

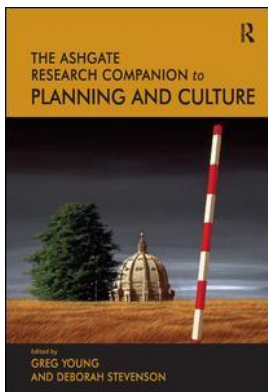
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# Case Study Window – Culture in International Sustainability Practices and Perspectives: The Experience of ‘Slow City Movement – Cittaslow’

Tüzin Baycan and Luigi Fusco Girard

## Culture and Planning

### ‘Cultural Turn’ and Cultural Planning

In recent decades, a shift from a more traditional concept of culture as linked to the classical ‘fine arts’ towards an understanding of ‘cultural resources’, ‘cultural and creative industries’, ‘cultural diversity’ and ‘a way of life’ has been observed (Baycan 2011, Baycan-Levent 2010, Bianchini 2004, Cooke and Lazeretti 2008, Cunningham 2001, Evans 2009, Ghilardi 2001, UNCTAD 2004). While knowledge, culture and creativity have been increasingly recognized as key strategic assets and powerful engines driving economic growth, the high concentrations of heterogeneous social groups with different cultural backgrounds and different ways of life have made cities incubators of culture and creativity (Baycan-Levent 2010, Merkel 2011, UNCTAD 2008). Besides knowledge and innovation, culture and creativity have become the new key resources in urban competitiveness. Cultural production in itself has become a major economic sector and a source for the competitive advantage of cities (Florida 2002, Merkel 2011, Miles and Paddison 2005, Musterd and Ostendorf 2004, Zukin 1995). Knowledge, culture and creativity have also become the new keywords in the understanding of new urban transformations (Hall 2004). The existing literature shows that cultural and creative industries are deeply embedded in urban economies (Foord 2008, Pratt 2008, Scott 2000). The role of cultural production in the new economy has radically changed the patterns of cultural consumption (Quinn 2005), and cities have transformed from

functioning as 'landscape of production' to 'landscape of consumption' (Zukin 1998). In parallel to this transformation or 'cultural turn', 'culture-led regeneration' and 'cultural planning' have become the main strategies of cities.

The 'cultural planning' approach was first used and recommended in 1979 by economist and city planner Harvey Perloff as a way for communities to identify and apply their cultural resources to society's objectives. However, the roots of cultural planning can be found in nineteenth-century amenity planning, the City Beautiful Movement, the Works Progress Administration cultural jobs creation programmes of the 1930s and the pioneering work of the community arts movement of the 1940s (Dreeszen 1998). Cultural planning has been discussed since the early 1990s in North America, Australia and Europe (Bianchini, 2004, 1996 and 1990, Bianchini and Parkinson 1993, Grogan, Mercer and Engwicht 1995, Hawkes 2001, McNulty 1991, Mercer 2006, 1996 and 1991a, Stevenson 2004) as a possible alternative to traditional cultural policies as well as cultural policy-led urban regeneration strategies.

Against the traditional cultural policies which are based on definitions of 'culture' as 'art', cultural planning adopts as its basis a broad definition of 'cultural resources' (Bianchini 2004, Ghilardi 2001, NSW Ministry for the Arts 2004). Cultural resources include: 1) history; 2) heritage including archaeology, gastronomy, local dialects and rituals; 3) diversity of local people: the cultures of youth, ethnic minorities and communities of interest; 4) diversity and quality of leisure, cultural, eating, drinking and entertainment facilities and activities; 5) arts and media activities and institutions; 6) natural and built environment including public and open spaces; 7) the repertoire of local products and skills in crafts, manufacturing and services, including local food products, gastronomic and design traditions; 8) local milieux and institutions for intellectual and scientific innovation, including universities and private sector research centres. Mercer (1991b) has argued that while putting cultural resources at the centre, compared to traditional cultural policies, cultural planning has intrinsically become more democratic, more conscious of the realities of cultural diversity and more aware of the intangible features of cultural heritage and patrimony. Another distinctive feature of cultural planning is its territorial remit. While traditional cultural policies tend to take a sectoral focus, cultural planning adopts a territorial remit to cultural and community development (Bianchini 2004, Ghilardi 2001, see also Bianchini, Chapter 22, this volume). The purpose of cultural planning is to see how cultural resources can contribute to the integrated development of a community. Mercer (1991a) has defined cultural planning as 'the strategic and integral planning and use of cultural resources in urban and community development'. According to Dreeszen (1998: 9), 'Community cultural planning is a structured, community-wide fact-finding and consensus-building process to assess community needs and develop a plan of action that directs arts and cultural resources to address those needs.' Cultural planning has been described in *Cultural Planning Toolkit* published by 2010 Legacies Now and Creative City Network of Canada (2010: 1) as 'a process of inclusive community consultation and decision-making that helps local government identify cultural resources and think strategically about how these resources can help a community to achieve its civic goals'. However, Bianchini and Ghilardi Santacatterina (1997) have argued that cultural planning is not the 'planning of culture', but a cultural (anthropological) approach to urban planning and policy. Cultural planning has many common features with other planning disciplines, thus it can be seen as a process which should give rise to vision and leadership on local and cultural development (NSW Ministry for the Arts 2004). For

example, the *Cultural Planning Handbook: An Essential Australian Guide* argues that cultural planning needs to achieve three main objectives: firstly, to utilize well-analysed high-quality data; secondly, to work with an agreed community vision for an area; and thirdly, to seek to integrate cultural planning (through new and existing linkages) with other forms of planning including social, economic and environmental planning (Grogan, Mercer and Engwicht 1995).

The cultural planning approach has been widely applied in both the United States (since the 1970s) and Australia (since the mid-1980s) as a successful way of enabling policy makers to think strategically about the cultural resources of localities and the delivery of policies capable of responding to local needs in a flexible, bottom-up way. However, in Europe, cultural planning has had little application due to the tendency of policy makers in interpreting the notion of local cultural resources in a rather narrow way, mostly as heritage, thus overlooking potential synergies between sub-sectors of the local cultural economies (Bianchini 2004, Ghilardi 2001).

### **Cultural Planning Versus Globalization: ‘Slow City Movement – Cittaslow’**

The idea of ‘cultural planning’ can be seen as a possible response to the problematic cultural implications of globalization for cities (Bianchini 2004). By recognizing the value of local cultural resources, cultural planning can be seen as a ‘manifesto’ in response to globalization that promotes standardization and homogenization, with the risk of losing specific identities, as well as an attempt to challenge traditional approaches to urban development. When culture is described as ‘a way of life’, the central characteristics of cultural planning consider the integration of the arts into other aspects of local culture and into the texture and routines of daily life in the city (Bianchini and Ghilardi Santacatterina 1997, Bianchini and Parkinson 1993). As underlined by Mercer (2006), ‘... what is being planned in cultural planning are the lifestyles, the texture and quality of life, the fundamental daily routines and structures of living, shopping, working, playing’. Therefore, against the implications of globalization, cultural planning must address the issues of identity, autonomy and sense of place and must be able to establish and maintain a real and effective policy equilibrium between ‘internal’ quality and texture of life and ‘external’ factors (Mercer 2006) relating to the demands raised by globalization such as tourism and attractiveness to potential residents and visitors including businesses.

The ‘Slow City Movement’ is one of the best examples of cultural planning in a globalization context as it aims to ensure sustainable development at the local level and to promote it in the global scene. The ‘Slow City Movement’ has emerged as a cultural ‘manifesto’ as well as a response to the problematic cultural implications of globalization for cities. Against the ‘fast world’ generated by globalization in which the more places change, the more they seem to look alike and are less able to retain a distinctive sense of place, the ‘Slow City Movement – Cittaslow’ began in 1999 in Italy as an alternative urban development strategy to the fast world. The purpose of the ‘Slow City Movement’ is to emphasize the local distinctiveness in a context of globalization and to improve the quality of life locally. The ‘Slow City Movement’ is the resistance of people and local governance to the threats to cultural difference and the standardization of everyday practice imposed by so-called modern living. With

this feature, the 'Slow City Movement' is also one of the best examples of 'cultural resilience'. The 'Slow City Movement' has expanded around the world at an increasing pace since 1999. Today, the network has reached 149 cities in 24 countries connecting administrators, citizens and slow food partners.

This chapter aims to investigate the experience of the 'Slow City Movement – Cittaslow' as an international sustainability practice from the perspective of cultural resilience and cultural planning. We will first address sustainability, creativity and resilience with a special focus on cultural dimension, then examine the experience of the slow city network on the basis of 'Cittaslow policies' and their applications.

## **Sustainability, Creativity and Resilience**

### **The Four Pillars of Sustainability**

Sustainability, as it has become formally adopted, has three pillars: 'ecological sustainability', 'social sustainability' and 'economic sustainability'. With its three dimensions – economic, social and environmental – sustainable development has become the mantra of contemporary planning. However, it has been argued that there should be four pillars, the fourth being 'cultural sustainability'. Hawkes (2001: 25) has described the four pillars of sustainability as: 1) cultural vitality (wellbeing, creativity, diversity and innovation); 2) social equity (justice, engagement, cohesion, welfare); 3) environmental responsibility (ecological balance); and 4) economic viability (material prosperity). He has emphasized that cultural vitality is as essential to a sustainable society as social equity, environmental responsibility and economic viability, and that sustainability can only be achieved when it becomes an enthusiastically embraced part of our culture.

Culture in its widest sense is about relationships, shared memories and experiences as well as identity, history and a sense of place. On the other hand, culture is our way of connecting the present with the past and the future and it is about the things we consider valuable for passing on to future generations. In this sense, culture is linked to sustainability. By linking culture and other aspects of economic and social life, cultural planning can be instrumental in creating development opportunities for the whole of the local community (Ghilardi 2001). Cultural planning can help local governments tackle social exclusion, contribute to urban regeneration, create employment opportunities, build safer communities, improve community well-being and encourage healthier lifestyles. However, cultural planning is not a matter of directing people's values and aspirations, but about providing opportunities and removing obstacles to people's cultural expression, creativity and sense of place (NSW Ministry for the Arts 2004).

The critical condition for real success in implementing sustainable development is to invest in city creativity and resilience. Sustainability, creativity and resilience are closely intertwined as revealed by best practices of creative cities in implementing sustainable development (Fusco Girard and You 2006). The image itself of a creative city reflects the interdependences among sustainability, resilience and creativity. Creativity and innovation enhance the capacity to face new risks and perturbations (that is, the

resilience of the ecological, economic and social systems). In other words, creativity enhances sustainability as it guarantees a higher resilience capacity to urban systems.

### Multiple Perspectives of Resilience

Resilience has multiple perspectives. Innovations can involve, for instance, a new circular metabolism (with reuse, recycling and regeneration of materials) in urban ecosystems (ecological resilience), new economic competitiveness with the identification of original development trajectories in wealth production (economic resilience), and the opening up of new social bonds and community relationships (social resilience). The intensity of the resilience depends on specific innovations that are introduced into the urban system. They improve the comprehensive city self-organization and thus sustainability.

If resilience is the capacity of a system to maintain over time its original organizational structure (its identity and unity), absorbing shocks from outside, thanks to its self-organizational capacity, it is possible to identify some common elements in ecological, economic and social resilience such as: the notion of memory, conservation, stability, correlations and feedbacks.

*Social resilience* depends on the density of formal and informal social networks, which are able to preserve over time a certain organizational order: it depends on the existing community and the sense of place.

*Economic resilience* is the capacity to produce wealth, business and profits by changing and experimenting with innovative production technologies, organizations and strategies. New connections among networks and new relationships are strongly improved through ICT.

*Ecological resilience* reflects the health and robustness of the system, that is, the density of connections/relations between its different components that allow for circular processes (with a reduction of consumed materials, energy, water and so on).

*Cultural resilience* is the internal energy, the inner force (or vitality) that allows the city or the society to react to external forces, adapt to them and conserve their specific identity in the long run, in spite of turbulent transformation processes and to design new win-win solutions. Cultural resilience stresses the notion of the cultural memory of the community as a formative strength of collective consciousness, foundation of continuity, and engine of the future and new actions in order to improve trust, cooperation and coordination of actions and to promote a sense of community.

Cultural resilience depends on: 1) the capacity to think and choose in a systemic, multidimensional, open and relational way; and 2) linking short, medium and long-term perspectives while paying attention to the 'memory' of the system in achieving common interests. If these common elements/goals are recognized, cooperation and coordination of actions is possible. The approach becomes constructivist (not 'or ... or', but 'and ... and'), and characterized by gradualism. Cultural resilience is built on the basis of a way of thinking, founded upon a critical approach (that is, on evaluation capacity), able to recognize and compare tangible and intangible elements – values, objectives, goals – by considering all existing interdependences and distinguishing a hierarchy or priority. Critical thinking is the capacity to learn from experiences and to select appropriately not only means but also objectives that have values and meanings, that are reference anchors in orienting innovations and creativity. In other words,

city cultural resilience depends on each inhabitant's capacity to transform data and information into critical knowledge and wisdom, and to adopt a new way of life that rejects the current 'more, bigger, faster' culture.

### **Sustainable, Creative and Resilient City**

A resilient city is also a creative city, able to reinvent a new equilibrium against destabilizing external pressures. It multiplies the potential of people to build new opportunities/alternatives. The notion of the creative city and its various components has been extensively analysed in the literature (Baycan 2011, Baycan-Levent 2010, Florida 2005, 2002, Fusco Girard, Baycan and Nijkamp 2011, Hall 1998, Kunzmann 2004, Landry 2006, Markusen 2006, Scott 2006, 2000, Simmie 2001).

The concept of 'creative cities' is fuzzy (Kunzmann 2004) and can be interpreted from many different perspectives. Peter Hall (1998) identifies in history some types of creative cities: technological-innovative; cultural-artistic; artistic and technological; and artistic, technological, and organizational. Technological-innovative creativity of the city that proceeds through sharp breaks and discontinuities leads to the introduction of new strategies and to the rapid obsolescence of pre-existing ones. There is also a creativity of cities that feeds itself continuously and starts from the *status quo*, through successive incremental improvements (adaptive creativity). But, in both these cases the empirical evidence shows that innovative elements are deeply rooted within history and tradition (path dependency). They have a bond with the city's past history, its soul and spirit. They have been able to 'metabolize' the urban history. In both cases, to promote an 'innovative milieu' in order to valorize existing skills and talents is necessary. This 'innovative milieu' allows cities to be creative in the accelerated change: to be resilient from the inside (not only because they receive exogenous resources or adapt the best practices developed elsewhere). An essential element of this milieu is represented by a better knowledge that provides the possibility to think different subjects in a new way, thus to identify new alternatives, new solutions and new choices.

Today, cities all over the world are investing in cultural infrastructures (research parks, cultural districts, hubs and so on) as a catalyst to sustain local development. Schools, universities and research institutions are becoming the main investments in order to develop new knowledge and to transform this knowledge into actions. They are cities' real wealth and replace the traditional urban economic industrial base. Culture shapes relations among economic, ecological and social systems; promotes 'circularization' of the city's economy, and thus resilience. Ancient heritage as well can shelter incubators of innovations and resilience. Strategic local planning for culture (for example Barcelona Local Agenda 21 for culture) is the general tool to better correlate all city policies into an effective network and to promote human sustainable development.

On the other hand, cities are faced with: 1) increasing urbanization processes that are not economically, socially and environmentally sustainable; and 2) an increasing standardization and homogenization promoted by globalization, with the risk of losing specific identities. This process increases vulnerability and reduces resilience. In order to stress their identity, many cities are investing in culture, heritage and historic landscape. They are, in particular, investing in maintaining the 'places' that represent the signs and symbols of their creativity and the relations between people and the built

environment: the ‘spirit of places’. Investments in the regeneration of ancient centres, dismissed areas and waterfronts are well known examples.

Spatial planning increasingly becomes culture-oriented: cultural districts, cultural industries, cultural incubators are proposed to catalyse economic development, sustaining urban cultural policies (see also Montgomery, Chapter 20, this volume). Urban planning aims to improve, in particular, the cultural resilience that constitutes the inner energy that allows the city to react to external forces and to conserve its specific identity. Planning means not only reducing the ecological foot-print of urban areas, stimulating a ‘circular economy’ in the city systems, and embellishing the urban scene with good architecture and restoration of cultural heritage, but also regenerating the life in the streets, squares and neighbourhoods while valorizing all local resources and rebuilding the social bonds, sense of community, social capital and thus, cultural resilience. The new urban planning or cultural planning focuses on priorities like the production and regeneration of public spaces as specific areas of identity, exchanges, life. The regeneration of ‘places’ (historical centres, cultural landscape, waterfronts and so on) is often included in a strategy for the ‘beautiful city’. Many experiences are now spreading all over the world. ‘Arts plans’, ‘heritage plans’, ‘culture plans’ are examples of the tools to build actions towards creative and beautiful cities that stimulate investments in creative sectors as a priority in the new city economy.

*European Capitals of Culture* is an interesting example of city development strategy based on culture. Glasgow, Turku, Liverpool, Lille, Linz, Vilnius, Essen, Istanbul are some of the examples of cities that experimented with this culture-led model (Palmer 2004). Slow cities is another interesting example of culture-led urban development and cultural planning. The following section examines the ‘Slow City Movement’ and its policies.

## ‘Slow City Movement – Cittaslow’ and Cultural Resilience

The experience of ‘Slow Cities – Cittaslow’, an international network of small cities, offers an alternative approach and a set of interesting practices towards sustainable development. The good practices of slow cities have a very high benchmarking value from which we can learn many lessons including how to implement the culture of ‘savings’, ‘reuse’, ‘recovery’, ‘recycling’, ‘regeneration’, the ‘renewable’ and how to transform the ecological, territorial and landscape values into economic as well as cultural/civil values. The experience of slow cities also offers interesting interpretations of ‘good governance’, in particular from an environmental perspective. The practices of slow cities are good examples of concrete creativity and of increased ecological, economic and socio-cultural resilience of the city to promote its sustainability.

The ‘Slow City Movement – Cittaslow’ started as a cultural and a new lifestyle proposal inspired by the ‘Slow Food’ movement. The ‘Slow Food’ movement was founded in 1986 by an Italian food writer who was alarmed by the opening of a McDonald’s restaurant next to the Piazza di Spagna in the heart of Rome. The movement’s goal is to protect the ‘right to taste’ (Slow Food International, <http://www.slowfood.com>) by preserving almost-extinct traditional food products, raising the awareness of the pleasures of eating (including the social aspects of sharing a meal), taste education, and paying attention to traditional agricultural methods and techniques among other



initiatives. The 'Slow Food' movement touches on important aspects that keep local community economies vital. In particular, 'Slow Food' is locally grounded through its goal of maintaining the viability of locally owned businesses such as restaurants and farms. At the core of the movement is the concept of 'territory'. 'Slow Food' emphasizes local distinctiveness through the connection to the specificity of a place as expressed by traditional foods and ways of producing and growing produce such as wine, cheese, fruits and vegetables. In the words of Carlo Petrini (2001), the Italian food critic who spearheaded the resistance against McDonalds, the concept of territory is a 'combination of natural factors (soil, water, slope, height above sea level, vegetation, microclimate) and human ones (tradition and practice of cultivation) that gives a unique character to each small agricultural locality and the food grown, raised, made and cooked there' (2001: 8). The understanding of territory in the 'Slow Food' movement connects the environmental aspects of a place to the culture and the history of people who inhabit the territory and have utilized it for generations for traditional food production. While the 'Slow Food' programmes address the notion of place through the concept of 'territory', the 'Slow City Movement – Cittaslow' provides an explicit agenda of local distinctiveness and urban development. The purpose of the 'Slow City Movement' is to emphasize the local distinctiveness in a context of globalization and to improve the quality of life locally. The word 'slow' is used in contrast with the 'fast' lifestyle that characterizes the big cities (Cittaslow 2011, <http://www.cittaslow.org>).

At present, living and managing a 'Cittaslow' is just a particular way of carrying on an ordinary lifestyle rather than following today's trends. 'Cittaslow' is both an urban social movement and a model for local governance. Basically, the 'Slow City Movement' is the resistance of people and local governance to the threats to cultural difference and the standardization of everyday practice imposed by so-called modern 'fast' living (Miele 2008, Parkins and Craig 2006: 82). According to 'Cittaslow' philosophy, good living means having the opportunity to enjoy solutions and services that allow citizens to live in their town in an easy and pleasant way. Living slow means being slowly hasty; '*festina lente*' latins used to say, seeking every day the 'modern times counterpart', or in other words, looking for the best of the knowledge of the past and enjoying it thanks to the best possibilities of the present and of the future (Cittaslow 2011). All of this will result in technological opportunities – modern solutions in communication, transportation and production.

The 'Cittaslow' Association, an international network of small and medium-sized towns all over the world where quality of life is important, aims to promote and spread the culture of good living through research, testing and the application of solutions for the city organization. 'Cittaslow' is looking for

*... towns where men are still curious of the old times, towns rich of theatres, squares, cafes, workshops, restaurant and spiritual places, towns with untouched landscapes and charming craftsman where people are still able to recognize the slow course of the seasons and their genuine products respecting tastes, health and spontaneous customs .... (Cittaslow 2011)*

'Cittaslow' is a membership organization. Full membership of 'Cittaslow' is only open to towns with a population under 50,000. To be eligible for membership, a town must normally score at least 50 per cent in a self-assessment process against the set of

'Cittaslow' goals, and then apply for admission to the appropriate 'Cittaslow' national network. There are six 'Cittaslow' membership goals:

1. *environmental policy* – pollution control; municipal plan for saving energy, with reference in particular to the use of alternative sources of energy (renewable sources, green hydrogen, mini hydroelectric power plant);
2. *infrastructure policy* – protection of cultural and historical values; arrangement of transportation systems (safe mobility and traffic); supporting new facilities and local activities (centre for medical assistance, quality green areas and service infrastructures); new commercial activities (commercial centres for natural products, programme for urban restyling and upgrading);
3. *technologies and facilities for urban quality policy* – window for bio-architecture; equipping the city with cables for optical fibre and wireless systems; dissemination of municipal services via internet;
4. *safeguarding autochthonous production policy* – plans for the development of organic farming; programmes for the safeguarding of artisan and/or artistic craft products in danger of extinction; safeguarding traditional methods of work and professions at a risk of extinction;
5. *hospitality policy* – training courses for tourist information and quality hospitality; preparation of 'slow' itineraries for the city (brochures, websites, home pages and so on);
6. *awareness policy* – campaign to provide the citizens with information on the aims and procedures of what a Slow City is, preceded by information of the intentions of the Administration to become a Slow City.

A detailed list of 'Cittaslow' goals and policies can be found on the Cittaslow website (<http://www.cittaslow.org>).

The 'Slow City Movement – Cittaslow' has expanded to 149 towns in 24 countries around the world since 1999, connecting administrators, citizens and 'Slow Food' partners (Cittaslow 2011). The countries (and number of towns) in the network are Australia (2), Austria (3), Belgium (4), Canada (2), China (1), Denmark (1), Finland (1), France (2), Germany (10), Hungary (1), Italy (71), Netherlands (3), New Zealand (1), Norway (3), Poland (6), Portugal (4), South Africa (1), South Korea (8), Spain (6), Sweden (1), Switzerland (1), Turkey (5), the UK (9) and the United States (3). Although the 'Slow City Movement' is increasingly spreading all over the world, it can still be seen as a European movement as most of the slow cities are located in Europe and approximately half of them, 71 of 149, are in Italy.

The 'Slow City Movement – Cittaslow' has some important practical consequences in terms of more balanced regional polycentric development. The practices of slow cities show that they manage to reduce the depopulation trend and the exodus of activities towards the larger sized centres as well as costs of congestion, agglomeration and overuse of resources both in the areas of concentration and the inner cities. The following section examines the implemented policies and practices of slow cities.

## ‘Slow City Movement – Cittaslow’: Policies and Practices

In this section we evaluate the implemented policies and practices of the ‘Slow City Movement – Cittaslow’ on the basis of our two previous studies: 1) a website-based analysis of slow cities’ policies (Baycan, Akgün and Erginli 2012) and 2) a survey (conducted by Baycan and Fusco Girard in 2010 and 2011) based on observation on site as well as an in-depth interview with the mayor or vice-mayor of 19 slow cities in Italy.

Our first study (Baycan, Akgün and Erginli 2012) aimed: 1) to investigate the slow city movement and to compare and evaluate its policies and actions towards sustainable local development; 2) to highlight the most important and common slow development policies through the ‘Cittaslow’ network; and 3) to evaluate the geographical and regional differences in implemented policies. The study analysed the implemented policies of and events organized by slow cities and identified the priorities in slow development policies by deploying the well-known multi-criteria analysis, Analytical Hierarchy Process (AHP).

The data and information used in our first study was collected from the website of each ‘Cittaslow’. While investigating the websites, we used a couple of indicators such as organized events and their characteristics; implemented projects and their characteristics; and related ‘Cittaslow’ policies that we summarized in the previous section. Although we visited all 149 slow cities’ websites, due to the limited availability of data and information from the websites, we could only include 46 slow cities from 16 countries: Australia (1), Austria (2), Belgium (2), Canada (1), Germany (2), Italy (13), Netherlands (1), Norway (3), Poland (1), Portugal (4), South Korea (6), Spain (1), Switzerland (1), Turkey (1), UK (5) and the United States (2), which organize events and/or implement projects in our sample.

Our website-based analysis revealed 90 events organized by 46 slow cities. The results of our analysis show that organized events and activities are usually unique to the city. While one event can correspond to more than one ‘Cittaslow’ policy, events can be local, national or international and organized usually by the slow city itself. The results of our study show also that among ‘Cittaslow’ policies, those focusing on the protection of local production, or in other words, ‘safeguarding autochthonous production policy’, are the most supported ones (37 per cent) by events and activities. ‘Awareness policy’ (29 per cent) and ‘infrastructure policy’ (16 per cent) follow local product policies, respectively. On the other hand, the results of our analysis highlighted that events and activities organized by or in slow cities are not always related to ‘Cittaslow’ policies (37 per cent). In addition, the available data and information show that slow cities do not primarily focus on technological improvement; their focus seems to be more on local products, their protection and increasing their economic value. A greater focus on local products is understandable as it is easier to manage both financially and in terms of ‘tacit’ knowledge, especially in the beginning of becoming ‘slow’. Technological improvement, on the other hand, involves larger investments, higher economic costs and long-term planning activities. Therefore, less focus on technological improvement (0 per cent) should not be understood as less willingness to improve the technology, but a need for time to find necessary financial resources as well as to establish financial models and instruments (Baycan, Akgün and Erginli 2012).

The results of our comparative analysis show also that while small cities in the network have fewer tendencies to apply ‘Cittaslow’ policies or any other policies via

events or projects, relatively big cities have a higher interest in slow policies. Our comparative analysis highlights a regional differentiation as well: North European slow cities seem to give a higher priority to the ‘Cittaslow’ policies than other slow cities in other regions, whereas North American cities follow policies other than the described ‘Cittaslow’ policies (Baycan, Akgün and Erginli 2012).

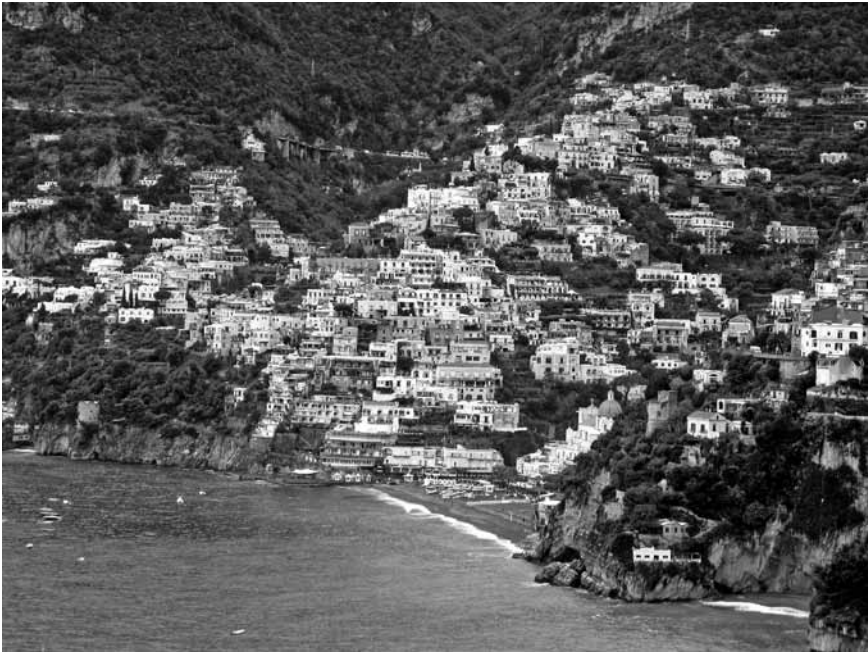
Our second study considers a survey conducted by Baycan and Fusco Girard in Italian slow cities. As almost half of the slow cities are located in Italy, in order to better understand the main features of slow city development strategies, the survey was conducted in different regions in Italy since September 2010. The survey was based on observation on site as well as in-depth interviews with mayors and/or vice-mayors of slow cities. Nineteen slow cities were visited and qualitatively analysed. These 19 slow cities are, in alphabetical order: Abbiategrosso, Amalfi, Caiazzo, Cerreto Sannita, Chiavenna, Cisternino, Francavilla al Mare, Fontanellato, Giffuni Valle Piana, Giuliano Teatino, Orsaia di Puglia, Orvieto, Penne, Pollica, Positano, San Potito Sannita, Teglio, Tirano, Trani.

Our observations and interviews in these 19 Italian slow cities have clearly highlighted that the development strategy of a slow city starts from the recognition and promotion of local identity, of what is specific to the territory (Figure 16.1), culture and geography of places that determines a competitive advantage. Slow cities we have visited describe themselves from the perspective of their local identity: Positano as the summer fashion city in a unique landscape (Figure 16.2); Giuliano Teatino as the household recycling/composting town; Cerreto Sannita as the artistic ceramics town; Penne as the tailoring town; Francavilla al Mare as the Cenacolo City; Fontanellato as the fairs city; Amalfi as



Figure 16.1 Orvieto wine

Source: Tüzün Baycan 2010.



**Figure 16.2** Positano: The Vertical City

Source: Tüzin Baycan 2010.

the historic maritime city; Teglio as the city of Pizzocchero Academy; Tirano as the city of Red Bernina Train; Chiavenna as the Crotti City and so on. These resources become a lever to promote original development trajectories based on 'relationality'.

The slowness culture that we observed during our survey assumes the notion of the centrality of the person that lives in 'relationship' with other people (Figure 16.3) as well as in relationship with the ecosystem – therefore living in a bundle of relationships/interdependencies. The public spaces (squares, avenues, parks and so on) become central elements to improve the exchange of relationships. The natural/ecological ecosystems, but also the social ones are considered 'commons' to be preserved and enhanced. Commons and communities are strongly interdependent: one affects the other and vice versa, causing a whole range of consequences in terms of fighting against standardization and homogenization.

The slowness culture is based on the reconstruction of the local 'identity' in the globalized society of standardization. It promotes a regeneration of identity for the territory, enhancing agricultural production (especially organic), handmade production, gastronomy and so on, and preserves, at the same time, the landscape and makes it attractive for agro-touristic demand. However, slowness culture not only refers to the specificity/identity, but also promotes the 'processes of circularization', or in other words, the transition towards the 'green economy' that the experiences of, for example, Giuliano Teatino (recycling) and Penne (cultural tourism and bio-agriculture) have successfully demonstrated. In these experiences, cities have aggregated creative ideas, interests and goals around specific 'common goods' and, therefore, have promoted their



**Figure 16.3** Mayor and residents, public square Penne

*Source:* Tüzün Baycan 2010.

conservation of natural and cultural landscape as well as their management system in parallel with the production of new common goods such as landscape, biodiversity, historical/artistic/cultural heritage and cultural diversity. These experiences have provided the starting point for a cultural transformation of the inhabitants through the reconstruction of a link between these new experiences and the territory. Thus environmental, historic, artistic values have been transformed into cultural/civic values.

These experiences also show the economic convenience of conserving common goods. The beauty of cities has been considered as having an economic value as it has an 'attractive power' affecting tourist demand as well as entrepreneurship, investment and specialized jobs. The beauty of cities also has cultural, social and civil value. Here, art has been considered important in terms of the capacity to live and to work together, to produce spillovers on the art of life, and on the capability to transform each inhabitant into an 'artist of citizenship' who is able to assess and combine conflicting elements in a creative way. These experiences reveal the concrete capacity of the slow cities network to combine choices in beauty and utility, beauty and fairness, rights and duties, private interests and general interests/common goods.

Around the 'commons', the experimental projects that synthesize tradition and modernity have been developed in order to activate new creative practices in which relations and connections are reconstructed while increasing the intensity of social relations. The carried out experiences have been able to enlarge the temporal and spatial horizon of the participants in their decisions due to the recognized importance of the role of the third sector: co-operative, social, civil economy. These experiences

have also issued an interesting message, from a cultural perspective, that it is possible: 1) to construct a combined ranking of priorities with respect to multiple, heterogeneous and conflicting objectives shared by inhabitants; 2) to overcome the fragmentation and to stimulate cooperation processes, social networks and communities; 3) to invest successfully in the capacity for self-organization and self-government as the cooperation as well as the promotion of the common good is convenient for everyone; and 4) to integrate intrinsic and instrumental values into each other in the short, medium and long term. These experiences verify that a future can be built that 'goes beyond' the traditional perspective of the real estate economy and that particular and general interests can be woven together successfully.

The strategic approach of the slow city network can be interpreted as a pattern based on promotion of an increasing 'density of relations' and 'relational exchanges', starting from the enhancement of endogenous resources. This approach has improved the ability to be competitive with other cities, an ability based on the optimization of local identities and specialization of certain products, expertise and resources, all of which play an important role in: 1) increasing attractiveness to the outside; and 2) improving the capacity to export goods and services.

## Concluding Remarks

Our study has investigated the experience of the 'Slow City Movement – Cittaslow' as an international sustainability practice from the perspective of cultural resilience and cultural planning. Our investigation has shown that the 'Slow City Movement' is one of the best examples of cultural planning in a globalization context as well as a cultural 'manifesto' to deal with the problematic cultural implications of globalization for cities. With this feature, the 'Slow City Movement' also offers one of the best examples of 'cultural resilience'.

On the basis of two surveys, our study has focused on policies and practices implemented by slow cities in order to better understand the 'Slow City Movement' and the critical success factors towards a sustainable local development. Although the availability of data and information is rather limited – due to the lack of information on websites and the limited number of slow cities that we could visit – the results of our surveys reveal a general framework of the culture constructed in these experiences. The results show that the most remarkable Cittaslow policy to emerge is a focus on local product. This can be seen as typical slow city behaviour, explained by the 'slowness' philosophy that emphasizes the protection and spread of local product, in other words, the 'uniqueness' of localities. The results also show that 'slowness' philosophy and policy help inhabitants to think in a different way – a systemic and a holistic way – and to change the traditional way of making choices. The culture of the 'Slow City Movement' stresses critical thinking to help improve the capacity for finding balance when making choices and promotes an evaluative culture among all people to consider not only instrumental but also intrinsic values. This culture extends the time perspective towards the long term and increases the central role of 'commons' such as the cultural and natural landscape and environment. On these 'commons', a pact has been built by people that stimulates a sense of belonging, participation and self-organization. This culture

provides the critical energy to increase city resilience and thus to maintain sustainable development from the bottom up. Furthermore, this culture is based on relationships and on the principle of 'relationality' (Ravetz 2011). It promotes a balanced and creative relational approach to economic wealth production and wealth distribution as well as ecological wealth conservation. Moreover, the 'relationality' principle, stimulating a relational way of thinking (a relational rationality), promotes circular patterns/models. Thus it is possible to maximize synergies and synergy economies. The aim is to learn how to integrate differences, transforming them into complementarities via a win-win perspective. Different priorities are identified to integrate economic criteria with social and environmental criteria.

Although the 'slowness' strategy has been developed for small cities, it is transferable to medium-sized cities as well under certain conditions. This strategy may reduce the unsustainable impacts of urbanization in bigger cities by promoting intelligent/smart regional development that celebrates diversities and specializations and maintaining small scales in activities. In other words, these experiences can suggest original perspectives for cities of a larger size.

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