

THE CASE STUDY PROFILES

Porta A., Abastante F.

Abstract

The present chapter aims at illustrate the six adaptive reuse case studies basing on the analytical framework's structure described according to the following labels: local context, architectural characters, origin and stakeholders, pills of history and value proposition.

This chapter constitutes a synthetic qualitative and quantitative description of the investigated adaptive reuse experiences whose objective is to support and sustain theoretical and practical reasoning about the adaptive reuse concept.

1. Introduction

The present chapter aims at illustrating the six adaptive reuse case studies basing on the analytical framework's structure described in **CARLO E SARA**.

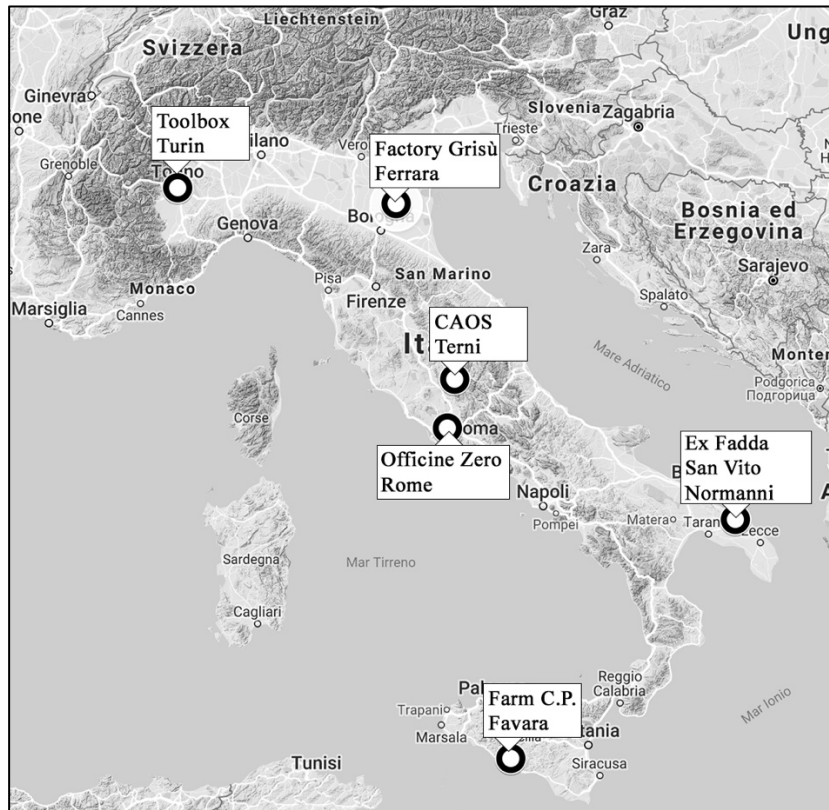


Figure 1. The six Italian case studies (Source: own elaboration)

Figure 1 shows the location of the case studies analyzed in Italy. As it is possible to notice, they are homogeneously distributed: two are located in the north of Italy (in Turin and Ferrara), two in the centre (in Rome and Terni) and two in the south (in San Vito dei Normanni and Favara).

This chapter constitutes a synthetic qualitative and quantitative description of the investigated adaptive reuse experiences whose objective is to support and sustain theoretical and practical reasoning about the adaptive reuse concept.

After a brief summary, each initiative is described according to the following labels: local context, architectural characters, origin and stakeholders, pills of history and value proposition. It is important to underline that the information collected for each case study are mainly based on local or national press as well as on direct

interviews to the stakeholders involved in the different adaptive reuse processes. This causes an inhomogeneity of the available information.

2. Toolbox Coworking

2.1 In brief

Toolbox (toolboxoffice.it) is a hub and a space for coworking and innovation. It is located in Turin, in the buildings that used to be a fashion company and a foundry.

This entrepreneurial initiative was developed by the business group owner of the spaces and of the “GB Sportelli” fashion company, that was located there before its closure and the development of Toolbox.

The structure houses numerous offices and work stations available for freelance professionals and firms from various sectors, offering services, spaces, workshops and events related in particular to culture, technology and innovation.

2.2 Local context

The industrial area in which today stands the Toolbox Coworking is called "OSI GHIA Area" and covers about 51.000 square meters of land. It is located in Turin, in the so called “Crocetta” district, around 1.500 meters from the Porta Nuova train station. The "OSI GHIA Area" is wedged between the South railway branch (towards Genoa, Italy), the North railway branch (towards Milan, Italy) and the Corso Dante railway bridge (Figure 2).

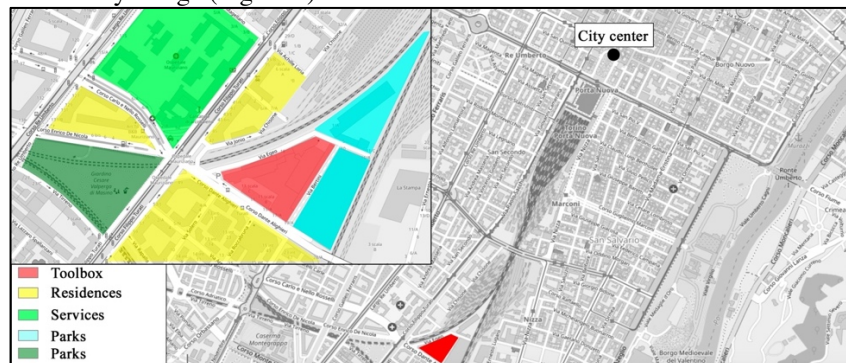


Figure 2. The Toolbox coworking area

At the beginning of the 20th century, the "OSI GHIA Area" was located outside the residential districts of Turin, in an area that today we would define as the outskirts where companies used to establish their numerous productive activities (Balera, Ferrero 2016).

Nowadays, this area is formally part of the “Crocetta” district. However, due to its specific location, it is still isolated from the district. In fact, the conformation of

the area, closed between the railway lines and the Course, makes it rather isolated, contributing to the state of abandonment and degradation of the industrial buildings (Toolbox project manager, interview 27/11/2018).

In 2008, the "OSI GHIA Area" has been subject to an Executive Plan (EP), that provided a change of destined use from industrial to residential, commercial and public. The idea was to destine a portion of the area to a university campus and a portion to residences and shops. The EP, due to the economic crisis of 2009, was abandoned (togradainalto.altervista.org; Balestra, Ferrero 2016).

2.3 Architectural characters

The "OSI GHIA Area" on which stands the Toolbox main building occupies about 51.000 sqms of land for a total of 5.872 sqms of covered surface.

The main building has been designed by the Arch. Porcheddu for the Carlo Garrone Foundry.

The prevailing material is reinforced concrete. The structure of this main building has remained substantially unaltered over the years. This is due to a constraint imposed by the Municipality of Turin devoted to protect the building for its value of industrial archaeology. A part of the main building, the Toolbox coworking currently occupies two others buildings. The overall distribution of the buildings can be described as follows (Balestra, Ferrero 2016):

- two buildings of three floors above ground and a basement constituting two sleeves. Each floor is about 750 sqms with a structure "insoles and pillars" in reinforced concrete. This structure turned out to be very useful since it allows the realization of big open spaces and windows;

- a main building of three floors above ground of about 750 sqms. This building used to contained the offices and the personal apartment of the director of the former foundry. The structure is identical to the two other buildings. However, currently this building still shows the original distribution of the spaces and windows;

- a "plate" on the ground floor, which is a covered courtyard between the two sleeves and the main building. The plain roof of the covered courtyard is currently a parking sustained by a network of square mesh pillars under which there is a 3.000 square meters open space destined to warehouse (Figure 3).

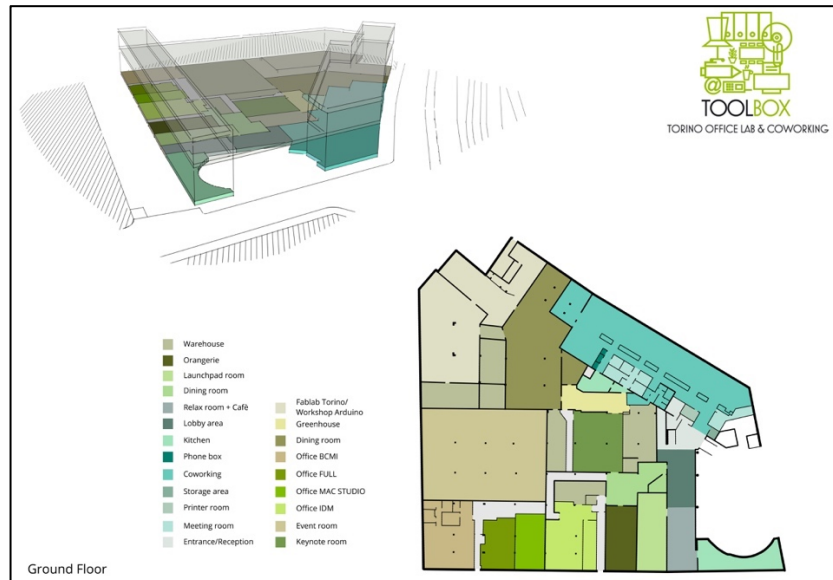


Figure 3. Toolbox scheme

The first renovation required to make the Toolbox coworking came true, involved the first part of the main building and the plate. It was made by maintaining the original structures, treated as a casing, inside which were inserted the new spaces, characterized by a strong design component (divisare.herokuapp.com; tiaz-zoldi.com/m-toolbox).

2.4 Origins and stakeholders

Toolbox is a private operation since the beginning. It was developed by the business group owner of the buildings that had to define new functions for the spaces in order to minimize the economic loss derived from the closure of the former fashion company (Toolbox project manager, personal interview 27/11/2018).

The team that was entrusted with this operation was composed by three main figures: i) a representative of the business group property, responsible to vet and endorse the final decisions;

ii) a project leader, which was the former manager of the fashion company and responsible for the role of ideation and management; iii) an architect called to design the overall spatial concept (Balestra, Ferrero 2016).

According to the sources (presstletter.com 25/03/2011) the needed initial financial investment was of 500.000 €. That amount of money was paid by the business group property in order to refurbish a portion of the main building, around 1.500 sqm, and to open the Toolbox coworking.

2.4.1 Pills of history

1919: The Foundry Garrone was designed by the Arch. Porcheddu;

1954: The GHIA bodywork has been opened in a portion of the area;

1960: The “Officina Stampaggi Industriali” (OSI) has been opened occupying the spaces next to the GHIA bodywork. From now on, the overall area is called “OSI GHIA Area”;

1968: The Foundry Garrone has been closed;

1978: The “GB Sportelli” , a very well-known fashion brand, opened in the buildings that used to be of the Foundry Garrone;

2000: The overall OSI – GHIA complex has been closed. However, the “GB Sportelli” continued to maintain its activities on the area;

2007: The OSI - GHIA complex has been acquired by an investment fund with the aim of building a new residential and commercial area (togradainalto.altervista.org 2008) while the “GB Sportelli” continued to maintain its activities;

2008: the Municipality of Turin approved a Convention Executive Plan (CEP) providing new destinations for the area as follows: 25.000 square meters as residential, 15.000 square meters as commercial, 10.000 square meters service activities (professionearchitetto.it 11/05/2011; Balestra, Ferrero 2016). This CEP gave birth to a GRP variation in 2011, that has been abandoned due to the economic crises occurred in 2008 (Toolbox project manager, interview 27/11/2018).

2008: The “GB Sportelli” closed its activities because of business reasons but the business group maintained the ownership of the buildings.

As affirmed by the Toolbox project manager (personal interview 27/11/2018) the closing of “GB Sportelli” determined the necessity of the property to identify a new life for the building, which is located in a strategic but difficult position in the centre of the industrial complex. Accordingly, the selling of the building and the possibility of placing new productive activities turned out to be very difficult also due to the new born economic crisis;

2009: The Toolbox coworking project was born. Looking at the USA experiences, the former manager of the “GB Sportelli” proposed to create something new for Italy and Turin: a coworking space destined to independent professionals. According to their needs, the property decided to finance the project (Balestra, Ferrero 2016).

2010 (8 April): The Toolbox Coworking opened occupying 1.500 square meters GLA;

2011 – 2015: The Toolbox team enlarged the project recovering other spaces for a total of 6.000 square meters on 10.000 total square meters (ricerca.repubblica.it 6/12/2016)

2.5 Value Proposition

As in the beginning, the Toolbox coworking is currently a private initiative with profit purposes. Its business are mainly based on renting coworking spaces and services for a total amount of about 400 users and 150 activities (Project manager, personal interview, 27/11/2018).

The professionals and freelancers that want to settle their activities in the Toolbox spaces need to pay a rent. In exchange, the Toolbox coworking offers a private/shared space and a number of services as: internet fibre, reception services, access 24h, conference rooms, kitchens, a creative environment for private events and a great number of conferences.

In addition to the work stations and shared offices, Toolbox hosts a fab-lab (an association dedicated to printing techniques) and an experimental smart house (toolboxoffice.it).

3. Factory Grisù, Ferrara

3.1 In brief

Factory Grisù (factorygrisu.it) is a creative hub and business located in Ferrara (Italy) in a building that used to be a fire station. The owner of the building is the Province of Ferrara that gave it to the Municipality of Ferrara as free loan for use. Currently, the spaces are managed by a consortium of firms called Factory Grisù, whose components live and work inside the building.

The activities promoted by the Factory Grisù are related to cultural and creative for-profit industries. However, it deals also with the development of social projects and initiatives for the district and the city. In terms of costs, each firm of the consortium does not pay any rent to the Municipality but they have to restructure and maintain the spaces occupied.

3.2 Local context

Ferrara is the provincial capital of the Emilia Romagna Region (Italy), counting for 132.278 inhabitants (ISTAT 2018).

The Factory Grisù initiative is located within the historic city walls, in the so-called “Giardino” district (Figure 1). This district is part of the city centre of Ferrara that is built on the foundations of the seventeenth-century pontifical fortress and it very well-known in Italy for its architectural values (Guzzon 2012).

According to the General Regulatory Plan (GRP) of the Municipality of Ferrara (1995) the former fire station used to host functions of leadership. In 2008, the Special Retraining Programme called “Actions for the urban development of the areas of excellence of the city of Ferrara” (i.e. *Azioni per lo sviluppo urbanistico delle aree di eccellenza della città di Ferrara*), established to dismiss the complex of

buildings, demolishing part of them and reconstructing other buildings proposing new functions. As affirmed by the Councillor for town planning of Ferrara (personal interview 5/10/2018) although approved, this project has never been developed.

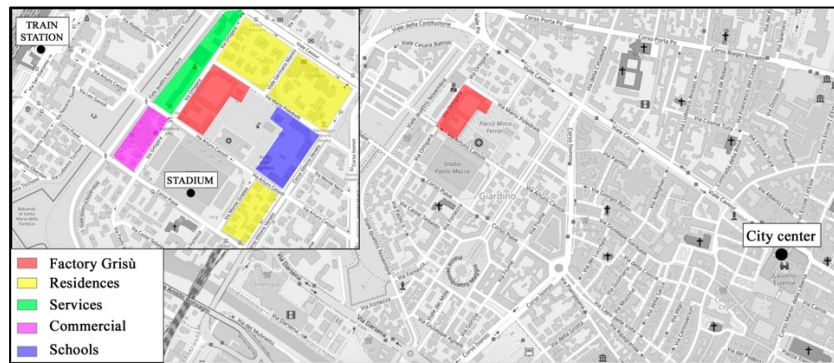


Figure 4. The "Giardino" district

According to Monti (2010), in the last ten years the “Giardino” district experienced a period of depopulation and criminality that led it to be considered and perceived as marginal and problematic by the local population (estense.com). Despite the negative reputation of the district, it is possible to recognize different accommodation and restoration activities supported by the proximity of the railway station as well as the presence of the “Meazza” stadium and services (Figure 4).

3.3 Architectural characters

The overall area hosting the Factory Grisù is about 3.600 sqm of which 1565 sqm are covered.

The former fire station building has been designed by Ing. Luigi Barbantini and opened in 1930 (Monti 2010). This building is one of the architectural elements that contributed to redesign the “Giardino” district characterizing it in terms of services and tertiary.

As described by Monti (2010), the original main body consists of a single building, with two floors above ground, in addition to a manoeuvring tower. However, during the years, the building has been subject to various enlargement and renovation works making it being currently characterized by wings surrounding an internal courtyard, apart from the original structure (Figure 5).

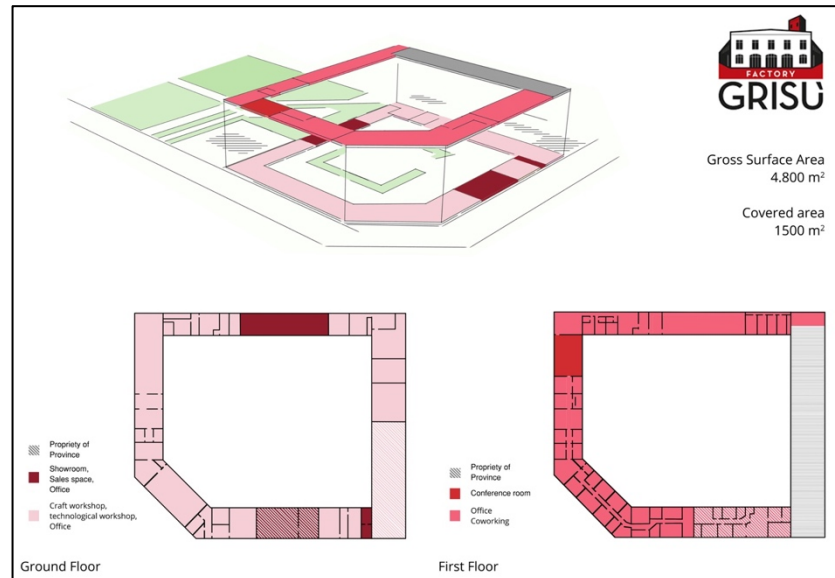


Figure 5. Factory Grisù scheme

More in details, the north-west and north-east wings have a rectangular plan with a 2-pitch roof. The square-shaped tower and flat roof terrace is crowned at the top by a masonry balustrade set on a pronounced cantilever cornice. The corner portion is also rectangular in plan and is joined to the side wings with geometric compensation volumes mainly used for stairwells. The south-west wing, built between 1949 and 1953, consists of a rectangular unadorned building, a gabled roof, a single floor to roof functional for the use vehicles. Finally, the south-east wing, built between 1979 and 1982, consists of an unadorned building with a rectangular plan, a gable roof, two floors above ground.

The building maintained his original destination of fire station until 2004, when has been dismissed remaining intact from a structural point of view even if in a bad state of maintenance

The roof, the courtyard, the common spaces and the basic installations have been restored by the Province of Ferrara (the works are still ongoing). According to President of the Factory Grisù (personal interview, 05/10/2018), more than 50% of the overall spaces of the former fire station has been occupied by the Factory Grisù. Those spaces have been restored directly by the firms participant to the consortium. This implied that the works have been done in a rough way mainly due to the temporary nature of the contracts.

3.4 Origins and stakeholders.

The Factory Grisù initiative originated by the private Grisù Association, founded *ad-hoc* in 2012 to develop the project “Spazio Grisù” (spaziogrisu.it), with the

proactive support of the Province and the Municipality of Ferrara (Agnoli 2014, Mangialardo and Micelli 2017). The Grisù Association was composed by local activists, committed in art and culture sector. At the beginning, no money was invested in the project, but only volunteering and work done directly by the Association members in order to temporarily reuse the spaces with cultural and social functions, as illustrated by one of the activists interviewed (personal interview 5/10/2018).

3.4.1 Pills of history

1930 (28 October): inauguration of the fire station;

1943: The province of Ferrara became the owner of the building that maintained its original use of fire station (Guzzon 2012);

2004: The fire station has been dismissed due to the need for new available spaces and the firefighters were transferred to new barracks. The building has been abandoned, becoming warehouse of the Province of Ferrara (President of the Factory Grisù consortium, personal interview 5/10/2018);

2010: The Province of Ferrara auctioned the building for a base of 3.5 million € (Monti 2010) but, as stressed by the Councillor for town planning (personal interview 5/10/2018) nobody was interested in buying it);

2011: The Province of Ferrara re-auctioned the building, lowering the auction base to 2.8 million € but again nobody was interested in buying it (Agnoli 2014, 2015);

2012 (22 March): The Grisù Private Association requested the temporary use of the structure to the Province with the “Spazio Grisù” project. The association, composed by local people, with artistic, cultural and social engagement, was set up in order to revitalize the unsold fire station making a cultural hub (Agnoli 2014, 2015);

2012 (7 September): The Province, in agreement with the Municipality of Ferrara, accepted the “Spazio Grisù” project and gave for free the barracks to the Grisù Association for 5 years. The first idea was of a temporary use. In this sense, if anyone was interested in buying, the Province could have ended the “Spazio Grisù” experience (Councillor for town planning, personal interview 5/10/2018).

The idea was that no public money or resources would be used or asked: the restoration of the building would be implemented and payed by the people and activities settled in the spaces (Agnoli 2014, 2015). During the first months the members of the Grisù Association roughly cleaned up the place with the informal help of local citizens.

The role of the Association was to coordinate the project as a whole and to select the activities. They were not settled in the spaces of the barracks and their objectives were strictly no-profit oriented (spaziogrisu.it);

2012 (19 October): the Grisù Association launched the first call for the establishment of businesses and experiences in order to attract creative and cultural activities (Agnoli 2015; spaziogrisu.it).

2013 (21 March): the Association gave the spaces to 13 companies and associations selected. Each of them started the adaptation and the restore of the spaces according to the needs of the activities. Due to the temporary nature of the initiative,

the restructuring works were done in a rough and simple way, in order to facilitate the return of the investments in the five years of the concession (Agnoli 2014, 2015). At that time, the current President of the Factory Grisù consortium was one of the association's members and a component of an activity established in the "Spazio Grisù".

When interviewed (personal interview, 5/10/2018) he affirmed that, from the very beginning it was noted that it was very difficult for the established experiences to be able to restore and adapt all the common areas. This difficulty contributed to determine the failure of the idea of being autonomous from an economic point of view;

2013: The Province of Ferrara applied a regional call for support for competitiveness and required a contribution of 800 thousand € to restructure the barracks in order to guarantee the future of the "Spazio Grisù" initiative responding to the structural needs mainly related to common spaces, plants and roofs (as confirmed by the President of the consortium and the Councillor for town planning in the interview of 5/10/2018);

2014: The Region financed the 50% of the requested contribution (i.e. 400 thousands €) while the remaining amount was paid by the Province (estense.com 29/03/2014).

In the same year, following the Italian Legislative Decree n.56/2014 (DLG 7/04/2014) that limits the powers of the Provinces, the Province of Ferrara entrusted the property on loan for use to the Municipality of Ferrara in order to continue the project. According to the Councillor for town planning and the president of the consortium (personal interview 5/10/2018), these normative changes determined a slowdown of the restructuring process obliging the Province, the Municipality and the Association to rethink the management scheme in relation with the necessity of using the Region funds.

In fact, the Grisù Association was not fitted, in normative terms, to manage the operation and guarantee the characteristics requested by the Region, but also to answer the critics coming from the citizenship, emerging on the local media and press, regarding the lack of transparency of the experience and the use of public funds (estense.com 29/03/2014). After some attempts and discussions regarding the possibility of adaptation of the association, the solution established was to re-orient the project in a for-profit purpose, launching a new call for the management of the fire station, excluding the possibility of application for the association, that decided for its closure;

2016: The Grisù Association changed its legal status becoming "Factory Grisù consortium";

2016 (14 June): The Municipality of Ferrara launched a procedure of public evidence for the management of the property and the renewal of the "Spazio Grisù"

project which was assigned to the new-born Factory Grisù Consortium until March 2025.

The Consortium was founded by nine members of nine firms already established in the fire station who are committed to developing the project with its own economic, managerial and labour investments (factorygrisù.it). From this time on, the firms can establish their activities in the “Factory Grisù” project until 2025, after a selection procedure cyclically managed by the Consortium and the Municipality of Ferrara. To do this, the firms do not pay any rent but a *quota* of 1.300€ is foreseen to join the consortium plus 300€ of contribution.

3.5 Value Proposition

Currently, the Factory Grisù Consortium is a profit organization, which is why it deals first of all with the development of the companies that are part of it.

As stressed by the president of the consortium (personal interview 5/10/2018), the objective of the Consortium is related to the regeneration of the fire station. Moreover, it aims at enlarging the number of firms, becoming a big player of the cultural and creative sector, capable of applying to calls at the European level.

The idea is to create a large community of firms and professionals in the field of culture and creativity, covering every part of the supply chain, working together in upgrading the business.

As emerges in the call designed by the consortium (Factory Grisù 2016), today the firms benefit from the services provided by the consortium and its partner/contracted suppliers: administrative and accounting services; support for the design of tenders and business plans; insurance services; fibre internet connection; digital communication services; basic supplies: energy, heating, cleaning, sharing the management costs.

Each company is required to participate in the development of the project by joining the Consortium and participating in the economic and operational commitments that it has contractually assumed with the Municipality of Ferrara. In particular, the assignee companies assume the costs of completing the works necessary to make the assigned premises suitable for their activities.

In addition to the Factory Grisù consortium deals with organizing initiatives, events and projects of a social and cultural nature in favour of the development of the district and the city in which it is located.

4. Centro Arti Opificio SIRI

4.1 In brief

The Centro Arti Opificio Siri (CAOS, caos.museum.it), is a centre of production and fruition of arts and culture, conceived and owned by the Municipality of Terni, as a portion of the recovery of the former “SIRI” industrial area (i.e. *Società Italiana Ricerche Industriali*).

Till 2020, CAOS is managed by a temporary association of companies called “Indisciplinate Srl”, in the context of a public private partnership, regulated by a 5 years public funded management tender. CAOS involves both permanent and temporary exhibitions and activities as: permanent the Museums of Modern and Contemporary Art Aurelio De Felice and the Archaeological museum, the “Sergio Secci” Theatre, the Area-Lab dedicated to educational and creative workshops, ateliers for residences and artistic productions, a specialized library, a video room and a coffee restaurant as well as an area dedicated to national and international temporary exhibitions.

4.2 Local context

Terni is the capital province of the Umbrian region and counts for about 110.000 inhabitants (ISTAT 2018). This city is very well known in Italy due to the industrial development in the iron sector that characterized this territory until the nineties. After the financial crises occurred in 2008, many industries started to be dismissed resulting in a huge number of abandoned buildings (Tarquini 2002).

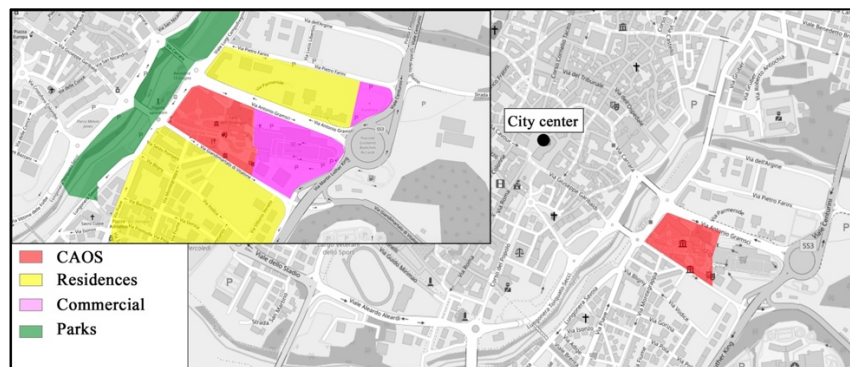


Figure 6. The “Città Giardino” district

The CAOS initiatives is located in the so called “Città Giardino” district located in a strategic position next to the city centre and in an archaeological Roman area

showing numerous prestigious buildings (Sposito 2012; Tarquini 2002). The district and, in particular, the specific area in which CAOS is placed, have public and cultural destination according to the GRP. However, the area has been subject to numerous urbanistic tools such as a Programme of Urban Renewal (PUR) and a Urban Complex Programme (UCP) promoted and developed by the Municipality of Terni with the aim of restoring the area with cultural functions (Tarquini 2002; Sposito 2012).

With the opening of CAOS (2010) the district is the subject of a redevelopment project in which it assumes the role of creative district (Former Councillor for town planning personal interview 3/12/2018; Umbria.it 24 16/11/2013; Municipality of Terni 2016).

4.3 Architectural characters

The CAOS occupies around 44.000 sqms of land of a former iron work industrial area of 44.000 sqms, characterized by a high quality in terms of landscape and architectural values. The area is accessible through a tree-lined avenue which ends in a pedestrian courtyard constituting the centre of the original industrial area's nucleus (Sposito 2012; Tarquini, 2002). As an inheritance of the former industry, it still presents a channel of derivation of the river waters for the production of electricity.

The original redevelopment projects provided the overall recovery of the pre-existing buildings (Public representative in charge of the redevelopment project, personal interview 3/12/2018). In order to preserve the architectural industrial characters of the buildings, it was decided to make conservative restoration interventions aimed at functional and formal recovery. In fact, the Public Administration (PA) affirmed that the area at stake constituted an important testimony of the first industrial settlement of Terni (Tarquini 2002).

The buildings affected by the redevelopment project were:

- The ironworks complex, composed by three buildings located in the centre of the area (ironworks building, offices and management building, electrolysis building);
- the porter's complex comprising the lodge building and the adjoining material storage shed next to the main entrance;
- a long and big building shaped as "L" placed on the southern edge. This building used to host the warehouses, the laboratories and the workers' residences;
- the former methanol building, annexed to the previous.

The CAOS initiative occupies all of the recovered buildings, in particular (Figure 7):

- the central complex hosts the civic museum of modern urban history and industrial archaeology of Terni, an art gallery, multi-purpose spaces for projections, exhibition activities, conferences and training;
- the porter's complex hosts an information centre and guest house dedicated to hospitality under construction (under construction);
- the "L" building hosts the archaeological and paleontological sections of the civic museum, a library and documentation centre on the history of the site, a café.
- the methanol building hosts a theatre of about 370 seats.

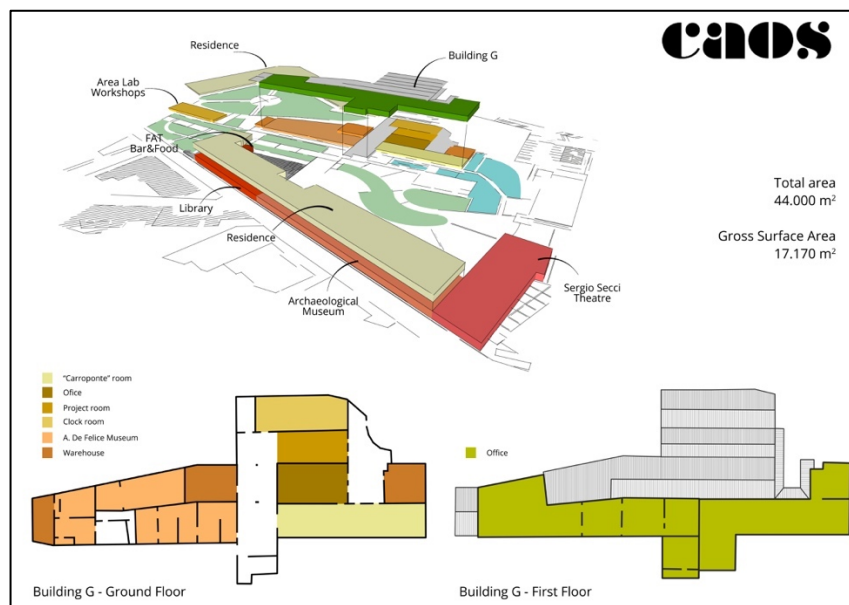


Figure 7. The CAOS scheme

The new part, built in the framework of the project promoted by the municipality of Terni for the whole area, concerns a large commercial space with underground garage parking and basement, and a share of residences.

4.4 Origins and stakeholders

The project was developed and managed by the Municipality of Terni as part of the redevelopment path of the industrial area of the former SIRI, with the objective of converting it with a cultural function, preserving the historical parts.

The project was carried out in partnership with private companies interested in investing in the area (Tarquini 2002; Sposito 2012). The overall public-private

investment (considering the commercial parts) was about 65 millions €, of which about 8 millions were dedicated to the building of CAOS (Sposito 2012; Civita.it 28/03/2009).

The configuration of CAOS as a centre of contemporary art, with a focus on production and events, according to the municipality functionaries interviewed (personal interview 3/12/2018) was born thanks to the input of the “Indisciplinate Association”, composed by some of the people today dedicated to the management of the initiative. The association in fact, according to the project manager (personal interview 3/12/2018) in 2006, when the renewal operation was still ongoing, proposed a temporary use of the buildings for an art festival.

4.4.1 Pills of History

1793: construction of the Pontifical State factory for ironwork;

1925, The factory became a chemical industry of the Italian Society for Industrial Research (SIRI);

1985: The SIRI closed (Sposito 2012) and the buildings have been dismissed. Accordingly, the private owner proposed to transform the area in order to re-activate the industrial production with new purposes. However, this project was not approved by the Municipality of Terni that preferred to include the former SIRI area into the new GRP as an historical area (Former Councillor for town planning personal interview 3/12/2018);

1994: The Municipality of Terni acquired the central historical buildings (ironworks complex) after numerous interactions and bargains with the property. The instrument used to develop the operation was the PUR that gave the money for the acquisition and first restoration of the buildings (Tarquini 2002; Sposito 2012);

1997 – 2002: The Municipality of Terni, in partnership with a private investor (Coop Umbria casa) interested in building residencies in part of the area, continued the restoration and reuse project of the whole SIRI area, included the acquisition of the other parts (the “L” building), through the application of a UCP approved by the Umbria Region. In that years the cultural destination (museums and library in particular) was planned. (Tarquini 2002);

2002 – 2009: The great part of the open area surrounding the industrial buildings owned by the municipality was still private and abandoned, so the Municipality had the idea of involve another private investor interested in building a mall in Terni (personal interview 3/12/2018);

The project was to help the investor Coop Centro Italia, from the urbanistic point of view in order to facilitate the settlement and building of the new supermarket in the area. In this way the new investor financed the works needed for the urbanization: paths, roads, main square, garden.

2004: Opening of the Archaeological museum and library in the “L” building, that was originally dedicated to warehouses and worker’s residencies. The other buildings were still under restoration.

2006: A small share of the central complex, newly restored and waiting for a destination, was given for temporary use to the “Indisciplinarte Association” composed by local citizens engaged in the culture sector. The “Indisciplinarte Association” organized a successful arts festival.

2008 – 2009 After the temporary use experience, having decided to dedicate the whole buildings to create a cultural hub, the Municipality of Terni implemented a call for its management. The call, in 2009, included about 3 millions € for 5 years (civita.it 28/03/2009; umbria24.it 18/12/2013)

The call was won by a temporary association of companies led, for the management part, by “Indisciplinarte Association” (which became a cultural enterprise after the temporary use experience), with two social cooperatives, and CIVITA, a national player in the field of culture and museums.

2009 (28 March): The CAOS was open (civita.it 28/03/2009).

Over the years, CAOS and its management team were at the centre of a huge political and media controversy regarding the amount of funds, the private involvement, the limited number of visitors and the contents of the events and exhibitions. This argument has been widely reported by the local press as umbria24.it (18/12/2013; 8/08/2014);

2014: The Municipality of Terni launched a second call for the five years management of the CAOS area. “Indisciplinarte Association” won the competition acquiring 2 millions € of available funds. Again, this call and “Indisciplinarte Association” have been in the eye of the storm due to political controversies. This argument has been widely reported by the local press as lanazione.it (8/10/2014), umbria24.it (2/3/2017), umbria24.it (24/05/2017);

2018: The management contract is about to expire in October 2019. The new Municipality of Terni (elected in 2016) is strongly expressing the willingness to rethinking the management model, cutting the available funds for CAOS (Terni Today.it 3/09/2018).

4.5 Value Proposition

The main mission of CAOS is to promote and disseminate different forms of culture and arts. In fact, together with museums and exhibitions, the CAOS has a calendar of cultural events and activities dedicated to citizens and to primary and secondary schools’ education (caos.museum).

CAOS is currently composed by (caos.museum.it, personal interview 3/12/18):

- The Aurelio De Felice Museum of Modern and Contemporary Art, born from the fusion between the Municipal Art Gallery and a specially created collection dedicated to contemporary art, is made up of 4 main areas (antique painting, monograph by Aurelio De Felice and Orneore Metelli, collection of graphics, contemporary section);
- the Archaeological Museum of Terni which is divided into a pre-roman and a roman sections;

- a library in which numerous texts of art, archaeology, history and local publications are collected;
- temporary exhibitions area;
- the AreaLab dedicated to educational and creative laboratories and local associations;
- the “Sergio Secci” Theater;
- atelier for residences and artistic productions;
- the Fab Lab of Terni, managed by the HackLab association;
- video Room;
- a coffee restaurant;
- a guest house and space dedicated to hospitality under construction;
- CAOS promotes and organizes various cultural events and festivals.

5. Officine Zero, Rome

5.1 In brief

Officine Zero (OZ, ozofficinezero.org) is an illegal initiative proposed by collective of workers and freelancers with social and political objectives. It was born in 2012 after the illegal occupation of workers in layoffs and local activists of the former Rail Service Italia (RSI) buildings in Rome, next to the Tiburtina Train Station.

The overall area occupied by Oz Officine Zero is of around 29.000 sqms of land. After the failure of the part involved in the “Barletta” business group, it is now owned by a receiver which is in charge of selling it according to the GRP uses of public services.

Accordingly, the area is subject to a possible eviction due to the interest recently showed by a potential buyer. During the year, on the area has been construct a multi-factory with shared work spaces that became a reference social and cultural centre for the district.

5.2 Local context

Officine Zero is located in Rome, in the so-called “Casal Bertone – Portonaccio” district which is part of the IV Municipality, considered by the citizens as the worst in Rome in terms of quality of life (Agenzia Roma Capitale 2017). Despite this perception, the “Casal Bertone-Portonaccio” district is facing years of profound urban changes (Figure 8).

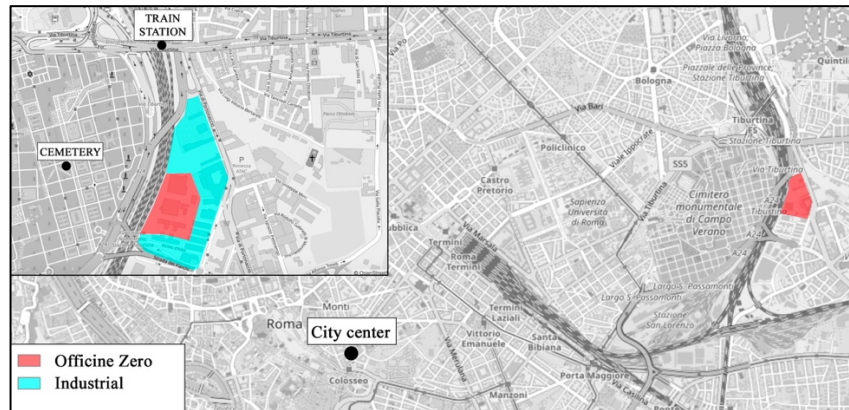


Figure 8. The "Casal Bertone-Portonaccio" district

The district is characterised by the presence of the Tiburtina train-station, the second one of Rome in terms of number of connections and passengers from 2011 (La Repubblica 28/11/2011).

Moreover, the district is currently the subject of a huge real estate operation promoted by BNL – BNP Paribas Real estate bank group, which opened its new Italian headquarter (Dinamo Press 19/12/2017). In order to do that, the BNL – BNP Paribas Real estate bank group bought 75.000 sqm of land near the Tiburtina train-station, changing the image of the district.

5.3 Architectural characters

The OZ area is 29.000 sqms of land and shows 22 different buildings, for a total of 9.580 sqms of covered spaces characterized by various dimensions and construction materials, depending on the use made across the years and the period of building. According to Colasanti (2013) and in line with the perception of the citizens, the 22 buildings are devoid of particular historical and cultural value.

It has wide external spaces, over 20.000 sqm, occupied by asphalt, green and trees, with connection to the tracks leading to Tiburtina train station.

All buildings are in poor condition, with untested facilities, but are equipped with basic urbanizations.

Among the 22 buildings present on the area, the main are (

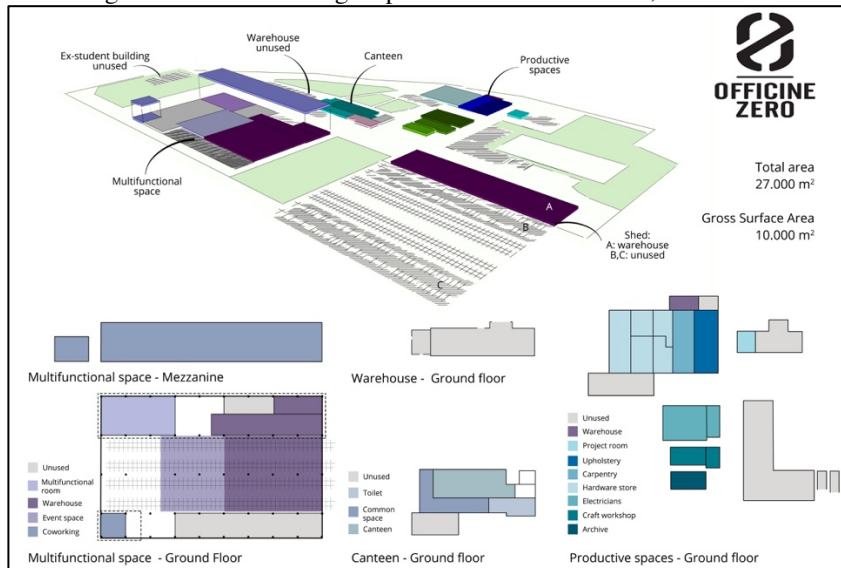


Figure 9):

- A shed of 2.451 sqms characterized by a mezzanine that used to be for offices, consisting of iron trusses, reinforced brick floors, prefabricated partitions and cement floors, equipped with absent or untested plants;
- Eight warehouses with variable dimension from 800 sqms to 100 sqms showing the same characters of the shed;
- A keepers' house of three floors, brick and masonry, about 500 square meters, in poor condition;
- 5 masonry warehouses, in poor condition, surfaces between 10 and 100 square meters.

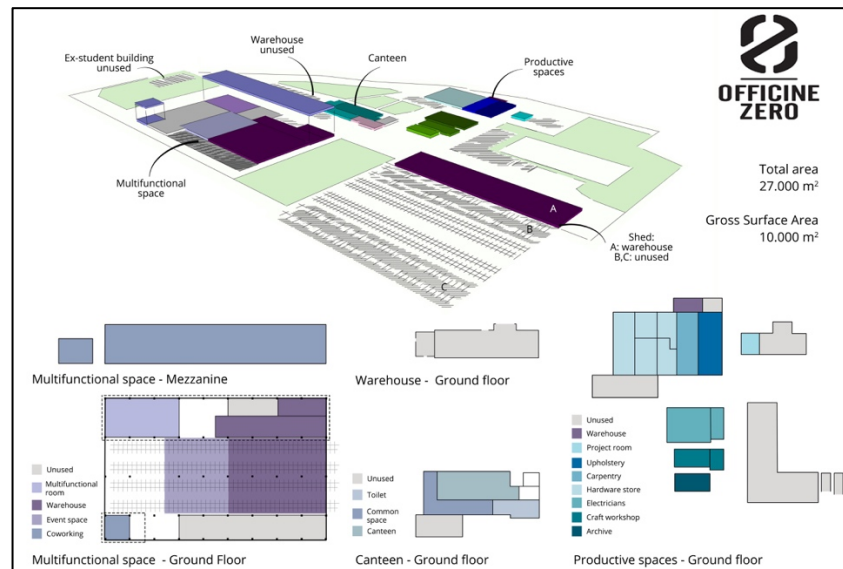


Figure 9. The OZ scheme

According to the current occupants (personal interview 14/12/2018), the buildings need a profound restoration, roofs and plants above all, until today maintained by them, limiting their intervention to the used spaces.

5.4 Origins and stakeholders

The Oz Officine Zero initiative born during the illegal occupation by former workers of RSI with the help of the component of Strike, a social centre located nearby. The first aim of Oz Officine Zero was to protest in order to grant a job to the workers. Only in a second time, the mission of the initiative changed to become a multi-factory.

Oz, as it is today, was in fact shaped by a group of about 30 people, living and working in the district, that entered the buildings after the illegal occupation started by the RSI workers.

The objective of these activists was first of all developing a political project regarding job and social conditions (personal interview 14/12/2018, ozofficinezero.org).

5.4.1 Pills of History

1930 – 2000: The owner of the area was “Compagnie Internationale des Wagons Lits“ and its main activity was to provide night trains equipment;

2000: the property of the area and the business passed to the Rail Services International Italy S.P.A (RSI), which main activity was to maintain trains;

2008 (10 December): due to the failure of RSI, the area was acquired by the Barletta Group, whose main activity was logistics (La Repubblica 4/06/2013). According to the local press (Roma Today 5/07/2012) and to OZ (ozofficinezero.org), due to the projects regarding the Tiburtina trains station, the Barletta group started to dismiss the functions of the factory and requested a change of use in the GRP for the interested area, from industrial to residential/commercial uses (regional question No. 852 of 13/04/2012);

2011: the activities were interrupted and a lay off fund for the workers was activated;

2012 (20 February): the workers in lay off, with the help of the students and activists of the Social Centre Strike located nearby, started a protest and illegally occupied the spaces of the factory with the aim of granting a job to all workers (ozofficinezero.org; Martini 2015, Azzellini and Castronovo 2016);

2012 (24 July): The factory was entrusted to a bankruptcy trustee (ozofficinezero.org). According to the activists of OZ Officine Zero (personal interview 14/12/2018) only a small part of the workers found a job in the Italian railway system, while the others decided to continue the occupation. Meanwhile some activists of the district, interested in the topic of job rights and new models of economic development, joined the occupation carrying the project of constructing a reuse and recycle centre in the spaces of the factory. The aim of this free initiative was to grant a job to the workers as well as to other interested people;

2013 (1 June): OZ opened illegally occupying the area and following the southern American model called “Fabricas Recuperadas”. This kind of model provides to:

- reactivate the factory, in this case with a different production, reusing waste materials;
- develop the activities with the direct responsibility of the workers and people using the spaces;
- communicate and discuss, meanwhile, topics such as work rights and environmental sustainability, developing an actual political project.

The organization model is horizontal: general assembly for the core decisions and mandatory assemblies for each part of the community (ozofficinezero.org; Martini 2015, Azzellini and Castronovo 2016).

In that period new workers and occupants arrived from the neighbourhood. They joined the OZ spaces after a selection based on the proposed project topics and objectives. The spaces in 2013 were mainly used as coworking spaces for professionals and artisans (personal interview 14/12/2018).

2014 – 2015: the first auction for the purchase of the area was launched by the bankruptcy trustee. The starting price was 2,1 million € (Colasanti 2013), but no one was interested. Nonetheless a public mobilisation started defending the OZ Officine Zero project (change.org 2015; Dinamo press 20/11/2015; Il Manifesto 24/11/2015).

During the years the project changed. The idea of creating a reuse centre failed due to the needs of the occupant workers: they worked as normal autonomous professional, each one with his own interests but not with the only aim of recycling in a common framework. In this way, Officine Zero gradually became a multi-factory where professionals, students and activists, discussed and projected a new model of working and living, developing projects and events for the whole district and the city.

In order to facilitate and to be able to participate in “legal” calls and projects, they created a non-profit association called Zero Off, functional to the development of the informal network of Officine Zero (personal interview 14/12/2018).

April 2017: The BNL – BNP Paribas Group declared its interest in buying the area;

The group had already invested in the district, starting a real estate operation in 2011, with the construction of its head quarter next to the Tiburtina trans station.

In order to avoid the possible purchase and therefore the closing of Officine Zero, the occupants requested to the Municipality of Rome the declaration of the public utility of the project and of the interested spaces. The request was rejected due to the private nature of the property of the interested area (Roma today 10/04/2017; personal interview 14/12/2018).

2017 (1 June): The public auction was opened for the sale of the lot and the BNL group officially expressed its interest (Roma today 6/02/2018). According to the activists (personal interview 14/12/2018) from that moment a bargaining process started between Officine Zero, BNL Group and the institutions. In fact, given the initial rejection of the Municipality of Rome, the activists involved the Lazio Region which assumed the role of intermediary.

June 2018: The Municipality of Rome officially declared the spaces of OZ under eviction. This step was widely reported by the local and national press, among others La Stampa (27/06/2018), Adnkronos (26/06/2018) and Il Fatto quotidiano (8/07/2018);

However, the dialogue between the parts continued. The Lazio Region and the Municipality of Rome in fact would like to reach a peaceful agreement between the property and the occupants, before the development of the BNL Group project (activists, personal interview 14/12/2018);

2018 (November – December): According to the activists involved in the bargaining process (personal interview 14/12/2018), the BNL – BNP Paribas Group is considering the possibility of granting the future development of OZ assuring a new space eligible to continue its social and working activities.

5.5 Value Proposition

OZ currently stands as a multi-factory: a space dedicated to shared work, managed directly by the workers / professionals. In particular, according to the 2017 report of activities (ozofficinezero.org), the main activities are:

- productive spaces, which hosts about 50 workers including: carpenters, blacksmiths, restorers, up cyclists, upholsterers, designers, a journalistic editorial staff, a sustainable tourism association, an association of social designers, a studio of photographers and printers, a bicycle shop, a collective of architects;
- a coworking space for freelancers;
- a canteen;
- a multifunctional space for events;
- open spaces used for sports and cultural activities;
- calendar of musical events, exhibitions and artistic festivals;
- projects of social nature on the district and the city.

6. Ex Fadda, San Vito dei Normanni

6.1 In brief

Ex Fadda (exfadda.it) is a cultural centre and social innovation laboratory located in San Vito Dei Normanni (Italy) that used to be a oenological factory built by the a local noble family called Dentice di Frasso. During the years it was donated to the Municipality of San Vito Dei Normanni and it was recovered thanks to the “Bollenti Spiriti” program of the Puglia Region. It is currently managed by a local communication company, the “SandeI Srl”, and the social cooperative “Qualcosa di diverso”.

Ex Fadda hosts cultural activities, events, music, dance, handicraft schools, a bar, a restaurant and various local associations characterised by youth engagement and promotion. It is moreover linked to the so called “XFarm”, an olive and wine farm seized from crime organizations.

6.2 Local context

San Vito dei Normanni is a city of 19.000 inhabitants (ISTAT 2018) located in the well-known Salento hinterland in the Puglia region. It is characterized by a predominantly agricultural and commercial economy and a demographic structure strongly marked by youth emigration. From the '50s to 2000 the town hosted a United States air force base, then dismantled and now used by UNHRD (Brindisi Oggi 17/06/2014).

Ex Fadda is located on the main road entering the city next to the historical centre, in the nearby is possible to find some commercial activities and restaurants.

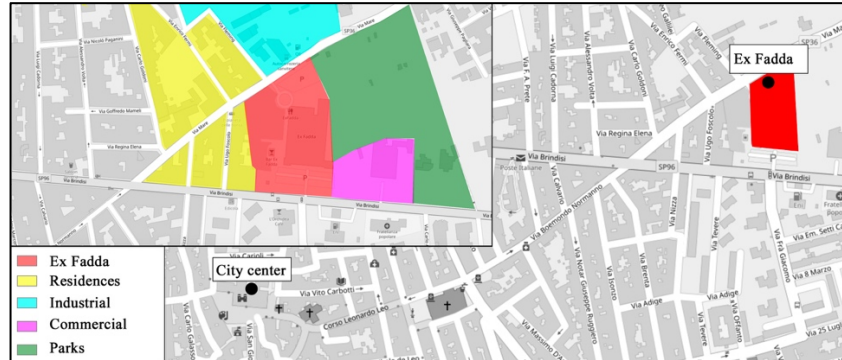


Figure 10. San Vito dei Normanni

The area in which Ex Fadda stands has public and services destination coherent with the GRP of San Vito dei Normanni.

6.3 Architectural characters

The Dentice di Frasso oenological factory was built at the beginning of the 20th century by the homonymous local noble family.

The buildings are located in an area of 12.700 sqms of land, of which 3.300 sqms of covered surface are divided in two main parts (extramagazine.eu): the masonry (about 2.000 sqms) has 18 vaults "a sharp corner"; the second (about 1.300 square meters) has trusses wooden roofing. The first has been divided in smaller spaces with drywall, except a central vaulted multifunctional space (Figure 11).

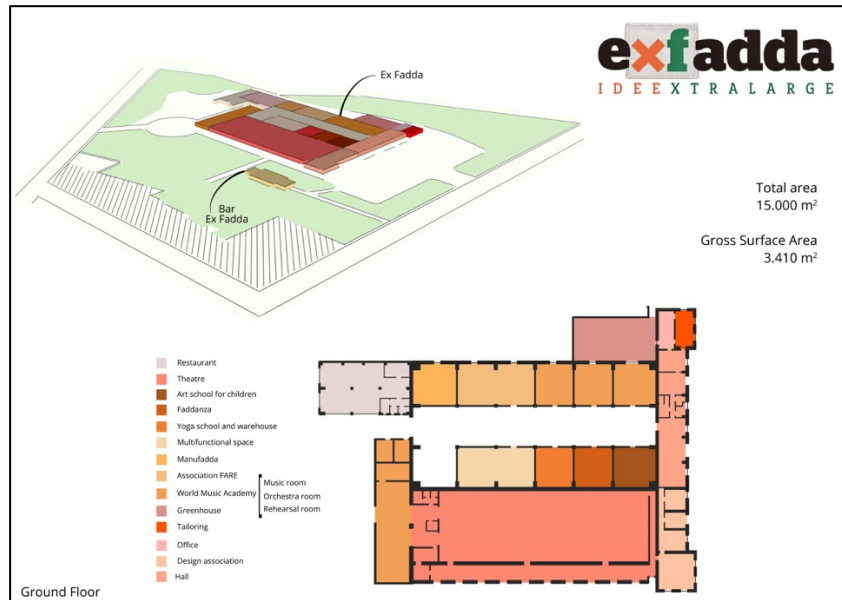


Figure 11. The Ex Fadda scheme

The external area hosts a small bar, in the former guard house, is completely fenced, and is now used as garden, car park and event area.

6.4 Origins and stakeholders

The Municipality of San Vito dei Normanni applied in 2010 the “Laboratori Urbani” programme promoted by the Puglia Region in the framework of “Bollenti Spiriti” programme dedicated to youth development. This program was created and funded by the Region in order to reactivate abandoned public buildings all over the region with youth engagement and social innovation projects. (bollentispiriti.regione.puglia.it; Tricarico, 2014).

With the Municipality, a group of 6 local organizations participated in the “Bollenti Spiriti” call.

The amount of funding coming from the call for the activation of the Ex Fadda project was 50.000 €. The great part of the works needed for the project were done by volunteers and activists during the self-construction workshops promoted from 2011 to 2012 (personal interview 26/01/2019; bollentispiriti.regione.puglia.it; lascuoladibollentispiriti.it).

The initial goals were:

- the bottom up regeneration of the space;
- informal learning, activating the network of associations and citizens present with the aim of building common skills, linked both to the design of institutional partnerships and to new practices of use of space;

- the construction of a "horizontal" community that sees a mix of roles between users and operators of the same activities, proposing continuous initiatives to open up the spaces to the local community (exfadda.it).

6.4.1 History pills

Early 1900s: Construction of a wine and food factory commissioned by the Dentice di Frasso family;

End of the '50s: The factory has been donated to the Municipality of San Vito dei Normanni with the bound of using it for social and public aims. From that period the buildings were used as warehouse, public housing and then abandoned in a bad state of maintenance (personal interview 26/01/2019);

2008 - 2010: The Municipality restored the building with an investment of 350.000 € (ilgiornaledellefondazioni.it 15/11/2015);

The municipality of San Vito dei Normanni inserted the structure in the project "Bollenti spiriti", won with 5 years' trust, for the management part, by the "Sandeï Srl" (leader) communication company together with other 5 local organizations (Tricarico, 2014);

2010: Opened the Ex Fadda Café in the former guard house;

2011: The 70% of the spaces were still unused. The "Sandeï Srl" decided to hire Roberto Covolo (engaged in the central management of Bollenti Spiriti programme for the Puglia Region) as project manager, in order to reactivate the development and innovation path of Ex Fadda (ilikepuglia.it 23/04/2014);

2012 (20 September - 20 October): The Ex Fadda self-construction laboratories were organized in order to reactivate and restore all the spaces with the participation of local population;

2012: the recovery of the spaces was completed and Ex Fadda began to host associations and initiatives led by local people (Giannini 2017; Notarnicola 2016; Corriere della Sera 16/6/2014);

Moreover opened XFood, a restaurant born thanks to the Puglia Region funds dedicated to integrated innovative projects for the social inclusion of disadvantaged people;

2014: the social cooperative "Qualcosa di diverso" was born for the management of the activities inside Ex Fadda (President Roberto Covolo), while the buildings were still managed by the "Sandeï Srl" (Giannini, 2017; Notarnicola, 2016);

2015: the call for the management was renewed by the Municipality of San Vito dei Normanni and again entrusted to "Sandeï Srl" until 2021 (Giannini 2017; Notarnicola 2016);

2016/2017: "Qualcosa di diverso" cooperative opened the XFarm, a farm producing olive oil and wine, after the assigning of land seized to organized crime (personal interview 26/01/2019).

6.5 Value proposition

The main activities currently hosted and developed by Ex Fadda are (exfadda.it) are:

- *XFarm*: a farm producing wine and olive oil;
- *XFood*: a restaurant;
- *Ex Fadda Caffè*: a bar;
- *World music academy*: a music training and production centre;
- *Manufadda*: a community craft project that connects the design skills of young designers and the manual skills of ladies from the artisan territory for hobbies;
- *Noninlinea*: a collective of photographers and videomakers engaged in a research on visual storytelling;
- *Faddance*: a school of classical and contemporary dance promoted by a young dancer of the territory;
- *Fare*: a school for young artisans;
- *Lamusicadentro*: a music project for children from 0 to 3 years and their families;
- *Common garden*: a garden designed, built and managed by citizens;
- *Santu Vitu mia*: a program of public participation and consultation on issues of urban regeneration at the local level;
- *La Chimera*: a school of contemporary art for children;
- *Madeinterra*: an innovative start-up that deals with green building and the use of natural materials in architecture;
- *Da Zero a Uno*: an orientation and support desk to turn ideas into projects and start to realize them;
- *Da grande sarò un teatro*: creation of a production and performance centre for performing arts.

7. Farm Cultural Park

7.1 In brief

The Farm Cultural Park, also called simply Farm (farmculturalpark.com) is an independent and private cultural centre born in 2010 in the small city of Favara in Sicily. The aim of the Farm Cultural Park is to provide an answer to the deterioration of the historic centre of Favara and of the quality of life for the population living there. In order to do that, the Farm aims at redevelop Favara through art and culture, improving the quality of life. The Farm is composed of a series of connected buildings located in the historical city centre, called “Sette Cortili” or “Cortile

Bentivegna”. The buildings are owned by the association and the people composing the Farm and host exhibition spaces, residences, artistic installations and a school of architecture for children.

7.2 Local context

Favara is an Italian town in the south of Sicily of 30.000 inhabitants (ISTAT 2018), located 8 km from the UNESCO site Valle dei Templi and 10 km from Agrigento. It is related to intense socio-economic interaction with this city, with which it forms a conurbation (Figure 12).

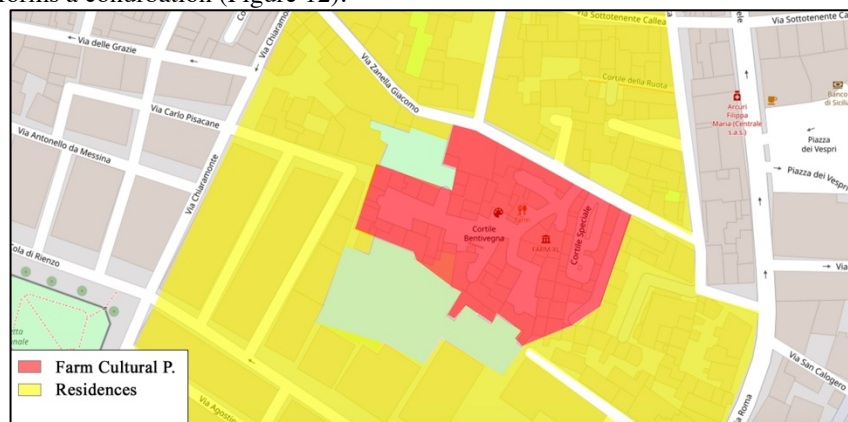


Figure 12. The Favara town

The Farm is located in the historical city centre of Favara, next to the main square (Piazza Cavour) populated by numerous restaurants and touristic activities. The Farm involves the entire “Sette Cortili” district with an urban morphology with Arabic roots.

Starting from the 90s, the district has been abandoned and therefore it is currently socially and structurally degraded due to the problems deriving from the building interventions without urban rules and plans (Di Carlentini and Liotta 2016; Occhipinti 2017, Faraci 2017).

7.3 Architectural characters

The district hosting the Farm is about 18.000 sqms. The occupied area consists of seven connected courtyards forming the Cortile Bentivegna and hosting small historic palaces and gardens. The covered area of the interested renovated buildings is about 1.750 sqms, while 2.550 sqms have been acquired but they are not restored yet. (farmculturalpark.com).

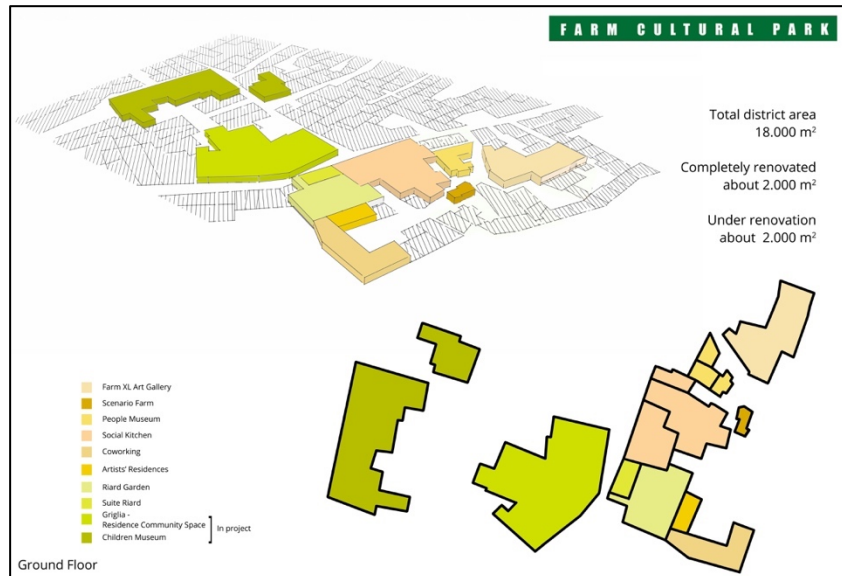


Figure 13. The Farm Cultural Park scheme

The Farm (Figure 13) consists now of about ten structures: a small building with the gallery and a shop were the first two structures opened in June 2010. Every year more spaces are added. Each property has its intended use and its precise theme. Although the spaces change appearance continuously, thanks to exhibitions and events (Di Carlentini and Liotta 2016; Occhipinti 2017; Faraci 2017).

7.4 Origins and stakeholders

The Farm cultural park is a private initiative, started by two private citizens: Andrea Bartoli and Florinda Saieva. They are a married couple from Favara and the nearby, (their jobs: Notary him and Attorney of the Sacred Rota her), who chose not to emigrate to deal with the degradation of their city and grow their two daughters. In order to buy and restore the first nucleolus of interested buildings they invested around 500.000 €. (Personal interview 16 – 17 November 2018; Sicilian Post 20/09/2018)

7.4.1 Pills of History

Since the 60s: due to economic and commercial dynamics, the historic centre of Favara was subject to depopulation and degradation of structures: the historic centre with seven courtyards becomes a ghetto-district subject to crime and social hardship. Moreover, due to the lack of a GRP, the city has developed in an uneven way

from an urban point of view (Di Carlentini and Liotta 2016; Occhipinti 2017, Faraci 2017);

2008 – 2009: Andrea Bartoli and Florinda Saieva (personal interview 16-17/11/2018) was living between Paris (France) and Favara: Andrea worked as a Notary in Sicily, while Florinda and her daughters were settled in Paris. This situation was difficult for them, cause they wanted to raise their children together, in a high quality environment from a social and cultural point of view. They decided to settle in Favara creating there the stimulus context they wanted for their children and working for a better quality of life for the whole population of Favara. They bought the buildings in Cortile Bentivegna using their money (the expense was about 500.000 €) and they projected the Farm Cultural Park, planning to open it in 2012;

2010 (23 January): A building collapsed in the historic centre due to poor conservation causing the death of two young girls (La Repubblica [23/01/2010](#)). This dramatic fact brought the PA of Favara to start demolishing the historic centre;

2010 (March): Due to the dramatic situation, Andrea and Florinda decided to speed up the work (personal interview 16-17/11/2018). They started the restructuring of two buildings to give a signal to the population and to stop the process of demolition of the historic centre;

2010 (28 June): The Farm Cultural Park opened with the XL building: a building dedicated to exhibition space and art shop, but also a related cultural and artistic events programme. Accordingly, the Farm Cultural Park started growing with new spaces, bought or rented by Andrea, Florinda and their association, exhibitions and the opening of a school of architecture for children. All the activities planned had an international scale. Farm Cultural Park hosts well-known artists and architects, attracting new public and tourism, but also universities and researchers. The Farm started attracting the attention of local, national and international press (among others The Guardian (9/03/2012), Artribune (24/06/2011), La Repubblica 21/02/2015, Il sole 24 ore (7/02/2016), ANSA (22/06/2017), Lonely Planet (2017);

2014(28 June): The community cooperative “Farmidabile” was founded to bring together citizens and private operators linked to Farm Cultural Park;

“Formidabile” was the result of a number of activities funded thanks to the tourists and the public attracted by Farm Cultural Park as restaurants, B&B, hotels, commercial activities opened in the city centre, around the Cortile Bentivegna. This impact was roughly quantified, by Andrea Bartoli (personal interview 16-17/11/2018, in around 20millions €. The most visible result of this process is the main square of the historic centre, Cavour square, where since 2010 (Farm opening) flourished new bars and restaurants;

2017 (24 July): The Municipality of Favara, which in the past years was indifferent to the project, namely the local police, issued an eviction order for illegal occupation of public land. With this order it condemned Farm Cultural Park to pay a fine and to take apart an artistic installation located in a courtyard in Cortile Bentivegna. This happenings determined a crisis between the Farm and the municipality, but also the mobilitation of citizens, local and national press in defense of

Farm Cultural Park (Artribune 31/07/2017, change.org 2017, Il Sicilia 29/07/2017, Il Fatto Quotidiano 2/08/2017, AgCult 31/07/2017);

2017 (18 August): After the mobilization, at national and international level, of the public, the media, and the artistic community around Farm, the municipality of Favara issued the resolution of declaration of the public utility of Farm Cultural Park project, withdrawing the order and approving a resolution to cooperate in the development of the historic centre (Comune di Favara 18/08/2017, Sicilia On Press 19/08/2017);

2018: After eight years of development in Favara, Andrea and Florinda launched SPAB "Società per azioni buone", with the aim of enlarging and replicating the experience of Farm Cultural Park, through the creation of a joint stock company, in which the funds raised among simple citizens can be used to activate investments of social and cultural nature, in order to increase the quality of life in Favara first of all, but also elsewhere (Il Giornale delle fondazioni 15/10/2018).

7.5 Value Proposition

According to Andrea Bartoli (personal interview 16-17/11/2018) the main objective of Farm Cultural Park is still to facilitate the development of Favara and its historical centre through art and culture, and it does so through the following spaces and activities:

- Calendar of cultural events of various kinds and exhibitions;
- *Farm XL*, main building, exhibition centre and base for cultural projects;
- *SOU*, School of Architecture for children;
- Artist residences;
- *Holy Cow*, a coworking space;
- *Nzemulla*, shared kitchen and photographic space;
- *Barbecue Garden*, garden used as an event space;
- *Stay Hungry, Stay Foolish*, motivational public toilet;
- *Palazzo Giglia*, under renovation for events space, coworking and hostel.

To these components, between 2017 and 2018, was added the project of "Società per azioni buone," a joint-stock company, with the aim of starting up urban regeneration processes, based on the Farm model, through popular ownership (Sicilian Post 20/09/2018).

References

Agnoli E. (2014), Spazio Grisù: recupero creativo e riattivazione produttiva a Ferrara, *Imprese & città*, N. 4/2014, Camera di commercio di Milano.

Agnoli E. (2015), Fiamma creativa: da ex caserma a spazio creativo nel centro di Ferrara. In: *I quaderni della Fondazione Brodolini*, n. 51/2015, Fondazione Giacomo Brodolini.

Azzellini D., Castronovo A. (2016), Fabbriche recuperate e nuova istituzionalità mutualistica. In *Sindacalismo sociale. Lotte e invenzioni istituzionali nella crisi europea*, DeriveApprodi.

Balestra A., Ferrero M., (2016), Area OSI OVEST-NORD: Toolbox Coworking, in "Postfordismo e Trasformazione Urbana. Casi di recupero dei vuoti industriali e indicazioni per le politiche nel territorio torinese", Ires Piemonte.

Colasanti D. (2013), Perizia Costa Sistemi Ferroviari, Tribunale di Lecco, N.31/2013.

Di Carlentini M., Liotta S. J. (2016), Farm Cultural Park, Planur-e, n8/2016.

Faraci G. (2017), Farm Cultural Park: an experience of social innovation in the recovery of the historical centre of Favara, *Procedia Environmental Sciences*, n37 2017, p 676 – 688, Elsevier.

Francesco Giannini, (2017), Il Laboratorio Urbano Ex Fadda a San Vito dei Normanni. Indagine etnografica e prospettive di applicazione dell'antropologia in un community hub, Graduation thesis, University of Bologna.

Guzzon A. (2012), "Spazio Grisù": una fabbrica della creatività e della cultura, *La Pianura* n. 3, 2012, Camera di commercio di Ferrara.

Mangialardo A., Micelli E. (2017), Simulation Models to Evaluate the Value Creation of the Grass-Roots Participation in the Enhancement of Public Real-Estate Assets with Evidence from Italy, *Buildings* 7(4): 100.

Marco Notarnicola, (2016), Il caso ExFadda: un'esperienza di sviluppo delle capabilities, Graduation thesis, University of Bologna.

Martini L. (2015), Il caso degli spazi workers-control: Officine Zero, tra auto-produzione e territorio. Atti della XVIII Conferenza nazionale SIU, Italia '45-'45, Venezia 11-13 giugno 2015, Planum Publisher, Roma-Milano 2015;

Monti M. (2010), Estratto di perizia di stima, Province of Ferrara;

Municipality of Favara (2017), Deliberazione della Giunta comunale del 18/08/2017;

Municipality of Ferrara (2016), Assegnazione in sub comodato al consorzio Factory Grisù di porzione dell' immobile sito in via Poledrelli n. 21, Prot. Gen. n. 67468/2016;

Municipality of Terni (2016), Terni Smart City. Agenda Urbana 2014 – 2020;

Occhipinti F. (2017), Farm Cultural Park come laboratorio di rigenerazione territoriale, *Agathon*, 1/2017;

Sposito C. (2012), Sul recupero delle aree industriali dismesse. Tecnologie materiali impianti ecosostenibili e innovativi, Maggioli Editore;

Tarquini A. (2002), Terni i Programmi Urbani Complessi, Municipality of Terni;

Tricarico L., (2014), Imprese di Comunità nelle Politiche di Rigenerazione Urbana: Definire ed Inquadrare il Contesto Italiano, Euricse Working Papers;

Sitography

Adnkronos (26/06/2018), Sgombero imminente: l'appello di Officine Zero. adnkronos.com/fatti/cronaca/2018/06/28/sgombero-

imminente-appello-officine-zero_I6Q55Fwh0ZizNu9pSvO6cJ.html?refresh_ce. Accessed 13/07/2018;

AgCult (31/07/2017), Farm Cultural Park Favara, mercoledì incontro alla Camera coi responsabili Cultura del Pd. agcult.it/2017/07/31/farm-cultural-park-favara-mercoledi-incontro-alla-camera-coi-responsabili-cultura-del-pd/. Accessed 20/07/2018;

Agenzia Roma Capitale (2017), Indagine sulla qualità della vita e dei servizi pubblici locali a Roma (X edizione). agenzia.roma.it/documenti/monitoraggi/530.pdf;

ANSA (22/06/2017), Farm Cultural Park, così rinasce paese dell'agrigentino. ansa.it/sicilia/notizie/2017/06/22/ansa-farm-cultural-park-cosi-rinasce-paese-dellagrigentino_3095bd5a-6597-466b-96fe-ca86fe345891.html. Accessed 19/07/2018;

Archdaily.com (14/10/2010), Toolbox/Caterina Tiazzoldi, archdaily.com/81630/toolbox-caterina-tiazzoldi. Accessed 20/06/2018;

Artribune (24/06/2011), Irripetibili. È tempo di arte-e-musica a Favara. artribune.com/arti-performative/musica/2011/06/irripetibili-e-tempo-di-arte-e-musica-a-favara/. Accessed 19/07/2018;

Artribune (31/07/2017), “Quelle installazioni sono abusive”. La burocrazia s’accanisce sul Farm Cultural Park di Favara. artribune.com/arti-visive/arte-contemporanea/2017/07/quelle-installazioni-sono-abusive-la-burocrazia-saccanisce-sul-farm-cultural-park-di-favara. Accessed 20/07/2018;

Bollenti Spiriti (2010), http://bollentispiriti.regione.puglia.it/index.php?option=com_jumi&view=application&fileid=1&prog=312&Itemid=448. Accessed 10/07/2018;

Change.org (2015), OZ Officine Zero - Non si chiude con l’asta. change.org/p/roma-enti-locali-oz-officine-zero-non-si-chiude-con-l-asta. Accessed 13/07/2018;

Change.org (2017), Noi siamo Farm Cultural Park. change.org/p/noi-siamo-farm-cultural-park. Accessed 20/07/2018;

Civita.it (28/03/2009), CAOS, Centro per le Arti Opificio Siri inaugura con “Map Games: Dynamics of Change”. civita.it/Sala-stampa/CAOS-Centro-per-le-Arti-Opificio-Siri-inaugura-con-Map-Games-Dynamics-of-Change. Accessed 25/06/2018;

Corriere della Sera, (16/06/2014), ExFadda, l'officina che crea il futuro. nuvola.corriere.it/2014/06/16/exfadda-il-laboratorio-che-crea-il-futuro/. Accessed 10/07/2018;

Dinamo Press (19/12/2017), BNP Real Estate a Tiburtina: la città a misura di banca. dinamopress.it/news/bnp-real-estate-tiburtina-la-citta-misura-banca/. Accessed 13/07/2018;

Dinamo press (20/11/2015), Il progetto di Officine Zero è a rischio! dinamopress.it/news/il-progetto-di-oz-officine-zero-e-a-rischio/. Accessed 13/07/2018;

Divisare.herokuapp.com (2010), Toolbox coworking, divisare.herokuapp.com/projects/132323-caterina-tiazzoldi-helene-cany-toolbox-coworking-torino. Accessed 20/06/2018;

Estense.com (7/11/2017), Il quartiere 'Giardino' è sempre più periferia degradata. estense.com/?p=651509. Accessed 12/09/2018
exfadda.it, Accessed 10/07/2018;

Extra Magazine (28/02/2014), ExFadda/Nuove storie per antichi luoghi, extramagazine.eu/it/blog/6-cultura/2063-exfaddanuove-storie-per-antichi-luoghi.html. Accessed 10/07/2018;

factorygrisu.it/, Bandi. Accessed 13/09/2018;
ozofficinezero.org/. Accessed 13/07/2018; 25/02/2019;
caos.museum/. Accessed 25/06/2018;

farmculturalpark.com/. Accessed 19/07/2018;

tiazzoldi.com (2010), Toolbox project. Accessed 20/06/2018;

I like Puglia.it, (23/04/2014), Ripartire da zero, la storia di Roberto e di 'ExFadda', ilikepuglia.it/notizie/sviluppo/bari/23/04/2014/ripartire-da-zero-la-storia-di-roberto-e-di-exfadda.html. Accessed 10/07/2018;

Il Fatto Quotidiano (2/08/2017), Agrigento: cara sindaca di Favara ci ripensi, non è abusivismo ma rigenerazione. ilfattoquotidiano.it/2017/08/02/agrigento-cara-sindaca-di-favara-ci-ripensi-non-e-abusivismo-ma-rigenerazione/3770934/. Accessed 20/07/2018;

Il Fatto quotidiano (8/07/2018), Roma, dal fallimento RSI alla cessione dell'area. I lavoratori delle 'Officine zero' a rischio sgombero: "Si faccia chiarezza". ilfattoquotidiano.it/2018/07/08/roma-dal-fallimento-rsi-alla-cessione-dellarea-i-lavoratori-delle-officine-zero-a-rischio-sgombero-si-faccia-chiarzza/4458855/. Accessed 13/07/2018;

Il Giornale delle fondazioni (15/10/2018), SPAB – SOCIETÀ PER AZIONI BUONE: un nuovo progetto di Farm Cultural Park. <http://ilgiornaledellefondazioni.com/content/spab-%E2%80%93-societ%C3%A0-azioni-buone-un-nuovo-progetto-di-farm-cultural-park>. Accessed 10/11/2018;

Il Manifesto (24/11/2015), Non bruciate il sogno delle Officine Zero. ilmanifesto.it/storia/non-bruciate-il-sogno-delle-officine-zero/. Accessed 13/07/2018;

Il Sicilia (29/07/2017), Farm Cultural Park, la strana ordinanza del comune di Favara che considera l'arte un abuso. ilsicilia.it/farm-cultural-park-la-strana-ordinanza-del-comune-di-favara-che-considera-larte-un-abuso/. Accessed 20/07/2018;

Il sole 24 ore (7/02/2016), Storie di un notaio «pazzo» e dei ragazzi di Favara. ilsole24ore.com/art/cultura/2016-02-07/storie-un-notaio-pazzo-e-ragazzi-favara-081518.shtml?uuid=ACktGUPC. Accessed 19/07/2018;

ilgiornaledellefondazioni.it (15/11/2015), Ex Fadda: innovazione culturale formato comunità. <http://ilgiornaledellefondazioni.com/content/exfadda-innovazione-culturale-formato-comunit%C3%A0>. Accessed 10/07/2018;

ISTAT (2018), Popolazione residente comunale per sesso anno di nascita e stato civile. <http://dati.istat.it>. Accessed 20/02/2019

La Nazione.it (8/10/2014), Terni, il bando per i servizi museali lo vincono ancora Civita Cultura e Indisciplinarte. lanazione.it/umbria/cronaca/terni-caos-gara-bando-servizi-museali-siri-1.285379. Accessed 25/06/2018;

La Repubblica (23/01/2010), Favara, crolla palazzina di tre piani. Due bambine morte, salvo il fratello. repubblica.it/cronaca/2010/01/23/news/favara_crollo-2047962/. Accessed 19/07/2018;

La Repubblica (28/11/2011), Tiburtina, via alla nuova stazione; il primo hub per l'Alta velocità. roma.repubblica.it/cronaca/2011/11/28/news/tiburtina_via_alla_nuova_stazione_annunciati_presidi_dei_no_tav-25710278/. Accessed 13/07/2018;

La Repubblica (4/06/2013), Nascono le Officine zero dalle ceneri di Wagon Lits. ricerca.repubblica.it/repubblica/archivio/repubblica/2013/06/04/nascono-le-officine-zero-dalle-ceneri-di.html. Accessed 13/07/2018;

La Repubblica 21/02/2015, Farm Cultural Park, l'arte contemporanea che da Favara conquista il mondo. palermo.blogautore.repubblica.it/2015/02/21/farm-cultural-park-larte-contemporanea-che-da-favara-conquista-il-mondo/. Accessed 19/07/2018;

La scuola di Bollenti Spiriti (2011), Project work Ex Fadda. <http://lascuoladibollentispiriti.it/project-work/exfadda>. Accessed 10/07/2018;

La Stampa (27/06/2018), Ordinanza di sgombero per “Of Officine Zero” l'ex fabbrica di Portonaccio riconvertita in multifactory. la-stampa.it/2018/06/27/roma/ordinanza-di-sgombero-per-of-officine-zero-lex-fabbrica-di-portonaccio-riconvertita-in-multifactory-0czPwZF1z36AYBXnip0NZL/pagina.html. Accessed 13/07/2018;

Lonely Planet (2017), Farm Cultural Park. lonelyplanet.com/italy/favara/attractions/farm-cultural-park/a/poi-sig/1401121/1340858. Accessed 19/07/2018;

Officine Zero (2017), Dossier on the activities of 2017. drive.google.com/file/d/1Ykjr346GSj5tScPd3WHmOC3RNKgNrt-9/view Accessed 13/07/2018;

Presstletter.com (25/03/2011), Progetto finalista Premio Fondazione Renzo Piano ad un giovane talento, presstletter.com/2011/03/progetto-finalista-premio-fondazione-renzo-piano-ad-un-giovane-talento-5/. Accessed 20/06/2018;

Professionearchitetto.it (11/5/2011), Campus IED: un progetto firmato Mario Cucinella, professionearchitetto.it/news/notizie/13290/Campus-IED-un-progetto-firmato-Mario-Cucinella. Accessed 20/06/2018;

Ricerca.repubblica.it (6/12/2016), Benvenuti a “Toolbox” il regno del coworking “Qui il lavoro del futuro”, ricerca.repubblica.it/repubblica/archivio/repubblica/2016/12/06/benvenuti-a-toolbox-il-regno-del-coworking-qui-il-lavoro-del-futuroTorino15.html. Accessed 20/06/2018;

Roma today (10/04/2017), A Portonaccio le Officine Zero, da fabbrica a 'multifactory': "Diventino di pubblica utilità". roma-today.it/politica/officine-zero-via-partini-portonaccio.html. Accessed 13/07/2018;

Roma Today (5/07/2012), Tiburtino: fabbrica occupata da 5 mesi “per difenderci dalla speculazione edilizia”.

tiburtino.romatoday.it/occupazione-fabbrica-wagon-lits.html. Accessed 13/07/2018;

Roma today (6/02/2018), L'area di Officine Zero fa gola a Bnl: la banca allarga le sue mire su Casal Bertone. romatoday.it/politica/officine-zero-bnl-bnp-paribas.html. Accessed 13/07/2018;

Sicilia On Press (19/08/2017), FARM ecco la convenzione che regolamenterà l'ingresso ai sette cortili. siciliaonpress.com/comune-di-favara-farm-ecco-la-convenzione-che-regolamentera-lingresso-ai-sette-cortili/. Accessed 20/07/2018;

Sicilian Post (20/09/2018), Il caso Farm di Favara, utopia reale di Bartoli «Il segreto? Ho agito». sicilianpost.it/il-caso-farm-di-favara-utopia-reale-di-bartoli-il-segreto-ho-agito/. Accessed 10/11/2018;

spaziogrisu.it/, L'associazione, accessed 12/09/2018

Terni Today.it (3/09/2018), Caos, si tratta per un taglio ai costi della gestione dei musei. ternitoday.it/politica/terni-caos-taglio-spesa-gestione-musei.html. Accessed 28/11/2018.

The Guardian (9/03/2012), Sicily: the art project that saved a town. theguardian.com/travel/2012/mar/09/sicily-favara-art-farm-cultural-park. Accessed 19/07/2018;

Torino guarda in alto (2007). tguardainalto.altervista.org. Accessed 20/06/2018;

Umbria 24 (16/11/2013), Terni, «Città giardino futuro 'quartiere creativo'». Idee e dubbi per l'urbanistica del futuro, umbria24.it/attualita/terni-citta-giardino-futuro-quartiere-creativo-idee-e-dubbi-per-lurbanistica-del-futuro. Accessed 25/06/2018;

Umbria 24.it (2/3/2017), Cultura a Terni, bene Carsulae mentre il Caos è un flop ma Trimarchi non lo dice. umbria24.it/cultura/cultura-terni-bene-carsulae-caos-un-flop-trimarchi-non-lo-dice. Accessed 25/06/2018;

Umbria24.it (18/12/2013), Terni, Indisciplinate e la gestione del Caos: «Tutt'altro che un carrozzone, ecco i dati». umbria24.it/attualita/terni-indisciplinate-e-la-gestione-del-caos-tuttaltro-che-un-carrozzone-ecco-i-dati. Accessed 25/06/2018;

Umbria24.it (24/05/2017), Terni, il Caos conta 21 mila visitatori ma pagano solo in 6 mila. umbria24.it/cultura/caos-terni-21-mila-visitatori-pagano-solo-6-mila-trimarchi-neri. Accessed 25/06/2018;

Umbria24.it (8/08/2014), Terni, Caos: un bando che provoca polemiche. Scontro in vista in consiglio comunale.

umbria24.it/politica/terni-caos-un-bando-che-provoca-polemiche-scontro-in-vista-in-consiglio-comunale. Accessed 25/06/2018