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Renata Salvarani *Editors*

Underground Built Heritage Valorisation A Handbook

Proceedings of the First Underground4value
Training School



Heritage and Community Identity, 1

A series of:



UNDERGROUND4VALUE

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Edited by

Giuseppe Pace and Renata Salvarani



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Preface

Giuseppe Pace and Renata Salvarani

Why publish a Handbook on a COST Action Training School? Hopefully, these pages may serve as springboard for a shared operational pathway for researchers, scholars, and professionals who together with stakeholders and local communities want to develop heritage-led community development. Each player holds a different point of view and the results of various experiences throughout Europe and its surrounding areas, are key contributions to successful actions.

This Handbook covers all lectures and research activities developed and presented in the context of the First Underground4value Training School. The School, a main focal point of the COST Action CA18110 “Underground Built Heritage as catalyser for Community Valorisation” was held in Naples, at the majestic Castel dell’Ovo overlooking the sea. It was a challenging experience that attracted 30 graduate trainees from 12 countries across Europe and Turkey.

The specific focus is on Underground Built Heritage (UBH), an element of value for communities, cities and societies, the fulcrum of transformations and processes of development, rebirth, and resilience.

By integrating multi-disciplinary knowledge with an innovative planning approach, this training experience represented a point where all knowledge, collected through the different activities, could be explicated and shared in training modules, as a first step for building capacity from both an academic and professional perspective on UBH.

Why a Handbook connected with a Training School? Training schools are a qualifying opportunity within a COST Action, an opportunity to compare concrete experiences based on case studies and case histories of different territories and cities.

For five days, the U4V Training School proposed morning multi-disciplinary lectures held by COST Action CA18110 member experts and professors, and afternoon research teamwork tutored by six researchers. On the sixth day, trainees presented their research outcomes in the form of posters that were awarded, and certified in a final ceremony. The School allowed trainees, trainers, tutors, professors, and other professionals to work alongside each other, express their opinions and either share or gain more knowledge relating to UBH, conservation techniques, valorisation strategies, planning and participation tools.

It was a collective learning process, where there was no distinction between professors and students, but rather all students, learning together about those intangible assets for seeding local community engagement in the UBH valorisation process. People from multiple European countries, both eastern and western, showed a vast range of cultural differences, not just on a personal basis but also in their knowledge, opinions, and ways of thinking. Trainers and trainees enthusiastically studied together, through interactive lectures on theories, methodologies and experiences, and research teamwork. For the action members, those lectures became an opportunity to better clarify the overall approach, and to question theoretical and methodological weaknesses. For the trainees, it was a valuable opportunity to behold and appreciate the fascinating and rich heritage of the underground, and learn how empowering local communities can be beneficial to the heritage valorisation process.

The enthusiasm and dedication of our trainees resulted in a number of detailed proposals of real-life case studies collected here, also thanks to the support of the tutors who successively became full members of the research teams and lead them in the very intensive and interactive effort of creating a research idea and explicating it through a poster.

This Handbook attempts to provide a first insight of this collective learning experience. It includes the lectures held during the training school, in relation to the COST Action Underground4value, and its main topic, the UBH, the technologic needs, and the approaches for UBH conservation, valorisation, and decision-making. The second part of the Handbook explores the four case studies investigated during the first year of the Action, from the perspective of local partners and of the researchers who embarked on a short-term scientific mission to each area. They provide an account of the challenges they faced to organise living labs, involve local stakeholders, manage meetings, and achieve results.

The final part of the Handbook presents the posters produced as a result of the school and the ideas behind them.

Thus, this book is a research, project and management tool based on scientific comparison and experiences in real situations.

This Handbook will be implemented every year with the scope of developing new training modules for planners, local community facilitators, promoters, and decision-makers to integrate knowledge on underground space, cultural heritage studies and community-based planning.

In line with COST objectives, it responds to the need for involvement and enhancement of young researchers, organised in research and project groups, who co-authored the results and texts.

It develops shared operational lines in different areas of Europe, taking into account territorial specificities and the different degree of exploitation achieved, thanks to the participation of researchers and professionals from diverse *milieux*.

We can achieve such objectives if we follow a path that begins by clarifying the sense and the cultural and social perspective of valorisation activities.

That is why this Handbook and the accomplishments of the Training School, reflect the basic definitions of heritage valorisation, management, and planning and define a taxonomy through words, such as *meaning, semantisation, cultural value, historic landscape, community, participation, empowerment, sustainable transitions, or co-creation*.

When dealing with such major issues, UBH plays a particular and decisive role: in cities and landscapes it catalyses deep social dynamics, it becomes the engine of processes that involve the life space of the communities.

The theme of CA18110 Underground4value is validated by the activities and the results of this first Training School, a fulcrum of general and complex processes, transversal to the European challenges of Innovation, Social Cohesion and Sustainability.

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PART 3

RESEARCH GROUPS

CHAPTER 24

Creative Tourism

Connecting Fontanelle Cemetery to a larger touristic route

Pamela Bartar, Gresa Calliku, Sara Morena, Francesco Paci, Mia Trentin

24.1. Introduction

During the second week of February (10th-15th), the COST Action CA18110 Underground Built Heritage as a catalyser for Community Valorisation (Underground4value) organised the first Training School in Naples. The school presented a multidisciplinary and innovative approach for the study, monitoring and promotion of the UBH. The focus was to provide the participants with innovative tools and enable them to interact with local communities, planners and decision-makers to promote and integrate the UBH in its broader socio-cultural panorama. In this perspective, UBH can act as a fostering element in the local economy in a resilient perspective.

To reach this aim, the one-week school activities included multidisciplinary presentations by international experts and group workshops. Thanks to that, participants could work on real case studies, goal-oriented, to develop solutions in line with the project objective.

The school's afternoon sessions were very fruitful. As a group, we worked well from the very beginning, exchanging ideas and approaches, naturally sharing our expertise and perspective. The result of our work was presented in a final poster, awarded for the Best Methodological Approach.

The present paper aims to describe in-depth and extensively our approach and the process that led us to formulate our final proposals¹. During the workshop, we could benefit from the guidance and support of Juan Valle Robles, our tutor. Juan was selected for an STSM at Fontanelle Cemetery, and his experience has been beneficial for our work.

Our research group 1 benefited from interdisciplinary contributions provided by its components' different backgrounds.

Pamela Bartar (AT) has a background in Communication Science (MA), Cultural Management and Feminist Studies (MAS); her current focus of (practice-led) research interest lies on science communication, participatory and collaborative approaches such as citizen science as well as on art and knowledge transfer. Pamela is a team member of the Centre for Social Innovation (ZSI GmbH) in Vienna.

Moreover, she is a university lecturer at the University of Applied Arts and the University of Vienna (2011-2016) also taking the chance to get involved in the yearly summer programme of the “Kinder Universität”.

Gresa Calliku (TR) has a background of Architecture (BArch). She studied at Middle East Technical University and Ecole Nationale Supérieure d'Architecture Paris-Belleville. Her research principally focuses on housing-led urban regeneration regarding the 11th goal of the UNs Agenda for Sustainable Development. The Underground4value training was following her research on housing-led regeneration in UBH sites like Cappadocia (Turkey).

Sara Morena (IT) is an engineer graduated in Building Engineering-Architecture at the University of Salerno. In 2018, she got a European PhD in ‘Risk and Sustainability in Civil Engineering Civil, Environmental and Building Engineering Systems’ and subsequently a Research Fellowship for the Macro sector 08/E where she also carried out some teaching activities. Her research is mainly focused on investigating the historical knowledge of CH and in the identification of methodologies for its conservation, valorisation and dissemination. Her approach benefits from both traditional methodologies and the implementation of newly available technologies for CH protection and dissemination.

Francesco Paci (IT) is a freelance engineer and photographer, he deals with the history of architecture, urban planning, the study of the city, territory and landscape. His research focuses on the study, description and mapping of the territory and its economic and socio-cultural activities to develop social and environmentally sustainable strategies. He collaborates with the Università Politecnica delle Marche.

Mia Trentin (CY) has a background in Archaeology (BA) Cultural Heritage Studies (MA) and Medieval History (PhD), Mia’s research interest focuses on epigraphic written sources - mainly graffiti. She is developing digital tools for graffiti documentation, visualisation and interpretation in an organic CH context. Her research aims to investigate socio-cultural exchanges through written sources in the Eastern Mediterranean.

The case-study assigned to our group concerned the Fontanelle cemetery, an underground site with a long and peculiar history shaped by its origin, use and function as well as from its location, Rione Sanità. This area is a popular neighbourhood of Naples with original characteristics and challenges that we tried to learn, understand and approach. Our task was to develop a strategy to connect the site to a larger touristic route through the implementation of Creative Tourism approaches.

Our work started considering the concept of Creative Tourism as a critical element, to focus then on our case study. We collect information about the Fontanelle cemetery, its origin and history, its use and function and expand our research to its broader landscape. We considered the characteristics of Rione Sanità from different points of view: physical, logistic, socio-economic, cultural etc. To have a better picture of the whole context, we also arranged a site visit to see and experience by ourselves the place. All these activities helped us to identify the area's strength and weakness which have been the starting point of our discussion. We exchanged ideas and suggested solutions to overcome the limits and fulfil the task through a multi-layered and holistic approach. We agreed on the essential aspects

and activities which, in our opinion, should be taken to insert the site in a larger touristic route where the community plays a key role. The Rione Sanità's local community has been considered at the same time as the caretaker and the beneficiary of the project.

This contribution will follow our working process. The first part presents the physical and historical characteristics of the site and its landscape focusing, then, on the strength and weakness of the Fontanelle Cemetery as a cultural site to be inserted in a larger touristic route. The second part is devoted to our suggestions, structured in order to address every lack identified during the site analysis taking advantages from the strength of the site.

24.2. Context description and challenges

The city of Naples is one of the largest urban areas of Italy, with a high urban density, facing the challenges of managing the urban growth, territory transformation within the current threats of climate change and mass tourism (see Valle Robles J. in this issue).

The city centre was listed by UNESCO in 1995 in its World Heritage List, recognising the international relevance of its natural, historical and cultural heritage.

The urban structure is the result of the city's long-lasting history, with the Greek road system on which Romans and Medieval elements were inserted, until the Modern extension of the area towards west and east, up to the hills surrounding the coast. The geology of the area is characterised by the yellow tuff and pyroclastic soils as a result of the volcanic activities. Over the centuries, this type of subsoil has favoured extraction activities for the creation of functional structures (aqueducts, cisterns, places of worship...) and for obtaining construction material [1] [2]. The result is a dense network of underground spaces and tunnels that run throughout the subsoil of Naples and which, although invisible, constitute one of the characteristic elements of the city's tangible and intangible heritage [3]. As an integral part of the urban structure, these spaces have been the object of study and protection mainly from two points of view. The first aspect concerns the protection and safety of the cavities and areas above in order to contain and prevent damage caused by the subsidence of the land [2] [4]. The second one is about the enhancement of these areas, many of which are still in operation, for tourism or cultural purposes.

The Sanità district is also rich in these underground spaces, mainly devoted to funerary functions as the area develops outside the walls of the Greek and Roman period. Here are located the catacombs of San Gennaro, San Gaudenzio, San Severo within other Greek, Roman and Modern sepulchral complexes such as the Fontanelle Cemetery. They represent the lively and deep-rooted expressions of the local population towards the cult of their deads, which weave together Christian and popular traditions and believes in an original local way. This is the case of the Fontanelle Cemetery, situated on the border between Sanità and Vergini districts. The site originated around the 16th century as a tuff cave, becoming a burial site to host the numerous victims of the mid-17th-century plague, and consequently of the many epidemics of the following centuries.

Moreover, around the 19th century, coeval sources report that the cemetery was also used as an ossuary for many city churches. In 1872, thanks to the initiative of father Gaetano Barbanti, the site was reordered. All the human remains were collected and arranged following the trend of the period, with an original disposition. Skulls and long bones (tibias and femurs) were grouped and distributed along the walls and altars (Fig. 24.1).



Figure 24.1: Interior of the Fontanelle Cemetery

In the second half of '800, the ossuary was entrusted to the canon Gaetano Barbati who took care of the reorganization of the bones, the same that is visible today. The cemetery gained popularity as it became the scene where to practice the cult of the anime pezzentelle: the adoption and care of a certain skull of an abandoned soul (locally called capuzzella) in exchange for protection. This spontaneous cult had provoked the closing of the cemetery in 1969 by the Ecclesiastical Court who wanted to stop such a folk superstition contradictory to the Catholic doctrine of the Second Vatican Council.

The rest of the remains were buried under the present floor of the cemetery. Following this reorganization, the site began to be the object of popular worship, transforming the cemetery into a place where religion and folklore intertwine. The Fontanelle Cemetery represents, from this point of view, an original and unique site of cultural identity not only for the Sanità district but for the entire city of Naples.

The care and cult for the 'Capuzzielle' (the skulls) are the expression of the local community's relationship with death, of the link between the afterlife and the earthly life, and more generally of the concept of life. Precisely because of this

particular nature of worship, not entirely attributable to Christian funeral practices, the site was closed in 1969 by the archbishop of Naples in an attempt to bring the practices back to the norm. The Fontanelle Cemetery was then reopened to the public in 2010, following the locals' requests, after the structure's consolidation.

It is currently not only a destination for visits and cult, but it has also become an attraction for tourists. Its context contributes to making the site even more attractive: the Sanità district. Within the city of Naples, this district is one of the most popular whose development - structural and social - has decreed a sort of isolation.

A key event in this context was the change to the road network that took place at the beginning of the 19th century with the creation of Corso Amedeo di Savoia. The creation of an elevated road network greatly facilitated the connection of the city centre with the Capodimonte hill, just above the Sanità district. This operation, however, decreed the isolation of the area (see below a detailed description in 'Infrastructure'). Physical isolation brought with it social isolation, transforming the neighbourhood into a clandestine market that welcomed the poorest part of the population [3] [5]. In this context, the challenges to be faced to enhance the Fontanelle Cemetery through Creative tourism appear clear and can be summarised as follows through the guide-questions addressed by our group during the training school workshop:

- *How can the local community benefit from the UBH itineraries?*
- *How can we overcome the remoteness of Rione Sanità?*
- *How to incorporate infrastructure into planning?*

The concept of Cultural Heritage (CH) we share has facilitated our teamwork. We all believe that CH is not merely constituted by the site itself; it is a more comprehensive, holistic reality, which includes landscape and socio-cultural elements in a diachronic perspective. In this sense, CH is an organic reality of tangible and intangible elements kept alive and nourished by the local communities. Each intervention, therefore, cannot be separated from them.

With this in mind, we jointly decided that the road of Creative Tourism as a strategy to enhance and promote the Fontanelle Cemetery into a broader tourist circuit - our task for the workshop - should have had the community as an element of departure and arrival. We have, therefore, considered the concept of Creative Tourism with a community-based perspective, inserting the concept of 'Community-based Creative Tourism'.

24.3. Community-based and Creative Tourism



In the past two decades, the tourism industry has seen a significant increase in its activities and a change in users' demand. Cultural tourism, still widespread, has shown its limits. Although efficient in disseminating and educating the public about CH and artistic beauties, it often risks constituting an experience for its own sake, which begins and ends within the journey. In this way, the tourist experience is confined in a defined space and time. On the other hand, local communities have concentrated their offer in on-site, consumable products to get the maximum benefits from the visits, creating a

consumer-oriented economy that aimed to create immediate income, based on the stable or growing tourist flow of the last decades [6].

Furthermore, the public has become more demanding since the 1990s, asking for a more engaging tourist experience. Holidays have started to take on a different character; they are no longer a moment of leisure and rest enriched by artistic and landscape beauties. In the last decade, many tourists expect to enhance their holidays' experience through contacts with different cultures, with their traditions, to get to know others by experiencing their everyday life, to discover themselves through the interaction with other realities [7]. This new trend has been defined as Creative Tourism:

‘Tourism which offers visitors the opportunity to develop their creative potential through active participation in learning experiences which are characteristic of the holiday destination where you are undertaken’[7].

From this definition, it follows that the development and application of a Creative Tourism model cannot be separated from the involvement of local communities. Their function is precisely that of introducing the tourist into the local reality, of involving him and establishing a relationship that goes beyond the commercial one, as has been the case with mass tourism so far. Tourists and locals are equally involved in this relationship of cultural and social exchange, and Creative Tourism involves both, as explained by Richards [7]:

- ‘For tourists, creativity provides an opportunity for more satisfying holidays
- For tourism hosts, creative tourism can provide an important outlet for local creativity, showcasing the skills and talents that relate to the destination
- For SMEs creativity is important in developing innovative and engaging tourism products
- For destinations, creative tourism is a potential means of distinguishing themselves in an increasingly competitive marketplace, and also for developing positive links between visitors and the local population’.

In the case of the Fontanelle Cemetery, the enhancement and promotion of the site cannot take place except within the community of the Rione Sanità, taking advantage of what is already present and has developed in the last decade in the context of community engagement [5]. Local stakeholders, such as the cooperative La Paranza (<https://www.catacombedinapoli.it/en>) and the San Gennaro Foundation (<http://www.fondazioneangennaro.org>) are committed to involving the community in cultural and recreational activities that use the cultural heritage of the Sanità district as a catalyser. Several UBH sites have been recovered and promoted, constituting one of the means not only for the territorial but also for the social regeneration of the area.

So far, the Fontanelle Cemetery has remained outside of these activities, despite the attempts and willingness of local stakeholders to include it in the existing network. Our work dealt precisely with that. We sought solutions to the above-

mentioned existing problems aiming to include the site in a broader tourism system through Creative Tourism approaches.

Richards indicates four factors to work on in order to implement a creative tourism model [7], which are:

- Identifying creative resources
- Finding creative ‘switchers’, or people who can link the local and global levels
- Developing platforms to link with creative people elsewhere
- Creating events and other engaging content

Based on that, we identified six topics to address to implement a sustainable model of community-based Creative Tourism where the site – the Fontanelle Cemetery – represents a socio-cultural and economic catalyser.

24.4. Community Engagement and Educational Program



Facing global challenges in tourism, such as the COVID-19 pandemic [8], a focus on local ecosystems offers a starting point to develop sustainability, and moreover, to promote solidarity and support recovery. The inclusion of local communities in CH and tourism-related projects in mutually beneficial ways underpins the value of innovative forms of collaboration, both, at local and transregional level.

In the last years, there has been an increasing interest in community engagement in the context of urban regeneration and education. Citizen science has already proved to be a valuable instrument not only in collaborative knowledge production but also in co-creation and in various educational context including professional, life-long or community learning:

‘Citizen Science is a common name for a wide range of activities and practices. [...] These are found in different scientific disciplines - from the natural sciences to the social sciences and the humanities - and within each discipline, the interpretation is slightly different. [...] There is little doubt that a project with an open call to a wide range of volunteers to take part in either data collection or data analysis of a clearly defined research hypothesis will be recognized as citizen science. [...]’ [9]

‘Furthermore, citizen science can support democratic processes or forms of participatory governance on a local or regional level and [...] may include an intervention into the current state of affairs, such as local decision making. This might happen in activities that fall under banners such as participatory action research, community science or addressing environmental injustice [...]’. [9] [10]

In the context of our case, citizen science can provide attractive offers to visitors inviting them to become citizen scientists exploring e.g. local history [11], but offers also possibilities to include local communities in varied processes building sustainable tourism. Given this background, we suggest developing an off- and online community platform as well as a toolbox featuring community science, community learning and collaborative decision-making to better support initiatives

and projects for the quarter surrounding the ‘Cimitero delle Fontanelle’ by a set of activities such as:

- building a regular appointment and rituals together
- initiating peer-to-peer discussion, exchange and learning within the community
- capitalizing on experiences of community members for sustainable tourism in the quarter.

Approaching a best-case scenario, the identification of a final focus and major target groups could be part of a joint effort and analysis by the local community. Furthermore, it would be the starting point of the communication and dissemination activities (see also further considerations on ‘Communication’) and part of a preferably holistic concept for this specific urban district of Naples.



Figure 24.2: Palazzo Sanfelice, Naples

24.5. Infrastructure



The ‘Cimitero delle Fontanelle’ is located in the Sanità district (Rione Sanità), a historically known district for the presence of different hypogea used for burials or religious rites. The excavation of tombs or underground structures dates back to the Hellenistic period: there are hypogea datable to the IV - III century. B.C. (Hypogeum of Cristallini and hypogeum of Vico Traetta). Some of the most important underground structures in the neighbourhood include catacombs of San Gennaro, catacombs of San Gaudioso, catacombs of San Severo and catacombs of Sant’Eufemia.

In the 15th century the area was chosen for the construction of a lazaretto because it was considered particularly healthy (Salute in Italian means health), but also for the presence of ancient burials site. The local superstition asserts that the dead could intercede positively for the healing of the sick’: a sort of mystical and religious added value for the place.



Figure 24.3: Naples Public Transport Network

The residential use of the area started with the aim of creating a place for the upper-middle-class as evidenced by the buildings of Palazzo Sanfelice (Fig. 24.2) and Palazzo dello Spagnolo, dating back to the 18th century. Despite the initial intentions, the development of the neighbourhood followed another path, turning the area into a popular district, today inhabited by poor population and characterized by severe social problems.

One of the main issues of the neighbourhood is its isolation. The north-west part is morphologically distinct from the rest of the city due to the orographic

conformation of the area. The district results, in fact, at a lower level compared to other areas (Fig. 24.3).



Figure 24.4 and 24.5: The bridge to Capodimonte. The lift to access Rione Sanità.

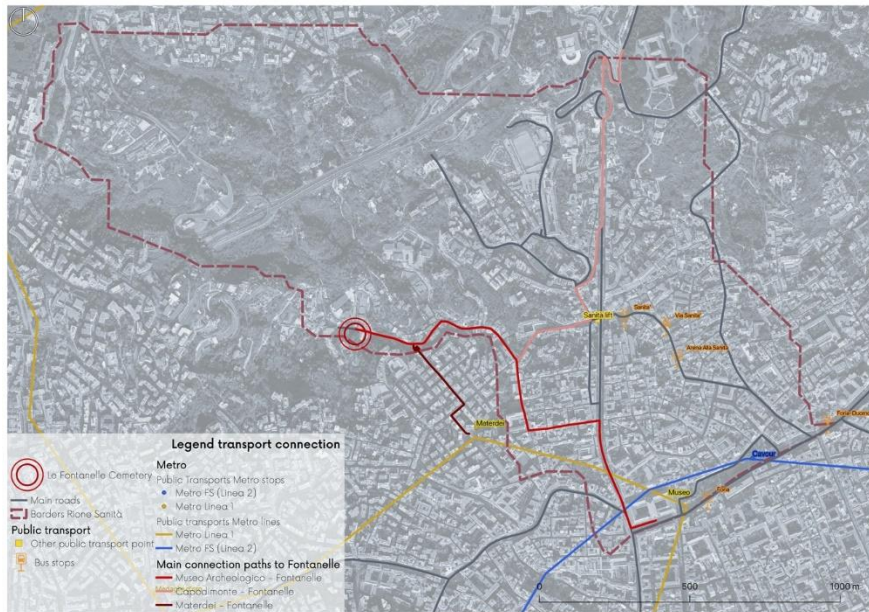


Figure 24.6: Public Transport Network to Rione Sanità

Furthermore, between 1806 and 1809 a new bridge (Ponte della Sanità, known today as Maddalena Cerasuolo) was built to facilitate the access to the Reggia di Capodimonte. The structure was used to pass over the Sanità plain, thus improving

the connection between the historical centre and Capodimonte hill (Fig. 24.4). The bridge's construction, beyond obliterating relevant historical buildings such as the cloisters of Santa Maria della Sanità, has isolated the district from the city centre, thus becoming one of the contributing factors of its decadence. Paradoxically, what was meant to connect and integrate has become an element of separation and isolation.

In 1937 an elevator was built to connect the bridge to the underlying district that is now de facto one of the main entrances to the district. Nevertheless, it is still challenging to reach the Sanità district (Fig. 24.5).

The public transport does not guarantee an efficient connection service: the underground network only reaches the southern border of the Rione Sanità, with three stops (Materdei, Museum, Piazza Cavour) while the buses lines offer a slightly better connection. On our visit to the district, coming from the city historical centre, we still had to use a taxi, and the return walking took some time (Fig. 24.6).

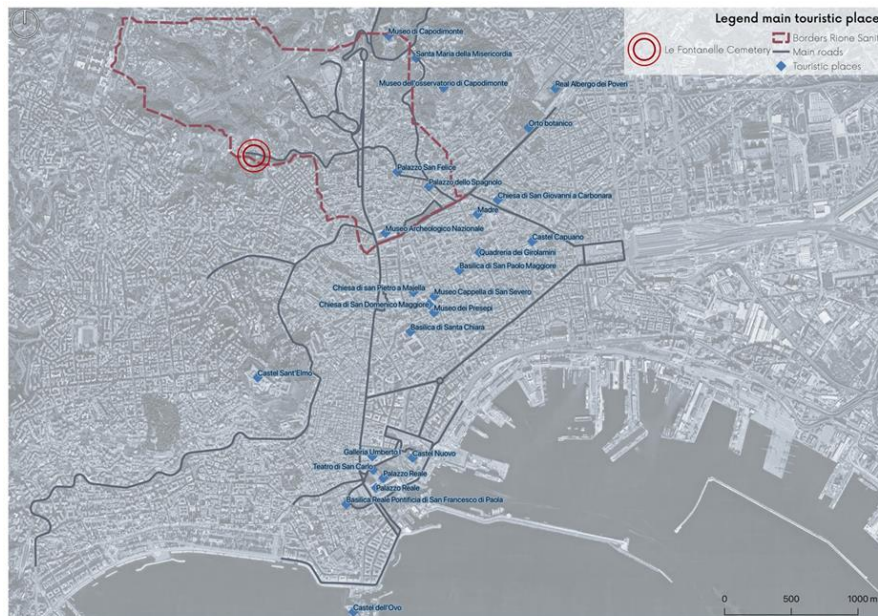
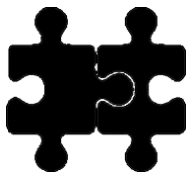


Figure 24.7: Naples relevant Cultural and Touristic sites

24.6. Physical Integration



The development potential of tourism-related activities in the neighbourhood is facilitated by the presence of numerous cultural elements, strongly connected to the history of the city and located within the district or in adjacent areas (Fig. 24.7). However, the lack of infrastructures and public transport facilities discourage visits.

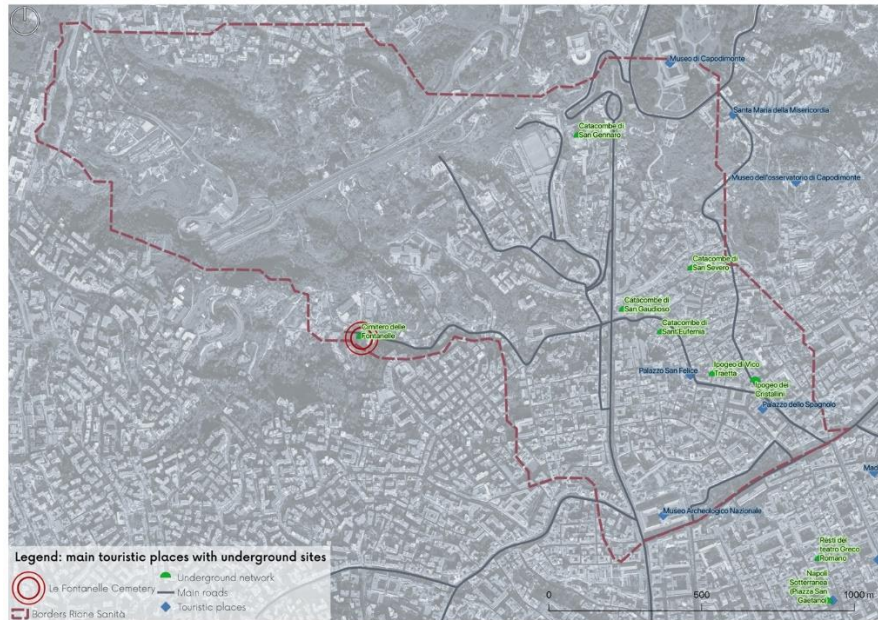


Figure 24.8: Rione Sanità Cultural and Touristic place

The inclusion of the district in the public transport network represents a necessary parameter for better development and success of the area itself. Improving the connection of Rione Sanità is a radical action not only to allow a better cultural and tourist enjoyment, but it is also an essential service for enhancing the residents' quality of life.

Thanks to its history, the district preserves relevant sites that are already or can become attractors for the tourist sector. These places could also be suitable for cultural events such as shows, concerts and public lectures. Within them, during our visit, we noticed old stately homes with original and characteristic architectures, places linked to popular traditions, and many underground sites, with great potential (Fig. 24.8).

A first step to enhance the knowledge and disseminate the cultural and historical importance of the neighbourhood's CH is their inclusion in a larger network. In this way, a site of an existing city network (mainly if external to the neighbourhood) can act as a promoter for the other networks' hubs. The creation of thematic routes is useful, not only for the promotion of the single sites within a broader context but also for their specific management, analysis and study.

One of our suggestion is to create a network of the city's UBH that includes the sites in the Sanità district such as the Fontanelle Cemetery, the Hypogeum of via Cristallini, the Hypogeum of vico Traetta, the Catacombs of San Severo and the catacombs of Sant'Eufemia (Fig. 24.9, 24.10). Including this network in the existing one called 'Napoli Sotterranea' could be a first step to enlarge and promote the new sites within broader and already consolidated itineraries.



Figure 24.9: Naples UBH network

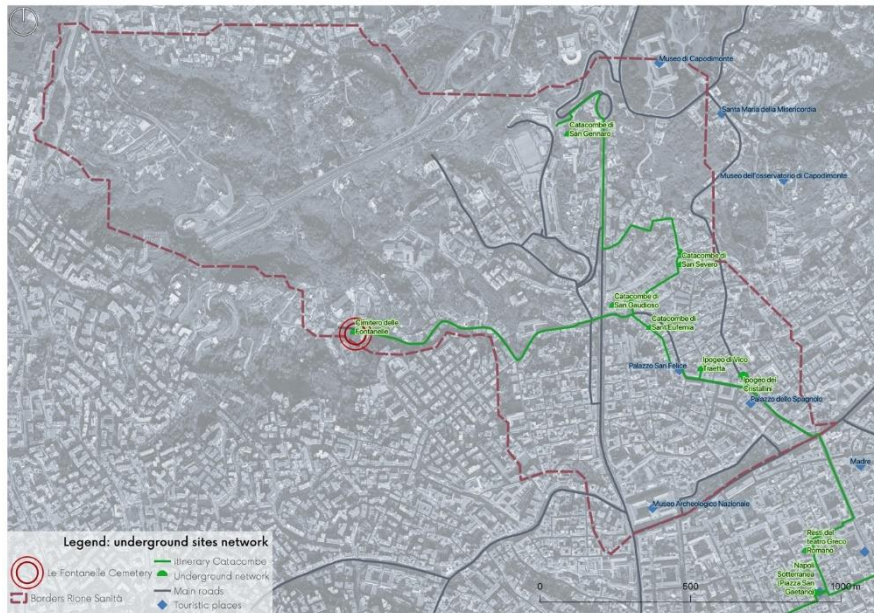


Figure 24.10: Rione Sanità UBH network

The UBH is a characteristic of Naples and includes many different sites joint together by their underground location but differentiate, at the same time, for their origin, history, dimension, use and characteristics.

The connections supporting this network should be non-exclusive for the tourism system, enhancing and expanding the existing public transport services suitable for visitors and residents.

24.7. Cultural Events



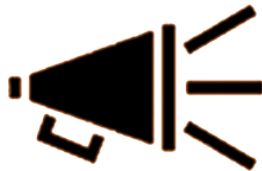
In recent decades, planning, conservation, and architecture have evolved through community and culture, factors that were previously considered, yet not as parameters involved in placemaking [12][13].

Considering this approach as central in our study regarding Fontanelle Cemetery, we decided to bring together community and tourists through a methodological approach that involves tourists into the local Neapolitan culture. As the most reliable way to do this, we regarded the different cultural events that might happen nearby or in the cemetery [14]. Besides the problems that the cemetery faces regarding its physical accessibility, we were impressed by the way that the community uses this particular UBH to express via rituals like “Per Grazia Ricevuta” their precious culture. We wanted to implement this in our methodology of community valorisation by proposing cultural events like theatre plays, concerts, exhibitions, competitions, and other school events to take place in/around the site of the cemetery.

Through emphasizing community and their culture, we empower the locals and could yet give to tourism another glance of authenticity. However, the authorities would fund projects with measurable outputs on visited and confirmed profitable places rather than the ones that need urban revitalization. Written sources also argue that it is rather difficult to invest in methodologies of creative, communitarian, and culturally based tourism when cities race for talent and the touristic factor [15]. Other sources argue upon the role that these events have in placemaking, and city branding, and how they could be the energizers for local brands and could be the initiator for commercial-led regeneration projects [16] [17]. As Sasaki (2010) claims [18], there is no bottom-up research regarding the cultural events and placemaking; so, we chose for the Fontanelle Cemetery case study to be emphatic about the funding opportunities that might come along with a proper methodological plan. To invest in a potential methodological approach might enhance the sense of community and social cohesion for the locals [19], as well as it might suggest a commercial value for the neighbourhood. Art, culture, and creativity can suggest urban regeneration and economic development through creative approaches when it focuses on creative industries [20]. A possible methodological approach similar to the one we suggested could implement in site what these studies claim and benefit to the area of Rione Sanità and suggest a new dimension for economic and social development. It could be challenging to suggest a culture-led regeneration as the measurability of its impact on economic

development is difficult, and the indicators of change are also immeasurable variables.

24.8. Crafts and Food



It is difficult to define craft, as it was after the 17th century that it got separated from arts as a practice [21]. Crafts refer to the artisanal objects and the activity for their creation [22]. We consider it an integral part of our study since we want to foster the craftsmanship through traditional activities representing and the Neapolitan image to be part of its regeneration. We considered offering to the visitors the experience of participating during the creative activity of craftsmanship with the possibility of realising their own object as a little souvenir to carry from Naples. Having a living experience that brings visitors closer to art and creativity as well as foster different interests about the environment, creating an authentic experience rather than just visiting a UBH heritage site like Fontanelle.

Food is also an essential part of Neapolitan culture. The Mediterranean diet has been part of the UNESCO list of intangible heritage since 2010 [23], and the city of Naples on the shores of the Tyrrhenian Sea is one of the wealthiest cities perpetuating this tradition. Neapolitan people are the ones who are used to fishing, canning, processing, preparing, and consuming good quality food.

As we consider suggest a culture-led urban development proposal through Creative Tourism, it is essential to rely on the properties of this culture. Gastronomy, and the activities of the Mediterranean diet that follow food preparation and consumption, represent the Mediterranean region more than the climatic conditions itself. We considered implementing these features to our proposal and make food part of the cultural activities to be carried in the Sanità district. In our proposal for Fontanelle cemetery, we considered besides concerts and theatre plays gastronomic events nearby the Cemetery in religious celebrations days, where along with the ritual tourists will get a glance of the Neapolitan traditional dishes. Tourists will get simple recipes and suggestions from the local community as well as they might participate during the cooking process.

24.9. Communication



Creative Tourism could play a fundamental role in the spread and valorisation of less-known places. Naples has always been a national and international tourist attraction, so our aim is not only to increase the number of visitors to the city but also to direct their attention to the heritage that has been 'hidden' and marginalised by tourist tours for too long. The idea of enhancing the interest in the Fontanelle Cemetery with the promotion of Creative Tourism allows not only to focus on the site itself but also to extend the attention to the entire Rione Sanità. Within this process, the identification of a correct strategy for advertising and disseminating the site plays a fundamental role.

Beyond the problems related to the Rione Sanità itself, such as the marginality respect to the centre, the poor infrastructures and the insufficient connections, a fundamental aspect to consider is also the lack of knowledge concerning the site. The Fontanelle Cemetery, unfortunately, too often represents a little-known heritage.

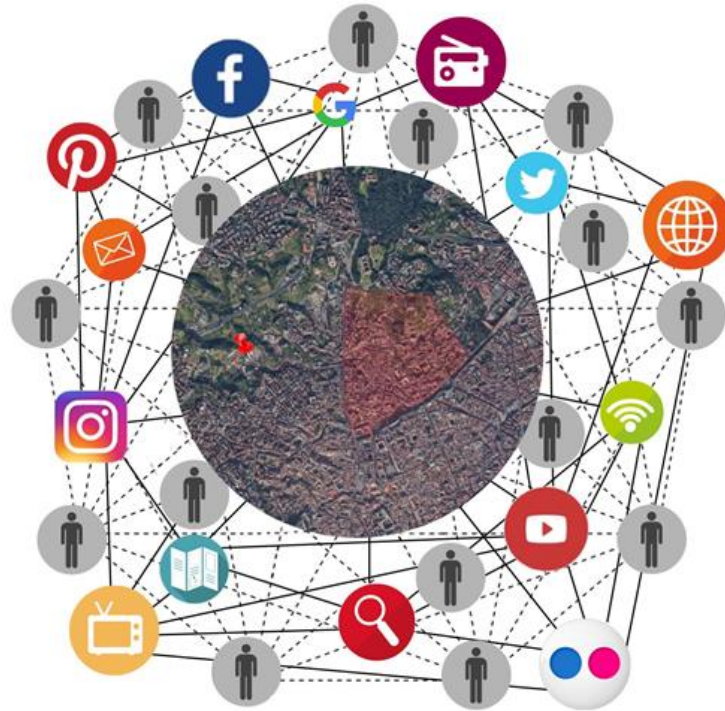


Figure 24.11: Traditional and innovative methods to communicate the site and the related activities

Therefore, the identification of new strategies to promote the visibility of the area represents another step for overcoming the remoteness of Rione Sanità. Nowadays, we can benefit from a wide range of communications methods, from the most traditional to the most innovative. However, given the considerable heterogeneity of resources available, it is essential to identify an efficient methodology that would ensure to achieve the set target with a minimal expense but with maximum efficiency. We have therefore focused on the two main pillars of the advertising strategy: the message has to be transmitted and the selection of the most suitable media to advertise it [24].

The message is to valorise and safeguard a part of the city of Naples still marginal today. The idea is, therefore, to inform about the existence not only of the Fontanelle Cemetery but of the whole Rione Sanità and the various opportunities that this area offers to tourists (craft and food, cultural events as described above). The selection of media, although, is strongly related to the "type of tourist" that we want to reach. The idea is to create a point of attraction both for locals and visitors,

able to fulfil the demand of different age groups and interests. In this regard, we decided to combine the usual and traditional methods of advertising with some innovative communication strategies, taking advantage of new technologies in the field of communication that have gradually revolutionised the tourism industry (Fig. 24.11).

The distribution of brochures and flyers, the posting of advertising panels in the city or at the various metro stops, are still effective advertising methodologies able of transmitting valuable and concrete information to tourists who are already visiting the city, for attract their immediate attention. Radio and television, on the other hand, would tend to attract more local tourism to be implemented mainly for the communication of cultural events planned (theatre, concerts, exhibitions, school events...). Moreover, during the last years, digital applications have strongly influenced the tourist industry. Online advertising has grown in relevance thanks to Search Engine Marketing [25], as well as the use of social networks [26]. This is the reason we also decided to use these channels to capture the attention of young people as well as an international audience. Creating social profiles on which to share events and experiences, hashtags to identify the place and advertising promotions it would allow a greater spread of the message [27].

24.10. Legal responsibility



The identification of a correct and focused communication strategy is of great importance to direct the attention of tourists towards the site. However, the involvement of policymakers, stakeholders to make the strategy effective, would be fundamental. In this regard, it would be necessary to envisage some approach to attract public and private investments. The idea to focus the attention not only on the Fontanelle Cemetery but, also, on the whole area is itself a strategy. Visitors coming to the site will be actively involved in creative experiences and activities, thus enhancing the value of the handcraft activities present on site [28].

The classic form of tourism, therefore, would be supported by tourism based on experience, on retracing and learning the traditions and arts of a place. But also, innovative activities such as pictorial or photographic holidays, gastronomic experiences and religious holidays [29]. All these activities would generate a community-based Creative Tourism system, providing a new economic opportunity for the Rione Sanità, attracting the attention not only of the public but also of the private sectors.

The strategy of Creative Tourism is advantageous, therefore, to stimulate a series of results, not only cultural and tourist but also social and economic. The private sector could intervene in this development by supporting progress with various forms of attraction: cultural events, crafts, design, art, all activities that would stimulate creative production and the private economy. The development of creativity would actively contribute to the growth of society but also acting positively on the evolution of the site and inevitably directing the attention of the public towards new forms of governance of the site, intervening on an urban and infrastructural reorganization of the place [30].

24.11. Conclusions

While drafting the present paper, we realised how COVID-19 pandemic affected every aspect of our societies on a global scale. What happened makes even more relevant the presented approach and the suggestions we proposed. If before there were a will to valorise the Fontanelle Cemetery in a community-based perspective able to bring socio-economic benefits to the Sanità district, now it is an urgent need.

The city of Naples, due to its high density and the economy based on tourism will suffer from the impact of the pandemic, mainly within isolated and less developed areas, such as the one we investigated. In this perspective, we hope that our suggestions can be useful to restart the discussion and the promotion process of the Fontanelle Cemetery enhancing the existing UBH network of the area, enriching the visitors' experience and motivating the local community to face the post-pandemic situation.

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NOTES

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Underground Built Heritage Valorisation: A Handbook

Why to publish a handbook focused on Underground Built Heritage valorisation? Why is important to transform tangible and intangible components of underground spaces into active values for local communities? Can researchers, professionals and decision-makers work together to devise a common perspective of innovation? These pages aim at providing a first set of answers, with backgrounds, research's results, and elements for an operative framework. All different contributions are results from the First Training School organised in the framework of the COST Action CA18110, Underground4Value.

The action aimed to put together experts, practitioners, and local officers, for experimenting shared approaches and making Underground Built Heritage sites as fulcrum of activities involving the whole society. To that scope, theoretical and methodological chapters deal with the issues of defining instruments for management, evaluation and decision making processes, and stimulating local communities engagement and empowerment.

Four case studies are presented, by general overviews and reports from scientific missions. Finally, trainees research groups described their views and ideas for the case studies' valorisation.

The authors come from several different European and neighbour countries and bring various disciplinary competences and professional experiences. The handbook will be updated annually with new case studies and new theoretical chapters.



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