing or modifying the structures, since the latter are subject to the strict constraints of the safety regulations. In this case great care must be taken in planning, in proposing an intervention that can be adapted to the location without being problematic for the transport system or for the pedestrians, and that also follows the guidelines with respect to lighting, which must comply with all the specific regulations on the subject (in short: lighting should be non-fixed, moving and/or fading light, and at contained at levels that do not create a disturbance; flashing or fast-moving lights are forbidden, etc.) The installations must be made of non-perishable and weather-resistant materials and must not obstruct visibility. In addition, support and foundation structures must be calculated to resist wind and other atmospheric agents, firmly built and anchored both as a whole and in individual elements. In any case, all specific regulations must be observed during the design phase, and for this motive the active participation of local institutions and experts is necessary, that can guide the artist between public regulations and in developing a congenial solution.

Another critical element is the real possibility that the presence of an immersive art stop attracts a very large public that may therefore represent an impediment for the traffic flow.

We can find a solution in two ways, firstly by modifying only the waterbus stop dedicated to the Vaporetto Line 2, which is a less frequent vaporetto line than Line 1, and consequently might be less used by commuters and workers, (who would probably choose to take the other Line, (since Line 1 and Line 2 cover the same stretch of the Grand Canal, with the difference that Line 1 covers many more stops and has more rides, while Line 2 is a quick connection to points of interest.) In this way we try to limit possible delays and overcrowding on the line for residents and workers.

As we can see in the map below, the waterbus stop for the project would therefore be the stop on the right, dedicated to the arrival and departure of Line 2, which is located at the Accademia bridge, one of the city's busiest vantage points. The stop would therefore have 360-degree

visibility, both as seen from the Grand Canal from the waterways and from the bridge and vantage point on the opposite bank.



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Figure 9. View from above the Accademia area. Source: Google Maps

To avoid any damages to the installation, to restrict access in case of overcrowding and due to security reason related to insurance, it would also be useful to have a fixed security officer who could dispose of the traffic of people, restrict access and that guarantees security services.

## 5. Operational Plan and WBS

As far as project development from an organisational and operational point of view is concerned, meaning for operations «all those systems that must be in place and the actions that have to be taken to produce the event»<sup>119</sup>, we would modulate an example of *bottom-up* development, as a strategy for processing information and managing knowledge and actions, thus starting from the proposal for the realisation of the project by private parties, then requesting authorisation and final delegation to Actv, the Municipality of Venice and the Soprintendenza.

In our idea, a possible development of the proposal would start from the initial involvement of international art galleries, which, especially during the Biennale Arte period, sponsor grand exhibitions of renowned artists in the city of Venice, with substantial funding to gain global visibility from the operations. These, in agreement with both the artist they intend to involve in the exhibition and the institution hosting the exhibition, can propose an exhibition design that goes beyond the walls of the museum itself, welcoming the visitor as soon as they arrive at the vaporetto stop. Take, for example, the contemporary exhibition of Anish Kapoor's *exposition personnelle* held at the Gallerie dell'Accademia, and organised in collaboration with Anish Kapoor Studio and Lisson Gallery, with the support of Galleria Continua, Galleria Massimo Minini, Kamel Mennour, Kukje Gallery, Regen Projects and SCAI The Bathhouse.

This is a wide-ranging operation, which sees the active involvement not only of the Venetian Galleries institution, but also the participation and sponsorship by important galleries at an international level. An all-round cultural experience with great media resonance.

In an emblematic case such as this, the possibility of converting the existing bus stop facing the Galleries into an artistic structure with the function of an exhibition space - while maintaining the primary functions of public transport service - would be contextualised by the current exhibition, set up according to the artistic criteria of the exhibition and the artist, so as to create an outpost of free enjoyment of great cultural value among consumers of the public service (commuters, residents and tourists), involving both visitors to the exhibition and enticing passers-by, as the installation exits the institutional walls to meet people where they are passing

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<sup>119</sup>Donald Getz , Stephen J. Page, *Progress and prospects for event tourism research*, Tourism Management, Elsevier, May 2015, p.252

through, making them immerse themselves in the exhibition as they are welcomed by the area of their interest.

Thus, the barrier of the museum walls is removed to welcome visitors from the public space, offering the free enjoyment of an artistic and cultural experience.

This operation would be of great artistic and cultural value, but also would guarantee an economic return in visibility and reception, stimulating the active participation of the users of the public service and the citizens and tourists. It can be developed as an operation of sponsorship of the event and of the institution hosting it, while creating a temporary public art venue that conveys the audience's interest towards the artist and the exhibition, envisioned as temporary, site-specific and reversible public art operation.

Thus summarising the Work Breakdown Structure (WBS) of such an initiative, we can assume that the proposal, starting from the gallery, is made to the artist to be sponsored, together with the reference institution that will host the artist.

The artistic intervention is then developed starting from the directives and regulations of the Municipality and the Superintendency, relating to the modification of the Venetian public space and subject to the directives of safety and lighting, focal points of the regulations for the safety of passengers and workers, above all taking into firm consideration both the inestimable urban context of reference in which the intervention is developed, and the changing climatic conditions of the city.

The Project proposal is then sponsored by the private Galleries and the public institution, who propose the intervention to Actv and the Municipality for their final approval. The intervention is then entrusted to third party companies who take care of the installation and removal of the panels created for the installation and positioned for a period of time not exceeding 6 months, a period within which an exhibition is developed and the duration of the Biennale, two time references to be taken into consideration when planning the intervention.

6. SWOT Analysis

<p><i>Strengths</i></p> <p>Increased attractiveness of the cluster</p> <p>Increased visibility</p> <p>Direct public participation in the cultural experience</p> <p>Free reception</p>	<p><i>Opportunities</i></p> <p>Innovative scope of the project</p> <p>Production of public artistic value</p> <p>Enhancement of urban mobility</p> <p>Participatory sponsorship of cultural events</p> <p>Return in visibility</p>
<p><i>Weaknesses</i></p> <p>Increased passenger flow</p> <p>Complex station management</p>	<p><i>Threats</i></p> <p>Extreme weather conditions in autumn (high tide)</p>

### 3.4 Feasibility Study - Aesthetic and Public Value

As previously done also in the conclusion of the analysis of the Neapolitan Metro Art project, let us now compare criticalities and opportunities of the Venice Art Stops project with the summary scheme proposed by Maurizio Carta in his article in *Economia della Cultura Territorial Structures and Cultural Strategies for Local Development*, a clear and exhaustive subdivision of the necessary actions to be undertaken during the project proposal, so that the artistic and cultural intervention can be recognised as valid and effective both by the institutions financing it and by its viewers. (See Tab.7)

Therefore, starting from the analysis of the territorial context that acts as an intermediary between the global and the local dimension, the project finds legitimacy both because it fits into the Venetian urban fabric, actively involving private entities and institutions of the area, producing value through a free and identifiable project, but also improving structures already present in the area, giving them a new identity. As for the cultural aspect of transformation and conservation, the project is conceived as a non-structural aesthetic regeneration, which therefore does not entail the disruption or replacement of the current stops, so to preserve the structure itself, but which, through current artistic/technological innovations, gives value and develops new creative discourses through the characterisation of contemporary art.

The social dimension we believe is the most delicate element to be addressed since it is fundamental in the success of a public artistic intervention, as we have noted in the previous chapters.

In fact, an operation such as the one hypothesised could bring to light the conflict that sees participation pitted against the imposition of self-referential art, with no contact with Venetian reality. Also, the operation itself could create inconvenience to navigation and pedestrian traffic if not managed in advance with timely planning.

We have pointed out how one of the critical issues could realistically be the overcrowding of the area and the stop, with consequent discomfort in the use of public transportation, and a possible solution to the problem has already been proposed briefly. Being an innovative and never before realised intervention, the criticalities that it may cause must be taken into account, but the focus of such an operation remains the possibility for the city's inhabitants to freely enjoy contemporary art, through an immersive experience involving them during their daily commute. This is a way to create a new connection and a new relationship between the user of



the public service and the urban space itself. From this point of view, the project is proposed with a communicative function and total immersive involvement of the service users. Features that also make the project sustainable from a social point of view, as it is fully built on the involvement of the local inhabitants.

As far as the managerial and economic aspect is concerned, an operation of this magnitude would not only bring considerable visibility to the project at an international level, being the first experience in Venice built on these assumptions but would also succeed in increasing the mobility service in terms of competitiveness and development, increasing the perception of value experienced by users. The actions must however be developed in co-participation with the local networks of private entities sponsoring the initiative, so to create a network that effectively adds value to the heritage of the city and the area in which the project is developed. This is done through prior analyses and strategies for the communication and fruition of the operation, defined by private and public institutions.

In conclusion, we believe that the artistic intervention conceived and proposed in this study can become an avant-garde example for the promotion of the city, with a view to popular and social participation, free use and a high degree of engagement.

Dimensione	Conflitto	Azione	Opportunità	Funzione
<i>Territoriale</i>	globale e locale	autosostenibilità dello sviluppo	attuazione di «strategie lillipuziane»	identificativa
<i>Culturale</i>	conservazione e trasformazione	legittimazione della conoscenza e delle decisioni	internalizzazione della conservazione	cognitiva
<i>Sociale</i>	partecipazione e imposizione	coinvolgimento degli abitanti	condivisione dei valori	comunicativa
<i>Gestionale</i>	obbligazione e previsione	efficacia degli indicatori	veridicità delle previsioni	interpretativa
<i>Economica</i>	tutela e fruizione	verifica degli impatti	costruzione di strategie	prestazionale

**Table 14. Subdivision of the dimensions and actions for the evaluation of an art project Source: Maurizio Carta**

## CONCLUSIONS

The research work focused on investigating the main refinement in the methods and practices of public art intervention, which led to the strengthening in the connections between artistic production and urban planning, so as to redeem the work of art out of a context of purely decorative acknowledgements, through the analysis of its significance as public space towards inhabitants and citizens.

These analyses, initially carried out only from a theoretical and academic point of view, were soon compared both with the emblematic case at a national level of Metro Art, and with the possibilities of creating a project with similar prerogatives but contextualised in the city of Venice, involving the public transport service in a project of infrastructural renewal and regeneration.

In fact, following the example of the Neapolitan route, which with Metro Art in the 1990s has aimed at a project of vast dimensions and scope, for the urban regeneration of entire neighbourhoods through the creation of innovative art routes and compulsory museums, it is possible to reason and identify the possibilities of developing a project, on a smaller scale, for Venice's urban transport as well.

In order to do this, we hope that the main characteristics of the interventions, based on providing new significance to "non-places", have been clearly explained in the research text: a realisation that has brought aesthetics into everyday practice, introducing great architectural and artistic practices into contexts and areas that have been up until that point exclusive to engineering.

Our interest in this design innovation lies in Metro Art's desire to characterise the urban structure with artistic and architectural languages capable of reactivating a relationship between the citizen and the context. Doing so it contributes to overcome the autonomy of the aesthetic; art is introduced as an active and dynamic subject in a social and political context, meeting and clashing with the urban space in a constant dialogue with it and its citizens.

The processes of gentrification and globalisation, understood as the cancellation of local territorial and cultural specificities, make it necessary to investigate innovative solutions to increase the sense of territorial identity, especially in metropolises where social fragmentation and the lack of strong local networks are increasing. The contemporary question is whether art

and architecture can contribute to nurturing models of virtuous transformation that retain meaning for locals, creating value, education, participation and civic sense.

In this sense, the fundamental reflection concerns the contextualisation of artistic and architectural projects in the territory, that is their capacity to respond to the territorial reality with which they are confronted, as well as contributing to a process of strengthening the social fabric of the area of impact.

Taking into account the Metro Art firstly, and secondly in the ideal project of the Fermate dell'arte in Venice, we believe this research has analysed the interactions between artistic, architectural and urban planning operations. Both are projects that can reshape the urban context, through dynamism and dialogue with the territory, engaging specific languages of contemporary art, to provide public spaces of passage with new significance, functional and potentially usable places, by the people who live in and pass through the city.

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## APPENDIX

Metro Art pictures

Station: Università

Architects: Karim Rashid, Atelier Mendini 2011

Artist: Karim Rashid

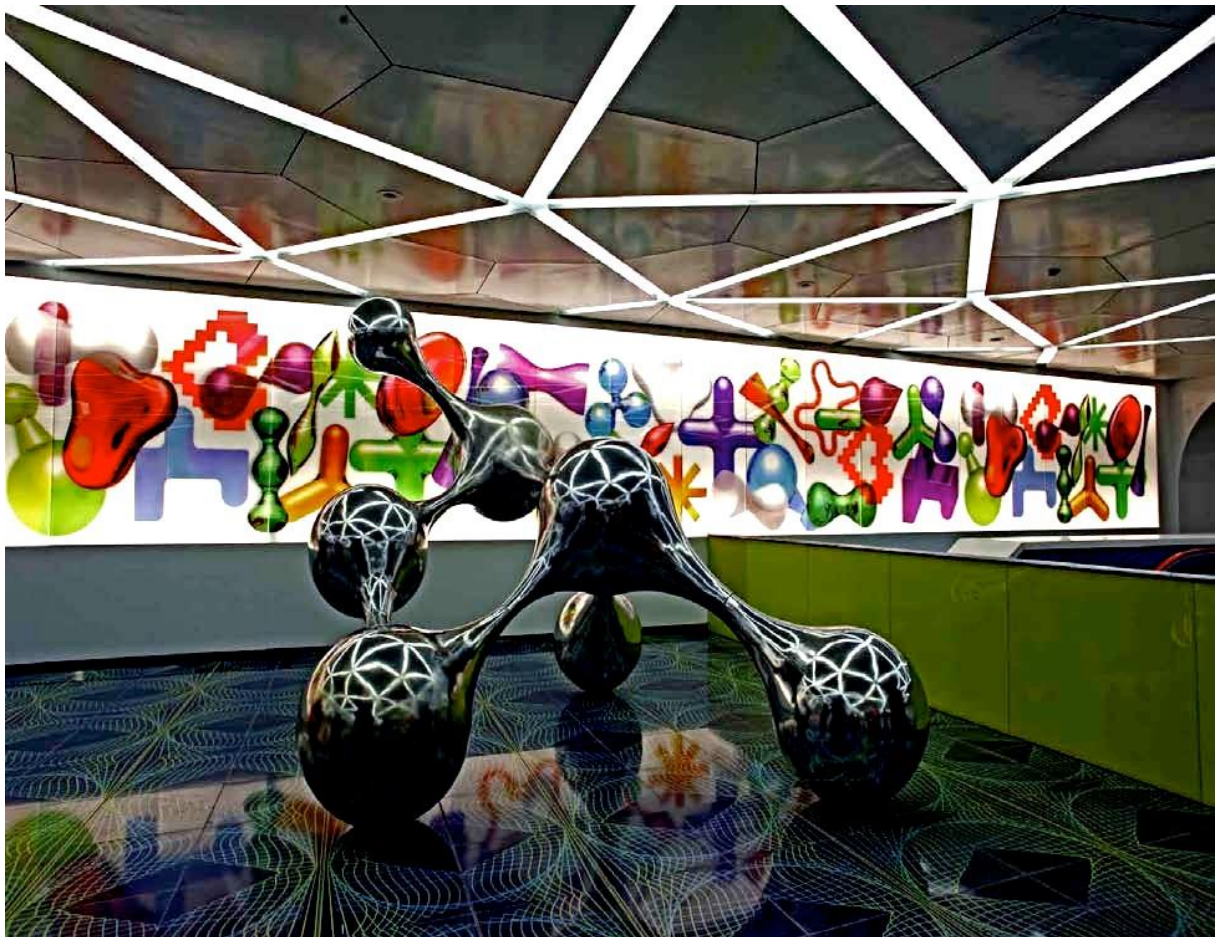


Figure 10. Karim Rashid, Synopsis (2011). Source: Atelier Mendini



Figure 11. Karim Rashid, Ikon (2011), Source: Atelier Mendini



Figure 12. Karim Rashid, Stazione Università. First floor, (2011). Source: Atelier Mendini

Station : Toledo

Project: Oscar Tusquets Blanca 2012

Artists: William Kentridge, Robert Wilson, Achille Cevoli



Figure 13. William Kentridge, Ferrovia Centrale per la città di Napoli, 1906 (2012).



Figure 14. Toledo Station, Oscar Tusquets Blanca, 2012. Second Floor



Figure 15. Toledo Station, Oscar Tusquets Blanca, 2012

Station : Quattro Giornate

Project: Domenico Orlacchio 2001

Artists: Nino Longobardi, Sergio Fermariello, Baldo Diodato, Anna Sargenti, Umberto Manzo, Betty Bee, Maurizio Cannavacciuolo, Marisa Albanese



Figure 16. Sergio Fermariello, Guerrieri (2001).



Figure 17. Maurizio Cannavacciuolo, *Amore Contronatura* (2000).



Figura 18. Marisa Albanese, *Combattenti* (2001).