

Creative works in  
small and remote  
places: European best  
practices exploration -  
**Appendix**



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**SMOTIES partners  
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or coordinating the  
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This is an appendix to the publication ***Creative works in small and remote places: European best practices exploration***. It collects the data provided on best practices by Smoties partners. The presented data is shown in its primary form as reported by each contributing partner, the publisher does not take the responsibility for the accuracy. The structure of the dataset follows the research template prepared by Urban Planning Institute of the Republic of Slovenia in spring 2021.

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*Ynni Ogwen community hydro scheme*

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There is time!  
*Aigu on!*

This is an appendix to the publication Creative works in small and remote places: European best practices exploration accessible at [LINK](#)

Livable Street  
*Zywa Ulica*

Chelmek Factory  
*Fabryka Chelmek*

Grójec Free School  
*Wolna Szkoła Grójec*

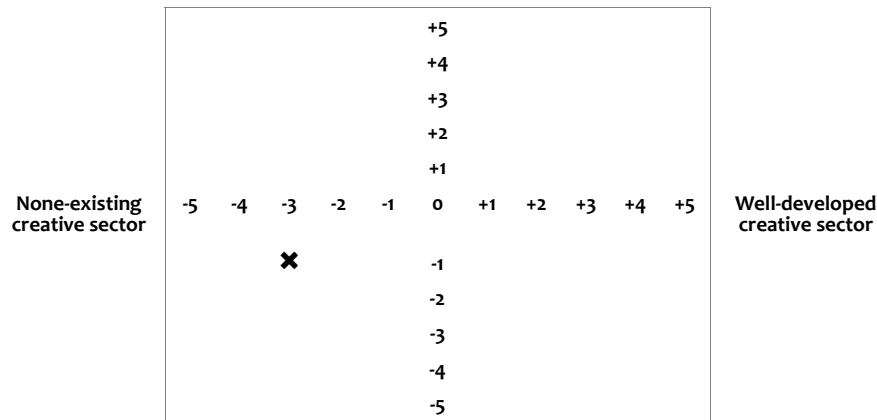
Wolimierz Station  
*Stacja Wolimierz*

The Hidden Town  
*Ukryte Miasto*

POLAND



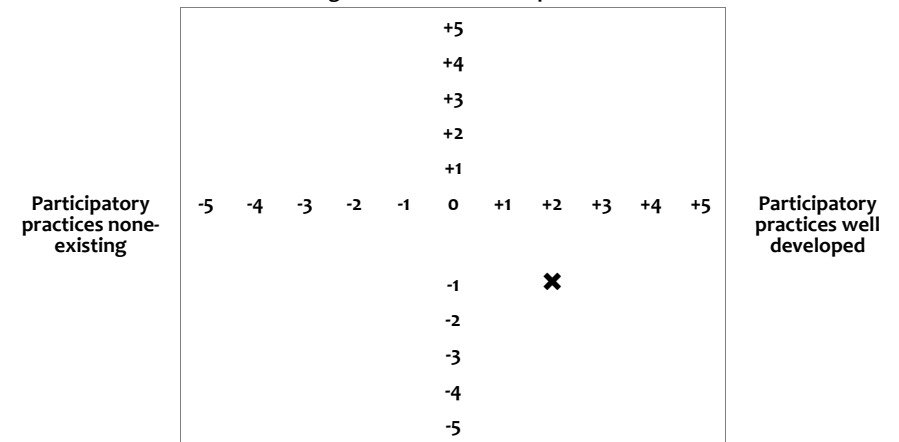
### Diversified economic activities



### Absence of economic activity

Comment: 29.1% of the economically active residents of Biala Piska work in the agricultural sector (agriculture, forestry, hunting and fishing), 24.4% in industry and construction, and 14.3% in the service sector (trade, vehicle repair, transport, accommodation and catering, information and communication) and 2.1% work in the financial sector (financial and insurance activities, real estate services). The largest group of companies is micro-enterprises employing 0 - 9 employees. There is a cultural center and a library in the town and about 20 NGOs.

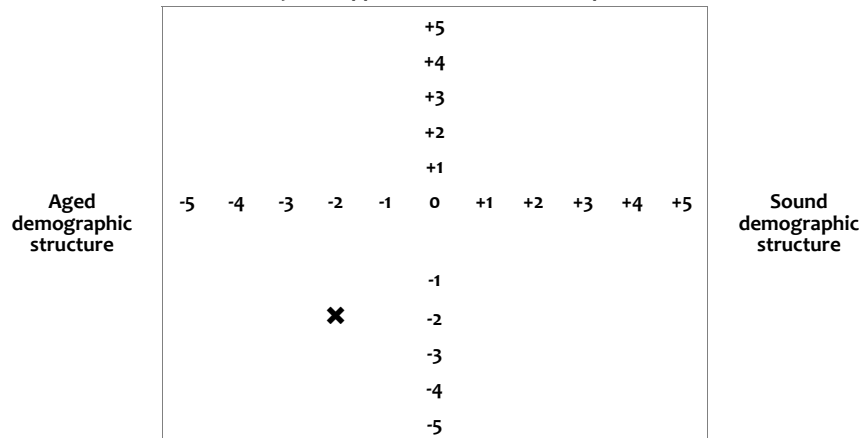
### High-income households prevail



### Low-income households prevail

Comment: In 2020, new informal groups of residents were created in the Biala Piska commune, engaging in activities aimed at improving the quality of public space. Six groups received grants under the "Act Locally 2020" program supported by the Polish-American Freedom Foundation. The Biala Piska commune was recognized as the leader of grassroots initiatives in the district. Six local branches of the Association of Country Women have registered their activities in the last two years.

### Daily-life-support facilities well developed



### Daily-life-support facilities none-existing

Comment: In 2019 the number of residents of Biala Piska was 2014 (fifty-fifty woman and man). The average age of residents is about 40. The district has a negative birth rate.

### A-3 Estimation of how residents perceive the remoteness of this place, from 0 (not remote at all) to 5 (extremely remote)

Estimation:	3
Explanation:	The Warmińsko-Mazurskie district is one of the five regions that perform the worst in terms of innovation in the country. It should be noted that in the European Innovation Ranking Poland is not a leader - only the Warsaw region is assessed as a moderate innovator, but its innovation index has increased by only 0.2% in the last 10 years. Biala Piska is not a town in the center of the district, but the residents - especially those active and involved in social activities - may not feel excluded.

### A-4 Elements that characterise the remoteness of the place:

Low population density	✗
Geographical barrier/allocation	✗
No good transportation links	✓
Difficulties in accessing daily-life-support facilities	✓
Social specifics and/or divisions	✓
Economic inferiority	✓
Subjective criteria	✗
Specify subjective criteria (e.g. community's self-perception of being remote etc):	
Other	✗
Specify other:	
Summary of the elements that characterise this case as a remote place:	
Low population density rank:	
Geographical barrier/allocation rank:	



No good transportation links rank:	1
Difficulties in accessing daily-life-support facilities rank:	2
Social specifics and/or divisions rank:	3
Economic inferiority rank:	4
Subjective criteria (e.g. community's self-perception of being remote etc) rank:	
Other rank:	

### A-5 Provide the links to public data

Links to public data on the remote place	Official website of Biąła Piska
The link:	<a href="https://bip.bialapiska.pl/">https://bip.bialapiska.pl/</a> ( <a href="https://bip.bialapiska.pl/">https://bip.bialapiska.pl/</a> )
Links to public data on the remote place	official page on fb
The link:	<a href="https://www.facebook.com/umbialapiska/">https://www.facebook.com/umbialapiska/</a> ( <a href="https://www.facebook.com/umbialapiska/">https://www.facebook.com/umbialapiska/</a> )

### A-7 The type of public spaces that can be found in this remote place (besides the roads/streets/path network)

Square/s, Plaza/s	✓
Park/s, Garden/s	✓
Market space/s	✓
Playground/s	✓
Recreational space/s, Sport-field/s	✓
Community open-air space/s	✗
Institution-related open-air space/s (e.g.University grounds)	✗
Watersides	✓
Meadows	✗
Parking area	✓
Service yard	✗
Other types:	✗
Specify other types:	
Type of indoor public spaces that can be found in this remote place:	

### A-8 General description of..

The network of roads, streets, paths and alike elements that tie this remote place together:	The town is crossed by several communication routes that connect in its center. A national road runs through the city center latitudinally, and a provincial road runs from the north. Thanks to this solution, the traffic in the center is high and has a negative impact on the city's functioning. The latitudinal railway line is located in the northern part of the town and separates built-up areas from other ones. In the western part of the city, housing and services are developing, while the eastern area is mainly industry, warehouses, services for agriculture and crafts, but also housing.
The quantity and structure of public space network (besides roads/streets/paths network) in this remote place:	The process of urbanization and development led to a partial degradation of the historic structure of the town. The areas that require revitalization include: the downtown zone (its urban layout is entered in the register of monuments), industrial areas, the station building and its surroundings. The aim of development is to achieve a functional and spatial balance of the urban and natural environment. The functional and spatial structure of the commune includes: forest areas (45%), agricultural areas (48%) and concentrated rural centers.

### A-9 General description of the quality of public spaces in this remote place

Answer: The recently growing involvement of residents in activities related to specific places in public space shows that there is a need for such changes.

### B-1 Name(s) of the public space(s)

Name(s) of the public space(s) (in local language):	Parking area in Biąła Piska
Name(s) of the public space(s) (in English):	Parking area in Biąła Piska
Latitude of the public space(s):	22°03'47"E
Longitude of the public space(s):	53°36'41"N

Ground plan showing the land use of the public space(s):



Caption's map of the public space:

Legend's map of the public space:

Main location ✗

### B-2 Describe the physical environment

Physical environment description of the public space(s) with creative works:	The commune of Biąła Piska is an area attractive for tourists due to its natural conditions (lakes, forests, low level of environmental pollution, protected landscape areas). A large percentage of forests and surface waters create good conditions for the development of all forms of rest and recreation. Monuments of the town: urban layouts of the city of Biąła Piska from the turn of the 19th and 20th centuries, a church from the 18th century, a war cemetery where soldiers who died in WW I and WW II were buried, a water tower, a railway station building from the turn of the 19th and 20th centuries. Biąła Piska it is located off the main tourist routes.
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Physical environment elements were important and/or actually "used" by creative people for their activities: None in particular.

### B-3 Describe the general functions

Functions and land uses description in the area of the public space:	On a daily basis, this place functions as a public, free parking in the city center. Nearby are, among others shops, service points, town hall, library and cultural center.
Functionalities of space were important and/or actually "used" by creative people for their activities:	The location of the car park - in the center of the town - was important, as well as the ability to easily gain space for people by prohibiting parking in this place for several hours.

### B-4 General demographic characteristics of the area around the public space:

Describe the general demographic characteristics In 2019 the number of residents was 2014 (fifty-fifty woman and man). In the years 2002-2019 the number of inhabitants decreased by 1.8% The average age of residents is about 40. About 62.% of the inhabitants of Biała Piska are of working age.

### B-5 Type of the public space(s) with creative work

Form and function:	On a daily basis, this place functions as a public, free parking area in center of the town .
Ownership:	public
Access regarding entry-control:	It is space available to everyone.
Access regarding time of day/week /year:	

### B-7 Kind of activity initially designed for this public space:

What kind of activity has been this public space designed for initially	It is parking area.
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### B-8\_a Which are the activities in this public space(s)?

Activity:	shopping
Activity:	sightseeing
Activity:	use of local services
Activity:	visit to the city hall, library, cultural center
Activity:	arrival to work
Activity:	recreation zone
Activity:	dance floor
Activity:	photo booth
Activity:	questionnaire
Activity:	a playground with street games
Activity:	street cafe

### B-8\_b Who are the main users of this public space(s)?

User:	customers
User:	people working in the city center
User:	tourists
User:	youth
User:	seniors
User:	residents of Biała Piska and of neighboring towns

### B-8\_c What are the users activities of this public space(s)?

Users	Activity	Before	After
residents of Biała Piska and of neighboring towns	shopping	✓	✓
residents of Biała Piska and of neighboring towns	use of local services	✓	✓
residents of Biała Piska and of neighboring towns	visit to the city hall, library, cultural center	✓	✓
residents of Biała Piska and of neighboring towns	arrival to work	✓	✓
residents of Biała Piska and of neighboring towns	recreation zone	✗	✓

residents of Biała Piska and of neighboring towns	dance floor	✗	✓
residents of Biała Piska and of neighboring towns	recreation zone	✗	✓
residents of Biała Piska and of neighboring towns	photo booth	✗	✓
residents of Biała Piska and of neighboring towns	questionnaire	✗	✓
residents of Biała Piska and of neighboring towns	street cafe	✗	✓
customers	shopping	✓	✓
customers	use of local services	✓	✓
customers	recreation zone	✗	✓
customers	street cafe	✗	✓
customers	photo booth	✗	✓
people working in the city center	arrival to work	✓	✓
people working in the city center	shopping	✓	✓
people working in the city center	recreation zone	✗	✓
tourists	sightseeing	✓	✓
tourists	shopping	✓	✓
youth	shopping	✓	✓
youth	visit to the city hall, library, cultural center	✓	✓
youth	photo booth	✗	✓
youth	a playground with street games	✗	✓
youth	recreation zone	✗	✓
seniors	shopping	✓	✓
seniors	use of local services	✓	✓
seniors	visit to the city hall, library, cultural center	✓	✓
seniors	use of local services	✓	✓
seniors	recreation zone	✗	✓
seniors	dance floor	✗	✓
seniors	photo booth	✗	✓
seniors	questionnaire	✗	✓
seniors	street cafe	✗	✓

### B-9 Parts/sections/spots seem most attractive within the public space (location and duration) - Parts/sections/spots at people seem to avoid:

Describe what parts seem to be the most attractive to people Creative work "Livable Street" has shown that space in the center of town can function differently than a parking lot. Cultural activities took to the streets. The residents met again in the same place during the Christmas market. The pandemic stopped the plans to organize the next events. At the moment, there is no option to close the parking space in this place for cars and give it to pedestrians for use. But "Livable Street" activated the inhabitants - especially the neighboring villages, who began to change their space.

### B-10 Provide the links to public data on the public space(s)

Website:	About "Livable Street" idea
Website's link:	<a href="http://zywaulica.pl/">http://zywaulica.pl/</a> ( <a href="http://zywaulica.pl/">http://zywaulica.pl/</a> )
Website:	Biała Piska city hall fb page
Website's link:	<a href="https://www.facebook.com/umbialapiska">https://www.facebook.com/umbialapiska</a> ( <a href="https://www.facebook.com/umbialapiska">https://www.facebook.com/umbialapiska</a> )
Website:	Biała Piska city hall website
Website's link:	<a href="https://bip.bialapiska.pl/">https://bip.bialapiska.pl/</a> ( <a href="https://bip.bialapiska.pl/">https://bip.bialapiska.pl/</a> )

**B-11 Provide photos of the public space(s) with creative works**

Caption: The residents activities in Biała Piska commune



Photo's author: Biała Piska commune office

Caption: "Livable Street" event in Biała Piska



Photo's author: Biała Piska commune office

Caption: "Livable Street" in Biała Piska



Photo's author: Biała Piska commune office

Caption: The residents activities in Biała Piska commune



Photo's author: Biała Piska commune office

Caption: The residents activities in Biała Piska commune



Photo's author: Biła Piska commune office

### C-1 Official name of the activity/project

Name in local language: Żywa Ulica  
 Name in English: Livable Street  
 Nickname:  
 Overall name: ✓

### C-2 Description of the project (activities) that took place in the analysed public space(s):

Describe the project (activities) that took place in the analysed public space(s) The residents occupied a parking lot in the center of their town for one day and tested various ideas for the development of public space. This place has turned into a playground with street games, a cafe, a dance floor, a lounge where you read poetry and a photo booth for taking fun photos. There was also a questionnaire in which residents submitted ideas for interventions in the city and surrounding areas. As a result, an active recreation zone was created by the local pond, residents planted plants in one of the housing estates, and a bookcrossing cabinet was built. Changes also reached the surrounding villages, where, on the initiative of the residents and their involvement, a greenhouse was built. Additionally, a mural, a zone of logical thinking and a memorial square were created, and the American soldiers stationed here under NATO helped with the renovation of a football pitch. More ideas are waiting to be implemented. "Livable Street" is an urban experiment known in Poland from large cities, involving residents in the processes of changes in their surroundings. Biła Piska was the first such a small town to test this solution.

### C-3 Challenge that the project (activities) tried/is trying to tackle:

What challenge was the project (activities) trying to tackle – what was the aim For one day, a parking in the center of Biła Piska became an area for creative activities, and cars were replaced by pedestrians. The temporary change in spatial development allowed to take culture to the streets and conduct a survey to ask residents about ideas for interventions in the city and its surroundings. The challenge was to show residents that changing the quality of their surroundings is possible, but without their commitment is impossible to achieve lasting effects.

### C-4 Time frequency:

Time Frequency: Other  
 Other information: It was supposed to be a one-off activity, but the commitment and attitude of the residents resulted in further activities.

### C-5 Time period

Start: 7/23/2021 12:00:00 AM  
 End: 7/23/2021 12:00:00 AM  
 Comment: This is the date of one-day activity

### C-6 Actors in relation to the analysed creative work, their main motivation and their roles

Actor(s):	residents
Motivations:	experiencing something new, curiosity, the need for changes in public space
Roles:	participation in the event, help in organization teh event,
Actor(s):	officials
Motivations:	activating residents, testing alternative forms of dialogue with residents
Roles:	support for the organization of the event
Actor(s):	library and cultural center staff
Motivations:	need to do something new, participation
Roles:	support for the organization of the event
Actor(s):	Social Urbanism Studio team
Motivations:	eager to share knowledge, experience and improve public space
Roles:	organization of workshops preparing the event, giving background and tools

### C-7 Description of the supporting background that existed to make the activities happen:

What kind of supporting background existed to make the activities happen (financial, institutional etc.) There was an institutional background given by officials and library and cultural center staff. Social Urbanism Studio team helped to prepare the event, sharing knowledge and experience. The event was organized without any additional money for this purpose.

### C-8 Sectors involved in the development of the creative works with public spaces:

Culture	✓
Education	✓
Health	✗
Sustainability	✗
Science	✗
Tourism	✗
Sport	✗
Industry	✗
Other:	✗

Specify other:

### C-9 Sector which was..

..the initiator of the activities: Culture  
 ..the most crucial for the whole case study: Culture

Comment:

### C-10 How was the local community involved in the project/activities:

How was the local community involved in the project/activities?	Residents were involved at every stage of the "Livable Street". A local group was formed, which took part in the workshops with the Social Urbanism Studio team (where also a person from Biała Piska works). The aim of the workshop was to gain knowledge about the "Livable Street" as an urban experiment and to develop the program of the event. It was important to find more actors to get involved in this activity. It was not only about the idea of how to spend a nice time in an unusual place, which is a parking area. It was equally important to prepare a questionnaire in which residents submitted ideas for interventions in the town and surrounding areas (in whole commune). Residents - of all ages - also actively participated in the event itself. The "Livable Street" was planned as a one-off action, but the residents liked the idea so much that they joined the organization of the Christmas market in the same place - further plans were stopped by the COVID-19 pandemic. In 2021 there was the second edition of "Livable Street". However, it was possible to improve the quality of public space in several places of the commune - residents were involved in each of these activities.
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### C-11 The role of natural/cultural heritage in the project/activities:

Did cultural and/or natural heritage play any specific role in the project/activities?	"Livable Street" used local resources, but mainly the involvement of residents, their talents and networks. However, it is difficult to say that cultural heritage played a significant role. On the other hand, in the subsequent activities in public space, inspired by "Livable Street", the natural heritage was important. And the purpose of these sections was to improve and emphasize the natural values of selected places.
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### C-12 The targeted impact of the project/activity:

What was the targeted impact of the project / activities?	The aim of the "Livable Street" was to show the residents that changing the quality of their surroundings is possible, but that without their commitment is impossible to achieve lasting effects. The event taking place in the parking area made it possible to see how this place could function without cars. Something that was perhaps difficult to imagine, could be seen with your own eyes. Residents spent a nice time together, which builds social trust and can be a good basis for further activities, e.g. creating informal groups that want to change public space together. It was important to collect ideas of residents who, thanks to the survey, said what they would like to change in the environment or what activities they expect.
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### C-13 Achievement of the targeted impact:

Yes/no/partly:	Yes
Comment:	The goal was achieved because the parking area in the town center temporarily changed its function and turned out to be a pretty good place for the residents to meet. They managed to gather a group of active residents who joined the preparation of the event. They were joined - on the day of the event - by residents open to new experiences. They managed to collect ideas of residents regarding changes in public space. The event showed that there is a group of residents who want to talk about common space, want to improve its quality and are ready to get involved in specific activities.

### C-14 Additional achieved impacts:

Were any additional impacts achieved?	In the following months, after the "Livable Street" meeting, groups of residents of Biała Piska and the surrounding villages joined the activities in their immediate vicinity. Perhaps it was not a direct effect of the "Livable Street", although the event was supposed to show that it is difficult to change a city without the involvement of its residents. What did the residents do? An active recreation zone was created by the local pond, residents planted plants in one of the housing estates, and a bookshop case was built. The changes also reached the surrounding villages, where a greenhouse was built on the initiative of the inhabitants and their involvement. In addition, a mural, a zone of logical thinking and a memorial site were created, and the American soldiers stationed here as part of NATO helped in the renovation of the football field.
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### C-15 The main beneficiaries of the creative work in public space(s):

Who were the main beneficiaries of the creative works in public spaces(s)?	The main beneficiaries of the creative works were the local community and the authorities. The event was a pretext to practice the basics of participation. Residents had a chance to share ideas with the feeling that they would be heard and that they can count on support. The local authorities gained partners - a group of residents ready to join the city's affairs. Thanks to the subsequent activities of groups of residents who arranged selected spaces, the commune gained new, attractive places to spend time. The pandemic has shown how priceless it is to be friendly to the residents of public space, giving them the possibility of a relatively safe stay. It is difficult to say at the moment, because the changes are too fresh to the extent that local business will benefit from them.
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### C-16 Presence (or not) of economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces:

Were there any, no matter how big or small, economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces?	During the event, participants could buy something to drink and snacks to give a chance earn money by the stand owners. During this year's summer edition of "Livable Street" the Associations of Country Women sold handicrafts and food prepared by themselves.
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### C-17 Presence (or not) of any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development:

Were there any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development?	Social Urbanism Studio team helped to prepare the event, sharing with residents their knowledge and experience. Social Urbanism Studio is an interdisciplinary research and design studio run by a sociologist and two town planners. They took part in "Livable Street" project in a few polish towns. This project uses the participatory nature of processes based on urban prototyping.
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### C-18 Monitoring (or not) of the impact of the project:

How was the impact of the project / activities monitored? If it wasn't – how do you think it could be monitored?	The impact of the event wasn't monitored. You can definitely notice an increase in the activity of residents over the last two years - new informal groups of residents aimed at improving the quality of public space have been created and six local branches of the Association of Country Women have registered their activities. It is difficult to judge if the "Livable Street" had a direct impact on this.
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### C-19 Way in order to communicate the impact of the project:

How was the impact of the project / activities disseminated or communicated?	Information about the event appeared on the official Facebook page of Biała Piska as well as local media, which focused more on reporting what was happening. There was no information about the impact the project could have had on subsequent activities.
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### C-20 Perception of the creative works in public space(s) by the final users and the reactions of the general public:

How were the creative works in public space(s) perceived, evaluated, judged by the final users – what were the reactions of the general public?	People who are active and involved in the life of the city positively assessed "Livable Street". They wrote in the survey: we want more activities of this type. The event was one of the inspirations for further action for groups of the commune residents. But there were also voices of dissatisfaction. Moreover, a group of residents tried to dismiss the mayor of Biała Piska before the end of his term of office - the referendum was declared invalid because too few inhabitants voted. Of course, "Livable Street" wasn't the reason for the referendum, but its initiators accused the mayor of, inter alia, loss of social trust, bad cooperation with the majority in the city council and the lack of an investment plan and vision for the city's development.
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### C-21 The (one) main success and the (one) main failure of the project/activities

Main success:	It was a success to organize "Livable Street" in such a small town. The aim of the project was to involve the local community and it was successful - the residents co-created this project from the organization stage to its implementation. The idea was so popular that more meetings in this formula have already taken place. The aftermath of "Livable Street" is also the increase in the activity of the inhabitants themselves, for example local branches of the Association of Country Women were established. A new event was also born: the Local Products Bazaar. Residents have also actively joined other social initiatives: they build elements of small architecture, green their immediate surroundings, organize sports events for the whole family.
Main failure:	Because of epidemic situation it was not possible to organize the "Livable Street" in an international version. In 2020, the Biała Piska commune received funding for the organization of this event with the participation of representatives of Ukraine (the town of Irpin). Due to COVID, the border was closed and the meeting became impossible to prepare.

### C-22 Importance of broader conditions for the main success and main failure factor:

How important were the broader conditions (e.g. the supporting state of the art in the community, infrastructure, institutional support, financial sources, local or "imported" know-how etc.) for the main success and main failure factor	An institutional support and "imported" know-how were crucial. The know-how given by Social Urbanism Studio team helped to prepare and conduct an event. This is the substantive and tool base for subsequent activities and a way for supporting state of the art in the community. Without the support of local authorities, thanks to which the residents have a sense of agency, there would be no chance for any success.
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### C-23 Provide the links to public data on the creative works

Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.facebook.com/zywaulica">https://www.facebook.com/zywaulica</a> ( <a href="https://www.facebook.com/zywaulica">https://www.facebook.com/zywaulica</a> )
The link:	Livable Street fb page
Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.facebook.com/umbialapiska/posts/578063636243486">https://www.facebook.com/umbialapiska/posts/578063636243486</a> ( <a href="https://www.facebook.com/umbialapiska/posts/578063636243486">https://www.facebook.com/umbialapiska/posts/578063636243486</a> )
The link:	Report of other activities in Biała Piska district fb page
Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.facebook.com/umbialapiska/posts/395815347801650">https://www.facebook.com/umbialapiska/posts/395815347801650</a> ( <a href="https://www.facebook.com/umbialapiska/posts/395815347801650">https://www.facebook.com/umbialapiska/posts/395815347801650</a> )
The link:	Report of "Livable Street" in Biała Piska fb page
Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.facebook.com/umbialapiska/posts/445540486162469">https://www.facebook.com/umbialapiska/posts/445540486162469</a> ( <a href="https://www.facebook.com/umbialapiska/posts/445540486162469">https://www.facebook.com/umbialapiska/posts/445540486162469</a> )
The link:	Report of Christmas event in Biała Piska fb page
Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.facebook.com/umbialapiska/posts/687349118648270">https://www.facebook.com/umbialapiska/posts/687349118648270</a> ( <a href="https://www.facebook.com/umbialapiska/posts/687349118648270">https://www.facebook.com/umbialapiska/posts/687349118648270</a> )
The link:	Report of other activities in Biała Piska district from official fb page
Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.facebook.com/umbialapiska/posts/382600749123110">https://www.facebook.com/umbialapiska/posts/382600749123110</a> ( <a href="https://www.facebook.com/umbialapiska/posts/382600749123110">https://www.facebook.com/umbialapiska/posts/382600749123110</a> )
The link:	Report of other activities in Biała Piska district from official fb page
Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.facebook.com/umbialapiska/posts/615447589171757">https://www.facebook.com/umbialapiska/posts/615447589171757</a> ( <a href="https://www.facebook.com/umbialapiska/posts/615447589171757">https://www.facebook.com/umbialapiska/posts/615447589171757</a> )
The link:	Report of other activities in Biała Piska district from official fb page
Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.facebook.com/umbialapiska/posts/606185380097978">https://www.facebook.com/umbialapiska/posts/606185380097978</a> ( <a href="https://www.facebook.com/umbialapiska/posts/606185380097978">https://www.facebook.com/umbialapiska/posts/606185380097978</a> )
The link:	Report of other activities at Biała Piska district from official fb page

### D-1 Main editor in charge of this entry and potential other authors of this case study description

Name and surname:	Beata Mońka
Organization:	Zamek Cieszyn
Email:	bmonka@zamekcieszyn.pl
Role:	author

### D-2 Representative pictures

Picture's caption:	
***	
Picture's author:	
Picture's date:	
Picture's source:	

### D-3 Additional information

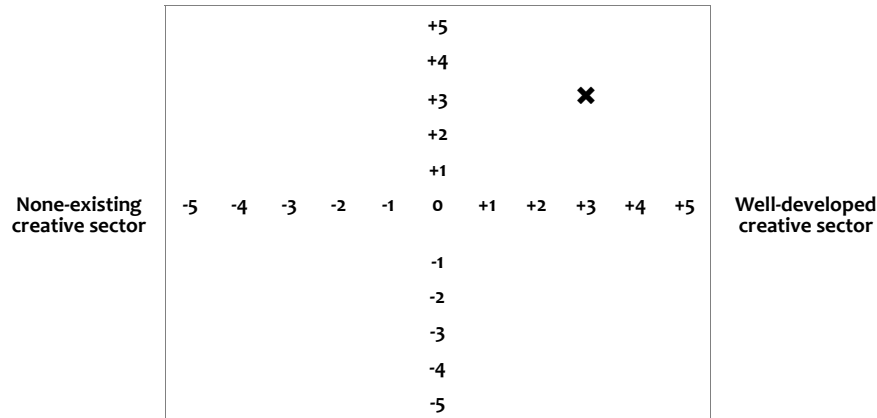
Additional information:	
Link:	

### D-4 Optional final remark

Optional final remarks: is there any additional information that was not communicated through the template



### Diversified economic activities

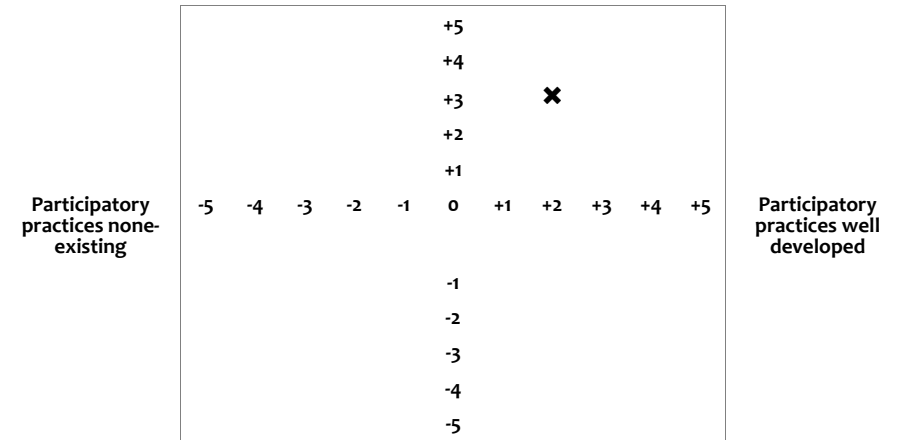


### Absence of economic activity

The organization of cultural, sports and recreational life in Chelmek commune is carried out by the Municipal Center of Culture, Sport and Recreation in Chelmek. At the beginning of 2006, the last stage of modernization of the Cultural Center at Kiliński Square in Chelmek was completed. At that time, a multifunctional entertainment and cinema hall was put into use. The Center also includes three people's houses, libraries, tennis courts, a sports stadium, and the City Park with a concert bowl. The centre organizes classes for the inhabitants of the commune by developing readership, conducting artistic centers and courses, presenting films, theater and stage performances and exhibitions. In this respect, it cooperates with local schools, parishes, voluntary fire brigades, sports clubs and other institutions and associations. Social activity is also not one of the strongest points of the commune. Number of organizations per 10 thousand inhabitants, it was much lower than the average in the province (22 in the commune, 37 in the region).

Comment:

### High-income households prevail

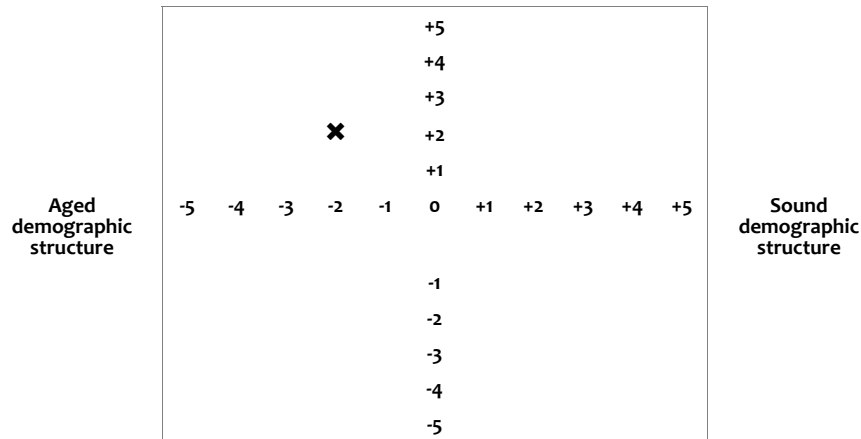


### Low-income households prevail

Registered unemployment in Chelmek was 5.6% in 2020 (7.4% among women and 4.1% among men). It is much less than the registered unemployment rate for the province and much less than the registered unemployment rate for the whole of Poland. In 2019, the average monthly gross salary in Chelmek was about 89.10% of the average monthly gross salary in Poland. Among the economically active inhabitants of Chelmek, 1,015 people go to work in other cities, and 760. Most of the remaining economically active residents work in the Silesian Province (Katowice, Bielsko-Biala), which is a typical phenomenon on the western wall of the region. The cultural and sports offer of the commune is primarily the dynamically operating Municipal Culture, Sport and Recreation Center in Chelmek with a wide range of activities for residents of all ages, and student sports clubs. Working people come to work from outside the commune.

Comment:

### Daily-life-support facilities well developed



### Daily-life-support facilities none-existing

There are some aspects describing the demographic structure in Chelmek: A declining total population and a steady downward trend outlined (from 13,106 in 2015, to 12,837 in 2020) - the lowest population in 20 years; the negative population growth and net migration persisting in recent years, a very noticeable increase in the number of people in retirement age (this number increased by 87% compared to 2015). Changes in the population structure of the commune, consisting in an increase in the share of people in post-working age in the total population and a decrease in the share of people in pre-working age, although they are part of the nationwide and regional tendency of aging of the society, the level of their intensity in Chelmek significantly exceeds the average - the process "aging" of the Chelmek Commune is much faster than the average in Lesser Poland. The average age of the inhabitants is 42.6 years and it is slightly greater than the average age of the inhabitants of the province, and comparable to the average age of the inhabitants of Poland. Over the years 2010-2019, the caring potential, in particular the care potential for elderly and people in need in the commune, decreased drastically. At the beginning of the second decade of the 21st century, more or less every sixth resident of the commune took care of seniors, compared to every third at the end of the second decade. This problem is of additional importance in the context of the lack of access to places that can provide day care or permanent care for the oldest group of residents in the commune.

Comment:

### A-3 Estimation of how residents perceive the remoteness of this place, from 0 (not remote at all) to 5 (extremely remote)

Estimation:	3
Explanation:	Chelmek is the historic capital of the footwear industry. The Municipal Economic Activity Zone was established on the site of the former Southern Footwear Industry Plant "Chelmek". In 1931, the Czech manufacturer Tomasz Bata (known as the king of shoes) started building a factory and a housing estate in Chelmek. From then on, the city began to grow and the number of inhabitants doubled in five years. In 1939, the Germans took over the factory. A shoe factory was reopened in 1947 it was nationalized. Chelmek was granted city rights in 1969. In Chelmek, there is the Bata Memorial House (opened in 2006), which houses museum rooms devoted to the Bata family, the history of the footwear industry and the past of the Chelmek Land. Numerous sewing machines and other devices once used in the Chelmek Baty factory as well as archival photos and reproductions showing the beginnings of the factory in Chelmek are gathered there. The Bata Memorial House is located near the former shoe factory. In 1937, he worked in a factory in Chelmek more than 2,000 people, and the annual production was over 2 million pairs of shoes. This amount needed to be developed sales network. In 1939, in the territory of the Second Polish Republic, the company had over 160 stores and points sales. The attempt to build a Polish Zlin in Chelmek was only partially successful. Long-term plans assumed the construction of the city for 15,000 inhabitants with around 1,500 houses for employees and 40 public utility buildings. The complex of houses for workers is a unique example of the interwar modernist architecture that was being built away from big urban centers. Thanks to your timeless simplicity, utilitarianism and genesis, it has become a material proof of uniqueness of Chelmek, also proving that it is Lesser Poland the city had a chance to become a little Zlin. Now, in 2021, the factory is not longer in use for the production of shoes and Chelmek has a negative birth rate, the high rate of migration as well as decline in the number of people in pre-working age. Apart from that the high school in Chelmek which was opened 1952 and educated young people to find a job in the shoe factory, it is closed now (since 2017). In 2020 there was a plan to include the facility in the next stage of Chelmek revitalization, so that it can regain its former splendor and serve as an Educational, Cultural and Social Center, where activities and programs for the residents of the commune will be carried out.

### A-4 Elements that characterise the remoteness of the place:

Low population density **X**



Geographical barrier/allocation	✘
No good transportation links	✓
Difficulties in accessing daily-life-support facilities	✘
Social specifics and/or divisions	✓
Economic inferiority	✘
Subjective criteria	✓
Specify subjective criteria (e.g. community's self-perception of being remote etc):	Closure of the Bata shoe factory
Other	✘
Specify other:	
Summary of the elements that characterise this case as a remote place:	The factory had a great influence on the people life and after the closure the residents had to deal with the big trauma they could't talk about for the years. It is only recently thanks to the projects like "Fabryka Chelmek" (Chelmek Factory) the memory was reborn. The residents started talking about their past and collecting artifacts from the old times. The factory itself, although closed in 2003, today functions as an industrial zone - Strefa Przemysłowa and it is also a space for scientific and cultural activities. In 2006, the Bata Memorial House was opened.

Low population density rank:	
Geographical barrier/allocation rank:	
No good transportation links rank:	2
Difficulties in accessing daily-life-support facilities rank:	
Social specifics and/or divisions rank:	3
Economic inferiority rank:	
Subjective criteria (e.g. community's self-perception of being remote etc) rank:	1
Other rank:	

### A-5 Provide the links to public data

Links to public data on the remote place	Chelmek commune website
The link:	<a href="http://www.chelmek.pl/">http://www.chelmek.pl/</a> ( <a href="http://www.chelmek.pl/">http://www.chelmek.pl/</a> )
Links to public data on the remote place	Cultural Centre in Chelmek
The link:	<a href="https://moksir.chelmek.pl/">https://moksir.chelmek.pl/</a> ( <a href="https://moksir.chelmek.pl/">https://moksir.chelmek.pl/</a> )
Links to public data on the remote place	Cultural Centre in Chelmek - fb
The link:	<a href="https://www.facebook.com/moksirchelmek/?ref=page_internal">https://www.facebook.com/moksirchelmek/?ref=page_internal</a> ( <a href="https://www.facebook.com/moksirchelmek/?ref=page_internal">https://www.facebook.com/moksirchelmek/?ref=page_internal</a> )

### A-7 The type of public spaces that can be found in this remote place (besides the roads/streets/path network)

Square/s, Plaza/s	✓
Park/s, Garden/s	✓
Market space/s	✓
Playground/s	✓

Recreational space/s, Sport-field/s	✓
Community open-air space/s	✓
Institution-related open-air space/s (e.g. University grounds)	✘
Watersides	✘
Meadows	✓
Parking area	✓
Service yard	✓
Other types:	✓
Specify other types:	industrial zone - ex shoe factory, residential estate built by Bata
Type of indoor public spaces that can be found in this remote place:	Cultural, health related spaces, educational, commercial, service spaces (shops etc.), sport, public services related offices, place of religious worships.

### A-8 General description of..

The network of roads, streets, paths and alike elements that tie this remote place together:	The main communication routes are: the Oświęcim-Trzebinia railway line, the provincial road No. 780 from Kraków towards Silesia, the provincial road No. 933 from Chrzanów towards Oświęcim and Pszczyna. The A4 motorway from Kraków to Katowice runs in the immediate vicinity of the commune. A bicycle route runs through the commune, which is one of the stages of the route leading through the Oświęcim valley, which in turn connects with the R4 European Cycle Route from Vienna to Odessa and the Greenway. The Wooden Architecture Trail of the Lesser Poland Province runs through the village of Bobrek.
The quantity and structure of public space network (besides roads/streets/paths network) in this remote place:	There are limited public spaces in Chelmek which might be attractive for people of all ages such as playgrounds, tennis courts, football pitch, local park. As the depopulation in Chelmek is on the increase the local government created a strategy which might help to attract the young people and build the strength in local community on all levels. One of the challenges of the Chelmek Commune Development Strategy for 2021-2030 are: the offer and space dedicated to young people above 15 years of age, increasing the attractiveness of the commune as a place to learn, live and future work for young people, increase the educational and civic activity of the inhabitants.

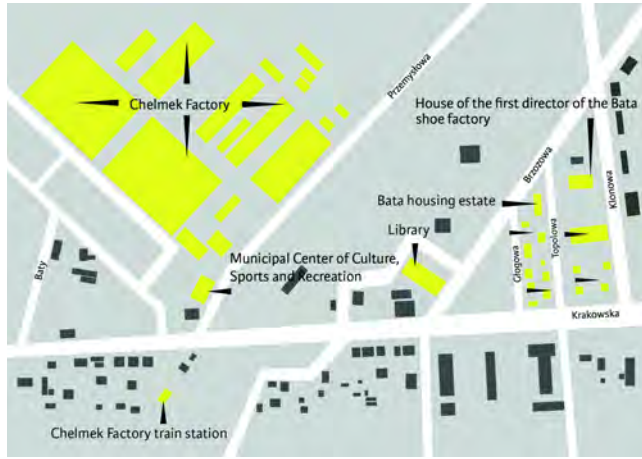
### A-9 General description of the quality of public spaces in this remote place

Answer:	Chelmek is undergoing revitalization process including mostly centre of the town. One of the examples is the playground which was expanded in 2018 and the skate park dedicated to the young people. Before in 2013, a modern sports complex was officially opened, consisting of a full-size sports field with an artificial surface, four courts, including one under the roof, a multi-functional sports field. The part of the residential estate built by Bata known as "Kolonja" (the urban complex of residential buildings and recreational areas built by the Bata concern) was also renovated including a villa from the thirties, where the first director of the factory lived.
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### B-1 Name(s) of the public space(s)

Name(s) of the public space(s) (in local language):	Fabryka w Chelmku
Name(s) of the public space(s) (in English):	Chelmek Factory
Latitude of the public space(s):	50° 5' 59" N
Longitude of the public space(s):	19° 14' 55" E

Ground plan showing the land use of the public space(s):



Caption's map of the public space: Chelmek\_map

Legend's map of the public space: Key figure: Yellow - build structure of creative works Black - build structure White - streets

Main location **x**

### B-2 Describe the physical environment

Physical environment description of the public space(s) with creative works: Cultural activities took place in: 1. the old industrial zone which belonged to the Bata factory, 2. Municipal Center of Culture, Sports and Recreation which was part of the factory, 3. residential estate - "Kolonja" built by Bata, 4. train station, 5. river banks of Przemysla.

Physical environment elements were important and/or actually "used" by creative people for their activities: The factory was built in the center of the small town, close to the station which was a huge benefit for the founder. The industrial history of the place was used to attract people and refresh memory and history of the Bata shoe factory and its creator. Creative work was set up in the environment which isn't very popular, especially in the small and remote places. Apart from the Bata history in the town some of the activities were organized to present natural value of Przemysla river and its wild surroundings.

### B-3 Describe the general functions

Functions and land uses description in the area of the public space: Cultural centre, railway station, residential "Kolonja", industrial zone, natural banks of the Przemysla river.

Functionalities of space were important and/or actually "used" by creative people for their activities: The main purpose of the buildings where the creative works took place are: the old factory, the residential area (housing estate "Kolonja"), the train station, They are all in close location to the cultural center which used to be part of the factory and now is one of the partners in recalling the Bata history.

### B-4 General demographic characteristics of the area around the public space:

Describe the general demographic characteristics: Chelmek is a small town with 8,912 inhabitants, of which 51.8% are women and 48.2% men. In the years 2002-2020, the number of inhabitants decreased by 3.2%. The average age of the inhabitants is 43.0 years and is slightly higher than the average age of the inhabitants of the Lesser Poland province and comparable to the average age of the entire Polish population. 59.6% of Chelmek's inhabitants are of working age, 16.3% of pre-working age, and 24.1% of the inhabitants are of post-working age. Chelmek has a negative birth rate. In 2019, 80 children were born.

### B-5 Type of the public space(s) with creative work

Form and function: Cultural centre, railway station, residential "Kolonja", industrial zone, natural banks of the Przemysla river.

Ownership: Cultural centre, railway station, residential "Kolonja" natural banks of the Przemysla river - all public Industrial zone - private businesses operated in the zone now

Access regarding entry-control: open access Industrial zone - only for the workers

Access regarding time of day/week/year:

Municipal Center of Culture, Sports and Recreation Open Monday till Friday 8am- 6pm Friday 8am-5pm Saturday and Sunday Closed Chelmek Factory free outside access Monday till Friday There are different businesses operating in the buildings at the moment. The Bata Memorial House can be visited by prior arrangement, from Monday to Friday from 8.00 to 19.00, on Saturdays and Sundays. Housing estate "Kolonja" the residential buildings could be visited from outside at any time. Przemysla river could be accessed at any time.

### B-7 Kind of activity initially designed for this public space:

What kind of activity has been this public space designed for initially

Since 2003, in the city of Chelmek there has been a 27 ha area of the Municipal Economic Activity Zone after the former BATA factory, which was nationalized after the war and for many years was called the Southern Leather Industry Plant "Chelmek" SA. It is one of the main economic assets of the commune. Currently about 100 companies, including those with foreign capital, employing about 2,000 people, related to the footwear and footwear industries, construction, automotive, producers of packaging, furniture, windows. In the years 2004-2005, the Chelmek commune implemented a project related to the revitalization of the communication system in the foreground of the zone, the construction of the Bata Memorial House and the fire station, as well as the establishment of the Regional Aid Center for People at Risk of Unemployment in Chelmek. The comfort of the functioning of economic entities and institutions operating in this area has been significantly improved.

### B-8\_a Which are the activities in this public space(s)?

Activity: visit

Activity: work

Activity: participation in activities

Activity: historical walks

Activity: collecting artifacts

Activity: organize activities

Activity: meeting people

Activity: nature walks

### B-8\_b Who are the main users of this public space(s)?

User: residents

User: nature enthusiasts

User: workers

User: activists

User: artists

User: visitors

User: youth

User: seniors

User: history enthusiasts

### B-8\_c What are the users activities of this public space(s)?

Users	Activity	Before	After
workers	work	✓	✓
workers	visit	x	✓
activists	visit	✓	✓
activists	participation in activities	x	✓
activists	nature walks	x	✓
activists	historical walks	x	✓
activists	organize activities	x	✓

artists	visit	✗	✓
artists	participation in activities	✓	✓
residents	work	✓	✓
residents	visit	✓	✓
residents	participation in activities	✗	✓
residents	meeting people	✓	✓
residents	collecting artifacts	✗	✓
visitors	visit	✗	✓
visitors	participation in activities	✗	✓
visitors	nature walks	✗	✓
visitors	historical walks	✗	✓
youth	meeting people	✓	✓
youth	participation in activities	✗	✓
youth	nature walks	✗	✓
youth	historical walks	✗	✓
seniors	participation in activities	✗	✓
seniors	meeting people	✓	✓
seniors	collecting artifacts	✗	✓
seniors	historical walks	✗	✓
history enthusiasts	historical walks	✗	✗
history enthusiasts	collecting artifacts	✗	✓
nature enthusiasts	nature walks	✗	✓
nature enthusiasts	participation in activities	✗	✓

### B-9 Parts/sections/spots seem most attractive within the public space (location and duration) - Parts/sections/spots at people seem to avoid:

Describe what parts seem to be the most attractive to people

Many public places in Chelmek are of poor quality. The situation begins to partially improve. The town runs a large revitalization program. As a result, the residents have recently gained a square with a playground and a skate park, a tennis court has been renovated (it was originally built in Bata's factory time), a Senior Home with an offer for older people was opened, and the town library gained a new seat.

### B-10 Provide the links to public data on the public space(s)

Website:	website of the centre of culture in Chelmek
Website's link:	<a href="https://moksir.chelmek.pl/">https://moksir.chelmek.pl/</a> ( <a href="https://moksir.chelmek.pl/">https://moksir.chelmek.pl/</a> )
Website:	Chelmek culture centre fb page
Website's link:	<a href="https://www.facebook.com/moksirchelmek/">https://www.facebook.com/moksirchelmek/</a> ( <a href="https://www.facebook.com/moksirchelmek/">https://www.facebook.com/moksirchelmek/</a> )
Website:	Fb page dedicated to Bata history in Chelmek
Website's link:	<a href="https://www.facebook.com/BATA-lia-w-Che%C5%82mku-152938718121239">https://www.facebook.com/BATA-lia-w-Che%C5%82mku-152938718121239</a> ( <a href="https://www.facebook.com/BATA-lia-w-Che%C5%82mku-152938718121239">https://www.facebook.com/BATA-lia-w-Che%C5%82mku-152938718121239</a> )
Website:	An article about Chelmek - the little Zlin city
Website's link:	<a href="https://www.bryla.pl/bryla/1,90857,15637290,Chelmek__maly_Zlin__Fenomen_niedokonczonego_miasta.html">https://www.bryla.pl/bryla/1,90857,15637290,Chelmek__maly_Zlin__Fenomen_niedokonczonego_miasta.html</a> ( <a href="https://www.bryla.pl/bryla/1,90857,15637290,Chelmek__maly_Zlin__Fenomen_niedokonczonego_miasta.html">https://www.bryla.pl/bryla/1,90857,15637290,Chelmek__maly_Zlin__Fenomen_niedokonczonego_miasta.html</a> )
Website:	An artciel: Chelmek - the city of the king of shoes

Website's link:	<a href="https://www.styl.pl/raporty/raport-o-architekturze/strona-glowna/news-chelmek-miasto-krola-butow,nld,5164404">https://www.styl.pl/raporty/raport-o-architekturze/strona-glowna/news-chelmek-miasto-krola-butow,nld,5164404</a> ( <a href="https://www.styl.pl/raporty/raport-o-architekturze/strona-glowna/news-chelmek-miasto-krola-butow,nld,5164404">https://www.styl.pl/raporty/raport-o-architekturze/strona-glowna/news-chelmek-miasto-krola-butow,nld,5164404</a> )
Website:	Chelmek city hall website
Website's link:	<a href="https://www.chelmek.pl/">https://www.chelmek.pl/</a> ( <a href="https://www.chelmek.pl/">https://www.chelmek.pl/</a> )

### B-11 Provide photos of the public space(s) with creative works

Caption: Chelmek Factory project / concert



Photo's author: Chelmek commune office

Caption: Chelmek Factory project / artistic residence



Photo's author: Chelmek commune office

Caption: Chelmek Factory project / walk in "Kolonja"



Photo's author: Chelmek commune office

Caption: Chelmek Factory project / nature walk



Photo's author: Chelmek commune office

Caption: Chelmek Factory project / historical walks



Photo's author: Chelmek commune office

Caption: Chelmek Factory project / "Kolonia"



Photo's author: Chelmek commune office

Caption: Chelmek Factory project / "Kolonia"



Photo's author: Beata Mořika

Caption: Chelmek Factory project / "Kolonia"



Photo's author: Beata Morika

Caption: Chelmek Factory project / "Kolonial"



Photo's author: Beata Morika

### C-1 Official name of the activity/project

Name in local language:	Chelmek Fabryka
Name in English:	Chelmek Factory
Nickname:	
Overall name:	✓

### C-2 Description of the project (activities) that took place in the analysed public space(s):

Describe the project (activities) that took place in the analysed public space(s)	In the 1930s Tomáš Baťa, a Czech industrialist, started building a shoe factory in Chelmek. A small village in southern Poland, inhabited by 1.5 thousand people developed into a city of ten thousand. In its heyday - in the 1970s - the factory employed over 7,000 people. The whole life of the town revolved around this one plant until the period of the political transformation in the 1990s, when the time of crisis for the factory began - it was finally closed in 2003. There is an industrial zone in this place, but for years the inhabitants of Chelmek lived with a sense of loss. And only recently, history and architecture enthusiasts, activists supported by the local cultural center, have managed to restore the memory of the factory, and the residents want to talk about it. This was also the purpose of the project: Chelmek Fabryka (Chelmek Factory), a series of artistic events, workshops and concerts inspired by Bata's heritage. The events took place in the premises of the former factory, the Przemsza river bank, "Kolonial" - the workers' colony (i.e. the urban complex of residential buildings and recreational areas built by the Bata concern) and the railway station (currently under modernization and a small history museum of the Bata factory in Chelmek is being built there). The project was an opportunity to remember history, collect information and archives related to the factory, but also show the values of architecture and nature in the city.
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### C-3 Challenge that the project (activities) tried/is trying to tackle:

What challenge was the project (activities) trying to tackle – what was the aim	The main challenge of the project was to rediscover the forgotten history of Tomas Bata, an entrepreneur from Czechoslovakia who set up a factory in Chelmek. The history became a source of the knowledge thanks to which the events were organized in the former industrial zone. The activities were to restore the identity of the inhabitants and showing them the value of the history of their town, as well as modern resources, e.g. nature. And the tool was culture.
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### C-4 Time frequency:

Time Frequency	Periodical activity
Other information:	2020

### C-5 Time period

Start:	8/21/2020 12:00:00 AM
End:	11/30/2020 12:00:00 AM
Comment:	

### C-6 Actors in relation to the analysed creative work, their main motivation and their roles

Actor(s):	residents
Motivations:	curiosity, willingness to learn the history of the city, need for change
Roles:	participation in events, collecting artefacts, history reminder
Actor(s):	employees of the cultural center
Motivations:	activating residents, building the town's identity
Roles:	organization of the events, arranging money
Actor(s):	artists
Motivations:	meeting with the audience, action
Roles:	participation in the event, artistic activities
Actor(s):	historians, art historians, naturalists
Motivations:	exploring new places, interests

Roles:	sharing knowledge
Actor(s):	officials
Motivations:	involving residents, discovering the history of the town, publicity
Roles:	support for the organization of the event

### C-7 Description of the supporting background that existed to make the activities happen:

What kind of supporting background existed to make the activities happen (financial, institutional etc.)	There was an institutional base of the cultural center. They also received funding from the ministries of culture, which allowed them to carry out many activities. The support of artists and scientists was also important.
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### C-8 Sectors involved in the development of the creative works with public spaces:

Culture	✓
Education	✓
Health	✗
Sustainability	✗
Science	✗
Tourism	✗
Sport	✗
Industry	✓
Other:	✗

Specify other:

### C-9 Sector which was..

..the initiator of the activities:	Culture
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..the most crucial for the whole case study:	Industry
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Comment:

### C-10 How was the local community involved in the project/activities:

How was the local community involved in the project/activities?	The industrial past of the town seemed to be an ideal place for creative searches and activities to restore the identity of the inhabitants. The measurable effects of the program in 2020 included seventeen artistic events in which about twenty artists participated. Before 2020 there were some preparation of the activities, historical research, talks with Chelmek residents, people who used to work in the factory who were happy to help to organize the events and to share the history of the place. The Chelmek Fabryka project was an organizational and financial support for the implementation of ideas that emerged from conversations with residents.
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### C-11 The role of natural/cultural heritage in the project/activities:

Did cultural and/or natural heritage play any specific role in the project/activities?	Restoring the memory and history of the town from its heyday, the development of the footwear industry, the history of its employees and the founder of the Chelmek factory were the main reasons for organizing the cultural activities. The uniqueness of the factory is inextricably linked with its rich history and the people who created it and worked in it. The factory had an impact on the life of the entire town, without it the town would look completely different now.
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### C-12 The targeted impact of the project/activity:

What was the targeted impact of the project / activities?	The influence of cultural events in the factory and at the station did not go unnoticed among the inhabitants of Chelmek and the entire commune. It turned out that many people remembered past events or had someone in their family who worked in the factory. The memories came alive and became a pretext for talks, discussions and celebrating the rich industrial history of the city. The residents were happy to hear about the opening of cultural events on the premises of the former factory. The Baťa Museum was established nearby and is a symbolic tribute to all those who remember Tomasz Bata and the development of the footwear industry in Chelmek.
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### C-13 Achievement of the targeted impact:

Yes/no/partly:	Yes
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Comment:	From August to mid-September 2020, there was organized twelve artistic events in the commune - exhibitions, concerts, performances, educational walks, film screenings and meetings with authors, showing local heritage as an object of knowledge and inspiration to show contemporary art to the inhabitants of Chelmek and the surrounding area. About 20 renowned artists, animators, guides and over 800 participants took part in the program.
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### C-14 Additional achieved impacts:

Were any additional impacts achieved?	They managed to create a positive trend of discovering the town's old history and taking pride in this heritage.
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### C-15 The main beneficiaries of the creative work in public space(s):

Who were the main beneficiaries of the creative works in public spaces(s)?	The main beneficiaries are the local community - the inhabitants gained an interesting offer of cultural events, but also the chance to discover and tell stories. The town authorities have a base for creating a local product. Historians and enthusiasts of architecture gain new information.
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### C-16 Presence (or not) of economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces:

Were there any, no matter how big or small, economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces?	At this stage, it is difficult to assess what economic benefits will arise from these activities. Any efforts to preserve Bata's heritage, such as "Kolonia" - a workers' colony (a municipal complex of residential and recreational buildings built by the Bata concern) are worth the effort and have a specific economic value.
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### C-17 Presence (or not) of any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development:

Were there any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development?	The activities were not supported by any special methodology - residents were encouraged to participate mainly through art. But it can be said that the whole process is a continuous exchange of knowledge about the town - Chelmek from the past and the modern one.
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### C-18 Monitoring (or not) of the impact of the project:

How was the impact of the project / activities monitored? If it wasn't – how do you think it could be monitored?	The Chelmek Fabryka project was supported by funding from the Ministry of Culture, so the organizers had to show indicators such as the number of participants, number of events, etc. All activities were advertised on websites, fb, in the media, where reports and photos from the events were also posted. But there was no monitoring of the impact of all these activities on the local community.
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### C-19 Way in order to communicate the impact of the project:

How was the impact of the project / activities disseminated or communicated?	Mainly on the Internet - on the website of the cultural center, the fb page of the cultural center and the official fb page of the town. Mainly on the Internet - on the website of the Cultural Center, on the fb page of the Cultural Center and on the official fb page of the Town Hall. Some of the events had to be transferred to the internet due to COVID. Regardless of this, films were made about Chelmek's legacy, which reached a wider audience - not only local residents. A large article about the history of Bata in Chelmek was published in one of the most popular information portal in Poland.
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### C-20 Perception of the creative works in public space(s) by the final users and the reactions of the general public:

How were the creative works in public space(s) perceived, evaluated, judged by the final users – what were the reactions of the general public?	The group of residents interested in discovering the heritage of Baťa is growing. The topic also has its fans outside Chelmek. More objects are sent to the cultural center that collects artifacts related to the factory. The inhabitants begin to appreciate the architectural value of, for example, "Cologne" - the urban complex of residential buildings and recreational areas built by the Bata concern.
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### C-21 The (one) main success and the (one) main failure of the project/activities

Main success:	The Chelmek Factory project engages residents in discovering the history and heritage of the Bata concern. More and more people want to share their stories, because they see that the memory of the future is valuable in building the contemporary image of the city. The advantage is noticing the richness of the local nature and all activities related to its protection. The fact that the memory restoration process is in progress is a success - it is not a one-time action. One of the most important lessons is the realization that time and patience are crucial to work with the memory. The process of recalling the history of the factory could have started more or less in the last decade - previously, the residents were not ready for it yet.
Main failure:	The initiators of the activities would like the history of the factory, but also the cultural events built around it, met with greater interest. They still feel that their actions are local - they do not intrigue a wider audience or national media. Factory closure and job loss are still traumatic for many residents and all activities related to the history of the factory arouse their resentment. It was impossible to change their mind.

### C-22 Importance of broader conditions for the main success and main failure factor:

How important were the broader conditions (e.g. the supporting state of the art in the community, infrastructure, institutional support, financial sources, local or "imported" know-how etc.) for the main success and main failure factor	Institutional and financial support was crucial to the success of the project. The cultural center in Chelmek guarantees the continuation of activities - there is a place that, regardless of the implementation of projects, e.g. collects stories and memories of residents and artifacts about the former Bata factory.
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### C-23 Provide the links to public data on the creative works

Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://moksir.chelmek.pl/">https://moksir.chelmek.pl/</a> ( <a href="https://moksir.chelmek.pl/">https://moksir.chelmek.pl/</a> )
The link:	Culture center website
Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.facebook.com/BATA-lia-w-Che%C5%82mku-152938718121239">https://www.facebook.com/BATA-lia-w-Che%C5%82mku-152938718121239</a> ( <a href="https://www.facebook.com/BATA-lia-w-Che%C5%82mku-152938718121239">https://www.facebook.com/BATA-lia-w-Che%C5%82mku-152938718121239</a> )
The link:	FB page dedicated to the history of Bata factory in Chelmek
Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.styl.pl/raporty/raport-o-architekturze/strona-glowna/news-chelmek-miasto-krola-butow,nld,5164404">https://www.styl.pl/raporty/raport-o-architekturze/strona-glowna/news-chelmek-miasto-krola-butow,nld,5164404</a> ( <a href="https://www.styl.pl/raporty/raport-o-architekturze/strona-glowna/news-chelmek-miasto-krola-butow,nld,5164404">https://www.styl.pl/raporty/raport-o-architekturze/strona-glowna/news-chelmek-miasto-krola-butow,nld,5164404</a> )
The link:	Chelmek - the city of the king of shoes - the article
Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.bryla.pl/bryla/1,90857,15637290,Chelmek__maly_Zlin_Fenomen_niedokonczonego_miasta.html">https://www.bryla.pl/bryla/1,90857,15637290,Chelmek__maly_Zlin_Fenomen_niedokonczonego_miasta.html</a> ( <a href="https://www.bryla.pl/bryla/1,90857,15637290,Chelmek__maly_Zlin_Fenomen_niedokonczonego_miasta.html">https://www.bryla.pl/bryla/1,90857,15637290,Chelmek__maly_Zlin_Fenomen_niedokonczonego_miasta.html</a> )
The link:	Chelmek - the little Zlin city - the article

### D-1 Main editor in charge of this entry and potential other authors of this case study description

Name and surname:	Beata Morika
Organization:	Zamek Cieszyn
Email:	bmonka@zamekcieszyn.pl
Role:	Author

### D-2 Representative pictures

Picture's caption:	
***	
Picture's author:	
Picture's date:	
Picture's source:	

### D-3 Additional information

Additional information:

Link:

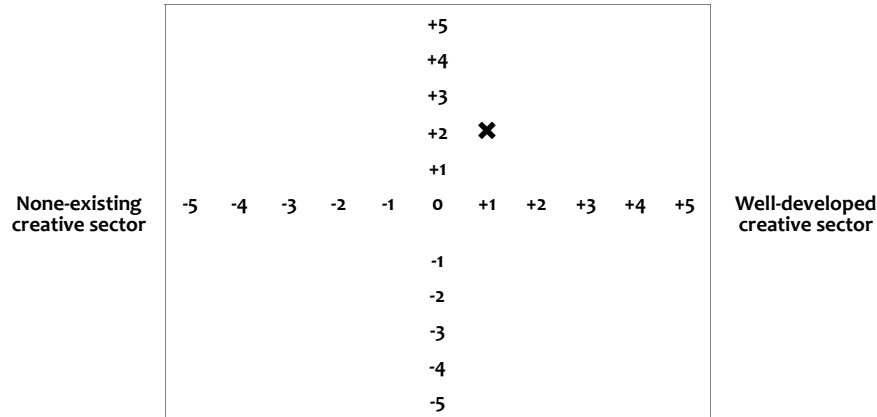
### D-4 Optional final remark

Optional final remarks: is there any additional information that was not communicated through the template





### Diversified economic activities

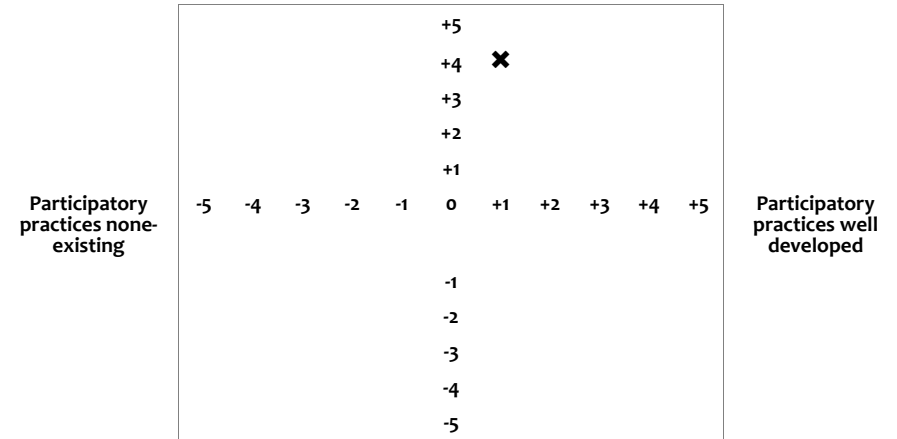


### Absence of economic activity

The registered unemployment rate in the commune of Grojec in 2019 was 2.2% (2.5% among women and 2.0% among men). In 2018, the average monthly gross salary in the commune of Grojec corresponded to 94.80% of the average monthly gross salary in Poland. Nowe Grobice where the wild part of the Tropy Przyrody is situated there are no existing creative sector. This is a small village with only about 150 people, 20 km from Grojec city.

Comment:

### High-income households prevail

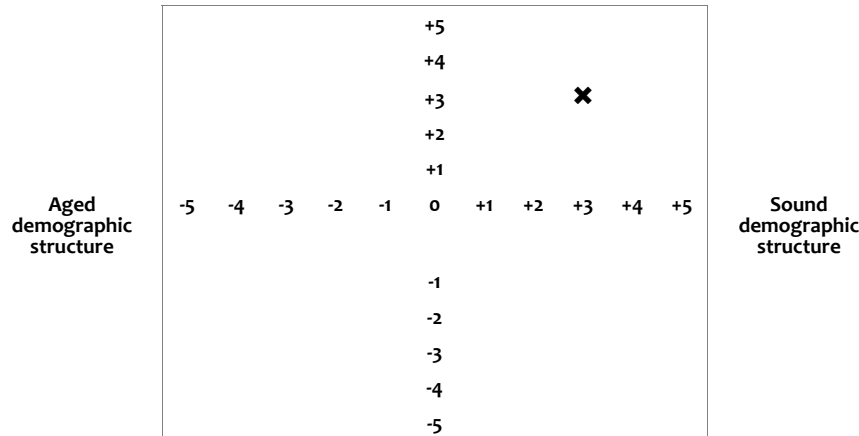


### Low-income households prevail

47.7% of economically active residents of the Grójec commune work in the agricultural sector (agriculture, forestry, hunting and fishing), 22.3% in industry and construction, and 11.1% in the service sector (trade, vehicle repair, transport, catering, information and communication) and 1.5% work in the financial sector (financial and insurance activities, real estate services). Grójec corresponded to 94.80% of the average monthly gross salary in Poland.

Comment:

### Daily-life-support facilities well developed



### Daily-life-support facilities none-existing

Grojec city has most of the public necessity facilities needed. Currently, in Grojec, activities for the promotion of culture are carried out mainly by two institutions: the Municipal Cultural Center and the Municipal and Municipal Public Library. The activity of the Grojec Cultural Center focuses on many cultural and recreational aspects. The former include cyclically organized theater, educational and music classes. In addition, there is a cinema in Cultural Centre, as well as theater performances and music events. There are many groups at the Grojec Cultural Center, such as the Bridge Section, the Chess Club, the Association of Artists of the Grojec Region, Grojec Open University, the Family Theater and the Love Dance Academy dance group. In the context of spending free time, it should be mentioned that in the vicinity of the revitalization area there are two large sports and recreation facilities: a swimming pool and a football stadium. Stadium, located in the immediate vicinity of the revitalization area, requires modernization so that it can be effectively used as a place for integration by sport. Such integration is so important that it affects entire families, and also, due to physical activity, has a positive effect on the health of the inhabitants. There is also a very strong identification with the place among the residents, which used to be the Grojec amphitheater - now completely degraded. Another place that could gain new functions as part of revitalization activities is the former building the town hall on the town square in Grojec. In the area of the Grojec commune, there are over a dozen educational institutions, including 6 primary schools, 3 public kindergartens and several private kindergartens and care centers. There is a local cultural centre and the sports centre which organize the events for the residents. There are some non-governmental organizations operating in the Grojec Commune, which organize and support initiatives that activate residents.

Comment:

### A-3 Estimation of how residents perceive the remoteness of this place, from 0 (not remote at all) to 5 (extremely remote)

Estimation:	2
Explanation:	Grojec commune is an urban-rural place with over 20.000 population. It is situated about 40 km from Warsaw. The tradition of Grojec culture is the annual May Flowering Apple Festival, which from the very beginning supports local traditions related to fruit growing. Grojec surroundings are considered to be the biggest apple-growing area of Poland. It is said that the region makes up also for the biggest apple orchard of Europe. Statistically, every third apple sold in Poland is grown in Grojec - a unique local microclimate provides for their beautiful red colour (Wikipedia).

### A-4 Elements that characterise the remoteness of the place:

Low population density	✗
Geographical barrier/allocation	✓
No good transportation links	✓
Difficulties in accessing daily-life-support facilities	✗
Social specifics and/or divisions	✗
Economic inferiority	✗
Subjective criteria	✗
Specify subjective criteria (e.g. community's self-perception of being remote etc):	
Other	✗
Specify other:	
Summary of the elements that characterise this case as a remote place:	Grojec city has 16,674 inhabitants and its surroundings are considered to be the biggest apple-growing area of Poland. In the past, Grojec was associated only with a multicultural small town producing apples. Today it is a developing city. Despite of being in the close location (about 40 km) from capital of Poland there are still areas that require improvement for example accessibility and modernization of public places for the residents of all ages.
Low population density rank:	

Geographical barrier/allocation rank:	1
No good transportation links rank:	2
Difficulties in accessing daily-life-support facilities rank:	
Social specifics and/or divisions rank:	
Economic inferiority rank:	
Subjective criteria (e.g. community's self-perception of being remote etc) rank:	
Other rank:	

## A-5 Provide the links to public data

Links to public data on the remote place	Official website of Grójec city
The link:	<a href="https://grojecmiasto.pl/">https://grojecmiasto.pl/</a> ( <a href="https://grojecmiasto.pl/">https://grojecmiasto.pl/</a> )
Links to public data on the remote place	Cultural Centre in Grójec
The link:	<a href="https://gokgrojec.pl/">https://gokgrojec.pl/</a> ( <a href="https://gokgrojec.pl/">https://gokgrojec.pl/</a> )

## A-7 The type of public spaces that can be found in this remote place (besides the roads/streets/path network)

Square/s, Plaza/s	✓
Park/s, Garden/s	✓
Market space/s	✓
Playground/s	✗
Recreational space/s, Sport-field/s	✓
Community open-air space/s	✓
Institution-related open-air space/s (e.g. University grounds)	✗
Watersides	✗
Meadows	✓
Parking area	✓
Service yard	✓
Other types:	✗
Specify other types:	
Type of indoor public spaces that can be found in this remote place:	

## A-8 General description of.

The network of roads, streets, paths and alike elements that tie this remote place together:

There are two very busy national roads of great transport importance intersect in the commune and the town of Grójec. For the S7 expressway and the 7 national road, it was indicated that the average vehicle traffic in the commune is over 30,000 vehicles daily. However, not much was recorded on the national road No. 50 over 15 thousand vehicles daily. Such a high volume of traffic is associated with the emission of pollutants, and most of all road noise, which is the main environmental problem on the site Communes and Towns of Grojec. One the effects are also limiting the accessibility of Wolności Square for pedestrians. There are important issues to tackle by the local government - in terms of the transport system - creation of a system of city ringroads, receiving especially heavy and transit traffic. There is an area of a disused railway station narrow-gauge, which connected Grojec with Warsaw. Passenger transport on the line was suspended in 1991, and since then the station has been used for tourist services with breaks. The station building does not fulfill the original function of passenger service, and due to the lack of ongoing renovations, it has been subject to progressive degradation in recent years.

The quantity and structure of public space network (besides roads/streets/paths network) in this remote place:

The activities carried out for over a dozen years, more or less related to revitalization, changed significant parts of the city center. Nevertheless, in the area of revitalization, there is still a need to support some of the inhabitants who have been struggling for years with problems that prevented a dignified life. There are also major investment needs for modernization or to provide better and better public services to residents. In the spatial and functional sphere, the basic problem is insufficient the quantity and quality of services in the center of Grojec that could meet all the needs of the residents and make them independent of the need to use services in Warsaw. From carried out under The preparation of this Survey Program (2017) shows that the service offer in the center Grójec does not meet the expectations of the city's inhabitants - there are no attractive forms of spending time free and higher-class service and commercial points. Changes in the forms of spatial development, primarily the dispersion of buildings, leads to increased dependence of the inhabitants of Grojec on driving a car.

## A-9 General description of the quality of public spaces in this remote place

Answer:

There are two parks and playgrounds in Grojec city which are the main public spaces. Not all of them are well equipped and have all the amenities needed to respond to people's different needs. The revitalization of the one of the parks in Grójec has long been a matter raised by the local government. Everyone would like the area to be frequently and willingly visited by residents, so that they could come here and spread a blanket in the clearing - reports the mayor. Source of the article about the revitalisation: <https://grojec.naszemiasto.pl/jak-bedzie-wygladala-rewitalizacja-parku-miejskiego-w/ar/c1-8292612> Despite the aforementioned activities and events organized by the Grojec Cultural Center and the Library, one of the most important needs identified at the stage of in-depth diagnosis in the area of revitalization, there is an insufficient offer in terms of spending free time. Both during focus interviews, meetings in the form of a civic cafe with residents, and it was this aspect that came to the fore in the answers to the survey questions. First of all, the inhabitants point to the insufficient number of bicycle paths, the lack of them good connection, as well as little urban greenery. Another problem is the shortage of places where you can spend time with friends or relax. This problem affects basically everyone age groups - both young people, families with young children and the elderly. The inhabitants when asked about their needs, they indicate in this respect a greater number of recreational areas, cafes or places where mass events could take place. Improvement is also important for them existing or construction of a new sports and recreation infrastructure. A large part of the inhabitants also points out that the town square in Grójec should play the role of a bustling place, a space public, where residents would have a good time and do their shopping (also at regular fairs handicrafts, art, products from various regions of Poland and the world, etc.).

## B-1 Name(s) of the public space(s)

Name(s) of the public space(s) (in local language):	Park in Grójec
Name(s) of the public space(s) (in English):	Grojec local park
Latitude of the public space(s):	51°51'45"N
Longitude of the public space(s):	20°52'03"E
Ground plan showing the land use of the public space(s):	
Caption's map of the public space:	Ground plan Grojec park
Legend's map of the public space:	
Main location	✗

Name(s) of the public space(s) (in local language):	Nowe Grobice - Osada Krzaki
Name(s) of the public space(s) (in English):	Nowe Grobice - Hamlet "Krzaki"
Latitude of the public space(s):	51.9278° N
Longitude of the public space(s):	21.1041° E

Ground plan showing the land use of the public space(s):



Caption's map of the public space:	Ground plan of Hamlet "Krzaki"
Legend's map of the public space:	Yellow arrow - the space of the hamlet Black colour build structure Grey colour - open landscape
Main location	<b>x</b>

## B-2 Describe the physical environment

Physical environment description of the public space(s) with creative works:	There are two locations of the physical environment: The park where Earth Days are organised is located in the middle of town Grójec in the urban part of the city. Nowe Grobice where foundation Tropy Przyrody runs the Free School Grojec is a small village with the open landscape, forest, meadows.
--	---

Physical environment elements were important and/or actually "used" by creative people for their activities:	The park and the open space are the most attractive places for the outdoor activities led by the foundation Tropy przyrody. The Earth Day coorganized in summer attracts the people to spend the time outdoors and take part in the workshops etc. Also the place can be a good location to attract passers by who can join the event.
--	--

## B-3 Describe the general functions

Functions and land uses description in the area of the public space:	The park in the town centre of Grojec is the green space of the city. It's popular among the local community to spend their free time and enjoy being together. The rural land in Nowe Grobice was a private land not used for any specific purposes.
--	---

Functionalities of space were important and/or actually "used" by the creative people for their activities:	The park as the green public space was useful for organizing the outdoor event - The Earth Day and to attract as many residents of the town as possible. The wild space is a great place for the activities such as camps lead by Tropy Przyrody.
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## B-4 General demographic characteristics of the area around the public space:

Describe the general demographic characteristics	The Grojec commune has 25,855 inhabitants, of which 51.9% are women and 48.1% men. In the years 2002-2019, the number of inhabitants increased by 14.4%. The average age of the inhabitants is 40.5 years and is comparable to the average age of the inhabitants of the Mazowieckie province and slightly lower than the average age of the entire Polish population. The Grojec commune has a positive birth rate of 42. This corresponds to the birth rate of 1.63 per 1000 inhabitants of the Grojec commune. In 2019, 294 children were born. 58.6% of the inhabitants of the Grojec commune are in the working age, 20.2% in the pre-working age, and 21.2% of the inhabitants are in the post-working age.
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## B-5 Type of the public space(s) with creative work

Form and function:	Local public park.
Ownership:	Public park and Osada Krzaki (Hamlet Krzaki) - wild space is a private land.
Access regarding entry-control:	N/A
Access regarding time of day/week /year:	The park in Grojec is open 24 hrs. The Hamlet Krzaki in Nowe Grobice is a private space which could be accessed by the people who take part in the workshops, free school children etc.

## B-7 Kind of activity initially designed for this public space:

What kind of activity has been this public space designed for initially	Grojec park - recreation/relaxation Hamlet "Krzaki" - open space land (meadow etc) and forest
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## B-8\_a Which are the activities in this public space(s)?

Activity:	concerts
Activity:	workshops
Activity:	clothes swap
Activity:	theatre performance
Activity:	educational and ecological activities
Activity:	outdoor learning
Activity:	summer camps

## B-8\_b Who are the main users of this public space(s)?

User:	parents of the children in Free School Grojec
User:	the residents of Grójec commune
User:	home educated children
User:	activist
User:	teachers/educators
User:	artist

## B-8\_c What are the users activities of this public space(s)?

Users	Activity	Before	After
the residents of Grójec commune	concerts	✓	✓
the residents of Grójec commune	clothes swap	x	✓
the residents of Grójec commune	theatre performance	✓	✓
the residents of Grójec commune	educational and ecological activities	x	✓
the residents of Grójec commune	outdoor learning	x	✓
the residents of Grójec commune	summer camps	x	✓
home educated children	educational and ecological activities	x	✓
home educated children	outdoor learning	x	✓
home educated children	summer camps	x	✓
activist	educational and ecological activities	x	✓
teachers/educators	educational and ecological activities	x	✓
teachers/educators	outdoor learning	x	✓
parents of the children in Free School Grojec	concerts	✓	✓
parents of the children in Free School Grojec	theatre performance	x	✓

parents of the children in Free School Grojec	educational and ecological activities	✘	✓
parents of the children in Free School Grojec	summer camps	✘	✓
parents of the children in Free School Grojec	workshops	✘	✓

### B-9 Parts/sections/spots seem most attractive within the public space (location and duration) - Parts/sections/spots at people seem to avoid:

Describe what parts seem to be the most attractive to people

The park in Grojec to celebrate the Earth Day seems to be the most attractive space for this occasion. The greenery and outdoor space promote being together and planning joint activities for the local environment. Nowe Grobice - Hamlet "Krzaki" is the wild space for the activities which are the most attractive for the "free range children" and the parents who wish to bring up their children in close to nature. The informal education is very important in this case as often Free Schools run in the greenery with lots of free space to allow the children to have as many experience as possible, for example: walking barefoot, climbing trees, roll down a hill, paddling in a stream, sitting in the grass etc. This is a new educational methods which are more popular among the parents who don't want their children seat at the desk in a classroom all day. During the interview with the founder of the foundation was found out that there are few families who moved to Grojec from Warsaw and other places to join a free school and the nursery and are happy there. Grojec wouldn't be very popular among the people with the children and young people if there wasn't the Open School and Tropy przyrody. Every year there seem to be more people interested in informal education in Poland, partly because of the poor education system and condition of teaching in main stream schools. That is why the The Earth Day organized by Tropy przyrody in the city attracted many people. The similar event in Warsaw is usually very crowded and therefore there are some difficulties to access the workshops for the children. Summer camps organized in Hamlet Krzaki is an alternative to other popular camps because it is not in the big city and it is placed in the wild, natural space on the outskirts and in the remote space.

### B-10 Provide the links to public data on the public space(s)

Website:	Tropy przyrody website
Website's link:	<a href="http://tropyprzyrody.pl/">http://tropyprzyrody.pl/</a> ( <a href="http://tropyprzyrody.pl/">http://tropyprzyrody.pl/</a> )
Website:	Free School Grójec website
Website's link:	<a href="http://wolnaskola.pl/">http://wolnaskola.pl/</a> ( <a href="http://wolnaskola.pl/">http://wolnaskola.pl/</a> )
Website:	The Earth Day news
Website's link:	<a href="https://dziecisawazne.pl/dni-ziemi/">https://dziecisawazne.pl/dni-ziemi/</a> ( <a href="https://dziecisawazne.pl/dni-ziemi/">https://dziecisawazne.pl/dni-ziemi/</a> )
Website:	Tropy przyrody FB
Website's link:	<a href="https://www.facebook.com/Tropyprzyrodypl-137367893021132">https://www.facebook.com/Tropyprzyrodypl-137367893021132</a> ( <a href="https://www.facebook.com/Tropyprzyrodypl-137367893021132">https://www.facebook.com/Tropyprzyrodypl-137367893021132</a> )
Website:	Life of Grójec information about the Earth Day
Website's link:	<a href="https://zyciegrojca.pl/index.php/galerie/261-dzien-ziemi-w-grojcu-zdjecia">https://zyciegrojca.pl/index.php/galerie/261-dzien-ziemi-w-grojcu-zdjecia</a> ( <a href="https://zyciegrojca.pl/index.php/galerie/261-dzien-ziemi-w-grojcu-zdjecia">https://zyciegrojca.pl/index.php/galerie/261-dzien-ziemi-w-grojcu-zdjecia</a> )
Website:	Free School Grójec FB
Website's link:	<a href="https://www.facebook.com/wolnaskolagrojec">https://www.facebook.com/wolnaskolagrojec</a> ( <a href="https://www.facebook.com/wolnaskolagrojec">https://www.facebook.com/wolnaskolagrojec</a> )

### B-11 Provide photos of the public space(s) with creative works

Caption:	The Earth Day in Grójec park_1
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Photo's author:	Życie Grójca
Caption:	The Earth Day in Grójec park_3



Photo's author:	Tropy przyrody
Caption:	The Earth Day in Grójec park_2



Photo's author:	Tropy przyrody
Caption:	The Earth Day in Grójec park_4



Photo's author: Tropy przyrody

Caption: Free school\_1 - outdoor learning



Photo's author: Wolna Szkoła Grójec

Caption: Free school\_2 - cleaning the forest



Photo's author: Wolna Szkoła Grójec

Caption: Free school\_3 - outdoor learning



Photo's author: Wolna Szkoła Grójec

Caption: Free school\_4 - outdoor learning



Photo's author: Wolna Szkoła Grójec

Caption: Free school\_5 - Hamlet Krzaki



Photo's author: Tropy przyrody

Caption: Free school\_6- workshop



Photo's author: Tropy przyrody

**C-1 Official name of the activity/project**

Name in local language:	Dzień ziemi
Name in English:	The Earth day
Nickname:	
Overall name:	✓
Name in local language:	Osada Krzaki - obozy, półkolonie, edukacja ekologiczna
Name in English:	Hamlet "Krzaki" (Hamlet Bushes)- (camps, day camps, ecological education)
Nickname:	
Overall name:	✓

**C-2 Description of the project (activities) that took place in the analysed public space(s):**

Describe the project (activities) that took place in the analysed public space(s)

Tropy Przyrody Foundation was established in Grojec - a city with a population of several thousand, 45 km from Warsaw. It started with organizing workshops for children in local schools and kindergartens. In 2013, the foundation expanded its activities by preparing the first edition of Earth Day, which has become a cyclical event. Its program includes concerts, theater performances, fairs, workshops on environmental issues, as well as initiatives such as replacing garbage with plant seedlings. Earth Day is an opportunity for the local community to meet and initiate joint activities for environmental protection. There were no similar activities in Grójec before. Local festivities did not include any workshops for families with children, and environmental education was not yet a common phenomenon in Poland. More people started to join the founder of the foundation, which resulted in the creation of a non-public educational institution: Wolna Szkoła Grójec (type of Free School), as well as kindergartens where children gain knowledge through experience. They learn, among others taking care of the environment and building social competences, they develop their interests and strengthen their self-esteem. Such alternative forms of education in small centers are rare. The forest surroundings of Grójec are conducive to organizing day camps, camps, workshops, as well as nature expeditions and field games, in which both residents and people from outside the city take part. All these alternative forms of spending time are aimed at ecological education of children and adults, but also contribute to building relationships and the development of the local community.

**C-3 Challenge that the project (activities) tried/is trying to tackle:**

What challenge was the project (activities) trying to tackle – what was the aim

The aims of the fundation are: 1. Introducing and promoting modern and alternative education methods, upbringing and education, especially in science, art and personal development in based on respect, empathy, understanding and passion. 2. Supporting the development of local communities through joint development activities culture and environmental protection, as well as promoting the lifestyle in respect for the environment. 3. Creating forms of recreation for children, adolescents and adults in contact with nature in an atmosphere of respect and understanding. 4. Running an educational and workshop center for children and adults where they will be they could educate themselves in the fields of natural science, art and personal development.

**C-4 Time frequency:**

Time Frequency: A constant process

Other information:

**C-5 Time period**

Start: 5/11/2013 12:00:00 AM

End:

Comment: This is the date of the first edition of Earth Day

**C-6 Actors in relation to the analysed creative work, their main motivation and their roles**

Actor(s): Tropy przyrody fundation

Motivations: Supporting the development of local communities through joint development activities culture and environmental protection, as well as promoting the lifestyle in respect for the environment

Roles: Coordinator and creator of the events

**C-7 Description of the supporting background that existed to make the activities happen:**

What kind of supporting background existed to make the activities happen (financial, institutional etc.)	The founder of Tropy Przyrody had owned land in Nowe Grobice, where she founded Hamlet "Krzaki". She invested her time and finances to develop the space for the users and make it more friendly and available. There was no institutional support. Tropy przyrody was led by the same minded people who joined the founder to support the ideas of the fundation.
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### C-8 Sectors involved in the development of the creative works with public spaces:

Culture	✓
Education	✓
Health	✗
Sustainability	✓
Science	✓
Tourism	✗
Sport	✗
Industry	✗
Other:	✗

Specify other:

### C-9 Sector which was..

..the initiator of the activities:	Education
..the most crucial for the whole case study:	Education
Comment:	

### C-10 How was the local community involved in the project/activities:

How was the local community involved in the project/activities?	The local community was attracted by The Earth Day because there was no similar events in Grojec organized. There was no family workshops where the children could learn about the ecology, local plants and different cultures. The Earth day was the first such initiative where the residents could be involved in educational stands and learn about the local issues regarding the environment of the place they live. Concerts and theatre play during the event attracted lots of residents. Also the Free School in Grojec is the first school in the commune where the children can learn through play and take part in interesting lessons. They not only learn the traditional academic subjects, but also valuable lessons about responsibility, problem solving, social justice and most importantly, how to relate to each other. Free schools place great emphasis on student's emotional well being, fostering loving, caring relationships and developing a community of engaged learners. It focuses on community building that encourages students to follow their dreams, contribute positively to society, and become voices for change. The parents of Grojec commune and the whole province respect and support the importance of such kind alternative education.
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### C-11 The role of natural/cultural heritage in the project/activities:

Did cultural and/or natural heritage play any specific role in the project/activities?	Natural heritage was very important in the organization of the Earth Day in Grójec. Nature traces wanted to preserve the city's natural environment by drawing attention to the problem of environmental protection among the local community. Education of children plays a special role because they can change the future not only in their community but also on the global scale.
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### C-12 The targeted impact of the project/activity:

What was the targeted impact of the project / activities?	The community of Grojec could experience alternative form of the event organized by non profit foundation. The Open school in Grojec was established which broaden the choice for their parents about the school. Alternative camps in the wilderness. Educational workshops and meetings about the ecology and self-development.
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### C-13 Achievement of the targeted impact:

Yes/no/partly:	Yes
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Comment:	The Earth Day in Grojec continues since 2013. The residents've started better understanding of the ecological issues and are more open towards the new solutions. The community have an alternative school to educate their children. There are much more workshops in the Grojec commune and they continue to thrive and attract more both adults and the children. Tropy Przyrody Camps are long hours of building forest shelters, wading in the river and mud baths; it's braiding bracelets, playing board games and talking together. It's climbing ropes, running after a ball, sliding and swimming fun. It's movement, fun and being in a group. It is the children who decide how they want to spend their time at the Nature Trail camps, whether they want to participate in workshops in studios, or lie in a hammock with fascinating reading. Additionally the family camps were introduced since 2020 as an alternative way to spend their summer free time in Osada Krzaki (Hamlet Krzaki).
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### C-14 Additional achieved impacts:

Were any additional impacts achieved?	Previously, there was no Earth Day organized in Grojec, or alternative workshops for families. Showing the residents a different type of event and encouraging them to take pro-ecological activities is certainly a great merit of the foundation. Free School in Grojec is a great example how to build alternative education based on understanding and freedom. The parents are eager to take part in the whole educational process.
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### C-15 The main beneficiaries of the creative work in public space(s):

Who were the main beneficiaries of the creative works in public spaces(s)?	There are many beneficiaries of the creative works organized by Tropy Przyrody: residents of Grójec and Grojec commune and the whole province, local activist, educators, teachers, artist, volunteers, local authority and of course the children and young people.
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### C-16 Presence (or not) of economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces:

Were there any, no matter how big or small, economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces?	There are insufficient data to assess the economic benefits for the local community at this stage. The education of the children might be beneficial for the local community but this could be assessed in the future.
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### C-17 Presence (or not) of any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development:

Were there any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development?	The educational workshops for both the parents and the teachers could bring the exchange of the knowledge needed to provide educational program in Free School in Grójec. Organizing the Earth Days in the city also had to be supported by the training the volunteers and the activists who provide the workshops.
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### C-18 Monitoring (or not) of the impact of the project:

How was the impact of the project / activities monitored? If it wasn't – how do you think it could be monitored?	The impact of the organizing the Earth Days wasn't monitored in very structured way. The organizers can see how many people visit the event and this is enough for it to be successful. In the future the impact should be monitored in terms of how people react to different ecological issues and if there are some initiatives which resolve the problems on the local level. Environmental awareness could be examined through daily activities of the residents in Grojec town.
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### C-19 Way in order to communicate the impact of the project:

How was the impact of the project / activities disseminated or communicated?	The impact (mostly the pictures) of the project was communicated in the local newspapers and online and on the Tropy przyrody fb website.
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### C-20 Perception of the creative works in public space(s) by the final users and the reactions of the general public:

How were the creative works in public space(s) perceived, evaluated, judged by the final users – what were the reactions of the general public?	There is lots of enthusiasm among both the parents and the students of Free School Grojec. They have place which support their children home education. The residents of Grojec commune appreciate a free event for the families in the park situated in the town centre where everyone can reach by foot or bus.
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### C-21 The (one) main success and the (one) main failure of the project/activities

Main success:	The main success of the activities organized by Tropy przyrody is to expand the ecological knowledge among the residents of the remote place - in Grojec and to set up a Free School where everyone is welcome and the workshops are organized for both children and adults.
Main failure:	Still too few people are actively interested in ecological problems. Not everyone is committed to protecting it yet. There are still people who live in Grojec who don't see the importance of the problem.

### C-22 Importance of broader conditions for the main success and main failure factor:

How important were the broader conditions (e.g. the supporting state of the art in the community, infrastructure, institutional support, financial sources, local or "imported" know-how etc.) for the main success and main failure factor	The founder of Tropy Przyrody- Anna Makowska is a main person who started thinking about the whole structure of the foundation and who has energy, strength and most of all the passion to work with both the children and adults. She is a professional who knows how important is to protect the nature and work with people from all over the world to provide the best possible knowledge and to hire great specialist and educators in Free School Grojec.
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### C-23 Provide the links to public data on the creative works


Link to public data to better understand the activities and actors, as well as impacts:	<a href="http://tropyprzyrody.pl/obozy-2/">http://tropyprzyrody.pl/obozy-2/</a> ( <a href="http://tropyprzyrody.pl/obozy-2/">http://tropyprzyrody.pl/obozy-2/</a> )
The link:	Summer in Hamlet Krzaki
Link to public data to better understand the activities and actors, as well as impacts:	<a href="http://gokgrojec.pl/55-wydarzenia/793-dzien-ziemi">http://gokgrojec.pl/55-wydarzenia/793-dzien-ziemi</a> ( <a href="http://gokgrojec.pl/55-wydarzenia/793-dzien-ziemi">http://gokgrojec.pl/55-wydarzenia/793-dzien-ziemi</a> )
The link:	Earth day 2019
Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://zyciegrojca.pl/index.php/galerie/261-dzien-ziemi-w-grojecu-zdjecia">https://zyciegrojca.pl/index.php/galerie/261-dzien-ziemi-w-grojecu-zdjecia</a> ( <a href="https://zyciegrojca.pl/index.php/galerie/261-dzien-ziemi-w-grojecu-zdjecia">https://zyciegrojca.pl/index.php/galerie/261-dzien-ziemi-w-grojecu-zdjecia</a> )
The link:	Earth day 2019
Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.facebook.com/events/1342958642448141/?privacy_mutation_token=eyJ0eXB1IjowLjJmVhdGlvbG9oaWlljoxNjIwNjc1OTg2LCJjYWxsc2loZV9pZCI6MzU5MDM2MDAxOTY4NDMyfQ%3D%3D">https://www.facebook.com/events/1342958642448141/?privacy_mutation_token=eyJ0eXB1IjowLjJmVhdGlvbG9oaWlljoxNjIwNjc1OTg2LCJjYWxsc2loZV9pZCI6MzU5MDM2MDAxOTY4NDMyfQ%3D%3D</a> ( <a href="https://www.facebook.com/events/1342958642448141/?privacy_mutation_token=eyJ0eXB1IjowLjJmVhdGlvbG9oaWlljoxNjIwNjc1OTg2LCJjYWxsc2loZV9pZCI6MzU5MDM2MDAxOTY4NDMyfQ%3D%3D">https://www.facebook.com/events/1342958642448141/?privacy_mutation_token=eyJ0eXB1IjowLjJmVhdGlvbG9oaWlljoxNjIwNjc1OTg2LCJjYWxsc2loZV9pZCI6MzU5MDM2MDAxOTY4NDMyfQ%3D%3D</a> )
The link:	Earth day fb

Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.stowarzyszeniewarka.pl/inicjatywy-ekologiczne-czyli-jak-ekologia-moze-polaczyc-ludzi-w-dzialaniu/">https://www.stowarzyszeniewarka.pl/inicjatywy-ekologiczne-czyli-jak-ekologia-moze-polaczyc-ludzi-w-dzialaniu/</a> ( <a href="https://www.stowarzyszeniewarka.pl/inicjatywy-ekologiczne-czyli-jak-ekologia-moze-polaczyc-ludzi-w-dzialaniu/">https://www.stowarzyszeniewarka.pl/inicjatywy-ekologiczne-czyli-jak-ekologia-moze-polaczyc-ludzi-w-dzialaniu/</a> )
The link:	Ecological workshop
Link to public data to better understand the activities and actors, as well as impacts:	<a href="http://zielonewydarzenia.pl/pl/i.1.id.1071.o/Dzie%C5%84_Ziemi_w_Gr%C3%B3jcu_-_26_kwietnia_.html">http://zielonewydarzenia.pl/pl/i.1.id.1071.o/Dzie%C5%84_Ziemi_w_Gr%C3%B3jcu_-_26_kwietnia_.html</a> ( <a href="http://zielonewydarzenia.pl/pl/i.1.id.1071.o/Dzie%C5%84_Ziemi_w_Gr%C3%B3jcu_-_26_kwietnia_.html">http://zielonewydarzenia.pl/pl/i.1.id.1071.o/Dzie%C5%84_Ziemi_w_Gr%C3%B3jcu_-_26_kwietnia_.html</a> )
The link:	Green events

### D-1 Main editor in charge of this entry and potential other authors of this case study description

Name and surname:	Małgorzata Jarema
Organization:	Zamek Cieszyn
Email:	mjarema@zamekcieszyn.pl
Role:	author

### D-2 Representative pictures

Picture's caption:	Free School_Grojec
	
Picture's author:	Anna Makowska
Picture's date:	10/18/2021 12:00:00 AM
Picture's source:	from the author
Picture's caption:	Summer Camp 2021_Grojec





Picture's author: Agnieszka Mocarska  
Picture's date: 8/10/2021 12:00:00 AM  
Picture's source: from the founder  
Picture's caption: Summer camp 2021\_Grojec



Picture's author: Agnieszka Mocarska  
Picture's date: 8/11/2021 12:00:00 AM  
Picture's source: from the founder  
Picture's caption: Summer Camp 2021\_Grojec



Picture's author: Agnieszka Mocarska  
Picture's date: 8/11/2021 12:00:00 AM  
Picture's source: from the founder  
Picture's caption: Summer Camp 2021\_Grojec



Picture's author: Agnieszka Mocarska  
Picture's date: 8/10/2021 12:00:00 AM  
Picture's source: from the founder  
Picture's caption: Summer camp 2021\_Grojec



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Picture's caption: Summer Camp 2021\_Grojec



Picture's author: Agnieszka Mocarska  
Picture's date: 8/11/2021 12:00:00 AM  
Picture's source: from the founder  
Picture's caption: Summer Camp 2021\_Grojec



Picture's author: Agnieszka Mocarska  
Picture's date: 8/11/2021 12:00:00 AM  
Picture's source: from the founder  
Picture's caption: The Earth Day\_Grojec



Picture's author: internet  
Picture's date: 4/17/2018 12:00:00 AM  
Picture's source: internet  
Picture's caption: The Earth Day\_Grojec



Picture's author: internet  
Picture's date: 4/17/2018 12:00:00 AM  
Picture's source: internet

### D-3 Additional information

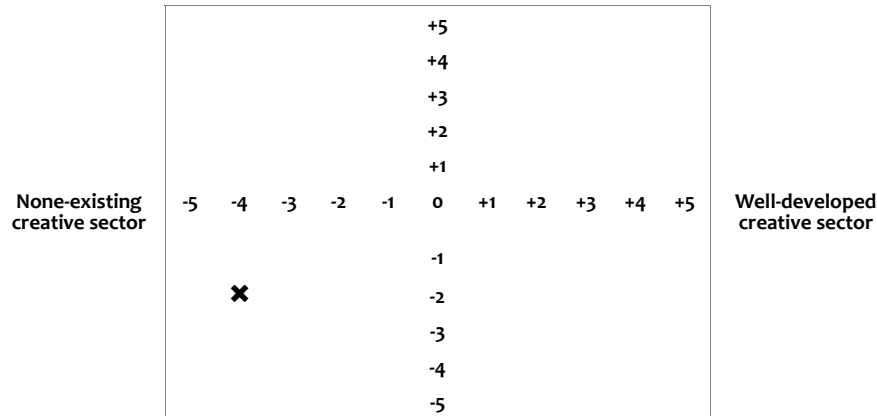
Additional information: Tropy przyrody  
Link: <http://tropyprzyrody.pl/> (<http://tropyprzyrody.pl/>)

### D-4 Optional final remark

Optional final remarks: is there any additional information that was not communicated through the template



### Diversified economic activities

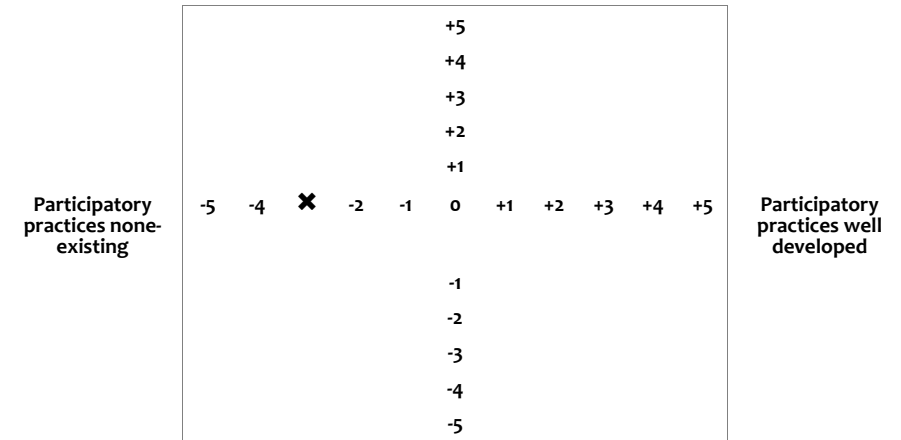


### Absence of economic activity

The unemployment rate in the Lesna commune in 2019 amounted to about 10% (for comparison, in the whole province was 4.6%, and in Poland it was 5.2%). 23.6% of economically active residents of the Lesna commune work in the agricultural sector (agriculture, forestry, hunting and fishing), 30.0% in industry and construction, and 15.9% in the service sector (trade, vehicle repair, transport, accommodation and catering, information and communication) and 2.3% work in the financial sector (financial and insurance activities, real estate services). The animator of cultural life in Lesna commune is the Municipal Center of Culture and Sports (MOKiS). It has a theater and cinema room. It also organizes cultural and entertainment events. In Lesna, there is also the Public Library of the City and the Commune. MOKiS in Lesna runs thematic classes, workshops, and sections of interest for children and adults. In Pobiedna village there is a library which a branch of the Public Library in Lesna. There is multifunctional sports field in Pobiedna which was opened in 2016. The facility has two transverse basketball courts or a centrally located volleyball or handball court or a tennis court. There isn't well developed creative sector in Pobiedna village apart from sport and elderly club which also forms "Lużyczanki" band (the name of the group comes from the name of the stream that flows through the places where the team members live - Łużyca).

Comment:

### High-income households prevail

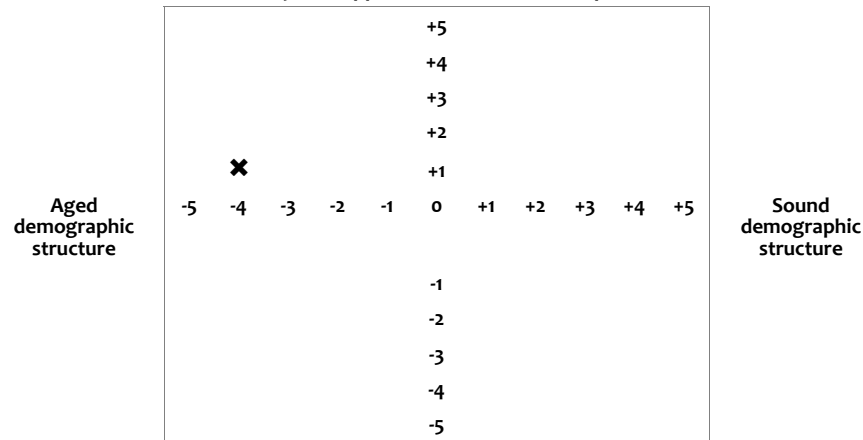


### Low-income households prevail

In 2018, the average monthly remuneration in the Leśna commune was 81.50% of the average gross monthly remuneration in Poland. In 2019, the registered unemployment rate in the Leśna commune was 10.6% (11.6% among women and 9.9% among men). Participatory practices are not well developed. In 2020, a Social Center was established in Lesna, which aims to activate residents and include non-governmental organizations. The community center was one of the first initiators of the Wolimierz Station and is still running. In June 2021, the mayor of Lesna commune invited residents to a debate on the common space, including the revitalization of the market square in Lesna and the local spatial development plan.

Comment:

### Daily-life-support facilities well developed



### Daily-life-support facilities none-existing

The systematic fall in the number of inhabitants of Pobiedna continues. At the end of 2020, only 1,114 people were registered in Pobiedna. Compared to 2019, 30 people left Pobiedna. The number of inhabitants of Pobiedna decreased by 192 people. In 2020, 5 children were born in Pobiedna. For comparison, in 2019 12 children were born and this was still not much compared to 2008, when 17 children were born. There is one health centre and pharmacy in Pobiedna village. The village is inhabited by 12.0% of the all inhabitants in Lesna commune. Population density 98 people/km<sup>2</sup>.

Comment:

### A-3 Estimation of how residents perceive the remoteness of this place, from 0 (not remote at all) to 5 (extremely remote)

Estimation: 3

Explanation: Pobiedna, as a small town is a tourists place which allow the tourists to take a leisurely stroll with rest and admire the views of the majesty of the Jizera Mountains that rise above the town. The place is situated close to the border with Czechia which is interesting from the touristic point of view. There are only 2 km away from the road border crossing with the Czech Republic in Czerniawa, and 39 km from the road border crossing with Germany in Zgorzelec. The adult residents of the commune might be happy to live in this beautiful surroundings on the contrary to the young people who might complain about the lack of cultural activities and places to meet in the commune.

### A-4 Elements that characterise the remoteness of the place:

Low population density	✓
Geographical barrier/allocation	✗
No good transportation links	✓
Difficulties in accessing daily-life-support facilities	✓
Social specifics and/or divisions	✗
Economic inferiority	✗
Subjective criteria	✗

Specify subjective criteria (e.g. community's self-perception of being remote etc):

Other: ✗

Specify other:

Summary of the elements that characterise this case as a remote place: Pobiedna village didn't have a large population increase in the recent years. The Lesna commune which is an administrative location of the place, has 9,952 inhabitants, of which 50.3% are women and 49.7% men. In the years 2002-2019, the number of inhabitants decreased by 8.2%. Pobiedna village has only basic life support facilities (one pharmacy and health centre) and is mostly rural with few public initiatives and services. Pobiedna could be categorised as remote place with regards to both geographical allocation as well as limited traffic connections. Also, remoteness is amplified by low population numbers and a low population density on the municipal level.

Low population density rank:	1
Geographical barrier/allocation rank:	
No good transportation links rank:	2
Difficulties in accessing daily-life-support facilities rank:	3
Social specifics and/or divisions rank:	
Economic inferiority rank:	
Subjective criteria (e.g. community's self-perception of being remote etc) rank:	
Other rank:	

### A-5 Provide the links to public data

Links to public data on the remote place	The history of the railway station
The link:	<a href="http://www.pobiedna.pl/index.php?id=historia_kolej">http://www.pobiedna.pl/index.php?id=historia_kolej</a> ( <a href="http://www.pobiedna.pl/index.php?id=historia_kolej">http://www.pobiedna.pl/index.php?id=historia_kolej</a> )
Links to public data on the remote place	Description of the place
The link:	<a href="https://www.goryzierskie.pl/?file=art&amp;art_id=1078">https://www.goryzierskie.pl/?file=art&amp;art_id=1078</a> ( <a href="https://www.goryzierskie.pl/?file=art&amp;art_id=1078">https://www.goryzierskie.pl/?file=art&amp;art_id=1078</a> )
Links to public data on the remote place	The map from Pobiedna official website
The link:	<a href="http://www.pobiedna.pl/index.php?id=mapa">http://www.pobiedna.pl/index.php?id=mapa</a> ( <a href="http://www.pobiedna.pl/index.php?id=mapa">http://www.pobiedna.pl/index.php?id=mapa</a> )
Links to public data on the remote place	Tourism around Lesna borough
The link:	<a href="https://gminalesna.pl/szlaki-turystyczne-w-gminie-lesna/">https://gminalesna.pl/szlaki-turystyczne-w-gminie-lesna/</a> ( <a href="https://gminalesna.pl/szlaki-turystyczne-w-gminie-lesna/">https://gminalesna.pl/szlaki-turystyczne-w-gminie-lesna/</a> )

### A-7 The type of public spaces that can be found in this remote place (besides the roads/streets/path network)

Square/s, Plaza/s	✘
Park/s, Garden/s	✔
Market space/s	✔
Playground/s	✔
Recreational space/s, Sport-field/s	✔
Community open-air space/s	✘
Institution-related open-air space/s (e.g. University grounds)	✘
Watersides	✘
Meadows	✔
Parking area	✔

Service yard	✔
Other types:	✘
Specify other types:	
Type of indoor public spaces that can be found in this remote place:	

### A-8 General description of.

The network of roads, streets, paths and alike elements that tie this remote place together: Pobiedna has 13 streets. There is a provincial road number 358, 26 km long which goes through Pobiedna. It also goes thorough the whole town. The road at first is called Nowomiejska and later Dworcowa. Strzelecka road crosses with 358 road in Pobiedna.

The quantity and structure of public space network (besides roads/streets/paths network) in this remote place: The village of Pobiedna administratively consists of 2 parts: Gierałówek and Wola Sokołowska. There is a palace called Meffersdorf in Pobiedna which is surrounded by a large park. Originally, there was a regular garden in front of the façade, neglected after the Second World War. In the assumption of a park belweder and park pavilions. Post-farm buildings are situated to the north-east of the park. The palace could be visited mostly by the tourists, less likely by the residents of the village. In Pobiedna there is a palyground in Wolności Square.

### A-9 General description of the quality of public spaces in this remote place

Answer: Pobiedna is a small village with poor public transport facilities. It hasn't got large population which slightly decreases over the recent years. Pobiedna is mostly rural with few public initiatives and services. There are only few groups, mostly for sport fans and elderly people. There are not many public places in Pobiedna and they are rather poor quality: the old park close to the palace or the playground for the small children.

### B-1 Name(s) of the public space(s)

Name(s) of the public space(s) (in local language):	Stacja Wolimierz
Name(s) of the public space(s) (in English):	Wolimierz Station
Latitude of the public space(s):	50° 57' 16" N
Longitude of the public space(s):	15° 18' 53" E

Ground plan showing the land use of the public space(s):



Caption's map of the public space:	Ground plan of Wolimierz Station
Legend's map of the public space:	Key figure Yellow - build structure of creative works Black - build structure White - streets
Main location	✘

### B-2 Describe the physical environment

Physical environment description of the public space(s) with creative works:	Pobiedna is a small village which has 1123 inhabitants (2021). The whole commune has 9694 inhabitants (2021). Pobiedna is located at the foot of the Iżera Mountains, in a straight line it is 5 kilometers to Świeradów Zdrój located in the north, a similar distance separates the village from Mirsko located to the east. The Kużyca River flows through the village. The village belongs to the Leśna commune, which apart from the hilly terrain, ideal for cycling tourism, also has two magnificent reservoirs: Leśniarskie Lake and Złotnickie Lake. The village is quiet, agritourism works very well here. There are forests, hills and Jizera Mountains close by in Pobiedna.
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Physical environment elements were important and/or actually "used" by creative people for their activities:	The old train station which was not in use since the war in Pobiedna village as a good place to the creative people from Klinia Lalek Theatre. A group of enthusiastic artists received a railway station from the mayor of Leśna. Currently, instead of platforms, there are lots of interesting props used during street theater performances.
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### B-3 Describe the general functions

Functions and land uses description in the area of the public space:	There used to be a train to Wolimierz in Pobiedna, although the station where it stopped was called Pobiedna. Not so long ago, because the railway started at the turn of the 19th and 20th centuries. Passengers could get from Mirsk to the present Czech border, to Jindřichovice pod Smrkem, in addition to residents, this line was used by patients to the nearby Czerniawa-Zdrój spa (now part of Świeradów-Zdrój). The line after World War II was liquidated. The station, however, remained and today serves as the seat of the Puppet Clinic Theater, the Interplanetary Kingdom of Art and the seat of the Institute of Time Transformation into Space. There is a lot going on at the Station - numerous art workshops and cultural events take place here.
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Functionalities of space were important and/or actually "used" by creative people for their activities:	The former railway station became the cradle of initiatives in the village of Pobiedna. The station building and the surrounding area is a place for artistic meetings, workshops, many festivals and theater performances. Part of the activity takes place outside the main seat of the Wolimierz Station. The flea market and the fair close to Wolimierz are held in the nearby municipalities.
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### B-4 General demographic characteristics of the area around the public space:

Describe the general demographic characteristics	At the end of 2020, only 1,114 people were registered in Pobiedna. The village has almost equal percentage of men and women. The average age of the population is about 40 years. The systematic fall in the number of inhabitants of Pobiedna continues. At the end of 2020, only 1,114 people were registered in Pobiedna. Compared to 2019, 30 people left Pobiedna. The number of inhabitants of Pobiedna decreased by 192 people. In 2020, 5 children were born in Pobiedna. For comparison, in 2019 12 children were born and this was still not much compared to 2008, when 17 children were born.
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### B-5 Type of the public space(s) with creative work

Form and function:	The former train station was abandoned and not in use.
Ownership:	70% of Wolimierz Station is private, 30% is a property of the Fundacja na rzecz wspierania Kultur Alternatywnych i Ekologicznych (Foundation for the Support of Alternative and Ecological Cultures).
Access regarding entry-control:	The Wolimierz Railway Station is an open house that could be visited at any time. It welcomes volunteers and artists from all over the world but also serves as a hosting place for variety of projects, workshops and a tent for tourist.
Access regarding time of day/week/year:	There are no limitation regarding to access to the place.

### B-7 Kind of activity initially designed for this public space:

What kind of activity has been this public space designed for initially	Old railway station and platform was there before "Wolimierz station" was initiated in the 90's. The building was old and abandoned. There was no sign of any plans for this place. "Before Jemiołka (one of the first people in Wolimierz) discovered Wolimierz, this small village on the border of Lusatia and the Jizera Foothills was on a straight path to share the fate of such places, which slowly ceased to be themselves, because the old were more and more old, and the young lived in more and more distant cities. Eventually, buses became scarce and the railroads were completely dismantled. They were no longer needed since the trains stopped arriving. Only the historic railway station remained in the field". (source: <a href="https://www.wrozka.com.pl/rozwoj-osobisty/moje-miejsce-na-ziemi/5184-swiat-nalezy-do-przyjacioi">https://www.wrozka.com.pl/rozwoj-osobisty/moje-miejsce-na-ziemi/5184-swiat-nalezy-do-przyjacioi</a> )
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### B-8\_a Which are the activities in this public space(s)?

Activity:	jumble sales and farmers markets
Activity:	Interest activities i.e. yoga, pottery, painting classes

Activity:	educational and ecological activities
Activity:	workshops
Activity:	concerts
Activity:	meeting with the residents

### B-8\_b Who are the main users of this public space(s)?

User:	NGOs
User:	Children
User:	artist/actors
User:	residents all ages
User:	activist
User:	pupils

### B-8\_c What are the users activities of this public space(s)?

Users	Activity	Before	After
artist/actors	educational and ecological activities	✗	✓
artist/actors	workshops	✗	✓
artist/actors	concerts	✗	✓
artist/actors	meeting with the residents	✗	✓
residents all ages	workshops	✗	✓
residents all ages	concerts	✗	✓
residents all ages	meeting with the residents	✗	✓
residents all ages	jumble sales and farmers markets	✗	✓
residents all ages	jumble sales and farmers markets	✓	✓
activist	educational and ecological activities	✗	✓
activist	workshops	✗	✓
activist	concerts	✗	✓
activist	meeting with the residents	✗	✓
activist	jumble sales and farmers markets	✗	✓
activist	Interest activities i.e. yoga, pottery, painting classes	✗	✓
pupils	educational and ecological activities	✗	✓
pupils	workshops	✗	✓
pupils	Interest activities i.e. yoga, pottery, painting classes	✗	✓
NGOs	educational and ecological activities	✗	✓
NGOs	workshops	✗	✓
NGOs	meeting with the residents	✗	✓
NGOs	Interest activities i.e. yoga, pottery, painting classes	✗	✓
Children	educational and ecological activities	✗	✓
Children	workshops	✗	✓
Children	concerts	✗	✓

Children	jumble sales and farmers markets	✘	✓
Children	Interest activities i.e. yoga, pottery, painting classes	✘	✓

**B-9 Parts/sections/spots seem most attractive within the public space (location and duration) - Parts/sections/spots at people seem to avoid:**

Describe what parts seem to be the most attractive to people

Stacja Wolimierz is an ex-railway station that was inhabited some 20 years ago by a group of artists. It became a home of a theater and a cultural center. It is situated near to the Sudety mountains and Czech border at the border of two villages: Wolimierz and Pobiedzna. Every year, in the middle of summer they organize a festival gathering people in a peaceful and friendly ambience surrounded by music, art, and nature. Mountains, hills, meadows, fields and forests, hiking and biking and visiting places of interest in the neighborhood could be attractive to the visitors from all over the world which are invited to stay there as volunteers and participants of the festival.

**B-10 Provide the links to public data on the public space(s)**

Website:	Wolimierz station
Website's link:	<a href="https://www.facebook.com/StacjaWolimierz/">https://www.facebook.com/StacjaWolimierz/</a> ( <a href="https://www.facebook.com/StacjaWolimierz/">https://www.facebook.com/StacjaWolimierz/</a> )
Website:	Wolimierz station festival on the website
Website's link:	<a href="https://lesna.pl/2021/07/13/xxx-lat-teatru-klinika-lalek-i-stacji-wolimierz/">https://lesna.pl/2021/07/13/xxx-lat-teatru-klinika-lalek-i-stacji-wolimierz/</a> ( <a href="https://lesna.pl/2021/07/13/xxx-lat-teatru-klinika-lalek-i-stacji-wolimierz/">https://lesna.pl/2021/07/13/xxx-lat-teatru-klinika-lalek-i-stacji-wolimierz/</a> )
Website:	Wolimierz station 2021
Website's link:	<a href="https://funinpoland.pl/wydarzenia/stacja-wolimierz/">https://funinpoland.pl/wydarzenia/stacja-wolimierz/</a> ( <a href="https://funinpoland.pl/wydarzenia/stacja-wolimierz/">https://funinpoland.pl/wydarzenia/stacja-wolimierz/</a> )
Website:	Klinika Lalek - puppet theatre
Website's link:	<a href="https://dzikiezycie.pl/archiwum/1996/pazdziernik-1996/klinika-lalek-z-miedzyplanetarnego-krolestwa-sztuki">https://dzikiezycie.pl/archiwum/1996/pazdziernik-1996/klinika-lalek-z-miedzyplanetarnego-krolestwa-sztuki</a> ( <a href="https://dzikiezycie.pl/archiwum/1996/pazdziernik-1996/klinika-lalek-z-miedzyplanetarnego-krolestwa-sztuki">https://dzikiezycie.pl/archiwum/1996/pazdziernik-1996/klinika-lalek-z-miedzyplanetarnego-krolestwa-sztuki</a> )
Website:	Klinika Lalek - puppet theatre
Website's link:	<a href="https://www.polska.travel/pl/kultura-i-rozrywka/teatr-klinika-lalek-stacja-wolimierz">https://www.polska.travel/pl/kultura-i-rozrywka/teatr-klinika-lalek-stacja-wolimierz</a> ( <a href="https://www.polska.travel/pl/kultura-i-rozrywka/teatr-klinika-lalek-stacja-wolimierz">https://www.polska.travel/pl/kultura-i-rozrywka/teatr-klinika-lalek-stacja-wolimierz</a> )
Website:	About Wolimierz Station - the history of the place
Website's link:	<a href="https://www.wrozka.com.pl/rozwoj-osobisty/moje-miejsce-na-ziemi/5184-swiat-nalezy-do-przyjaciol">https://www.wrozka.com.pl/rozwoj-osobisty/moje-miejsce-na-ziemi/5184-swiat-nalezy-do-przyjaciol</a> ( <a href="https://www.wrozka.com.pl/rozwoj-osobisty/moje-miejsce-na-ziemi/5184-swiat-nalezy-do-przyjaciol">https://www.wrozka.com.pl/rozwoj-osobisty/moje-miejsce-na-ziemi/5184-swiat-nalezy-do-przyjaciol</a> )

**B-11 Provide photos of the public space(s) with creative works**

Caption: Wolimierz station - old photo



Photo's author:

Caption: Wolimierz station today



Photo's author: GARIK AMIRKHANYAN

Caption: Wolimierz station map



Photo's author:

Caption: Banner "We do not want a landfill, we want a Pool" by children from Wolimierz Station





Photo's author:

Caption: Workshop with a theatre group "Porywacze ciała"



Photo's author:

Caption: Cleaning up Dworcowa street



Photo's author:

Caption: Wolimierz station playground



Photo's author:

Caption: Łużyczanki\_local band\_opening of the festival\_2021



Photo's author:

Caption: Traditional bus station built by the volunteers from Wolimierz station



Photo's author:

Caption: Wolimierz station festival



Photo's author:

### C-1 Official name of the activity/project

Name in local language: Stacja Wolimierz

Name in English: Wolimierz Station

Nickname:

Overall name: ✓

### C-2 Description of the project (activities) that took place in the analysed public space(s):

Describe the project (activities) that took place in the analysed public space(s)

The name Wolimierz Station comes from the railway line that no longer exists. In the 90s of the twentieth century a group of artists and friends of the "Klinika Lalek" puppet theatre saved the historic buildings of the former railway station from demolition. Since then, this place has become a catalyst for various artistic activities, attracting viewers and volunteers from all over the world. The latter also worked for the local community, building, for example, a playground made of natural materials or a bus stop similar to traditional houses in the area. Over time the local community began to actively participate in the events organized by the Station - not only as spectators. Ecological issues have become important: discussions and workshops for students, campaigns for the protection of old trees or cleaning campaigns in the vicinity. Olga Tokarczuk, a writer and a Nobel laureate, wrote that the Station managed to "blur (...) the boundaries between the artist and the so-called an ordinary person, between the center and the provinces, between high art and one that bringing joy and a sense of community, is needed every day".

### C-3 Challenge that the project (activities) tried/is trying to tackle:

What challenge was the project (activities) trying to tackle – what was the aim

The challenge was to create a friendly space for people looking for an alternative lifestyle in line with nature. It all started with theatrical activities initiated by people associated with the Klinika Lalek Puppet Theater, which was established in Wrocław and moved to the Wolimierz Station. The place became famous thanks to the organized festivals, attracting audiences from all over the world. Activists are also active locally, dealing with environmental and artistic education, co-create the Social Center, bringing together NGO's. The Foundation also saved the building of the former railway station from destruction which became their seat.

### C-4 Time frequency:

Time Frequency: A constant process

Other information:

### C-5 Time period

Start: 7/1/1991 12:00:00 AM

End:

Comment: This is a constant process

## C-6 Actors in relation to the analysed creative work, their main motivation and their roles

Actor(s):	Fundacja na rzecz wspierania Kultur Alternatywnych i Ekologicznych
Motivations:	The foundation
Roles:	The foundation, which has been operating for over twenty years, is known mainly as Klinika Lalek puppet theatre and the Wolimierz Station - the Interplanetary Kingdom of Arts.

## C-7 Description of the supporting background that existed to make the activities happen:

What kind of supporting background existed to make the activities happen (financial, institutional etc.)	The activists and artists were allowed to take over the former railway station which became a centre of cultural initiatives in Lesna commune. Klinika Lalek - the puppet theatre moved there from Wroclaw and started organizing the events attracting lots of people from outside the Lesna commune.
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## C-8 Sectors involved in the development of the creative works with public spaces:

Culture	✓
Education	✓
Health	✗
Sustainability	✓
Science	✗
Tourism	✗
Sport	✗
Industry	✗
Other:	✗
Specify other:	Ecology

## C-9 Sector which was..

..the initiator of the activities:	Culture
..the most crucial for the whole case study:	Culture
Comment:	

## C-10 How was the local community involved in the project/activities:

How was the local community involved in the project/activities?	The local community was initially distrustful of the activities at the Wolimierz station. However, a lot has changed since the 1990s. With time, the inhabitants of Pobiedna and the surrounding villages got used to the colorful people visiting this place. Some of them began attending organized workshops and festivals. The local band "Łużyczanki" (established in 2007) takes part in the festival organized by Wolimierz station every year.
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## C-11 The role of natural/cultural heritage in the project/activities:

Did cultural and/or natural heritage play any specific role in the project/activities?	There are many important issues Wolimierz Station tries to resolve with help of the local community. The project of the mine in Giebułtów or the planned construction of a windmill field in the meadow adjacent to the Giebułtów palace are serious threats, not only for the landscape, but also for people and tourism itself. Hence the meetings, posters and discussions with the inhabitants of Wolimierz, Pobiedna and Mirsko. The particularly sensitive issue of windmills must be thoroughly discussed - over two hundred people attended the meeting in the town hall. Opponents of the investment point out that the point is not to ban windmills, but to place them in the immediate vicinity of houses and in a place where windmills would particularly disfigure the landscape. Prof. Henryk Wojciechowski, a specialist in the field of renewable energy sources, talked about the damage that can be caused by windmills located too close to housing estates. "Fighting with windmills" continues, but by cooperating with the action "Stop the windmills in places of natural value". The station and the association Unia Izerska hope to preserve the Jizera landscape intact.
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## C-12 The targeted impact of the project/activity:

What was the targeted impact of the project / activities?

Wolimierz station is a place where many meetings, workshops, festivals, performances and concerts take place. It attracts people who not only want to experience something extraordinary, but also immerse themselves in a slightly different, more colorful world where almost everything is possible. It seems that Wolimierz has something for everyone, there is space for both adults and children. The place has a unique atmosphere in which cultural activities have space and freedom to exist. Wolimierz station is primarily committed people who are not indifferent to how we live and the most current topics, such as the threat to the environment. With their actions, they want to influence the local authorities of the commune and, together with its inhabitants, introduce permanent changes in the approach to ecological issues.

## C-13 Achievement of the targeted impact:

Yes/no/partly:	Yes
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Comment:	Wolimierz station is a place which attracts people lots of people from around the Lesna borough as well as from Poland and around the world. It is a place where creativity and local issues are equally important. It aims to tackle local problems, educate and provide workshops to as many people as possible. The ecological issues are very important therefore it cooperates with local organizations. It creates new possible solutions and it attracts people who want to visit the place and spend the time together in alternative and colorful space surrounded by natural landscape of Jizera mountains.
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## C-14 Additional achieved impacts:

Were any additional impacts achieved?	There are no additional achievements of Wolimierz Station. The festivals or any sort of workshops organized always attract people from all over the world and there is also no lack of the volunteers who want to help them. In 2021 there was over 100 of them during the festival.
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## C-15 The main beneficiaries of the creative work in public space(s):

Who were the main beneficiaries of the creative works in public spaces(s)?	The main beneficiaries of the creative works in Wolimierz Station are everyone who want attend, both adults and the children, local community and people from abroad, creative sector and those who wants to experience something new. There are no barriers to attend the workshops or the festival. The people who runs Wolimierz Station are open to take everyone. In 2021 in the festival helped over 100 volunteers.
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## C-16 Presence (or not) of economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces:

Were there any, no matter how big or small, economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces?	There are lots of visitors coming to the festival in Wolimierz Station in Summer. Local shops, farmers, agritourism farms benefits selling goods and handicrafts and booking people in.
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## C-17 Presence (or not) of any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development:

Were there any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development?	Wolimierz Station organizes workshops on different subjects which potentially might empower the people who want to attend them and the actors themselves. Self-development and educational workshops are important part of the activities in the creative place.
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## C-18 Monitoring (or not) of the impact of the project:

How was the impact of the project / activities monitored? If it wasn't – how do you think it could be monitored?	There is no monitoring system over the activities taking place in Wolimierz station. All the events are communicated on fb website and on websites dedicated to volunteers who are invited to the place.
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## C-19 Way in order to communicate the impact of the project:

How was the impact of the project / activities disseminated or communicated?	The impact of the the activities is not monitored all the time in terms of relations on the media, written or online. Every year, in the middle of summer Wolimierz Station organizes a festival gathering people in a peaceful and friendly ambience surrounded by music, art, and nature. The main channel for the communication is fb website.
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## C-20 Perception of the creative works in public space(s) by the final users and the reactions of the general public:

How were the creative works in public space(s) perceived, evaluated, judged by the final users – what were the reactions of the general public?

Nowdays, the activities are well perceived both by attendees and by the local organizations. They are curious, open to communicate and share their doubts. The local residents in the village got used to see different looking people and trying to adjust to the festivals by selling the local goods and providing accommodation. But the beginning was difficult, there was not lack enthusiasm thought. In the summer of 1995, the residents of Wolimierz station prepared the "Ekotopia" Festival in cooperation with the European Youth Forest Action. 400 people came from all over the world to create an ecological settlement for three weeks. The locals were afraid that some hooligans would come.

### C-21 The (one) main success and the (one) main failure of the project/activities

Main success:	The main success of the activities organized by Wolimierz Station is focusing on people and local community needs. The station organizes the meeting, workshops and activities where everyone is welcome.
Main failure:	N/A

### C-22 Importance of broader conditions for the main success and main failure factor:

How important were the broader conditions (e.g. the supporting state of the art in the community, infrastructure, institutional support, financial sources, local or "imported" know-how etc.) for the main success and main failure factor	Wolimierz station houses a gallery of folk and ecological art, where vernissages, exhibitions, concerts and chamber performances are held; accommodation rooms; a theater studio; an entertainment, concert and workshop hall and a campsite. All this surrounded by forests, meadows and mountains. At the local level, the organizers initiate activities that integrate the community, raise awareness and build the local social economy, especially in the area of ecological education and promotion of ecological food and handicrafts.
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### C-23 Provide the links to public data on the creative works

Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.facebook.com/StacjaWolimierz/">https://www.facebook.com/StacjaWolimierz/</a> ( <a href="https://www.facebook.com/StacjaWolimierz/">https://www.facebook.com/StacjaWolimierz/</a> )
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The link:	Fb Wolimierz station
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Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.goryizerskie.pl/?file=art&amp;art_id=303">https://www.goryizerskie.pl/?file=art&amp;art_id=303</a> ( <a href="https://www.goryizerskie.pl/?file=art&amp;art_id=303">https://www.goryizerskie.pl/?file=art&amp;art_id=303</a> )
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The link:	Wolimierz station - description
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Link to public data to better understand the activities and actors, as well as impacts:	<a href="http://dolinaharmonii.pl/project/stacja-wolimierz/">http://dolinaharmonii.pl/project/stacja-wolimierz/</a> ( <a href="http://dolinaharmonii.pl/project/stacja-wolimierz/">http://dolinaharmonii.pl/project/stacja-wolimierz/</a> )
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The link:	Wolimierz station - description
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### D-1 Main editor in charge of this entry and potential other authors of this case study description

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Organization:	Zamek Cieszyn
Email:	<a href="mailto:mjarema@zamekcieszyn.pl">mjarema@zamekcieszyn.pl</a>
Role:	author

### D-2 Representative pictures

Picture's caption:	Festival de la Conciencia Colectiva_Wolimierz station_2019
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Picture's author:	Agnieszka Prymon
Picture's date:	7/13/2019 12:00:00 AM
Picture's source:	from the author
Picture's caption:	Wolimierz festival_2020_Kosmos



Picture's author:	Agnieszka Prymon
Picture's date:	7/17/2020 12:00:00 AM
Picture's source:	from the author
Picture's caption:	Festival de la Conciencia Colectiva_Wolimierz station_2019



Picture's author: Agnieszka Prymon  
Picture's date: 7/12/2019 12:00:00 AM  
Picture's source: from the author  
Picture's caption: Festival de la Conciencia Colectiva\_Wolimierz station\_2019



Picture's author: Agnieszka Prymon  
Picture's date: 7/17/2020 12:00:00 AM  
Picture's source: from the author  
Picture's caption: Wolimierz festival\_2020\_Kosmos



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Picture's source: from the author  
Picture's caption: Wolimierz festival\_2020\_Kosmos



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Picture's source: from the author  
Picture's caption: Wolimierz festival\_2020\_Kosmos



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Picture's date: 7/18/2020 12:00:00 AM  
Picture's source: from the author

### D-3 Additional information

Additional information:

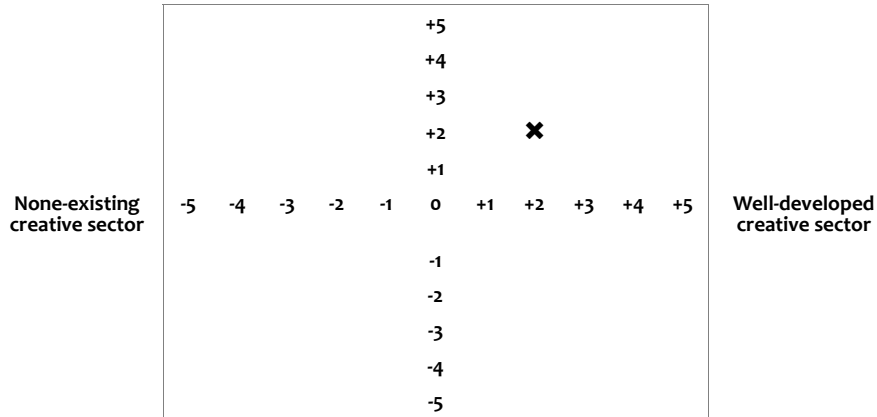
Link:

### D-4 Optional final remark

Optional final remarks: is there any additional information that was not communicated through the template



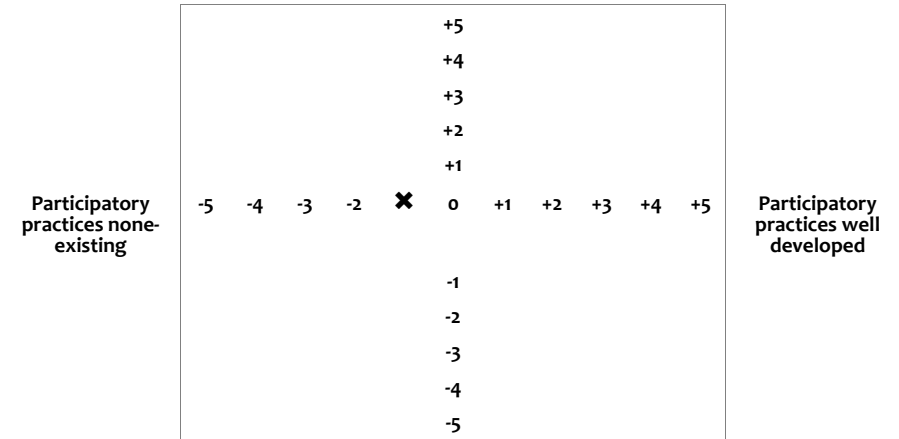
### Diversified economic activities



### Absence of economic activity

Comment: The economy activities in micro companies (96%) - mostly in services: tourism, trading, food industry and construction. Strong traditional agriculture. Unemployment is on the increase - 15,8% in 2020.

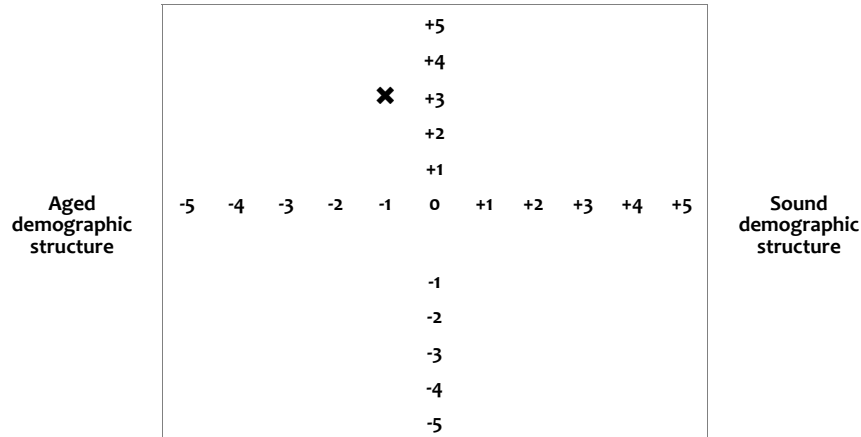
### High-income households prevail



### Low-income households prevail

Comment: There are participatory practices according to the Polish low, but no other experience. Positive - 24 NGO for 5 000 people living there. The income in the commune is 83.50% of the average Polish monthly income.

### Daily-life-support facilities well developed



### Daily-life-support facilities none-existing

Comment: The town deals with depopulation, but also high migration. The working population is still high - 60%, post working -25% but pre - working age 15%. The average age is 43. There are well developed public services: public library, various schools all levels of education, cultural centre, health centre and a museum. There are also a school complex with Lithuanian language.

### A-3 Estimation of how residents perceive the remoteness of this place, from 0 (not remote at all) to 5 (extremely remote)

Estimation:	3
Explanation:	Sejny is situated in the east northern part of Poland close to the Lithuanian border. The closest bigger city is Suwalki, ex province main city (30 km, about 1 hour travel by bus). Sejny is situated in close location to Wigry National Park which is part of Masurian lake district. It seems the town is far away from the biggest cities in Poland and the access to it is very limited (by car or by bus). The town is not very attractive for the people but surroundings is popular for the people who seek break from the big centres and like to spend time close to the nature with "slow life" approach.

### A-4 Elements that characterise the remoteness of the place:

Low population density	✓
Geographical barrier/allocation	✓
No good transportation links	✓
Difficulties in accessing daily-life-support facilities	✓
Social specifics and/or divisions	✓
Economic inferiority	✗
Subjective criteria	✗
Specify subjective criteria (e.g. community's self-perception of being remote etc):	
Other	✗
Specify other:	
Summary of the elements that characterise this case as a remote place:	The region is very popular during the summer holidays. The values of natural surrounding is enriched by the cultural heritage of Sejny town. After the season the place seemed to be remote again.
Low population density rank:	5
Geographical barrier/allocation rank:	1
No good transportation links rank:	2



Difficulties in accessing daily-life-support facilities rank:	3
Social specifics and/or divisions rank:	4
Economic inferiority rank:	
Subjective criteria (e.g. community's self-perception of being remote etc) rank:	
Other rank:	

### A-5 Provide the links to public data

Links to public data on the remote place	"Sejny. Ugly city. There are no attractions and young people get bored" - the article
The link:	<a href="https://plus.wspolczesna.pl/sejny-miasto-brzydkie-brakuje-atrakcji-i-mlodziez-sie-nudzi/ar/11871398">https://plus.wspolczesna.pl/sejny-miasto-brzydkie-brakuje-atrakcji-i-mlodziez-sie-nudzi/ar/11871398</a> ( <a href="https://plus.wspolczesna.pl/sejny-miasto-brzydkie-brakuje-atrakcji-i-mlodziez-sie-nudzi/ar/11871398">https://plus.wspolczesna.pl/sejny-miasto-brzydkie-brakuje-atrakcji-i-mlodziez-sie-nudzi/ar/11871398</a> )
Links to public data on the remote place	Sejny website
The link:	<a href="https://www.um.sejny.pl/">https://www.um.sejny.pl/</a> ( <a href="https://www.um.sejny.pl/">https://www.um.sejny.pl/</a> )
Links to public data on the remote place	Sejny website
The link:	<a href="https://sejny.net/">https://sejny.net/</a> ( <a href="https://sejny.net/">https://sejny.net/</a> )

### A-7 The type of public spaces that can be found in this remote place (besides the roads/streets/path network)

Square/s, Plaza/s	✓
Park/s, Garden/s	✗
Market space/s	✓
Playground/s	✓
Recreational space/s, Sport-field/s	✓
Community open-air space/s	✓
Institution-related open-air space/s (e.g. University grounds)	✗
Watersides	✗
Meadows	✗
Parking area	✓
Service yard	✓
Other types:	✓
Specify other types:	Market outdoor space
Type of indoor public spaces that can be found in this remote place:	Culture House and Library

### A-8 General description of..

The network of roads, streets, paths and alike elements that tie this remote place together:	Three public roads, classified as provincial or higher, pass through the city of Sejny. DW 651 provincial road No. 651 DW 653 provincial road nr 653 DW 663 provincial road nr 663 (Pomorze - Posejanka - Sejny) Cycling routes 2 km. No train line.
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The quantity and structure of public space network (besides roads/streets/paths network) in this remote place:

The infrastructure of Sejny is not sufficient. While preparing for the revitalization program, in 2017 the authorities asked the residents, what is missing in the town space. It turned out that young people have nowhere to spend their free time - they would like, for example, to ride inline skates on one of the squares in the center, but the places are not paved. There is no place for recreation above the river that flows through the city. The city park is neglected and does not encourage people to spend their free time there. There is also a lack of a cafe in the center where the residents could meet. This function are performed by a pizzeria. There is a landscaped area next to a former Dominican monastery but it is used for tours / pilgrimages rather than by locals. The talks brought a result as the appearance of the park was improved. This year, a park with a track for skaters, pedestrian paths, and additional plantings of greenery is also to be created - ultimately, a "Town of Cultures" will be created here, the theme of which will be the cultural diversity of Sejny.

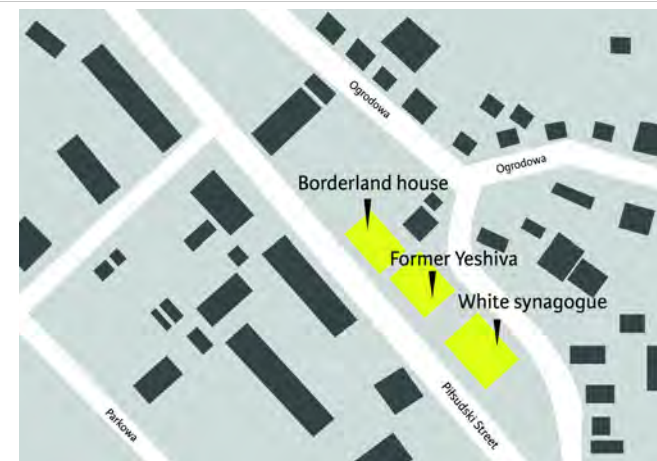
### A-9 General description of the quality of public spaces in this remote place

Answer:	The infrastructure of Sejny is not sufficient. While preparing for the revitalization program, in 2017 the authorities asked the residents, what is missing in the town space. It turned out that young people have nowhere to spend their free time - they would like, for example, to ride inline skates on one of the squares in the center, but the places are not paved. There is no place for recreation above the river that flows through the city. The city park is neglected and does not encourage people to spend their free time there. There is also a lack of a cafe in the center where the residents could meet. This function are performed by a pizzeria. There is a landscaped area next to a former Dominican monastery but it is used for tours / pilgrimages rather than by locals. The talks brought a result as the appearance of the park was improved. This year, a park with a track for skaters, pedestrian paths, and additional plantings of greenery is also to be created - ultimately, a "Town of Cultures" will be created here, the theme of which will be the cultural diversity of Sejny.
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### B-1 Name(s) of the public space(s)

Name(s) of the public space(s) (in local language):	Biała Synagoga /Dawna Jesziwa w Sejnach
Name(s) of the public space(s) (in English):	White Synagogue/Former Yeshiva in Sejny
Latitude of the public space(s):	54° 6' 20.3" N
Longitude of the public space(s):	23° 21' 3.24" E

Ground plan showing the land use of the public space(s):



Caption's map of the public space:	Sejny_map
Legend's map of the public space:	Key figure: Yellow - build structure of creative works Black - build structure White - streets
Main location	✗

### B-2 Describe the physical environment

Physical environment description of the public space(s) with creative works:	Sejny is a climatic, tiny town located on the Marycha River, originally called the Sejna River, from which the city takes its name. This name derives from the Yotvingian language and it meant grass growing on the banks and bends of the river. Although today Sejny is inhabited mainly by Poles, a large group is made up of the Lithuanian minority. It is also worth remembering that even before the outbreak of World War II, it was a multicultural town. Apart from Poles and Lithuanians, Jews, Russians, Germans and Belarusians made up a large part of the population. And each nationality contributed to the development of Sejny and its multidimensional character. The important place in Sejny is The Borderland Center which operates in nineteenth century buildings associated with the Jewish community, the Borderland House (former Jewish gymnasium), the White Synagogue and the former Yeshiva. There is an old manor house in the neighboring Krasnogroda which is famous with the family of the Nobel Prize winner Czesław Miłosz. The manor house is under the care of The Borderland Centre.
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Physical environment elements were important and/or actually "used" by creative people for their activities:	The multicultural history of the town was very important for the people who organized the creative works. The activities based on the memories from the past were used to build the new identity of the young people who discover their roots.
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### B-3 Describe the general functions

Functions and land uses description in the area of the public space:	The main functions are: 1. cultural (exhibition, concerts, theatre performances, workshops), 2. educational different activities for young children and seniors (intergeneration), lessons for primary schools, summer schools for children, adults and families. 3. The space is multifunctional, easy to adapt for various needs. 4. tourist for visitors who come to Sejny.
--	--

Functionalities of space were important and/or actually "used" by creative people for their activities:	The Hidden Town project has been thought as the cycle of meetings and workshops engaging both the children and the seniors from Sejny. Covid restrictions has changed the plans of the project into interviewing people by phone and organizing workshops in smaller groups. Despite of the restrictions the aims of the project was achieved. The final result of the project: a symbolic sculpture of the town and the subjective Sejny map are shown in Old Yeshiva. The idea of the whole project was not only concentrated on the Jewish heritage but discovers vanishing minorities in Sejny.
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### B-4 General demographic characteristics of the area around the public space:

Describe the general demographic characteristics	At the end of 2020 there were 5079 people living in Sejny (in 2006 it was 5934). The average age is 43, majority of women (52,8%). 59,5% citizens are in production age. Demographic dynamics rate is 0,51 and is much smaller than in Poland (0,74).
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### B-5 Type of the public space(s) with creative work

Form and function:	The most of the activities took place in the White synagogue - indoor space. Today it is a cultural centre.
Ownership:	Public space run by the Borderland Center.
Access regarding entry-control:	The space is open for visitors, coming for concerts, theatre performances, exhibitions. The entry to the events is paid.
Access regarding time of day/week /year:	The entrance to the White Synagogue is limited - the Centre is open every day 10-17 and later during the events

### B-7 Kind of activity initially designed for this public space:

What kind of activity has been this public space designed for initially	The brick synagogue was built at the end of the 19th century and it was originally of a sacred character. During the war it was used by the Nazis as a fire station, the interior was gutted and all furnishings were destroyed. Later used as a fire station, fertilizer warehouse, and even a depot for city buses. The synagogue was restored - with a plain, modern interior - in 1987 and now serves as a cultural center, theater and museum. After renovation the seat of the Municipal Cultural Center. Since 1990 the synagogue belongs to the Borderland Center - a place of performances, exhibitions, workshops and concerts. The building of the former Yeshiva is located in the immediate vicinity of the White Synagogue. The Yeshiva was probably founded in 1846. It was there that conferences of the most outstanding rabbis took place. The Jewish Talmudic school existed until 1939. After the war, the building housed a slippers factory. From 1990 the Borderland centre took over the place.
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### B-8\_a Which are the activities in this public space(s)?

Activity:	culture (including multicultural)
Activity:	education

Activity:	tourist
Activity:	librarians
Activity:	publishing
Activity:	artistic

### B-8\_b Who are the main users of this public space(s)?

User:	artists
User:	animators
User:	educators
User:	tourists
User:	multicultural enthusiasts
User:	residents

### B-8\_c What are the users activities of this public space(s)?

Users	Activity	Before	After
residents	education	✓	✓
residents	culture (including multicultural)	✗	✓
residents	artistic	✗	✓
animators	culture (including multicultural)	✗	✓
animators	education	✗	✓
animators	artistic	✗	✓
educators	culture (including multicultural)	✗	✓
educators	tourist	✗	✓
tourists	culture (including multicultural)	✗	✓
tourists	education	✗	✓
tourists	artistic	✗	✓

### B-9 Parts/sections/spots seem most attractive within the public space (location and duration) - Parts/sections/spots at people seem to avoid:

Describe what parts seem to be the most attractive to people	Sejny hasn't got many attractive public spaces. The local park, bank of the river or the playground aren't very good quality and therefore not visited often by both the tourist and the residents of the town. The white synagogue and the former Yeshiva house wouldn't be attractive and visited for longer if there weren't organised activities (concerts, theatre performances etc.) by the The Borderland Center. During the affairs people can stay there and also admire the architecture of the synagogue and often want to return or discover history of the place and Sejny town itself. Yeshiva house is used for organizing the workshops and the exhibitions.
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### B-10 Provide the links to public data on the public space(s)

Website:	<a href="http://www.pogranicze.sejny.pl">http://www.pogranicze.sejny.pl</a>
Website's link:	

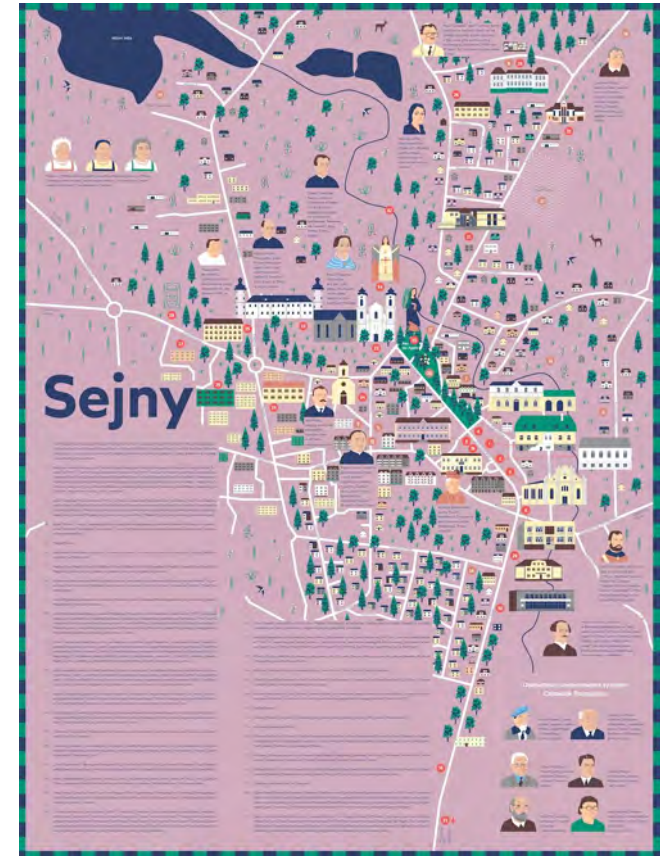
### B-11 Provide photos of the public space(s) with creative works

Caption:	The Hidden Town project
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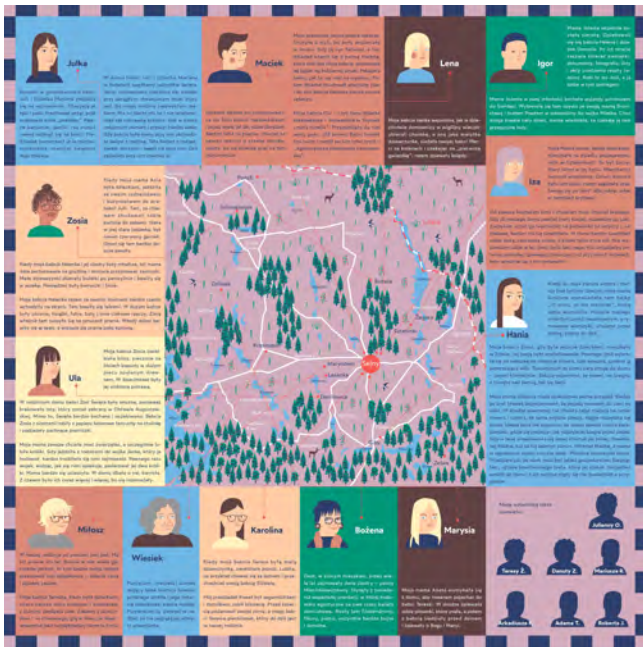
Photo's author: The Borderland Center, Sejny

Caption: The Hidden Town project



Photo's author: The Borderland Center, Sejny

Caption: The Hidden Town project



Photo's author: The Borderland Center, Sejny

Caption: The Hidden Town project



Photo's author: The Borderland Center, Sejny

Caption: The Hidden Town project



Photo's author: The Borderland Center, Sejny

Caption: The Hidden Town project



Photo's author: The Borderland Center, Sejny

Caption: The Hidden Town project

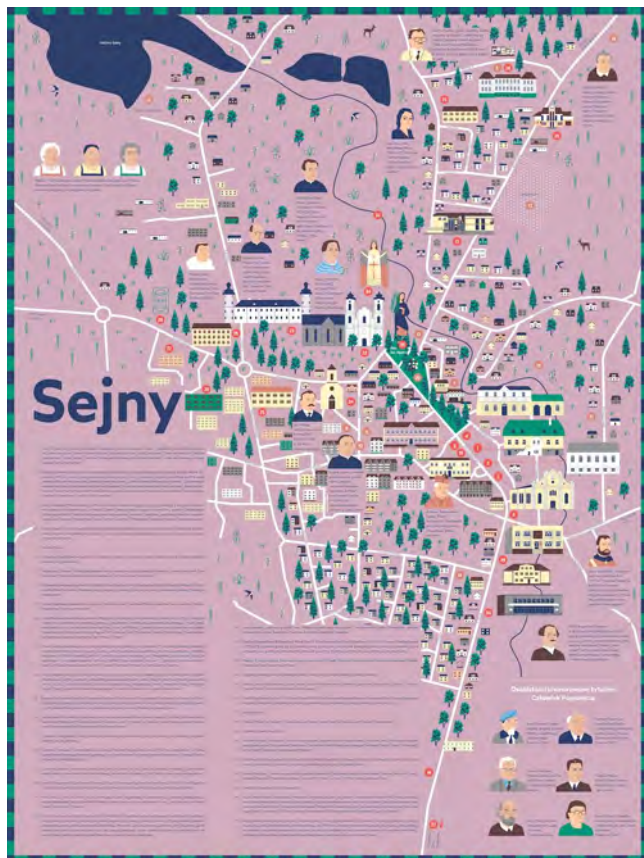


Photo's author: The Borderland Center, Sejny

Caption: The Hidden Town project



Photo's author: The Borderland Center, Sejny



Photo's author: The Borderland Center, Sejny

### C-1 Official name of the activity/project

Name in local language: Ukryte Miasto  
 Name in English: The Hidden town  
 Nickname: -  
 Overall name: ✓

### C-2 Description of the project (activities) that took place in the analysed public space(s):

Describe the project (activities) that took place in the analysed public space(s)

The Hidden town - was a new action of the Borderland Center, the implementation of which took place throughout 2020. A group of young people gathered around the Sejny Chronicles met the oldest inhabitants of Sejny, who shared with the younger generation their remembered stories, discovering the history of the town from decades ago. The stories collected in this way was used to create a city map so unique that individual topographic elements was enriched with a subjective and emotional story about related events from years ago. Under the supervision of the artists, during art workshops, the youth of each story they hear shaped it, making it an element of a map containing these short stories, anecdotes, memories of places or characters related to them. An important element of this unique map was the most important places for young people participating in the task, related to their family stories. Discovering the hidden city ended with a ceremonial presentation of the prepared map, combined with a story about individual stages of work, and a presentation of reportage material from meetings with the oldest inhabitants of the city. The map, created as a result of many months of work, was an important teaching aid not only for schools in Sejny, but also a beautiful, unique showcase of the city. MAPA + "rzeźba - symboliczny model DOMU

### C-3 Challenge that the project (activities) tried/is trying to tackle:

What challenge was the project (activities) trying to tackle – what was the aim

The problem was disappearing neighborhood of the Old multicultural Sejny. The challenge of the project was to collect the family stories and to find a form how to keep them in safe place. The form had to be attractive for the young people who discovered the history of their families and in at the same time history of their town.

### C-4 Time frequency:

Time Frequency: One-time activity

Other information:

### C-5 Time period

Start: 4/1/2020 12:00:00 AM  
 End: 7/30/2021 12:00:00 AM  
 Comment: The project was planned for 2020 but due to pandemia the works have been finished in June 2021

### C-6 Actors in relation to the analysed creative work, their main motivation and their roles

Actor(s): groups of 12 children from Sejny  
 Motivations: curiosity, interest in art, family connections with previous projects  
 Roles: interviewing the older relatives, story telling, visual map creation, building symbolic house  
 Actor(s): artists working with children  
 Motivations: creation, curiosity in new hidden stories but also new methods of work together with different generation  
 Roles: teachers, translators, story tellers  
 Actor(s): Border Centre  
 Motivations: local memory protection  
 Roles: the main organizer, the owner of the space, the connector  
 Actor(s): the families - grandfathers, grandmothers and parents  
 Motivations: interest in family histories, art education of children  
 Roles: witnesses of the history, parents were intermediaries between children and grand mothers/fathers in covid isolation  
 Actor(s): Lithuanian communities  
 Motivations: lituanian culture protection  
 Roles: sharing knowledge  
 Actor(s): Old Believers  
 Motivations: help to understand the history, tradition and rules of this ortodox church  
 Roles: sharing knowledge and experience. Witness of the history

### C-7 Description of the supporting background that existed to make the activities happen:

What kind of supporting background existed to make the activities happen (financial, institutional etc.)	The Border Center is the culture institution with necessary infrastructure and experienced staff. The program of the Centre is unique and became a model for other communities dealing with "Difference" not only in Poland. The permanent long time work with local history build the understanding of neighborhood which has been so different. The Centre is financed by Podlaskie Voivodship and Ministry of Culture. Described project "Hidden town" got the additional financial support of Culture Ministry.
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### C-8 Sectors involved in the development of the creative works with public spaces:

Culture	✓
Education	✓
Health	✗
Sustainability	✗
Science	✗
Tourism	✗
Sport	✗
Industry	✗
Other:	✗

Specify other:

### C-9 Sector which was..

..the initiator of the activities:	Culture
..the most crucial for the whole case study:	Education
Comment:	the experience of hidden - common and different history of the town

### C-10 How was the local community involved in the project/activities:

How was the local community involved in the project/activities?	The project couldn't be realised without the commitment of the local community, especially families which were open to share their private histories and memories. Small group of 12 children were working together with artists to find out the way to express true stories with its emotion. Because of the pandemic situation, the the help of the parents was important value of the process.
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### C-11 The role of natural/cultural heritage in the project/activities:

Did cultural and/or natural heritage play any specific role in the project/activities?	Sejny cultural heritage has multi-cultural/multi-religious character. To live together - understanding and appreciating differences is very important today. There fore project was focused on discovering common and forgotten/not seen private histories.Together they have made the unique map of Sejny. In this action the natural environment was not so important.
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### C-12 The targeted impact of the project/activity:

What was the targeted impact of the project / activities?	Better understanding by young people of the place where they live. Building the ability to be attentive and sensitive to others, history and the immediate environment. The goal is to make young people believe that they are living in the best place in the world. Thanks to this, they will not have complexes, limitations or a sense of low value just because they come from a small town.
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### C-13 Achievement of the targeted impact:

Yes/no/partly:	Yes
Comment:	In this project, the most important thing is the continuity of work so as not to break the thread of memory. The goal cannot be achieved with just one effort. The residents still have to make sure that their predecessors - the people who lived here before them - are not forgotten. For this reason, Pogranicze Centre has been regularly cooperating with children and adult residents for 30 years.

### C-14 Additional achieved impacts:

Were any additional impacts achieved?	The COVID time required bigger involvement of the young participants parents into the logistical matters related to the project. As a result, they got to know the types of activities better and participated in the program more consciously. In this way, they proved how important it is for them to experience the multiculturalism of Sejny.
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### C-15 The main beneficiaries of the creative work in public space(s):

Who were the main beneficiaries of the creative works in public spaces(s)?	The main beneficiaries are local residents, but also members of small communities (Lithuanian, Orthodox, Roma families) who received more attention and understanding. The unique map and sculpture "The House" gives visitors of Sejny a chance to experience the otherness and the forgotten history of Poland.
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### C-16 Presence (or not) of economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces:

Were there any, no matter how big or small, economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces?	The attractiveness of the project again focus culture people attention on Sejny phenomena. This kind of action underlies the unique value of the small far away town.
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### C-17 Presence (or not) of any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development:

Were there any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development?	The participants get deep understanding how valuable is their place of living. With such a consciousness they can live everywhere without complex of minority. The artists born in Sejny are the proof that this kind of education has important impact on future development.
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### C-18 Monitoring (or not) of the impact of the project:

How was the impact of the project / activities monitored? If it wasn't – how do you think it could be monitored?	The project was created before Covid - has got "normal" indicators (mostly in numbers). The Covid procedure unabled working with bigger group and demanded big flexibility (phone calls, work in small groups). Changes did not influenced on the quality of final work - in addition the films were created and the audience were bigger.
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### C-19 Way in order to communicate the impact of the project:

How was the impact of the project / activities disseminated or communicated?	The invitation to project was mainly communicated in the local newspaper and on the website. The pictures were published on fb. The summary of the projects was communicated on the website and there was also the interview with the organizers which was recorded by radio from Bialystok.
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### C-20 Perception of the creative works in public space(s) by the final users and the reactions of the general public:

How were the creative works in public space(s) perceived, evaluated, judged by the final users – what were the reactions of the general public?	Residents know the activities of the centre, some of them are enthusiastic about it but there are some who are more sceptical. There are also residents who might be proud about young people learning about the local history. The local community might not appreciate the activities as much as they are perceived nationwide.
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### C-21 The (one) main success and the (one) main failure of the project/activities

Main success:	The organizers do not work in success/failure format and are happy that the next generations are taking part in the project and the history are being discovered of the town.
Main failure:	The most difficult were the Covid restrictions - common work in planned group of 12 children was impossible. It was also difficult to keep positive energy and attention of children - without normal meetings and activities. The project that involved contact with another person and establishing a bond had to be done remotely. There was also planned the presentation of the map to the wide public but had to be postponed for another days, after the pandemic. Relations with a living person and face-to-face conversation were to be a great asset of the project which unfortunately didn't happen.

### C-22 Importance of broader conditions for the main success and main failure factor:

How important were the broader conditions (e.g. the supporting state of the art in the community, infrastructure, institutional support, financial sources, local or "imported" know-how etc.) for the main success and main failure factor

The Borderland centre has been in the city for 30 years and has employees who are experienced in all sort of projects. It also attracts specialist, educators and artist from outside Sejny who can add an extra value to the centre. The Hidden city project was financed from the Ministry of Culture as a support to developed the project.

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### C-23 Provide the links to public data on the creative works

Link to public data to better understand the activities and actors, as well as impacts: [https://www.wrotapodlasia.pl/pl/kultura/kultura\\_sztuka/orodek\\_pogranicze\\_w\\_sejnach/w-pograniczu-dobiega-konca-program-ukryte-miasto.html](https://www.wrotapodlasia.pl/pl/kultura/kultura_sztuka/orodek_pogranicze_w_sejnach/w-pograniczu-dobiega-konca-program-ukryte-miasto.html) ([https://www.wrotapodlasia.pl/pl/kultura/kultura\\_sztuka/orodek\\_pogranicze\\_w\\_sejnach/w-pograniczu-dobiega-konca-program-ukryte-miasto.html](https://www.wrotapodlasia.pl/pl/kultura/kultura_sztuka/orodek_pogranicze_w_sejnach/w-pograniczu-dobiega-konca-program-ukryte-miasto.html))

The link: Hidden town project

Link to public data to better understand the activities and actors, as well as impacts: <https://sejny.net/artykul/ukryte-miasto/1122737> (<https://sejny.net/artykul/ukryte-miasto/1122737>)

The link: Hidden town project

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### D-1 Main editor in charge of this entry and potential other authors of this case study description

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Role: editor

---

### D-2 Representative pictures

Picture's caption:

\*\*\*

Picture's author:

Picture's date:

Picture's source:

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### D-3 Additional information

Additional information: [https://bialystok.stat.gov.pl/vademecum/vademecum\\_podlaskie/portrety\\_powiatow/powiat\\_sejnenski](https://bialystok.stat.gov.pl/vademecum/vademecum_podlaskie/portrety_powiatow/powiat_sejnenski)

Link:

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### D-4 Optional final remark

Optional final remarks: is there any additional information that was not communicated through the template



Pilgrims  
Προσκυνητές

Stray Art Festival  
Περιπλανώμενη Γιορτή της Τέχνης του  
Δρόμου

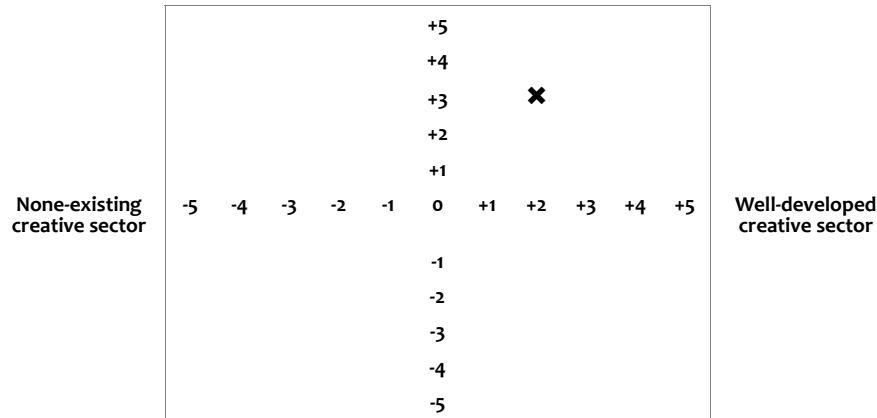
Cooperatively design and manufacture  
tools for smallscale agricultural production  
Συνεργατικός σχεδιασμός και κατασκευή  
εργαλείων για γεωργική παραγωγή μικρής  
κλίμακας

Grampus Heritage and Training Ltd

Interactive Installation in the Museum of  
Marble Crafts  
Διαδραστικό Installation στο Μουσείο  
Μαρμαροτεχνίας



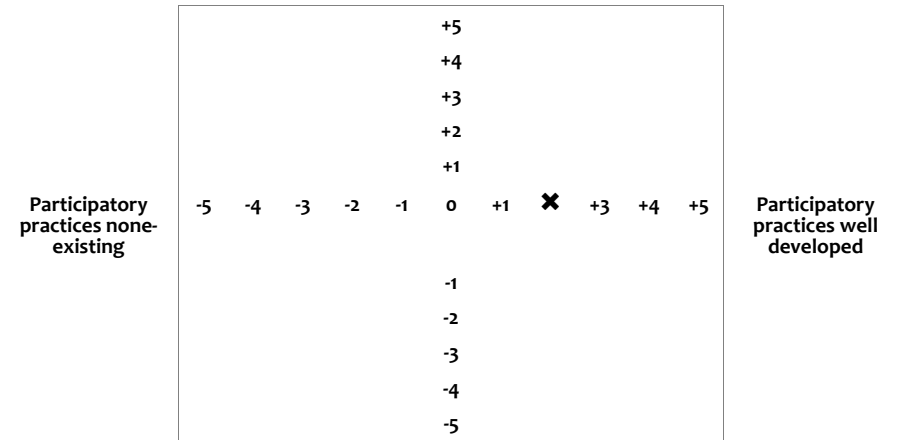
### Diversified economic activities



### Absence of economic activity

Comment: •network of places: Most of the places have a creative sector when some of them are more developed. Of course, economic activities are diverse as these places cover almost all of Greece.

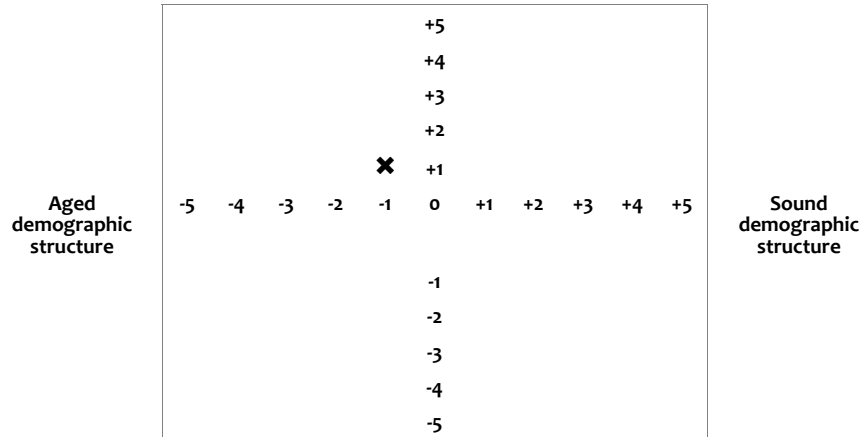
### High-income households prevail



### Low-income households prevail

Comment: •network of places: This cannot be answered for all places at the same time, there is diversity in income and participatory practices. Besides the diversity of these characteristics between places, there is a diversity within each place, which is common when it is about a town and not a village.

### Daily-life-support facilities well developed



### Daily-life-support facilities none-existing

Comment: •network of places: Especially in the villages the daily life support facilities are not so well developed. In towns, the situation is better, but this depends also on their location. For example, an island cannot be reached easily for supplies on some days during winter

### A-3 Estimation of how residents perceive the remoteness of this place, from 0 (not remote at all) to 5 (extremely remote)

Estimation: 2

Explanation: •network of places: if we consider the average feeling, would be somewhere in the middle (2).  
•Elefsina: An example of these places as mentioned above is Elefsina, which will be used as a specific place, to understand this case study on a deeper level. Even though Elefsina is located at about 20 km from the center of Athens and has a population of 24,910 inhabitants, the true distance from a life in the city is not that small. Elefsina is a city torn between the glorious mysterious past, the sanctuary, and the everyday life drowned by industrial domination and an ancient port that became a graveyard of ships and waste. This image remains dominant in public perception.

### A-4 Elements that characterise the remoteness of the place:

Low population density	✓
Geographical barrier/allocation	✓
No good transportation links	✗
Difficulties in accessing daily-life-support facilities	✗
Social specifics and/or divisions	✓
Economic inferiority	✓
Subjective criteria	✓
Specify subjective criteria (e.g. community's self-perception of being remote etc):	In the example of Elefsina, even though is not far from Athens people living in Elefsina feel it's a remote place.
Other	✗
Specify other:	

Summary of the elements that characterise this case as a remote place:	<ul style="list-style-type: none"> <li>• Network of places: Our case study is not one remote place but a collection of places that could be considered as remote regarding their access to creative events and more specifically theater &amp; dance.</li> <li>• Elefsina: In the example of Elefsina, some words to describe this town, could be mythology, drama, archeology, history, population movement, internal exile, environmental degradation, industrial development, unemployment, industrialization, Aeschylus, and a woman in a special position for the society of the city. The image of Elefsina as a city hit hard by the industry remains, however, dominant in public perception. The abandoned industries and port are basic characteristics of the city which unfortunately cause economic inferiority and unemployment. In addition, the largest population of Elefsina belongs to the working class and citizens have developed a community which even though is so close to the city at the same time is so far away.</li> </ul>
Low population density rank:	5
Geographical barrier/allocation rank:	4
No good transportation links rank:	
Difficulties in accessing daily-life-support facilities rank:	
Social specifics and/or divisions rank:	2
Economic inferiority rank:	1
Subjective criteria (e.g. community's self-perception of being remote etc) rank:	3
Other rank:	

### A-5 Provide the links to public data

Links to public data on the remote place	Elefsina Website
The link:	<a href="https://www.elefsina.gr">https://www.elefsina.gr</a> ( <a href="https://www.elefsina.gr">https://www.elefsina.gr</a> )

### A-7 The type of public spaces that can be found in this remote place (besides the roads/streets/path network)

Square/s, Plaza/s	✓
Park/s, Garden/s	✓
Market space/s	✓
Playground/s	✗
Recreational space/s, Sport-field/s	✓
Community open-air space/s	✓
Institution-related open-air space/s (e.g. University grounds)	✗
Watersides	✗
Meadows	✗
Parking area	✓
Service yard	✗
Other types:	✗
Specify other types:	

Type of indoor public spaces that can be found in this remote place:	<ul style="list-style-type: none"> <li>• Municipality buildings</li> <li>• Gym</li> <li>• Library</li> <li>• Churches</li> </ul>
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### A-8 General description of..

The network of roads, streets, paths and alike elements that tie this remote place together:	There is an adequate transport connection with the basin such as: - Attiki Odos - New highway - Suburban train In the city, there is the main road network (see map below, magenta lines) which connects different parts of the city and connects the city with the new highway (see map below, green line). There is an existing railway network that crosses the city (see map below, blue dotted line).
The quantity and structure of public space network (besides roads/streets/paths network) in this remote place:	In Elefsina, there are some poles of leisure and culture (see map above, green circles) and an archeological place (see map above, yellow circle). Regarding structure, most of these public spaces are not so well organized and look abandoned. In addition, there is Old Olive Oil Factory where various happenings take place (such as theatre) and Elefsina beach summer cinema. Both have appropriate structures to support this kind of activity and they are located close to the city center.

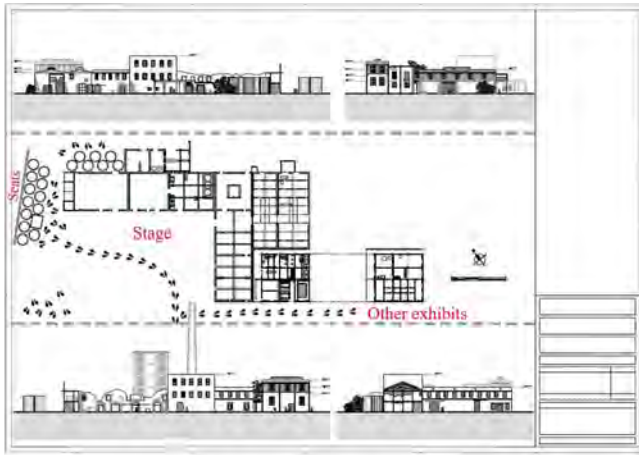
### A-9 General description of the quality of public spaces in this remote place

Answer:	Regarding the old olive oil Factory, is a place which every year hosts events of high aesthetics and quality, performances, concerts, an art installation, and film screenings. As a place is inextricably linked to Aeschylus and has been loved by the art-loving public. The Elefsina Open Air Cinema - Until the early 80s, the citizens had restricted access to the sea-front due to the presence of the American military base. When the American base was abandoned, a group of citizens in 1985, members of the Elefsina Cinema Club (ECC), discovered an open-air cinema that was built inside the former military base. Initially, they "squatted" the place and then they operated it with the support of the local authorities. The "rediscovery" of the cinema offered the chance to the citizens to re-occupy the public place in the formerly deprived seafront. The ECC, up to this day, operates with a bottom-up participatory approach not only in its cultural activities but also in issues related to the open-air cinema's operation and preservation.
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### B-1 Name(s) of the public space(s)

Name(s) of the public space(s) (in local language):	Κρόνος βιομηχανικό κτήριο
Name(s) of the public space(s) (in English):	Kronos industrial building
Latitude of the public space(s):	38.036825033103234
Longitude of the public space(s):	23.549656168849157
Ground plan showing the land use of the public space(s):	
Caption's map of the public space:	
Legend's map of the public space:	
Main location	✗
Name(s) of the public space(s) (in local language):	Παλιό Ελαιουργείο
Name(s) of the public space(s) (in English):	Palaio Eleourgio
Latitude of the public space(s):	38.03927357793704
Longitude of the public space(s):	23.535381606931434

Ground plan showing the land use of the public space(s):



Caption's map of the public space: palaio elaioyrgio ground plan

Legend's map of the public space:

Main location	✘
Name(s) of the public space(s) (in local language):	Θερινός κινηματογράφος παραλίας Ελευσίνας
Name(s) of the public space(s) (in English):	Elefsina beach summer cinema
Latitude of the public space(s):	38.95058164102683
Longitude of the public space(s):	20.754327118599207

Ground plan showing the land use of the public space(s):

Caption's map of the public space:

Legend's map of the public space:

Main location	✘
Name(s) of the public space(s) (in local language):	Αρχαιολογικός χώρος
Name(s) of the public space(s) (in English):	Archaeological site
Latitude of the public space(s):	38.04395816726723
Longitude of the public space(s):	23.5393258418631

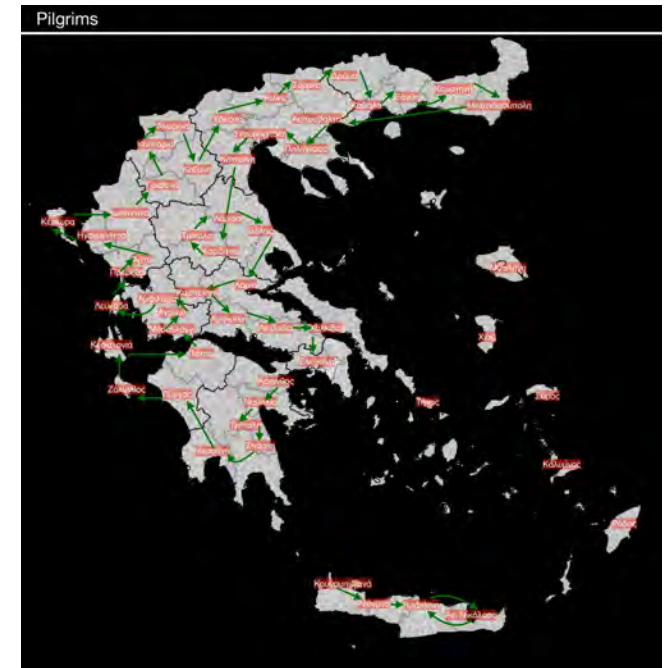
Ground plan showing the land use of the public space(s):

Caption's map of the public space:

Legend's map of the public space:

Main location	✘
Name(s) of the public space(s) (in local language):	Χωριά/μέρη που θα επισκεφθούν
Name(s) of the public space(s) (in English):	Villages/places they will visit for this case study
Latitude of the public space(s):	not applicable
Longitude of the public space(s):	not applicable

Ground plan showing the land use of the public space(s):



Caption's map of the public space: Network of places

Legend's map of the public space:

Main location ✘

## B-2 Describe the physical environment

Physical environment description of the public space(s) with creative works:

• It has not decided yet where exactly the creative works will take place. They will be hosted in one of the places cultural/creative events happen already or in the square of village/town, somewhere with access to everyone. • More specifically about Elefsina, there are old industrial buildings which are renovated to fulfill their purpose but at the same time maintain the ravages of time. New constructions co-exist with ancient elements and natural landscape as the public space is near the sea. The old port in the sea looks like a graveyard of ships.

Physical environment elements were important and/or actually "used" by creative people for their activities:

• When it comes to the rest of the places (B-VI, Villages/places they will visit for this case study) there are many differences in the physical environment based on the location and their distance from bigger cities. For example, there are islands, mountains, sea coasts, some of the more remote and others not so much. • The contrast between the old and the new serves as an inspiration to express the meaning of transition. Also, as Elefsina is famous for Eleusinian mysteries, every aspect of the city has the indefinite feeling of the connection between the upper and underworld, which indicates a transition in time and place.

## B-3 Describe the general functions

Functions and land uses description in the area of the public space:

Most of the public spaces in Elefsina have an industrial character which support cultural functions and at the same time connected to the natural environment. Also, as mentioned above, there is an archaeological museum, an archaeological site, Kronos industrial building and an old railway station. Material cultural heritage • The archaeological site and Archaeological Museum, which hosts major exhibits of world cultural heritage value. The archaeological site is located in the center of the city and is surrounded by the main pedestrian area that links the city center to the coastline. • The city's cultural assets dating from up to the mid-19th century include Hadrian's aqueduct and bridge, samples of the engineering genius of the time, as well as the chapels of Panagitsa in the archaeological site and Saint Zacharias, from the late Byzantine era. • The Kronos and Iris industrial buildings and the old Eleourgio, together with modern-day industries, constitute the city's contribution to the industrial and post-industrial landscape of contemporary Greece.

Functionalities of space were important and/or actually "used" by creative people for their activities:

The industrial and post-industrial landscapes are the most important in our case study. All though all the other functions are not excluded as in our case study place is treated as a whole connecting the past and present. More specifically the area of Elefsina favors this symbolic understanding since the old and the new coexist.

#### B-4 General demographic characteristics of the area around the public space:

Describe the general demographic characteristics

Today, Elefsina has a registered population of 30,000, while it is estimated that 50,000 people live in the city. Thus, from ancient times to the present day, Elefsina can be described as a city of immigrants and refugees. From the agricultural to the post-industrial revolution, Eleusis narrates 4,000 years of history of humans as producers, creators, and workers. From those times to the present, Elefsina is a symbol of humans driven by the quest for a better future, which they create with their own hands, while at the same time producing knowledge and wealth for their societies.

#### B-5 Type of the public space(s) with creative work

Form and function:	community open-air space/s abandoned space. public building square
Ownership:	mixed
Access regarding entry-control:	Open access in general, controlled when there is a specific event so there is an entrance fee.
Access regarding time of day/week /year:	No limitations regarding time.

#### B-7 Kind of activity initially designed for this public space:

What kind of activity has been this public space designed for initially

As mentioned before the specific place for this case study has not decided yet. One of the options is the old oil factory which is now used for creative and cultural activities as you can see in the ground plan above. The initial activity that was taken place in this space was the creation of olive oil. Nowadays it looks like an open-air theatre with a cultural and recreation role.

#### B-8\_a Which are the activities in this public space(s)?

Activity:	Walking/running
Activity:	Observe/watch/see
Activity:	Sightseeing

#### B-8\_b Who are the main users of this public space(s)?

User:	Event visitors
User:	People interested in ancient history and mythology
User:	Athletes

#### B-8\_c What are the users activities of this public space(s)?

Users	Activity	Before	After
		✘	✘

#### B-9 Parts/sections/spots seem most attractive within the public space (location and duration) - Parts/sections/spots at people seem to avoid:

Describe what parts seem to be the most attractive to people

As it seems on the map B-VI (Palaio Elaioyrgio) where are footprints are the paths/places more attractive to people. People use to gather close to the stage (so they can view any act) and use the seats. Also, they use to avoid the stage, as usual, events take place most of the time. When there are no events people move around in the stage area and kids might play there, which probably can be an aspect of how the creative works change the situation. In addition, on the right side of the map, there are usually other exhibits that people love to see especially before the main event which takes place on the stage.

#### B-10 Provide the links to public data on the public space(s)

Website:	• Elefsina website • Aisxylia festival • Topographic maps
Website's link:	• <a href="https://www.elefsina.gr/en">https://www.elefsina.gr/en</a> • <a href="https://aisxylia.gr/en/">https://aisxylia.gr/en/</a> • <a href="http://gis.ktimanet.gr/wms/ktbasemap/default.aspx">http://gis.ktimanet.gr/wms/ktbasemap/default.aspx</a> ( • <a href="https://www.elefsina.gr/en">https://www.elefsina.gr/en</a> • <a href="https://aisxylia.gr/en/">https://aisxylia.gr/en/</a> • <a href="http://gis.ktimanet.gr/wms/ktbasemap/default.aspx">http://gis.ktimanet.gr/wms/ktbasemap/default.aspx</a> )

#### B-11 Provide photos of the public space(s) with creative works

Caption:

Danae & Dionysios



Photo's author:

Barlas Sahinoglu

Caption:

Danae & Dionysios on stage



Photo's author: Barlas Sahinoglu  
Caption: Danae & Dionysios on stage



Photo's author: Barlas Sahinoglu  
Caption: Danae & Dionysios on stage



Photo's author: Barlas Sahinoglu

**C-1 Official name of the activity/project**

Name in local language: Προσκυνητές

Name in English: Pilgrims

Nickname:

Overall name: ✓

**C-2 Description of the project (activities) that took place in the analysed public space(s):**

Describe the project (activities) that took place in the analysed public space(s)	** These activities will happen if the project be approved** "Pilgrims" is an action umbrella designed for outside/public places, to travel to as many as possible provincial places of Greece, from the South to the North. The strong need to bridge two worlds that have not been established is the driving force behind the creation of this project. Citizens who for either geographical or social reasons do not have access to the art world will meet through the world of dance. The strong need for artistic extroversion combined with the desire to strengthen modern dance in the provinces, establish the "Pilgrims". The main source of inspiration is the pilgrims' journey from various parts of Europe to Santiago de Compostela Spain, also known as the Camino de Santiago. With "Pilgrims", Danae and Dionysios will tour small towns and villages of the Greek countryside, carving their own trekking. A road trip with a van from place to place, at 54 selected locations that will end in Elefsina. A redesign of the "Ieras odou", uniting the Greek region with the cultural capital of Europe.
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### C-3 Challenge that the project (activities) tried/is trying to tackle:

What challenge was the project (activities) trying to tackle – what was the aim	As already mentioned, the strong need to bridge two worlds that have not been established, is the driving force behind the creation of this project. Citizens who for either geographical or social reasons do not have access to the art world will meet through the world of dance. The strong need for artistic extroversion combined with the desire to strengthen modern dance in the provinces, establish the "Pilgrims".
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### C-4 Time frequency:

Time Frequency	Other
Other information:	It was periodical activity but at the same time a constant process of dancing and connecting with the physical and industrial environment, the moment of dancing was not the only moment of the activity

### C-5 Time period

Start:	8/20/2021 12:00:00 AM
End:	
Comment:	

### C-6 Actors in relation to the analysed creative work, their main motivation and their roles

Actor(s):	Dionysios Alamanos
Motivations:	Artistic Extroversion
Roles:	Dancer/choreographer
Actor(s):	Danae Dimitriadi
Motivations:	Artistic extroversion
Roles:	Dancer / choreographer

### C-7 Description of the supporting background that existed to make the activities happen:

What kind of supporting background existed to make the activities happen (financial, institutional etc.)	A van will be used as their means of transportation from one place to another, while at the same time it will transport the necessary equipment for Pilgrims actions (props, speakers, costumes, etc.). But apart from its practical usefulness, it is of particular importance for them because at the same time it will be their home during travel. This is a supporting aspect as it offers flexibility in the project, whose life they imagine it will be long. Accommodation and transportation will never be a restriction, while it will also contribute to the spontaneity of the idea. The van will be enough for some actions to happen even without a great funding. Although there is a potential of funding if the proposal of this case study be approved. Elefsina, which will be the cultural capital of Europe for 2023 can play a great role to this.
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### C-8 Sectors involved in the development of the creative works with public spaces:

Culture	✓
Education	✓
Health	✓
Sustainability	✓
Science	✗

Tourism	✓
Sport	✗
Industry	✗
Other:	✗
Specify other:	

### C-9 Sector which was..

..the initiator of the activities:	Culture
..the most crucial for the whole case study:	Culture
Comment:	

### C-10 How was the local community involved in the project/activities:

How was the local community involved in the project/activities?	This case study consists of 5 different activities/performances. One example of the involvement of the local community is "Farisa". Farisa is a fifteen-minute duet that is presented in public, outdoors. Their purpose is to share a modern dance performance with the Greek audience provinces, transferring the project to their own place. The pilgrimage, animals, and natural landscapes of Spain inspired them to create Farisa, a work that the trekking adventure can be likened to the course set we go through in life. How two different paths meet constantly goes hand in hand, how relationships interact and support each other. Constantly connected and in love with nature and its creatures, they see themselves in the work as wild horses galloping, and instantly, opportunities appear to observe and share the romantic relationship between animal and human. Really, where can this trek end? Could we ever live in perfect balance with nature and animals? Wild horses never ask. After the presentation of the project and where possible, they would be happy to organize an open discussion with its viewers of the community. That way, they will be able to communicate the main axes around which was built the project, while at the same time they will be available to discuss any questions and concerns arise from the local public about the experience they had watching the project. Another example under the Pilgrims umbrella, is the event of a workshop with participants from each place. The workshop is open to people who are either familiar with the movement or no, without age restriction. Upon completion, it will become one open presentation/sharing of the project they will create with them, in a public space that will serve its conduct. The purpose of the workshop is to attract people in active and experiential way. D&D will share the central ideas of the project and based on the suggestions of each group, each time they will co-create a different version of it. They will make a trip that will carry different perceptions, different instincts, and perspectives, based on the paths each follows as a unit, while at the same time they will investigate what happens when they meet. It is a lively project, flexible to change and receptive to new conditions depending on the proposed material. At the same time, they plan to take care of the participants and especially those who come to contact with modern dance for the first time, regardless of age, to live this process with creativity and play. Sharing it with the local public, their main goal will be security both mentally-emotionally and physically. The pleasure of co-creation by people first exposed to the experience that modern dance can offer.
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### C-11 The role of natural/cultural heritage in the project/activities:

Did cultural and/or natural heritage play any specific role in the project/activities?	The research will be conducted before their arrival at each place and as they are there, it will take place around two main axes: <ul style="list-style-type: none"> <li>•The first is the natural landscape, the fauna, and the special physical characteristics of the place. Items that will hold lively and flexible actions to adapt to specific features of each place.</li> <li>•The second axis is the way they will combine with the above features. Their goal is to discover diodes that will harmonize them with the locations and will not make their activities to stand out strongly from them. So, when they get to a location, they invest time to explore and feel its rhythm, to observe people and then with spontaneity, to attempt an instantaneous, improvisational composition.</li> </ul>
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### C-12 The targeted impact of the project/activity:



What was the targeted impact of the project / activities?	There are many different targeted impacts of the project. One of the most important is the bridging of two worlds that have not been established. Citizens who for either geographical or social reasons do not have access to the art world will meet through the world of dance. It is expected through this project, modern dance to be strengthened in the provinces and people to get familiar with activities unknown to them, explore their connection with their body and nature, and communicate their deeper thoughts and ideas about the whole experience. This process will bring viewers/participants closer to their place and instincts. Also, the collection of these responses will be gathered. The expected outcome is different cultures and ideas to emerge from this observation and probably provide a deeper understanding of peoples' lives.
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### C-13 Achievement of the targeted impact:

Yes/no/partly:	-1
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Comment:	It is expected for the targeted impact to be achieved at least partially. For sure people will learn about dance and maybe attend an event that have not before. For some of them, it will be a first-time experience, and this may trigger a connection with the acting of dance and their bodies. The planned workshop will be a way to understand peoples' reactions and ideas, and individual ways of connecting with dance will be possible to be perceived. In addition, group intersubjective experience will emerge in the discussion that will follow the activities, which will probably differ based on the place and the collection of audience.
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### C-14 Additional achieved impacts:

Were any additional impacts achieved?	It is expected for other additional impacts to be achieved. It is a long journey with various interactions, so any other impact cannot be predicted.
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### C-15 The main beneficiaries of the creative work in public space(s):

Who were the main beneficiaries of the creative works in public spaces(s)?	One of the aims of this project is the involvement of the local community and the creative sector. This means that in any case, these activities will be beneficial for locals. They will learn about dance; they will discuss dance and dance will be used as a means to get closer to each other and to themselves. In addition, the local creative sector will be involved and develop an understanding of different creative practices, connections with the actors, and their approach. Non-local ones who will be present will have the opportunity to be a part of these activities and get connected with locals.
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### C-16 Presence (or not) of economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces:

Were there any, no matter how big or small, economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces?	The creative works in the public space are aiming to be a pole of attraction for people, an interactive performance in many different places, even in exceedingly small remote places. Especially, in this case, the local community may have economic benefits as they will support the environment for these activities to happen.
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### C-17 Presence (or not) of any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development:

Were there any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development?	The actors of this project are dancers who are traveling around the world already to share with others their approach in life through dance. The specific project even though will not take place abroad, will be all around Greece. For them, this will be an opportunity to see how people who are not related to dance react to their performance, exchange ideas with locals, and enrich their performance with inspiration from people and nature.
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### C-18 Monitoring (or not) of the impact of the project:

How was the impact of the project / activities monitored? If it wasn't – how do you think it could be monitored?	From the preparation of the trip to its completion, the actors will record in the video all the stages of the process: The journey itself, the contact with each place, its landscapes, and the people, the research, the show, the workshops, the reactions, the impressions, will be recorded on video by them and their partners. Creating a strong memory and bond, recording it and at the same time, the capture of material for further research and study are the essential components of this project. The video material from the areas they will visit on the one hand will be shared online and will be available after each site, helping to maintain the connection, on the other hand, will constitute the material of comprehensive documentation, of a research movie that will be presented after the end of their tour.
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### C-19 Way in order to communicate the impact of the project:

How was the impact of the project / activities disseminated or communicated?	The video of the process will be a way of communicating the whole experience. From this documentation, the impact also is anticipated to arise at least from actors and viewers of the video point of view.
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### C-20 Perception of the creative works in public space(s) by the final users and the reactions of the general public:

How were the creative works in public space(s) perceived, evaluated, judged by the final users – what were the reactions of the general public?	Everyone likes to dance. Dance is a language to communicate emotions, to get closer to each other, to tell a story. For these reasons, it is very possible even the more unfamiliar viewers/participants will gain a unique experience. There is also an act tailored for kids, inspired by Hayao Miyazaki films, in which kids will be involved and “play” while dancing. This will add a playful aspect to the whole experience and a show that is usually made for adults will be also interesting for kids. Of course, there are some unknown impacts of the project which cannot be predicted and be understood beforehand.
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### C-21 The (one) main success and the (one) main failure of the project/activities

Main success:	
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Main failure:	
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### C-22 Importance of broader conditions for the main success and main failure factor:

How important were the broader conditions (e.g. the supporting state of the art in the community, infrastructure, institutional support, financial sources, local or "imported" know-how etc.) for the main success and main failure factor	
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### C-23 Provide the links to public data on the creative works

Link to public data to better understand the activities and actors, as well as impacts:	
---	--

The link:	
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### D-1 Main editor in charge of this entry and potential other authors of this case study description

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### D-2 Representative pictures

Picture's caption:	
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Picture's author:	
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Picture's date:	
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Picture's source:

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### D-3 Additional information

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Additional information:

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Link:

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### D-4 Optional final remark

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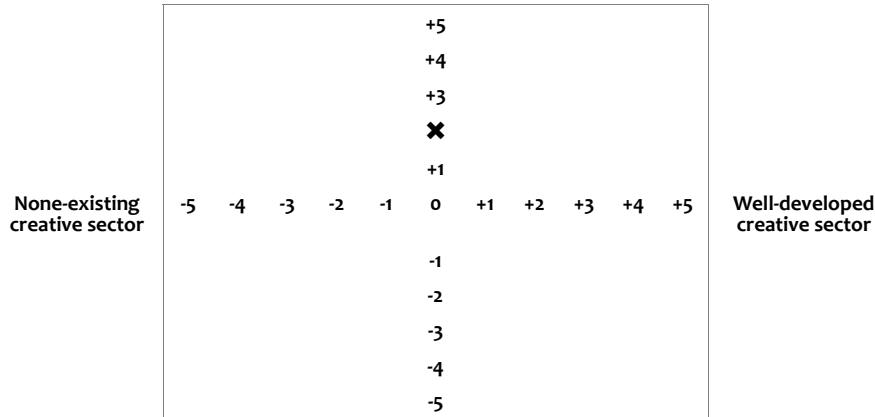
Optional final remarks: is there any additional information that was not communicated through the template

• This case study is at the final stage of evaluation for funding. • Elefsina (a small town close to Athens), will be presented as an example of this case study. It is chosen because it is planned to be the last stop of the "Pilgrims" journey, which is planned around 2023 when Elefsina will be also the cultural capital of Europe. • The section on "impact" couldn't be filled properly as this case study will happen in the future.

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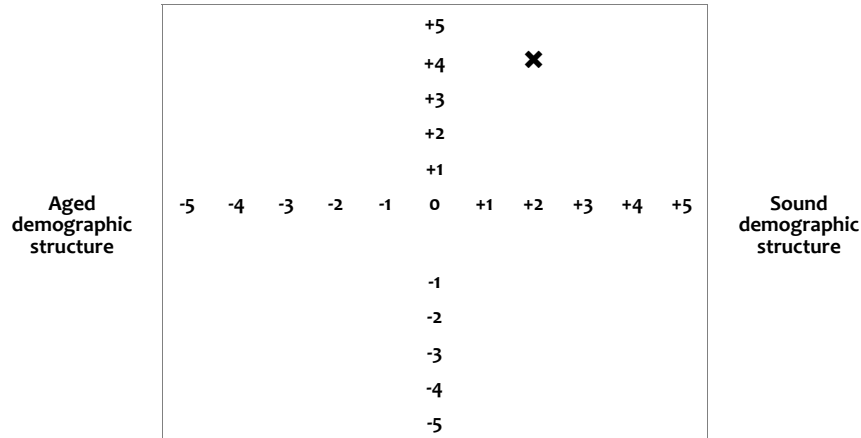
### Diversified economic activities



### Absence of economic activity

Comment: Comparing Ermoupoli with smaller islands, the activities taking place are relatively diversified. The creative sector is quite developed for a city of its size and its remoteness.

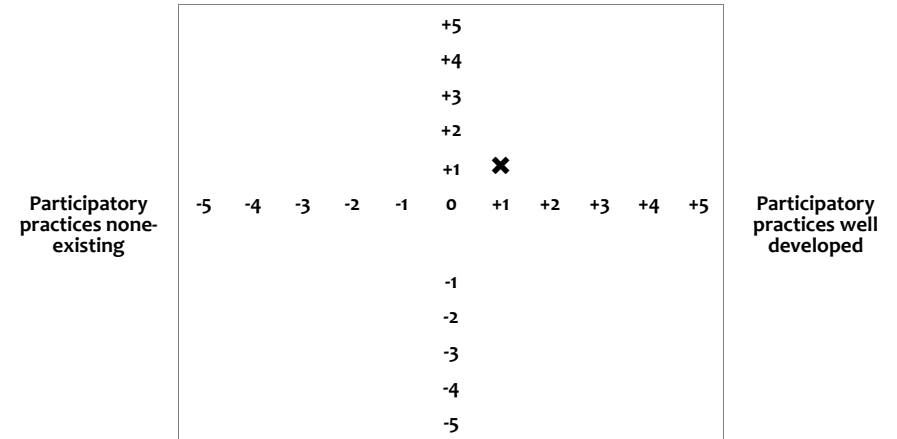
### Daily-life-support facilities well developed



### Daily-life-support facilities none-existing

Comment: The daily-life-support facilities are well developed but can be dysfunctional if there is any disruption to sea transport. According to data from 2011 the age group 24-64 corresponds to the 57,6% of the island population.

### High-income households prevail



### Low-income households prevail

Comment:

### A-3 Estimation of how residents perceive the remoteness of this place, from 0 (not remote at all) to 5 (extremely remote)

Estimation:	3
Explanation:	From our perspective, the island itself is not as remote as other faraway islands of the Aegean sea. Nevertheless, we believe that there are a lot of people who might perceive it as such.

### A-4 Elements that characterise the remoteness of the place:

Low population density	✓
Geographical barrier/allocation	✓
No good transportation links	✓
Difficulties in accessing daily-life-support facilities	✓
Social specifics and/or divisions	✗
Economic inferiority	✗
Subjective criteria	✓
Specify subjective criteria (e.g. community's self-perception of being remote etc):	community's self-perception of being remote
Other	✓
Specify other:	Difficulties in accessing culture/entertainment (theaters, live music, etc)

Summary of the elements that characterise this case as a remote place: What characterizes Ermoupoli as a remote place, first and foremost, is the fact that it is enveloped by the Aegean Sea. This deems the city dependent upon the transporting of goods by boat. Given the current unstable climate, this is a precarious situation since the goods that are being transported are essential, and the weather quite unstable, especially in the winter months. This situation sums up the first three characteristics. The final, subjective, characteristic refers to the idea that some inhabitants of the island have concerning its remoteness. The tight-knit communities, often with familial bonds, create a networking landscape that resembles a village. There is also a social separation between, on the one hand, the people who were born and live on the island and, on the other, the ones who chose it as their permanent (or impermanent) home.

Low population density rank:	4
Geographical barrier/allocation rank:	1
No good transportation links rank:	3

Difficulties in accessing daily-life-support facilities rank:	2
Social specifics and/or divisions rank:	
Economic inferiority rank:	
Subjective criteria (e.g. community's self-perception of being remote etc) rank:	5
Other rank:	6

### A-5 Provide the links to public data

Links to public data on the remote place	
The link:	<a href="https://www.syrosisland.gr/">https://www.syrosisland.gr/</a> ( <a href="https://www.syrosisland.gr/">https://www.syrosisland.gr/</a> )
Links to public data on the remote place	
The link:	<a href="https://www.syros-ermoupolis.gr/">https://www.syros-ermoupolis.gr/</a> ( <a href="https://www.syros-ermoupolis.gr/">https://www.syros-ermoupolis.gr/</a> )
Links to public data on the remote place	
The link:	<a href="https://www.e-kyklades.gr/travel/tourism/syros_map?lang=en">https://www.e-kyklades.gr/travel/tourism/syros_map?lang=en</a> ( <a href="https://www.e-kyklades.gr/travel/tourism/syros_map?lang=en">https://www.e-kyklades.gr/travel/tourism/syros_map?lang=en</a> )

### A-7 The type of public spaces that can be found in this remote place (besides the roads/streets/path network)

Square/s, Plaza/s	✓
Park/s, Garden/s	✓
Market space/s	✓
Playground/s	✓
Recreational space/s, Sport-field/s	✓
Community open-air space/s	✗
Institution-related open-air space/s (e.g.University grounds)	✓
Watersides	✗
Meadows	✗
Parking area	✓
Service yard	✗
Other types:	✓
Specify other types:	Entertainment spaces (theatres, music venues)
Type of indoor public spaces that can be found in this remote place:	<ul style="list-style-type: none"> <li>▪ Sport courts</li> <li>▪ Municipality buildings</li> <li>▪ Entertainment spaces (theatres, music venues)</li> <li>▪ Churches</li> <li>▪ Museums</li> </ul>

### A-8 General description of..

The network of roads, streets, paths and alike elements that tie this remote place together:	In the center of Ermoupoli, there are roads connecting the main house settlements. Throughout the city, there are paths with steps that create a rather chaotic way-finding network. The condition of most streets is quite poor, while there's scarce public transportation (which is fortunately free inside the city center).
The quantity and structure of public space network (besides roads/streets/paths network) in this remote place:	The central square is probably the public space that is used by most people, because of its location, the proximity to shops, the sea and the available space to sit. There exist very few clusters of greenery and nature. Where they do exist, they are not always properly utilized and are rarely populated by people. Beyond that, there are some playgrounds close to the city which are more frequently used by families. There are also some fields for athletic activities and public cultural spaces that can host performances or entertainment happenings.

### A-9 General description of the quality of public spaces in this remote place

Answer:	Most public spaces that exists have places to sit, are close to some natural elements (trees or the sea) or have infrastructure for kids play. Unfortunately these places are scarce and their infrastructures quite poor.
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### B-1 Name(s) of the public space(s)

Name(s) of the public space(s) (in local language):	Αθλητικό Κέντρο Δημήτριος Βικέλας
Name(s) of the public space(s) (in English):	Sport's Center Dimitrios Vikelas
Latitude of the public space(s):	37.432302662148516
Longitude of the public space(s):	24.9362161793932

Ground plan showing the land use of the public space(s):	
Caption's map of the public space:	Figure-ground plan of Ermoupoli
Legend's map of the public space:	black – built structure; light grey – paved open public space; dark grey – road network. diagonal x - sea
Main location	✗

### B-2 Describe the physical environment

Physical environment description of the public space(s) with creative works:	Building complex of open courts and closed gyms. Specifically there are: 2 indoor basketball / volleyball courts, an outdoor swimming pool that is not accessible in the winter/autumn months, 2 tennis courts and 2 outdoor basketball courts. There is also a playground, a park with trees, a parking lot and a small amphitheater with a chess board on the floor.
Physical environment elements were important and/or actually "used" by creative people for their activities:	The faces of the buildings (used for the creation of the murals), the parking lot (used for concerts and performances), the park (used for workshops), the amphitheater (used for theatrical performances)

### B-3 Describe the general functions

Functions and land uses description in the area of the public space:	Civic (athletic), natural, recreational. The functional nodes of the infrastructure is centered around team sports, play and leisure.
Functionalities of space were important and/or actually "used" by creative people for their activities:	The functionalities themselves where not directly used by the creative people. Rather, the infrastructure was a canvas for the work that had been done. The theme of the artworks, though, was derived from the use of the buildings.

### B-4 General demographic characteristics of the area around the public space:

Describe the general demographic characteristics	The general demographic characteristics of the area is the same as the rest of the island, but it is not as densely inhabited compared to the center of the city. It is not a place with plenty of cafes, bars, or any culturally interesting attractions, hence, it is not a place often visited by tourists. It is mainly visited by a specific type of user group, which may be training, attending sports, when it comes to the Sport's Center and parents and children when it comes to the playground.
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### B-5 Type of the public space(s) with creative work

Form and function:	The type of public spaces with creative works include sport's fields, the parking area of the building complex and the infrastructure of the Athletic Centre.
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Ownership:	The ownership type is public.
Access regarding entry-control:	Entry to the inside of buildings is granted to the people who play or attend sports, and any staff, which makes the access controlled.
Access regarding time of day/week /year:	There is 24-7 access to the open areas of the athletic center.

### B-7 Kind of activity initially designed for this public space:

What kind of activity has been this public space designed for initially	The main role of this public space is relaxation/recreation as well as training and athletic activities. Adjacent to the courts there is a bus stop for the public minibus, serving as transit. There is also a lot of parking space, which was used for the festival's happenings.
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### B-8\_a Which are the activities in this public space(s)?

Activity:	Visiting to see the art
Activity:	Walking
Activity:	Parking
Activity:	Sitting
Activity:	Exercising - Playing

### B-8\_b Who are the main users of this public space(s)?

User:	Athletes
User:	Viewers of events
User:	People interested in street art

### B-8\_c What are the users activities of this public space(s)?

Users	Activity	Before	After
Athletes	Walking	✓	✓
Viewers of events	Sitting	✓	✓
People interested in street art	Visiting to see the art	✗	✓
Viewers of events	Visiting to see the art	✗	✓
People interested in street art	Sitting	✗	✓
People interested in street art	Walking	✗	✓
Athletes	Parking	✓	✓
Athletes	Sitting	✓	✓
Viewers of events	Walking	✓	✓
Viewers of events	Parking	✓	✓
People interested in street art	Parking	✗	✓
Athletes	Exercising - Playing	✓	✓

### B-9 Parts/sections/spots seem most attractive within the public space (location and duration) - Parts/sections/spots at people seem to avoid:

Describe what parts seem to be the most attractive to people	People prefer to sit around the court area or around the park and amphitheater area. There is an area under the outdoor swimming pool that is not often visited by people. Also there is a place where there are trees but no playground toys, which people do not usually select to pass their time.
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### B-10 Provide the links to public data on the public space(s)

Website:	Stray Art Festival's Photo Gallery of the Murals on Facebook
Website's link:	<a href="https://www.facebook.com/media/set/?vanity=strayartfestival&amp;set=a.471438126681561">https://www.facebook.com/media/set/?vanity=strayartfestival&amp;set=a.471438126681561</a> ( <a href="https://www.facebook.com/media/set/?vanity=strayartfestival&amp;set=a.471438126681561">https://www.facebook.com/media/set/?vanity=strayartfestival&amp;set=a.471438126681561</a> )

### B-11 Provide photos of the public space(s) with creative works

Caption:	Stray Art Festival Letters in front of a basketball court with walls being painted by the street artists.
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Photo's author:	Andromachi Boliou
Caption:	Murals by Fro

\*\*\*

Photo's author:	Tatiana Kasimati
Caption:	Murals by Achilles

\*\*\*

Photo's author:	Tatiana Kasimati
Caption:	Mural by AIVA

\*\*\*

Photo's author:	Tatiana Kasimati
Caption:	Murals by the Really? Team and Gospel with Onebran



Photo's author:	Tatiana Kasimati
Caption:	Murals by Gospel and Onebran

***	
Photo's author:	Tatiana Kasimati
Caption:	Murals by Silver Formz

***	
Photo's author:	Tatiana Kasimati
Caption:	The Athletic Center painted and a muralist in front of it, creating art on the car of a Strayer.



Photo's author:	Tatiana Kasimati
-----------------	------------------

### C-1 Official name of the activity/project

Name in local language:	Περυπλανώμενη Γιορτή της Τέχνης του Δρόμου
Name in English:	Stray Art Festival
Nickname:	
Overall name:	✓

### C-2 Description of the project (activities) that took place in the analysed public space(s):

Describe the project (activities) that took place in the analysed public space(s)	In 2018, the Stray Art Festival in collaboration with 20 muralists, 50 musicians and performers from all over Greece, created the second Art Festival in Syros. This time the "Dimitrios Vikelas" Sports Center was given color and liveliness. The previously externally neglected building was renewed and Stray Art Festival offered guests three days full of music, colors, events and performances. The team tried to organize a festival away from the urban center of Ermoupolis, utilizing other neighborhoods of the island. They wanted to strengthen the view that there are other corners of Syros that can be appropriated and integrated into the culture of the Street, with some distance from foreign influences that we so often connect with this subject. They also wanted to create opportunities for the development of cultural institutions and alternative tourism in Syros island.
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### C-3 Challenge that the project (activities) tried/is trying to tackle:

What challenge was the project (activities) trying to tackle – what was the aim	Give color and life to old buildings, making the infrastructure more welcoming and interesting to visitors as well as leaving something behind for the place that hosted a lively festival.
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### C-4 Time frequency:

Time Frequency	Periodical activity
Other information:	A periodical activity, with lasting visual elements, repeating each year for three days in the late summer .

### C-5 Time period

Start:	9/21/2018 12:00:00 AM
End:	9/23/2018 12:00:00 AM
Comment:	start and end date indicate the dates of this instance of the festival

### C-6 Actors in relation to the analysed creative work, their main motivation and their roles

Actor(s):	Stray Art Festival Team
Motivations:	Creativity output, love for art, events, community
Roles:	Organizing, setting up
Actor(s):	Artists & Musicians
Motivations:	Artistic expression, exposure
Roles:	Creating, performing
Actor(s):	Volunteers
Motivations:	Collaborating with the team
Roles:	Assisting in setting up, enhancing the experience of the visitors

### C-7 Description of the supporting background that existed to make the activities happen:

What kind of supporting background existed to make the activities happen (financial, institutional etc.)	There was financial help from the Municipality of Syros - Hermoupolis, the South Aegean Region, as well as some small funds from local enterprises. Furthermore, the building walls, sport's fields and public parking space were given for the three days of the festival to the organizers from the municipality in cooperation with the Sports Center Dimitrios Vikelas
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### C-8 Sectors involved in the development of the creative works with public spaces:

Culture	✓
Education	✓
Health	✗
Sustainability	✗
Science	✗
Tourism	✓
Sport	✓
Industry	✗
Other:	✗
Specify other:	

### C-9 Sector which was..

..the initiator of the activities:	Culture
..the most crucial for the whole case study:	Other
Comment:	Community

### C-10 How was the local community involved in the project/activities:

How was the local community involved in the project/activities?	Witnessing the process of creation of the murals, attending the musical shows and theatrical performances eating and drinking from the bar, attending the workshops.
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### C-11 The role of natural/cultural heritage in the project/activities:

Did cultural and/or natural heritage play any specific role in the project/activities?	Cultural heritage played a role in the selection of the visual elements that have been created on the walls of the sport's center. The tradition and culture had informed the modern medium of street art and created a musical dialogue between different genres during the shows.
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### C-12 The targeted impact of the project/activity:

What was the targeted impact of the project / activities?	The festival had as its main goal to create a lasting creative impact with the murals created in public space, while at the same time offering an experience to the visitors of the three day celebration. By bringing street culture to an island like Syros, the festival explores the possibilities of a symbiosis of the traditional and the new, the classic and the innovative - in hopes that visitors and island's inhabitants notice that we all have more in common than we think we do, no matter our background.
---	--

### C-13 Achievement of the targeted impact:

Yes/no/partly:	Yes
Comment:	Even though there has not been any research conducted, most of the feedback from the visitors, the inhabitants and the municipality has been positive. We can confirm that by seeing that the festival continues to this day and grows stronger. Formal proposals have been made for its presentation in new locations. Some people have connected over the murals and others have argued about their iconography questioning whether traditional themes can be expressed through such a medium as graffiti. Nevertheless, the dialogue has started and the organizational team of the festival believes that this is what matters.

### C-14 Additional achieved impacts:

Were any additional impacts achieved?	Creating a reserve of Street Art works, an open gallery of sorts - placing Syros on the world map of Street Art. Some people who visited Syros just for the festival got to know the island and its people and are considering visiting more frequently.
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### C-15 The main beneficiaries of the creative work in public space(s):

Who were the main beneficiaries of the creative works in public spaces(s)?	Benefiting the most from the creative works in the Sports Center of Ermoupolis, was, first of all the local community. Also some small businesses and creators that got exposure from the three day festival. The municipality has also benefited a great amount, with a lot of press being produced around the murals and the island that hosts such a creative festival.
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### C-16 Presence (or not) of economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces:

Were there any, no matter how big or small, economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces?	People who visited the island for the festival had a part in supporting the local businesses, adding to some small, but still existent, economic benefits. Furthermore, hotels, travel agencies and local restaurants aid in the hospitality of the artists and performers while getting exposure.
---	--

### C-17 Presence (or not) of any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development:

Were there any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development?	There was cultural and social interaction between people visiting the island for the first time, artists, musicians, performers and the local community. There were dialogues and knowledge was shared between the participants.
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### C-18 Monitoring (or not) of the impact of the project:

How was the impact of the project / activities monitored? If it wasn't – how do you think it could be monitored?	The impact was monitored quantitatively in the form of walls that were painted, the number and cost of paints (spray cans, colors, tools), the amount of artists that took part and finally the expenses/revenue have been monitored at an organizational level as well as visually represented through an infographic. Further qualitative monitoring could possibly be done through qualitative methods - like questionnaires, interviews or focus groups.
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### C-19 Way in order to communicate the impact of the project:

How was the impact of the project / activities disseminated or communicated?	Through press releases, interviews on the radio and newspapers. Also through the social media of the festival and through word of mouth.
--	--

### C-20 Perception of the creative works in public space(s) by the final users and the reactions of the general public:

How were the creative works in public space(s) perceived, evaluated, judged by the final users – what were the reactions of the general public?	As mentioned above, the works were perceived quite positively by the local community and the visitors of the island enjoyed them so much as to talk about them with other people, spreading the festival's message.
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### C-21 The (one) main success and the (one) main failure of the project/activities

Main success:	Bringing together a varied demographic and creating dialogue concerning the converging and diverging ideas of the visitors.
Main failure:	Lack of organization from the team, resulting in fragmented and diverse (good but also bad) experiences from the visitors

### C-22 Importance of broader conditions for the main success and main failure factor:

How important were the broader conditions (e.g. the supporting state of the art in the community, infrastructure, institutional support, financial sources, local or "imported" know-how etc.) for the main success and main failure factor	Concerning the success of the festival the support of the municipality, the "imported" know-how of the creators and the community (team and visitors) had a very important role. Concerning the failure, the inability of the team to organize itself and create a coordinated and concise plan brought to the surface the importance of design in the early stages of creation. Furthermore the management of human resources, especially when it concerns volunteer work, seems like a sector that some additional know-how would be appreciated.
---	---

### C-23 Provide the links to public data on the creative works

Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://fermouart.gr/2018/08/13/2-stray-art-festival-2018/">https://fermouart.gr/2018/08/13/2-stray-art-festival-2018/</a> ( <a href="https://fermouart.gr/2018/08/13/2-stray-art-festival-2018/">https://fermouart.gr/2018/08/13/2-stray-art-festival-2018/</a> )
The link:	Press release in the summer of 2018
Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.gnoristetinellada.gr/politismos/ekdiloseis/2664-stray-art-festival-2018">https://www.gnoristetinellada.gr/politismos/ekdiloseis/2664-stray-art-festival-2018</a> ( <a href="https://www.gnoristetinellada.gr/politismos/ekdiloseis/2664-stray-art-festival-2018">https://www.gnoristetinellada.gr/politismos/ekdiloseis/2664-stray-art-festival-2018</a> )
The link:	Press release in the summer 2018
Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.youtube.com/watch?v=iwlomTPMato&amp;ab_channel=syrostoday">https://www.youtube.com/watch?v=iwlomTPMato&amp;ab_channel=syrostoday</a> ( <a href="https://www.youtube.com/watch?v=iwlomTPMato&amp;ab_channel=syrostoday">https://www.youtube.com/watch?v=iwlomTPMato&amp;ab_channel=syrostoday</a> )
The link:	Video documenting the event by a news outlet of the island
Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.facebook.com/watch/?v=1109327839223776">https://www.facebook.com/watch/?v=1109327839223776</a> ( <a href="https://www.facebook.com/watch/?v=1109327839223776">https://www.facebook.com/watch/?v=1109327839223776</a> )
The link:	Promo Video of the Festival

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Role:	Author

### D-2 Representative pictures

Picture's caption:	Put a Volcano on the stage
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Picture's author: Tatiana Kasimati

Picture's date: 9/23/2018 12:00:00 AM

Picture's source: Festival Archive

Picture's caption: Organisation before the beginning of the festival by the volunteers



Picture's author:

Picture's date: 9/23/2018 12:00:00 AM

Picture's source: Festival Archive

Picture's caption: Festive flags



Picture's author: Georgia Gavriloglou

Picture's date: 8/23/2018 12:00:00 AM

Picture's source: Festival Archive

### D-3 Additional information

Additional information:

Link:

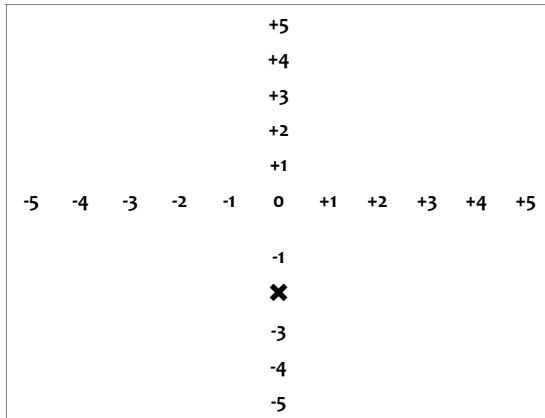
### D-4 Optional final remark

Optional final remarks: is there any additional information that was not communicated through the template



**Diversified economic activities**

None-existing creative sector



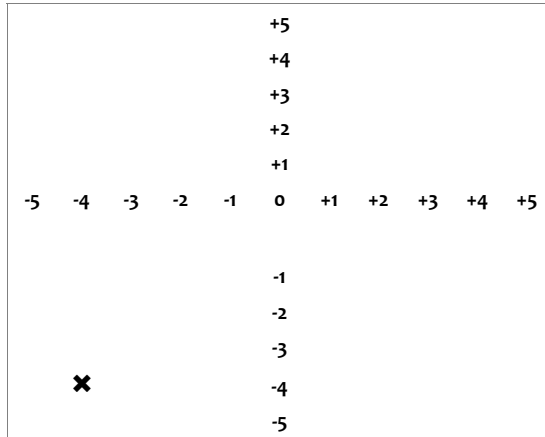
Well-developed creative sector

**Absence of economic activity**

Comment:

**Daily-life-support facilities well developed**

Aged demographic structure



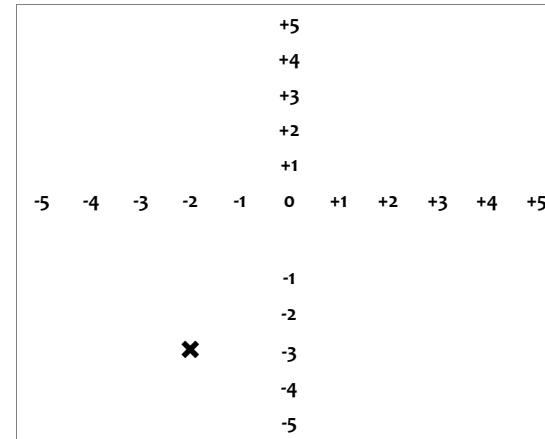
Sound demographic structure

**Daily-life-support facilities none-existing**

Comment:

**High-income households prevail**

Participatory practices none-existing



Participatory practices well developed

**Low-income households prevail**

Comment:

**A-3 Estimation of how residents perceive the remoteness of this place, from 0 (not remote at all) to 5 (extremely remote)**

Estimation: 4

Explanation:

**A-4 Elements that characterise the remoteness of the place:**

Low population density	✓
Geographical barrier/allocation	✓
No good transportation links	✓
Difficulties in accessing daily-life-support facilities	✓
Social specifics and/or divisions	✗
Economic inferiority	✓
Subjective criteria	✗

Specify subjective criteria (e.g. community's self-perception of being remote etc):

Other ✗

Specify other:

Summary of the elements that characterise this case as a remote place:

In this case study, the remote place is a network of places connected through the exchange of products, culture, and creativity. Demati and Kalentzi are the places that compose this network. Both of them have a low population, are far from cities and their citizens have difficulty in accessing daily life-support facilities as there are no good transportation links to the cities. In general, the population is aged with low income, the unemployment is high which causes economic inferiority. In fact, Epirus, the region to which Tzoumerka belongs, is suffering from significant population decline and the second-highest long-term unemployment rate in the EU (2018). When the tourists leave, most of Tzoumerka's villages are virtually empty. More specifically: • Demati is a village of Epirus and belongs to the prefecture of Ioannina. Is located on the slopes of Northern Pindos at an altitude of 1020 m. Demati is one of the villages of East Zagori, in which, according to the census of 2011, live about 100 people. • Kalentzi is a mountainous settlement in the prefecture of Ioannina and is located at the southern end of the prefecture, 31 km SE of Ioannina, in the former province of Dodoni. It was the seat of the municipality of Katsanochoria at an altitude of 620 meters. According to the 2001 census, it had 365 inhabitants, who are mainly engaged in animal husbandry and agriculture.

Low population density rank:	1
Geographical barrier/allocation rank:	2
No good transportation links rank:	3
Difficulties in accessing daily-life-support facilities rank:	4
Social specifics and/or divisions rank:	
Economic inferiority rank:	5
Subjective criteria (e.g. community's self-perception of being remote etc) rank:	
Other rank:	

## A-5 Provide the links to public data

Links to public data on the remote place	Demati map
The link:	<a href="http://map-greece.com/ioannina/en/%CE%Ao%CE%BB%CE%B7%CF%81%CE%BF%CF%86%CE%BF%CF%81%CE%AF%CE%B5%CF%82-%CE%A7%CE%AC%CF%81%CF%84%CE%B7%CF%82-%CE%94%CE%B5%CE%BC%CE%AC%CF%84%CE%B9-Demati-14.html">http://map-greece.com/ioannina/en/%CE%Ao%CE%BB%CE%B7%CF%81%CE%BF%CF%86%CE%BF%CF%81%CE%AF%CE%B5%CF%82-%CE%A7%CE%AC%CF%81%CF%84%CE%B7%CF%82-%CE%94%CE%B5%CE%BC%CE%AC%CF%84%CE%B9-Demati-14.html</a> ( <a href="http://map-greece.com/ioannina/en/%CE%Ao%CE%BB%CE%B7%CF%81%CE%BF%CF%86%CE%BF%CF%81%CE%AF%CE%B5%CF%82-%CE%A7%CE%AC%CF%81%CF%84%CE%B7%CF%82-%CE%94%CE%B5%CE%BC%CE%AC%CF%84%CE%B9-Demati-14.html">http://map-greece.com/ioannina/en/%CE%Ao%CE%BB%CE%B7%CF%81%CE%BF%CF%86%CE%BF%CF%81%CE%AF%CE%B5%CF%82-%CE%A7%CE%AC%CF%81%CF%84%CE%B7%CF%82-%CE%94%CE%B5%CE%BC%CE%AC%CF%84%CE%B9-Demati-14.html</a> )
Links to public data on the remote place	Tzoumerka info - Kalentzi
The link:	<a href="https://web-greece.gr/en/destinations/tzoumerka-arta-ioannina-greece/">https://web-greece.gr/en/destinations/tzoumerka-arta-ioannina-greece/</a> ( <a href="https://web-greece.gr/en/destinations/tzoumerka-arta-ioannina-greece/">https://web-greece.gr/en/destinations/tzoumerka-arta-ioannina-greece/</a> )
Links to public data on the remote place	Zagorochoria info
The link:	<a href="https://izagori.gr/xoria/94-items/xoria/1146-%CE%B4%CE%B5%CE%BC%CE%AC%CF%84%CE%B9.html">https://izagori.gr/xoria/94-items/xoria/1146-%CE%B4%CE%B5%CE%BC%CE%AC%CF%84%CE%B9.html</a> ( <a href="https://izagori.gr/xoria/94-items/xoria/1146-%CE%B4%CE%B5%CE%BC%CE%AC%CF%84%CE%B9.html">https://izagori.gr/xoria/94-items/xoria/1146-%CE%B4%CE%B5%CE%BC%CE%AC%CF%84%CE%B9.html</a> )
Links to public data on the remote place	Kalentzi info
The link:	<a href="http://www.visit-erymanthos.gr/frontend/villages/view/4/">http://www.visit-erymanthos.gr/frontend/villages/view/4/</a> ( <a href="http://www.visit-erymanthos.gr/frontend/villages/view/4/">http://www.visit-erymanthos.gr/frontend/villages/view/4/</a> )
Links to public data on the remote place	Creativity in the countryside / how art and tech are revitalizing
The link:	<a href="http://www.greece-is.com/creativity-in-the-countryside-how-art-and-tech-are-revitalizing-epirus/">http://www.greece-is.com/creativity-in-the-countryside-how-art-and-tech-are-revitalizing-epirus/</a> ( <a href="http://www.greece-is.com/creativity-in-the-countryside-how-art-and-tech-are-revitalizing-epirus/">http://www.greece-is.com/creativity-in-the-countryside-how-art-and-tech-are-revitalizing-epirus/</a> )

## A-7 The type of public spaces that can be found in this remote place (besides the roads/streets/path network)

Square/s, Plaza/s	✓
Park/s, Garden/s	✓
Market space/s	✗
Playground/s	✓
Recreational space/s, Sport-field/s	✓
Community open-air space/s	✓
Institution-related open-air space/s (e.g.University grounds)	✗
Watersides	✓
Meadows	✓

Parking area	✗
Service yard	✗
Other types:	✗
Specify other types:	
Type of indoor public spaces that can be found in this remote place:	<ul style="list-style-type: none"> <li>· Municipality buildings</li> <li>· Churches</li> <li>· Health centre</li> </ul>

## A-8 General description of..

The network of roads, streets, paths and alike elements that tie this remote place together:	Each of these villages has a poor network of streets connecting houses with the main square of the village. There is also a wide unpaved street network and smaller paths. The roads connecting these villages are bigger but usually a bit dangerous as there is poor street lighting and steep turns. Important connections: • Demati is 37 km. away from Ioannina. From Thessaloniki (a second bigger city in Greece) the distance is 260 km. From Athens the access is via Patras, covering 445km., or via the National Road Athens - Lamia. • Kalentzi Access to the area of Tzoumerka - Katsanochoria has improved in recent years, significantly reducing the time required, while there are alternatives, depending on the final destination or travel possibilities. From the city of Ioannina, access is via the 2nd provincial road, which passes through Katsanochoria. From Ioannina, if someone takes the direction to Elliniko junction, then he/she can head to Kalentzi.
The quantity and structure of public space network (besides roads/streets/paths network) in this remote place:	All villages have a square where people can gather. Also, they have churches and points of interest/exhibits with access to everyone. Even though the public spaces are not so many, they are enough regarding the number of people. The villages are small so almost all public spaces can be accessed by foot except for those where the natural environment doesn't allow this.

## A-9 General description of the quality of public spaces in this remote place

Answer:	The public spaces in remote places are not so well equipped especially during the winter months. During summer because of tourism public spaces are more “alive” and well organized. Although each of the villages has some great points of interest and gathering spots. Of course, the physical environment and green polls of leisure are more than enough which are open to the public any time, surrounding the villages. More specifically: Demati: In Demati there is the bridge of Ali Pasha, which is located outside Demati in place Baklani, on the road leading from Ioannina to Metsovo. The bridge of Ali Pasha may be ruined, but it is gorgeous. In Demati are also the Monastery of Agios Nikolaos and the monastery of Agia Marina. Regarding creative spaces in Demati there is “High mountains” a social cooperative founded in 2015 by people who live and produce in mountainous areas. Members of the cooperative are farmers, food processors, livestock farmers, beekeepers, but also carpenters, artists, makers, and scientists. High mountains give the opportunity to visitors to customize a tour to see and learn about the lands, history, and culture, projects, productions, and live for a while like them, with them. High Mountains don't have a public space but have a space that anyone could visit upon demand. Kalentzi: There is the main square of the village and the Holy Church of the Assumption of the Virgin The creative public space in Kalentzi is called “Tzoumakers” which is an open lab for communities to cooperatively design and manufacture tools for small-scale agricultural production. Their vision is to create such sites in both villages and cities where citizens may seize technology into their own hands.
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## B-1 Name(s) of the public space(s)

Name(s) of the public space(s) (in local language):	Τα ψηλά βουνά
Name(s) of the public space(s) (in English):	The high mountains
Latitude of the public space(s):	39.73297902912757
Longitude of the public space(s):	21.022353223312564

Ground plan showing the land use of the public space(s):



Caption's map of the public space: "The high mountains" space

Legend's map of the public space:

Main location **✘**

Name(s) of the public space(s) (in local language): Ιερός ναός κοιμήσεως Θεοτόκου

Name(s) of the public space(s) (in English): Holy Church of the Assumption of the Virgin

Latitude of the public space(s): 39.49232793356814

Longitude of the public space(s): 20.97840514391287

Ground plan showing the land use of the public space(s):

Caption's map of the public space:

Legend's map of the public space:

Main location **✘**

Name(s) of the public space(s) (in local language): Μοναστήρι Αγίου Νικόλαου

Name(s) of the public space(s) (in English): Monastery of Agios Nikolaos

Latitude of the public space(s): 39.73388700656209

Longitude of the public space(s): 21.022106743270143

Ground plan showing the land use of the public space(s):

Caption's map of the public space:

Legend's map of the public space:

Main location **✘**

Name(s) of the public space(s) (in local language): Καλέντζι πλατεία

Name(s) of the public space(s) (in English): Kalentzi square

Latitude of the public space(s): 39.491077710696594

Longitude of the public space(s): 20.981977846173066

Ground plan showing the land use of the public space(s):

Caption's map of the public space:

Legend's map of the public space:

Main location **✘**

Name(s) of the public space(s) (in local language): Τζουμέικερς

Name(s) of the public space(s) (in English): Tzoumakers

Latitude of the public space(s): 39.49060204847397

Longitude of the public space(s): 20.977347016541103

Ground plan showing the land use of the public space(s):



Caption's map of the public space: "Tzoumakers" space

Legend's map of the public space:

Main location **✘**

## B-2 Describe the physical environment

Physical environment description of the public space(s) with creative works:

The public spaces with creative works in the villages are surrounded by nature. There are not so many urban design features, just some houses of the villagers, churches, and museums around. Stone houses, stone paths, and fountains, picturesque squares, historic churches, and arched bridges are around the wider region of East Zagori. Both of them are located close to the mountains and inside the forest. Especially "The high mountains" in Demati and are far away from any built landscape. Even though "Tzoumakers" in comparison to Demati, is closer to some buildings, still is mainly surrounded by the natural landscape. One of the most characteristic buildings of these places is the stone bridges that are scattered throughout the area and are remarkable examples of the folk architecture of Epirus. Their reputation is known throughout Greece and the Balkans, while many of them have been declared by the state as historical monuments. Demati is a part of Zagori which is fortunate to have the most stone bridges of all the other regions of Greece. This is due to the intense relief of the area that made transportation difficult and made their construction necessary but also to the wealth gathered by the villages since the prominent people of Zagorochoria had the financial ability to finance such expensive projects. The stone bridges are characterized by their elegance, the boldness of their construction, their simplicity, their harmonization with the natural environment. Samples of the excellent technique possessed by the Epirus master builders are distinguished in single-arched, double-arched, or third-arched with multiple shapes and forms that were dictated each time by the particularities and the difficulties of each construction. The characteristic of the natural ecosystem is its rich biodiversity. Of the approximately 1100 species of flora, hosted by Epirus, most can be found in Zagori. The area, which proportionally hosts most species, is that of the ravine of Vikos. It is natural that such a rich flora offers ideal conditions for the maintenance of an equally rich fauna. The insect and bird fauna are unique, while in no other part of their country is there such an abundance of mammals.

Physical environment elements were important and/or actually "used" by creative people for their activities:

The main and common characteristic of the spaces with creative works is their effort to revive the area's tradition of craft and making things by hand; recovering lost skills, giving people reasons to stay, work, and create; and injecting new energy into rural life. So, one of the most important elements of the physical environment is the intense presence of nature and rural life. Creativity, products, and constructions use nature goods, support the physical environment and most of all are inspired by nature. There is the cultural route of Epirus which is the "qualitative leap from technical projects to life projects" and is the first organized effort of sustainable development focused on monuments. Regarding goods of nature in our case study "The high mountains" and "Tzoumak-ers" collaborate to make small-scale, open-source agricultural tools by adopting the Commons-Based Peer Production and the Design Global Manufacture Local concept, which gives them the chance to be a part of the global village, to lift the barriers of mountainous isolation, to share the knowledge they have with others and take new inputs from them.

### B-3 Describe the general functions

Functions and land uses description in the area of the public space:

Both spaces have a cooperative character that supports cultural functions and at the same time connected to the natural environment. The space of "Tzoumakers" is a maker space. In the case of "The high mountains," there is a private space designed to support crops, but there is a continuous exchange of knowledge and goods between the two spaces so one can say that this network is the public space itself, so what surrounds it is also the nature around the route. There are not so many buildings around creative spaces besides residential buildings. There is no school in Demati while in Kalentzi there is just one. Also, in Kalentzi, there is a small traditional coffee shop that also operates as a grocery store and a health center of the village. In general, Epirus is known for its grand stone bridges that span the area's rivers. The most famous of all is the 19th-century Plaka Bridge, which was the largest single-arch bridge in the Balkans, spanning the Arachthos River and once the border between the nascent Greek state and the Ottoman Empire. Aside from its villages and stone bridges, what sets the region of Tzoumerka apart is its natural beauty, with its razor-sharp mountain peaks, freezing waterfalls, rivers tumbling through gorges, lush green hiking trails, Judas trees blossoming with their rose-colored flowers its' thousand-and-one religious monuments.

Functionalities of space were important and/or actually "used" by creative people for their activities:

Regarding "Tzoumakers" the infrastructure of the building supports the operation of the maker space, so it used by the creative people. Also, in the case of "The high mountains," there are fields that are cultivated to produce crops, and this is usually space where the community of "Tzoumakers" goes to observe the building of farming tools and other constructions useful for agriculture. On the other hand, the people from "The high mountains" often visit the space of "Tzoumakers" to acquire a scientific approach and knowledge. This exchange of knowledge is one of the most important aspects of this case study. In addition, the natural environment plays a crucial role in this case study, as it provides the creative spaces with valuable materials and offers inspiration for creation.

### B-4 General demographic characteristics of the area around the public space:

Describe the general demographic characteristics

The building of "Tzoumakers" is in the village Kalentzi which at the 2001 census it had 365 inhabitants, who are mainly engaged in animal husbandry and agriculture. The farms of "the high mountains" are in the Village Demati in which, according to the census of 2011, live about 100 people. In both places, there are not so many residential buildings or public buildings. People usually are farmers or workers with usually low income, enough though for the needs in those places. Also, Epirus, the region to which Demati and Kalentzi belong, is suffering from significant population decline and the second-highest long-term unemployment rate in the EU (2018). When the tourists leave, most of Tzoumerka's villages are virtually empty.

### B-5 Type of the public space(s) with creative work

Form and function: o community open-air space/s o abandoned space o public building o meadows o yard o watersides o indoor space: maker space

Ownership: mixed

Access regarding entry-control: Open access in general, controlled in the case of "The high mountains" for the access to the farms.

Access regarding time of day/week /year: Every day mainly during the day.

### B-7 Kind of activity initially designed for this public space:

What kind of activity has been this public space designed for initially

In the case of "The high mountains," the farm before was also the farm of the owners. On the other hand, the building of "Tzoumakers" in the past was a cultural center. For many years after this, it was abandoned and then it was renovated to be used as a maker space.

### B-8\_a Which are the activities in this public space(s)?

Activity: Farming

Activity: Recreation

Activity: Building

Activity: Observe/watch/see

### B-8\_b Who are the main users of this public space(s)?

User: Makers

User: Local creative individuals

User: Farmers

User: Visitors/Volunteers from other areas

### B-8\_c What are the users activities of this public space(s)?

Users	Activity	Before	After
Visitors/Volunteers from other areas	Observe/watch/see	✓	✓
Farmers	Farming	✓	✓
Makers	Building	✗	✗
Local creative individuals	Recreation	✓	✓

### B-9 Parts/sections/spots seem most attractive within the public space (location and duration) - Parts/sections/spots at people seem to avoid:

Describe what parts seem to be the most attractive to people

In the past, the maker space of "Tzoumakers" was a cultural center where people use to gather for local events. Now, this maker space is open to everyone for visiting or make use of the infrastructures. People usually gather inside to use any available tools and build things or outside when there is the occasion of constructing something bigger. The creative works made the space more "alive" and a place for creativity and exchanging ideas. In the picture of B-VI (map wasn't available) you can see the arrangement of the place. The space of "High mountains" is not exactly a creative space but it was made for agriculture activities. Usually, tools that are made in the space of "Tzoumakers" are used from "High mountains".

### B-10 Provide the links to public data on the public space(s)

Website: Tzoumakers webpage

Website's link: <https://tzoumakers.gr/English/> (<https://tzoumakers.gr/English/>)

Website: The high mountains webpage

Website's link: <https://thehighmountains.org/en/the-park/> (<https://thehighmountains.org/en/the-park/>)

### B-11 Provide photos of the public space(s) with creative works

Caption: "The high mountains" space 2



Photo's author: <https://thehighmountains.org/i-epichirisi/>

Caption: "The high mountains" space 3



Photo's author: <https://thehighmountains.org/i-epichirisi/>

Caption: "Tzoumakers" space



Photo's author: Nicolas Garnier

Caption: Testing the grinder for aromatic plants



Photo's author: Alekos Pantazis / <https://repository.incredibleforest.net/oppla-factsheet/20910>

Caption: "The high mountains" space



Photo's author: <https://thehighmountains.org/i-epichirisi/>

Caption: "Tzoumakers" space 2



Photo's author: <https://www.tzoumakers.gr/english/>

Caption: "Tzoumakers" space 3



Photo's author: <https://www.tzoumakers.gr/english/>

### C-1 Official name of the activity/project

Name in local language: Συνεργατικός σχεδιασμός και κατασκευή εργαλείων για γεωργική παραγωγή μικρής κλίμακας, Ολοκληρωμένη ανάπτυξη στα βουνά

Name in English: Cooperatively design and manufacture tools for small-scale agricultural production, "Worthliving Integrated Development" scheme in mountainous areas

Nickname:

Overall name: ✘

### C-2 Description of the project (activities) that took place in the analysed public space(s):

Describe the project (activities) that took place in the analysed public space(s)

1. Cooperatively design and manufacture tools for small-scale agricultural production: Mountainous agricultural communities suffer from fragmentation, lack of infrastructure, and networking. Moreover, agricultural tools are made mainly for industrial-scale production. Small-scale organic farmers are often compelled to adapt their cultivations to big and expensive tools instead of being capable to adapt their tools to their cultivations. Mountainous agricultural communities suffer from fragmentation, lack of infrastructure, and networking. Moreover, agricultural tools are made mainly for industrial-scale production. Small-scale organic farmers are often compelled to adapt their cultivations to big and expensive tools instead of being capable to adapt their tools to their cultivations. Tzoumakers is an open lab for communities to cooperatively design and manufacture tools for small-scale agricultural production. 2. "Worth living Integrated Development" scheme in mountainous areas: The High Mountains is a social cooperative founded in 2015 by people who live and produce in mountainous areas. Their members are farmers, food processors, livestock farmers, beekeepers, but also carpenters, artists, makers, and scientists. Their vision is to succeed in a "Worthliving Integrated Development" scheme in mountainous areas. They try to revive our villages holistically, to adopt or create models and techniques of producing, distributing, consuming, and living, customized to the special needs, conditions, and environments of the places they have chosen to live in and attached to the values they want to live by.

### C-3 Challenge that the project (activities) tried/is trying to tackle:

What challenge was the project (activities) trying to tackle – what was the aim

1. Cooperatively design and manufacture tools for small-scale agricultural production: The vision is to create such sites in both villages and cities where citizens may seize technology into their own hands. These sites may be supported by municipalities and/or by multi-stakeholder cooperatives. 2. "Worth living Integrated Development" scheme in mountainous areas: -Boosting Mountainous Economy and Production -Reviving Mountainous Societies -Protect the Environment, Reclaim Mountainous Space and Abandoned Properties

### C-4 Time frequency:

Time Frequency: A constant process

Other information:

### C-5 Time period

Start: 1/1/2015 12:00:00 AM

End: 6/28/2021 12:00:00 AM

Comment: This is a continuous process

### C-6 Actors in relation to the analysed creative work, their main motivation and their roles

Actor(s): Alekos Pantazis

Motivations: Citizens to seize technology into their own hands

Roles: Researcher, Maker

Actor(s): Sotiris Tsoukarelis

Motivations: Rural development

Roles: Researcher, maker, farmer

### C-7 Description of the supporting background that existed to make the activities happen:

What kind of supporting background existed to make the activities happen (financial, institutional etc.)

1. Cooperatively design and manufacture tools for small-scale agricultural production: This activity was supported by "The INCREDIBLE project" which aims to show how Non-Wood Forest Products (NWFP) can play an important role in supporting sustainable forest management and rural development, by creating networks to share and exchange knowledge and expertise. 'Innovation Networks of Cork, Resins, and Edibles in the Mediterranean basin' (INCREDIBLE) promotes cross-sectoral collaboration and innovation to highlight the value and potential of NWFPs in the region. FUNDING European Union/Innovation Networks of Cork, Resins, and Edibles in the Mediterranean basin' (INCREDIBLE) project receives funding from the European Commission's Horizon 2020 program under grant agreement N° 774632. 2. "Worthliving Integrated Development" scheme in mountainous areas: An example could be the construction of a pole cutter to make the benchings. Members of "The high mountains" visit the "Tzoumakers" as they participate in this community and make some of their own tools. To achieve this, Sotiris from "The high mountains" received funding for young farmers in which he used the pole cutter. So a tool made by "Tzoumakers" helped a new farmer of "The high mountains" in the construction he made with the supporting funding.



### C-8 Sectors involved in the development of the creative works with public spaces:

Culture	✓
Education	✓
Health	✗
Sustainability	✓
Science	✓
Tourism	✓
Sport	✗
Industry	✗
Other:	✓
Specify other:	agriculture

### C-9 Sector which was..

..the initiator of the activities:	Sustainability
..the most crucial for the whole case study:	Sustainability
Comment:	

### C-10 How was the local community involved in the project/activities:

How was the local community involved in the project/activities?	<p>1. Cooperatively design and manufacture tools for small-scale agricultural production / Tzoumakers: - Participation in a workshop: Everyone can participate in the workshops regardless of their level of familiarity with the tools. It is a condition that they follow the instructions of the head of the laboratory, to observe the safety rules and the correct way of using the equipment. -Use of equipment and construction of a tool: If someone wants to use the laboratory equipment to repair some of his / her tools, he/she can do so after consultation with the person in charge of the laboratory. If someone wants to use the laboratory equipment to make a tool, they can do so in consultation with the laboratory manager. As the goal is to find and build solutions all together he/she will be asked if he/she wants to open the process so that others from the community can participate. - Borrowing tools or equipment Anyone who wants to borrow one of the tools they have made can contact them. They leave it to him if he wants and can, returning the tool to contribute to the community by donating some material such as cutting discs, drills, or anything else as a reward. 2. "Worth living Integrated Development" scheme in mountainous areas: In the case of "The High mountains", they organize the High Mountains Solidarity Tours to help each other in different projects or works, but also to meet and have a nice feast together. They allow visitors to customize a tour around their members' places, see and learn about the lands, their history, and culture, their projects, taste their productions, meet their people, live for a while like them, with them. They offer consultancy to mountainous municipalities about policies they can adopt, to help people relocate to their territory.</p>
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### C-11 The role of natural/cultural heritage in the project/activities:

Did cultural and/or natural heritage play any specific role in the project/activities?	<p>Of course, natural heritage plays important role in these activities as these places are surrounded by mountains and forests. Also, one of their main goals, especially of "The high mountains" is to protect the environment, reclaim mountainous space and abandoned properties. All of their members produce in a respectful way towards nature (organic, natural cultivation, permaculture). Developing new ways of cultivation and types of infrastructure to reclaim the difficult and pretentious mountainous space (rocky and hard soil, big sloops, small pieces of land). They are trying to restore old infrastructures and make good use of abandoned properties. To do that they are mapping all the abandoned infrastructure, houses, fields, resources, etc and they propose to their owners ways of collective investment to make good use of their fortunes, so they can benefit themselves and the development of the area.</p>
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### C-12 The targeted impact of the project/activity:

What was the targeted impact of the project / activities?

1. Cooperatively design and manufacture tools for small-scale agricultural production / Tzoumakers: Their vision is to create such sites in both villages and cities where citizens may seize technology into their own hands. These sites may be supported by municipalities and/or by multistakeholder cooperatives. At this stage, however, they are primarily focusing on empowering the local communities to ensure the viability of their pilot. Also, technological sovereignty can empower small-scale local communities in various ways: from the economic factor (open-source tools are usually at 1/3 rd of the commercial price) to unleashing the innovative potential of distributed communities that collaborate and exchange knowledge, skills, and tools freely. 2. "Worth living Integrated Development" scheme in mountainous areas / The high mountains: to succeed in a "Worthliving Integrated Development" scheme in mountainous areas: Their goal is to revive their villages in a holistic way, to adopt or create models and techniques of producing, distributing, consuming and living, customized to the special needs, conditions and environments of the places they have chosen to live in and attached to the values we want to live by. Their goals and work include efforts in many different, but interconnected fields. More specifically they try to boost mountainous economy and production, revive mountainous societies, protect the environment, reclaim mountainous space and abandoned properties.

### C-13 Achievement of the targeted impact:

Yes/no/partly:	Partly
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Comment:	<p>1. Cooperatively design and manufacture tools for small-scale agricultural production / Tzoumakers: Design globally and sharing the knowledge as a commons and manufacture locally in local maker spaces, can empower producers to build their own tools, adapted to their needs, and help them towards technological sovereignty. During its first year of operation, the Tzoumakers community has collaboratively produced twelve tools like a tool for nailing fencing poles, a tilling fork (instead of digging the soil), or a grinder for aromatic plants. Most of them address real needs and are used and repaired by the community. 2. "Worth living Integrated Development" scheme in mountainous areas / The high mountains: -Boosting Mountainous Economy and Production: In general, they adopt the Commons-Based Peer Production and the Design Global Manufacture Local concept, which gives them the chance to be a part of the global village, to lift the barriers of mountainous isolation, to share the knowledge they have with others, and take new inputs from them. For that, they collaborate with the Tzoumakers maker space (tzoumakers.gr/), making their own small-scale, open-source agricultural tools. They embrace traditional products, ways, and methods of production, evolving them by mixing them with modern technology Trying to create and promote consumer cooperatives and Community Supported Agriculture systems as a way to lift the isolation from the markets that encounter both consumers and producers in mountainous areas. They are a network of people who live and produce in the mountains, so we are trying to create a common mountainous brand for our products in order that we promote them through practices like collective marketing -Reviving Mountainous Societies: To revive the decimated mountainous societies and make their lives better, with more social interaction, but also to solve the issue of lack of working force, they use platforms like WWOOF , Workaway, HelpX, to attract volunteers from all around the world. Every year their members host travelers who live their lives, help them in their works, bring new ideas, live together with their families, and make their villages more vivid. They organize the High Mountains Solidarity Tours to help each other in different projects or works, but also to meet and have a nice feast together. They give the opportunity to visitors to customize a tour around their members' places, see and learn about the lands, their history, and culture, their projects, taste their productions, meet their people, live for a while like them, with them. Even if it is, they don't consider this a touristic product, but mostly a part of their social life and a deep need and opportunity to communicate the authentic side of their culture and life. The cooperative, though its members and their knowledge, offers consulting to whoever wants to leave the city life and relocate to a mountainous village. Also, they offer consultancy to mountainous municipalities about policies they can adopt, to help people relocate to their territory. -Protect the Environment, Reclaim Mountainous Space and Abandoned Properties: All of their members produce in a respectful way towards nature (organic, natural cultivation, permaculture) Developing new ways of cultivation and types of infrastructure to reclaim the difficult and pretentious mountainous space (rocky and hard soil, big sloops, small pieces of land). They are trying to restore old infrastructures and make good use of abandoned properties. To do that they are mapping all the abandoned infrastructure, houses, fields, resources, etc and they propose to their owners, ways of collective investment to make good use of their fortunes, so they can benefit themselves and the development of the area.</p>
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### C-14 Additional achieved impacts:

Were any additional impacts achieved?	One of the additional impacts could be that local communities have the opportunity to interconnect on a global scale, sharing their experience, ideas, solutions, and tools globally as a common resource (knowledge, design). Then, they can build solutions locally with local conditions in mind in maker spaces, fabrication laboratories (fab labs), or typical workshops with basic benchtop tools.
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### C-15 The main beneficiaries of the creative work in public space(s):

Who were the main beneficiaries of the creative works in public spaces(s)?	One of the main beneficiaries of the creative works is the people that take part in it, as they created tools to improve rural life and agriculture activities. In addition, the local community had the opportunity to gain knowledge even though they are not experts. Anyone could be involved in creative activities. Of course, local businesses were also involved as they provide materials for the creative works to happen. One of the most important benefits of the creative works is the option of sharing tools' designs on an open-source platform. That's also the story of the non-profit network FarmHack (US) and the co-operative L'Atelier Paysan (France) which both produce open-source designs for agricultural machines. They have been exploring the contours of an emerging mode of production that builds on the confluence of the digital commons of knowledge, software, and design with local manufacturing technologies. They call this model "design global, manufacture local" and argue that it could lead to sustainable and inclusive forms of production and consumption. Accordingly "Tzoumakers" during 2021 will share the documentation of their tools (drawings, instructions, photos, software) so that everyone can build them locally.
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### C-16 Presence (or not) of economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces:

Were there any, no matter how big or small, economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces?	As already mentioned, the local community had/has a lot of benefits resulting from the creative work. There were some economic benefits as the local community helps to provide materials for the creative works. Also, they can take part in these works to learn new skills which may help them in an economic aspect. Another important economic contribution is the visitors of the creative space who spend time in the villages and consume local services and products.
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### C-17 Presence (or not) of any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development:

Were there any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development?	This case study has an important aspect of knowledge exchanging. First, the network of places cooperates to produce tools and designs based on existing needs. More specifically, "The high mountains" have the agriculture knowledge when on the other hand "Tzoumakers" know the scientific facts and provide the way of making tools suitable for agriculture activities. Second, as mentioned in C-XV "Tzoumakers" are in the process of creating an open-source platform with documentation of their tools so everyone can access their designs and gain knowledge from their experience.
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### C-18 Monitoring (or not) of the impact of the project:

How was the impact of the project / activities monitored? If it wasn't – how do you think it could be monitored?	There is a video on youtube about "Tzoumakers": Tzoumakers: A mountainous community of open source technologies, Greek National Television (ERT3). Accessed July 28, 2020 <a href="https://youtu.be/Q66rciAJwQc">https://youtu.be/Q66rciAJwQc</a> . Also, there is a short video: <a href="https://www.youtube.com/watch?v=VJssswf_T6M&amp;ab_channel=Phygit">https://www.youtube.com/watch?v=VJssswf_T6M&amp;ab_channel=Phygit</a> and two documentaries about "Tzoumakers". This is after the workshop has been set up: <a href="https://youtu.be/Q66rciAJwQc">https://youtu.be/Q66rciAJwQc</a> This before being set up: <a href="https://youtu.be/o8KC_nTXRoE">https://youtu.be/o8KC_nTXRoE</a>
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### C-19 Way in order to communicate the impact of the project:

How was the impact of the project / activities disseminated or communicated?	There are some papers speaking about these projects and also some documentaries as mentioned above. These speak about the importance and impact of this case study.
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### C-20 Perception of the creative works in public space(s) by the final users and the reactions of the general public:

How were the creative works in public space(s) perceived, evaluated, judged by the final users – what were the reactions of the general public?	The general public is small in the villages and people usually were excited that something "different" happens in their place. They usually want to take part in these activities, learn new things or at least have the curiosity to know what is going on during these creative works. In addition, these activities attract people from other places which for some could be annoying but mainly general public want their place to be more alive.
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### C-21 The (one) main success and the (one) main failure of the project/activities

Main success:	The main success is the continuous reviving of the mountains and rural areas. Also, the development of the open platform with tools will help other local communities to learn useful practices for their projects.
Main failure:	As a weakness can be pointed out the lack of networking and the fragmentation of Greek mountainous agricultural communities. Also, future development could be the creation of functional business models for communities like Tzoumakers is an issue still to be formulated. Local authorities and farmers' associations can play a key role in supporting these communities. Moreover, protocols should be developed that will formulate the establishment and function of internal and external processes.

### C-22 Importance of broader conditions for the main success and main failure factor:

How important were the broader conditions (e.g. the supporting state of the art in the community, infrastructure, institutional support, financial sources, local or "imported" know-how etc.) for the main success and main failure factor	For the main success one of the most important "conditions" was the human capital. These groups consist of people who have extensive knowledge of construction processes and at the same time understanding of agriculture activities. The members are farmers, food processors, livestock farmers, beekeepers, but also carpenters, artists, makers and scientists. This is a strong composition of people with great potential to succeed in development in mountainous areas. Also, this holistic knowledge provides the base for creating a collection of practices valuable for other communities too. Regarding failure, probably a more suitable word could be a weakness. One weakness is the lack of networking which is mainly because of the location of these places. They are far away from big cities and difficult to reach and the obstacle of this lack of face-to-face interaction must be overcome through other means of communication, which are not always adequate.
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### C-23 Provide the links to public data on the creative works

Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://thehighmountains.org/">https://thehighmountains.org/</a> ( <a href="https://thehighmountains.org/">https://thehighmountains.org/</a> )
The link:	"the high mountains" webpage
Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://theconversation.com/design-global-manufacture-local-a-new-industrial-revolution-82591">https://theconversation.com/design-global-manufacture-local-a-new-industrial-revolution-82591</a> ( <a href="https://theconversation.com/design-global-manufacture-local-a-new-industrial-revolution-82591">https://theconversation.com/design-global-manufacture-local-a-new-industrial-revolution-82591</a> )
The link:	Design global, manufacture local: a new industrial revolution?
Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://youtu.be/Q66rciAJwQc">https://youtu.be/Q66rciAJwQc</a> ( <a href="https://youtu.be/Q66rciAJwQc">https://youtu.be/Q66rciAJwQc</a> )
The link:	Tzoumakers: A mountainous community of open source technologies, Greek National Television (ERT3). Accessed July 28, 2020
Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://repository.incredibleforest.net/oppla-factsheet/20910">https://repository.incredibleforest.net/oppla-factsheet/20910</a> ( <a href="https://repository.incredibleforest.net/oppla-factsheet/20910">https://repository.incredibleforest.net/oppla-factsheet/20910</a> )
The link:	Cooperatively design and manufacture tools for small-scale agricultural production
Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.youtube.com/watch?v=VJssswf_T6M&amp;ab_channel=Phygit">https://www.youtube.com/watch?v=VJssswf_T6M&amp;ab_channel=Phygit</a> ( <a href="https://www.youtube.com/watch?v=VJssswf_T6M&amp;ab_channel=Phygit">https://www.youtube.com/watch?v=VJssswf_T6M&amp;ab_channel=Phygit</a> )
The link:	"Tzoumakers" maker space
<b>D-1 Main editor in charge of this entry and potential other authors of this case study description</b>	
Name and surname:	Kyproula Bartzoka
Organization:	University of the Aegean
Email:	<a href="mailto:kyproula.bartzoka@agean.gr">kyproula.bartzoka@agean.gr</a>
Role:	author
Name and surname:	Eleni Haroupia
Organization:	University of the Aegean
Email:	<a href="mailto:hcharoupia@syros.agean.gr">hcharoupia@syros.agean.gr</a>

Role:	editor
Name and surname:	Spyros Bofylatos
Organization:	University of the Aegean
Email:	bofy@aegean.gr
Role:	editor

## D-2 Representative pictures

Picture's caption:	Construction
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Picture's author:	Tzoumakers
Picture's date:	7/22/2020 12:00:00 AM
Picture's source:	
Picture's caption:	Kalentzi village



Picture's author:	Tzoumakers
Picture's date:	6/16/2020 12:00:00 AM
Picture's source:	
Picture's caption:	Working with others



Picture's author:	Tzoumakers
Picture's date:	7/22/2020 12:00:00 AM
Picture's source:	
Picture's caption:	Working with others 2



Picture's author: Tzoumakers  
Picture's date: 7/22/2020 12:00:00 AM  
Picture's source:  
Picture's caption: "The high mountains" space



Picture's author: The high mountains  
Picture's date: 6/17/2020 12:00:00 AM  
Picture's source:  
Picture's caption: Aromatic plant sander



Picture's author: Tzoumakers  
Picture's date: 7/22/2020 12:00:00 AM  
Picture's source:

### D-3 Additional information

Additional information:

Link:

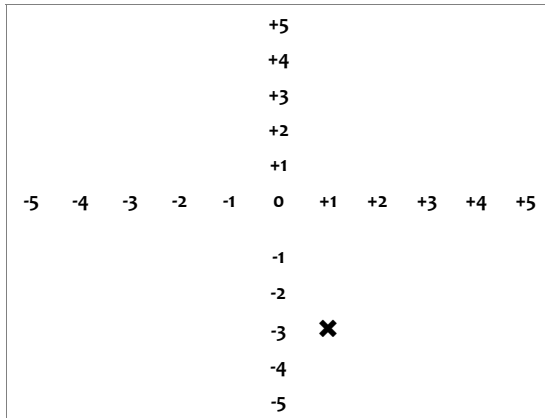
### D-4 Optional final remark

Optional final remarks: is there any additional information that was not communicated through the template



**Diversified economic activities**

None-existing creative sector

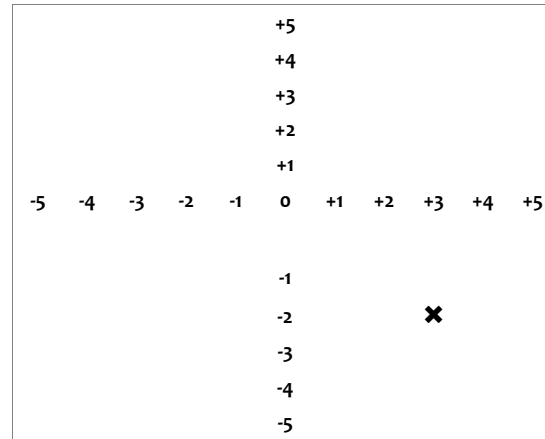


Well-developed creative sector

**Absence of economic activity**

**High-income households prevail**

Participatory practices none-existing



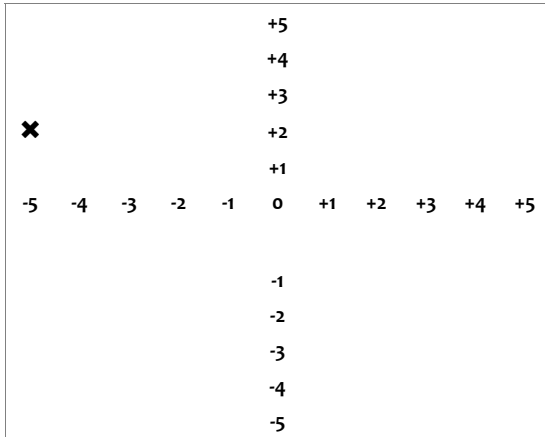
Participatory practices well developed

**Low-income households prevail**

Comment:

**Daily-life-support facilities well developed**

Aged demographic structure



Sound demographic structure

**Daily-life-support facilities none-existing**

The exodus of the population of Pano Lefkara in the 1930s through to the 1970s resulted in the abandonment of many of the dwellings in the village. The development of tourism has had little impact upon the traditional architecture. The use of new materials chosen for reasons of comfort and fashion has changed little the façades and interiors of traditional dwellings. There are a number of dwellings that have remained untouched and are now closed up and uninhabited. For the most part, the traditional architecture of Pano Lefkara remains intact.

Comment:

Comment:

**A-3 Estimation of how residents perceive the remoteness of this place, from 0 (not remote at all) to 5 (extremely remote)**

Estimation: 4

Explanation:

**A-4 Elements that characterise the remoteness of the place:**

Low population density	✓
Geographical barrier/allocation	✗
No good transportation links	✓
Difficulties in accessing daily-life-support facilities	✗
Social specifics and/or divisions	✗
Economic inferiority	✗
Subjective criteria	✓

Specify subjective criteria (e.g. community's self-perception of being remote etc): Population exodus

Other: ✗

Specify other:

Summary of the elements that characterise this case as a remote place: The exodus of the population of Pano Lefkara in the 1930s through to the 1970s resulted in the abandonment of many of the dwellings in the village.

Low population density rank:

Geographical barrier/allocation rank:

No good transportation links rank:

Difficulties in accessing daily-life-support facilities rank:

Social specifics and/or divisions rank:

Economic inferiority rank:

Subjective criteria (e.g. community's self-perception of being remote etc) rank:	
Other rank:	

## A-5 Provide the links to public data

Links to public data on the remote place	Official website site of Lefkara Municipality
The link:	<a href="https://www.lefkara.org.cy/en/">https://www.lefkara.org.cy/en/</a> ( <a href="https://www.lefkara.org.cy/en/">https://www.lefkara.org.cy/en/</a> )
Links to public data on the remote place	Cypriot Agrotourism portal
The link:	<a href="https://www.lefkaravillage.com/">https://www.lefkaravillage.com/</a> ( <a href="https://www.lefkaravillage.com/">https://www.lefkaravillage.com/</a> )
Links to public data on the remote place	Cypriot tourims portal
The link:	<a href="https://www.visitcyprus.com/index.php/en/discovercyprus/villages/item/455-lefkara-village">https://www.visitcyprus.com/index.php/en/discovercyprus/villages/item/455-lefkara-village</a> ( <a href="https://www.visitcyprus.com/index.php/en/discovercyprus/villages/item/455-lefkara-village">https://www.visitcyprus.com/index.php/en/discovercyprus/villages/item/455-lefkara-village</a> )

## A-7 The type of public spaces that can be found in this remote place (besides the roads/streets/path network)

Square/s, Plaza/s	✓
Park/s, Garden/s	✗
Market space/s	✓
Playground/s	✓
Recreational space/s, Sport-field/s	✓
Community open-air space/s	✓
Institution-related open-air space/s (e.g.University grounds)	✗
Watersides	✗
Meadows	✓
Parking area	✓
Service yard	✗
Other types:	✗

Specify other types:	
Type of indoor public spaces that can be found in this remote place:	

## A-8 General description of..

The network of roads, streets, paths and alike elements that tie this remote place together:	The village is located on the southern slopes of the Troodos Mountains in the Larnaca District of Cyprus, off the main Nicosia-Limassol highway. It is well connected with the two nearby villages, Kato Lefkara and Kato Drys by paths and roads.
The quantity and structure of public space network (besides roads/streets/paths network) in this remote place:	The village is dense in its center but surrounded by open space. There is a couple of plazas in the village and a football stadium on the edges. Overall there is adequate public space for the activities undertaken.

## A-9 General description of the quality of public spaces in this remote place

Answer:	Due to the exodus and ageing of the population it is reversed in ways. The public spaces that have existed have been left empty and it is more of a need for people to populate them than the other way around.
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## B-1 Name(s) of the public space(s)

Name(s) of the public space(s) (in local language):	Πάνω Λευκάρια
Name(s) of the public space(s) (in English):	Pano Lefkara
Latitude of the public space(s):	34.86755082700869,
Longitude of the public space(s):	33.30541501745475
Ground plan showing the land use of the public space(s):	
Caption's map of the public space:	Map of Lefkara
Legend's map of the public space:	Figure-ground plan of Lefkara
Main location	✗

## B-2 Describe the physical environment

Physical environment description of the public space(s) with creative works:	Pano Lefkara is situated on a altitude of 500m. Climate is typical mediteranean.The village is a dense urban environmant surrounded by the fields where the farming takes place. Workshops exists around the village. The main public space is the village plaza (πλατεία) . At the edge of the plaza the Lefkara cultural Center exists as another important public place in the village. Finally the athletic stadium exists at the northeast edge of the village.
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Physical environment elements were important and/or actually "used" by creative people for their activities:	The plaza is the heart of the village. The kindergarden and the school are next to it making it the most important public space in the village. In addition the different churches, chapels and mosques in the village are another meeting point for the community,
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## B-3 Describe the general functions

Functions and land uses description in the area of the public space:	Plaza: civic Places of worship: Cultural Folk Art Museum: Cultural Museum of Needlecraft: Cultural Village water spring (Χαβούζα): Civic
Functionalities of space were important and/or actually "used" by creative people for their activities:	The crux of the creative works undertaken is sustainability and the idea that in many forms pre modern,rural life was closer to sustainability's principles. By engaging in the valorisation of knowledge from the glorious past of the village Grampus aims to go beyond documenting and preserving this. The goal is to reengage in these crafts to create meaningful employment and rural regeneration.

## B-4 General demographic characteristics of the area around the public space:

Describe the general demographic characteristics	The population on the villages is ageing largely due to younger people leaving to work in large cities like Nicosia or London. Most of the people still living in the island are older or retired.
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## B-5 Type of the public space(s) with creative work

Form and function:	Village Square Sports field Place of worship Open air space
Ownership:	Public Public Private Mixes
Access regarding entry-control:	Open access Controlled access (open specific times of day) Controlled access (open specific times of day) Open access
Access regarding time of day/week /year:	

## B-7 Kind of activity initially designed for this public space:

What kind of activity has been this public space designed for initially	The main interesting public space in the context of this case study are the roads of the village. Lefkaritika, a type of lace native to this region. At the evenings the local women will sit outside the house and make the lace together. Thi is done in part to have good light but also as a space for people to get together and gossip. The climate is cool enough to allow people to spend time outside throughout the year. The church is another center of the community especially as the young people of the village left. It is an architectural monument and one of the reasons, combined with the crafts museum and the nature that people visit this place.
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## B-8\_a Which are the activities in this public space(s)?

Activity:	Lace making
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Activity: Socialising

Activity: Heritage mangment

**B-8\_b Who are the main users of this public space(s)?**

User: Residents

User: Visitors

User: Participants in educational programmes

**B-8\_c What are the users activities of this public space(s)?**

Users	Activity	Before	After
		✘	✘

**B-9 Parts/sections/spots seem most attractive within the public space (location and duration) - Parts/sections/spots at people seem to avoid:**

Describe what parts seem to be the most attractive to people

**B-10 Provide the links to public data on the public space(s)**

Website:

Website's link:

**B-11 Provide photos of the public space(s) with creative works**

Caption: Church with a cross bearing the 'lefkatiotika' lace patterns



Photo's author:

Caption: Door Rescue in kato Dtys

\*\*\*

Photo's author:

**C-1 Official name of the activity/project**

Name in local language: Grampus Heritage and Training Ltd

Name in English:

Nickname: Grampus

Overall name: ✓

**C-2 Description of the project (activities) that took place in the analysed public space(s):**



Describe the project (activities) that took place in the analysed public space(s)	Grampus Heritage and Training is a not-for-profit organisation which is passionate about culture, heritage, archaeology and the environment. Its main aim is to preserve disappearing skills across Europe. With a long history of successful European projects, having been involved in programmes like Leonardo da Vinci since 1995, the organisation is a proud holder of the prestigious VET Mobility Charter (VMC), which recognises quality and dedication in mobility projects. Grampus Heritage has helped to shape a wealth of personal stories over the years. With projects covering everything from sand dune erosion to shepherd-inspired fashion, the team works hard to preserve and maintain the historic environment and focus on the significance of re-introducing traditional European crafts at risk of being lost forever to the march of technology. Grampus Heritage placements are all about supporting rural communities, saving skills and, in the process, improving the employability of young people by giving them an experience abroad where they can develop a skill they would otherwise never have had the opportunity to learn. The Green Village partnership was led by Grampus Heritage & Training, with a range of partners with the skills, knowledge and experience to get to grips with the European-wide problem of rural decline and decay; Devetaki Plateau Association (Bulgaria), Hylates / Kato Drys Community Council (Cyprus), Biuldungsstätte Dübener Heide Naturpark (Germany), Náttúrustofa Vestjarða – NAVE (Iceland), Sylviron Limited (Ireland), CNR-IVALSA (Italy), Satul Verde Association (Romania) and Ipel Eko s.p.o.l (Slovakia). A 'Third-Country' partner Manyatta Youth from Kenya were also a partner and gave valuable insights to 'Green Village' with an East African perspective. The 'Green Village' (GV) project (ref: ) was supported by the European Unions 'Leonardo da Vinci – Multilateral Development of Innovation Programme', which is part of the 'Lifelong Learning Programme' (LLP). The creation of curriculum focused on 4 key areas for sustainable rural development RURAL FOOD, RURAL ENERGY, SUSTAINABLE BUILDING, WOOD PRODUCTS and 2 more key areas that are more overarching and transversal, EMPOWERING COMMUNITIES OUR SUSTAINABLE ANCESTORS a final area is ACCESS TO RURAL RESEARCH, a web-based resource that puts science into VET.
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### C-3 Challenge that the project (activities) tried/is trying to tackle:

What challenge was the project (activities) trying to tackle – what was the aim	Working to protect their traditional practices of economic production, sustainable for communities and in harmony with the natural world.
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### C-4 Time frequency:

Time Frequency	A constant process
Other information:	

### C-5 Time period

Start:	1/1/1995 12:00:00 AM
End:	
Comment:	

### C-6 Actors in relation to the analysed creative work, their main motivation and their roles

Actor(s):	Grampus
Motivations:	Sustainable Development around the four pillars of sustainability.
Roles:	
Actor(s):	Cyprus Agrotourism Company
Motivations:	Tourism
Roles:	coordination

### C-7 Description of the supporting background that existed to make the activities happen:

What kind of supporting background existed to make the activities happen (financial, institutional etc.)	The municipality is very keen to support the process of creative regeneration. There were existing associations of silver and lace craft that were in place but ageing. The tourism board has worked a lot on agrotourism in the area. Also the work undertaken by grampus is shapped by european policy and finacial tools provided.
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### C-8 Sectors involved in the development of the creative works with public spaces:

Culture	✓
Education	✓

Health	✗
Sustainability	✓
Science	✗
Tourism	✓
Sport	✗
Industry	✗
Other:	✓
Specify other:	Traditional Crafts

### C-9 Sector which was..

..the initiator of the activities:	Culture
..the most crucial for the whole case study:	Sustainability
Comment:	

### C-10 How was the local community involved in the project/activities:

How was the local community involved in the project/activities?	The local community is the host of europeans who wish to visit to particiapte in the local creative workshops undertaken. Their culture and their place is in the center of the creative process. The goal is to learn from their ancestors and to understand their culture. In addition many of the locals play the role of teacher/ mentor for the education in archeology and crafts. The two main local crafts, lace making and silverworking is endangered. Preserving the heritage is central in this process. As such the veteran carftspeople are a part of local cultural capital. Many people would focus on the soft skills developed alongside a traditional craft, such as an increase in confidence and communication skills, Martin has also seen how Grampus Heritage projects can impact the wider lives of participants. "Nine marriages are known to us," he said. "A former substance abuser wrote to Grampus to thank us for saving his life and, to our knowledge, over 50 UK learners are now working in Europe as a direct result.
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### C-11 The role of natural/cultural heritage in the project/activities:

Did cultural and/or natural heritage play any specific role in the project/activities?	For Grampus any project undertaken needs to be within the four pillars of sustainability: Environmental Sustainability – it could be measured by the low amount of carbon released by the people living there and the processes and products they carry out and make. We can also use biodiversity as a measure or 'rarity' or 'typicality' of species Cultural Sustainability – do the people tell stories, sing, dance, make music? Do they go to a place of worship? Do they make their houses and streets look attractive? Do they respect the past but have the potential to add something new to 'culture'? All these things might be considered. Social Sustainability – are families intact or fragmented? Do the young people leave and only old people remain? Are the people friendly and welcoming or introverted and remote? Are the people happy, contented, satisfied? Are there social meeting places?.... a pub, a church, a village hall, a coffee shop? Economic Sustainability – the most attractive village in Europe is not sustainable if the people are financially destitute; there has to be a buoyant economy and real jobs. We could say that this is the most important thing, the culture, nature and sociality will follow. We must be careful; wealthy people living in polluted landscapes and as slaves to material considerations, indulging in a 'throw-away' economy, cannot truly reflect rural sustainability.
--	---

### C-12 The targeted impact of the project/activity:

What was the targeted impact of the project / activities?	Making sustainability fashionable. A glimpse into a grass roots, pan-european, sustainable fashion movement, where up-styling, recycling and re-modelling are second nature. Meet people using their passion for sustainability to fuel education and business endeavours. Including Local culture and heritage in perspective. The global perspective local culture and heritage gives us on what we have in common. We enjoy fixating over the differences and consuming it's novelties but can local culture and heritage offer us more? Follow the traditional art of masking across Europe and discover reminders of Europe's strong links with the Islamic world. Transferring the Green Village programme. Green Village is an EU backed initiative which operated in a number of countries to support rural communities in protecting and re-contextualising their traditional ways of life. The aim was to help sustainable and economically viable communities to flourish in harmony with each other and the natural world. Slovenia presents the perfect location in which to consider transferring Green Village and look to the future.
---	---

### C-13 Achievement of the targeted impact:

Yes/no/partly:	Partly
Comment:	The process is ongoing. The covid pandemic decelerated the process of transferring knowledge about sustainable cultural heritage management but it will be restarting soon.

### C-14 Additional achieved impacts:

Were any additional impacts achieved?

### C-15 The main beneficiaries of the creative work in public space(s):

Who were the main beneficiaries of the creative works in public spaces(s)?	The local community is the first beneficiary of the creative works undertaken in Lefkara. In addition due to Grampus being a member of the VET Mobility Charter a wide array of Erasmus+ placements has brought internationals to the village. The different educational programmes aim to connect the past with the future combining traditional skills with young people aiming to create examples of sustainable development in the rural environment. This aims to preserve these traditional skills that are an integral part of local culture and to provide a pathway to meaningful employment for the young people engaged in lace making or silverworking. Local economy is given an injection of money from people who otherwise would not be visiting this remote corner of the Mediterranean. In addition this reactivation of the village aims to bring younger people out of the cities and back into the villages. Additionally in the context of the environmental aspects of the pillars of sustainability the ecosystem around the village can be seen as benefiting from the work undertaken.
--	--

### C-16 Presence (or not) of economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces:

Were there any, no matter how big or small, economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces?	The reactivation of local crafts creates new possibilities for employability and the influx of visitors is an economic benefit of the educational programmes.
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### C-17 Presence (or not) of any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development:

Were there any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development?	Grampus Heritage provides a variety of placement programmes. Grampus Heritage placements are all about supporting rural communities, saving skills and, in the process, improving the employability of young people by giving them an experience abroad where they can develop a skill they would otherwise never have had the opportunity to learn.
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### C-18 Monitoring (or not) of the impact of the project:

How was the impact of the project / activities monitored? If it wasn't – how do you think it could be monitored?	With European programmes being in the center of the process monitoring and impact is monitored on a per project basis.
--	--

### C-19 Way in order to communicate the impact of the project:

How was the impact of the project / activities disseminated or communicated?	Again with so many of the activities being undertaken within the European Context dissemination is undertaken through a variety of channels and media. Oddly the projects have a very light presence in social media focusing in more traditional ways of dissemination.
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### C-20 Perception of the creative works in public space(s) by the final users and the reactions of the general public:

How were the creative works in public space(s) perceived, evaluated, judged by the final users – what were the reactions of the general public?	Overall the creative works have been embraced by the local community as an attempt to revitalise rural community forgotten by the central authorities.
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### C-21 The (one) main success and the (one) main failure of the project/activities

Main success:	Creating a network of villages engaging in sustainable rural development.
Main failure:	Scrolling up the skills acquired through the training into sustainable enterprises.

### C-22 Importance of broader conditions for the main success and main failure factor:

How important were the broader conditions (e.g. the supporting state of the art in the community, infrastructure, institutional support, financial sources, local or "imported" know-how etc.) for the main success and main failure factor	Without Erasmus+ funding none of this would be possible. "European funding has completely shaped Grampus," Martin adds. "It has made us 100% European-aligned in our direction and policies. We've always worked with different programmes and we've tried to serve the whole community, using a jigsaw puzzle of European and UK programmes." Martin equates much of the organisation's success with European funded projects to their internationalisation strategy. "It wouldn't be possible for us to be here for over 20 years without an internationalisation strategy. You can't abandon your business strategy, but if you are secure in your business thinking, you have more freedom to let your internationalisation blossom. In addition the three villages, Kato Drys, and Ano and Kato Drys have had a lot of cultural capital from the past but the urbanisation of the country and the war led to the abandonment of the countryside.
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### C-23 Provide the links to public data on the creative works

Link to public data to better understand the activities and actors, as well as impacts:	<a href="http://www.grampusheritage.co.uk/desire/peats-cyprus-creating-a-network-of-trails-in-the-mountainous-area-of-larnaca-district/">http://www.grampusheritage.co.uk/desire/peats-cyprus-creating-a-network-of-trails-in-the-mountainous-area-of-larnaca-district/</a> ( <a href="http://www.grampusheritage.co.uk/desire/peats-cyprus-creating-a-network-of-trails-in-the-mountainous-area-of-larnaca-district/">http://www.grampusheritage.co.uk/desire/peats-cyprus-creating-a-network-of-trails-in-the-mountainous-area-of-larnaca-district/</a> )
The link:	Cyprus Creating a network of trails in the mountainous area of Larnaca District
Link to public data to better understand the activities and actors, as well as impacts:	<a href="http://www.grampusheritage.co.uk/desire/cyprus-practical-ways-of-tackling-climate-change/">http://www.grampusheritage.co.uk/desire/cyprus-practical-ways-of-tackling-climate-change/</a> ( <a href="http://www.grampusheritage.co.uk/desire/cyprus-practical-ways-of-tackling-climate-change/">http://www.grampusheritage.co.uk/desire/cyprus-practical-ways-of-tackling-climate-change/</a> )
The link:	Practical Way of Giving Messages About Climate Change
Link to public data to better understand the activities and actors, as well as impacts:	<a href="http://www.grampusheritage.co.uk/desire/cyprus-conservation-and-ecotourism/">http://www.grampusheritage.co.uk/desire/cyprus-conservation-and-ecotourism/</a> ( <a href="http://www.grampusheritage.co.uk/desire/cyprus-conservation-and-ecotourism/">http://www.grampusheritage.co.uk/desire/cyprus-conservation-and-ecotourism/</a> )
The link:	Conservation and Ecotourism
Link to public data to better understand the activities and actors, as well as impacts:	<a href="http://www.grampusheritage.co.uk/projects/pride/">grampusheritage.co.uk/projects/pride/</a> ( <a href="http://www.grampusheritage.co.uk/projects/pride/">grampusheritage.co.uk/projects/pride/</a> )
The link:	PRIDE: PARTNERSHIP FOR RURAL IMPROVEMENT & DEVELOPMENT IN EUROPE
Link to public data to better understand the activities and actors, as well as impacts:	<a href="http://www.grampusheritage.co.uk/traditional-skills/cyprus-putting-ancient-skills-into-fashion/">http://www.grampusheritage.co.uk/traditional-skills/cyprus-putting-ancient-skills-into-fashion/</a> ( <a href="http://www.grampusheritage.co.uk/traditional-skills/cyprus-putting-ancient-skills-into-fashion/">http://www.grampusheritage.co.uk/traditional-skills/cyprus-putting-ancient-skills-into-fashion/</a> )
The link:	Putting Ancient Skills into Fashion for Jobs & Cultural Sustainability.

### D-1 Main editor in charge of this entry and potential other authors of this case study description

Name and surname:	Spyros Bofylatos
Organization:	University of the Aegean
Email:	bofy@aegean.gr
Role:	author

### D-2 Representative pictures

Picture's caption:	Lefkara cat Cafe
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Picture's author: Martin David Clark

Picture's date:

Picture's source:

Picture's caption: Door restoration



Picture's author: Martin David Clark

Picture's date:

Picture's source:

Picture's caption: Painting lessons



Picture's author: Martin David Clark

Picture's date:

Picture's source:

Picture's caption: Overview of the village



Picture's author: Martin David Clark

Picture's date:

Picture's source:

Picture's caption: Cypriot carnival masques



Picture's author: Martin David Clark

Picture's date:

Picture's source:

### D-3 Additional information

Additional information: The project that promotes a future for the past

Link: <https://cyprus-mail.com/2021/06/09/the-project-that-promotes-a-future-for-the-past/?fbclid=IwAR13xTVaBJ5riKYtuTm1WVU6BPakGcb5a1mx3IhVO3oPglPCDN-eWgGJ91s>  
(<https://cyprus-mail.com/2021/06/09/the-project-that-promotes-a-future-for-the-past/?fbclid=IwAR13xTVaBJ5riKYtuTm1WVU6BPakGcb5a1mx3IhVO3oPglPCDN-eWgGJ91s>)

Additional information: SHEPHERD INSPIRED FASHION

Link: <https://sublimemagazine.com/shepherd-inspired-fashion?fbclid=IwAR3oN8aGHl0Zgf7sLqia9CgL3PEtBLQ8SceAeFmO8kO3KXmxrEH5ig5x5Y>  
(<https://sublimemagazine.com/shepherd-inspired-fashion?fbclid=IwAR3oN8aGHl0Zgf7sLqia9CgL3PEtBLQ8SceAeFmO8kO3KXmxrEH5ig5x5Y>)

Additional information: Understanding true sustainability

Link: [https://cyprus-mail.com/2021/05/05/understanding-true-sustainability/?fbclid=IwAR1JPTX2tkuuGrrdqZrYj4HRHGfOMIBCau1dTAWUmOn8oxW\\_kYyHnHHDzo](https://cyprus-mail.com/2021/05/05/understanding-true-sustainability/?fbclid=IwAR1JPTX2tkuuGrrdqZrYj4HRHGfOMIBCau1dTAWUmOn8oxW_kYyHnHHDzo)  
([https://cyprus-mail.com/2021/05/05/understanding-true-sustainability/?fbclid=IwAR1JPTX2tkuuGrrdqZrYj4HRHGfOMIBCau1dTAWUmOn8oxW\\_kYyHnHHDzo](https://cyprus-mail.com/2021/05/05/understanding-true-sustainability/?fbclid=IwAR1JPTX2tkuuGrrdqZrYj4HRHGfOMIBCau1dTAWUmOn8oxW_kYyHnHHDzo))

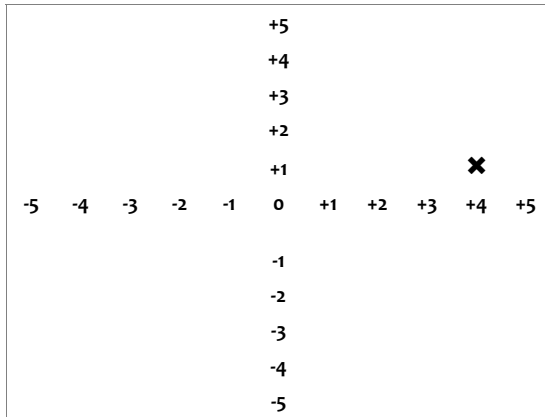
### D-4 Optional final remark

Optional final remarks: is there any additional information that was not communicated through the template



**Diversified economic activities**

None-existing creative sector



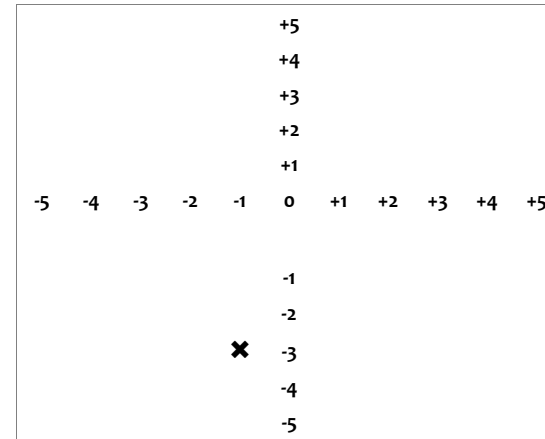
Well-developed creative sector

Absence of economic activity

Comment:

**High-income households prevail**

Participatory practices none-existing



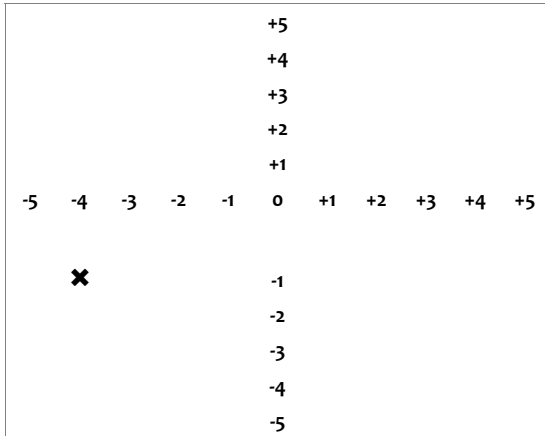
Participatory practices well developed

Low-income households prevail

Comment:

**Daily-life-support facilities well developed**

Aged demographic structure



Sound demographic structure

Daily-life-support facilities none-existing

Comment:

**A-3 Estimation of how residents perceive the remoteness of this place, from 0 (not remote at all) to 5 (extremely remote)**

Estimation: 4

Explanation:

**A-4 Elements that characterise the remoteness of the place:**

Low population density	✓
Geographical barrier/allocation	✓
No good transportation links	✓
Difficulties in accessing daily-life-support facilities	✓
Social specifics and/or divisions	✗
Economic inferiority	✗
Subjective criteria	✗

Specify subjective criteria (e.g. community's self-perception of being remote etc):

Other ✗

Specify other:

Summary of the elements that characterise this case as a remote place: What characterizes Pyrgos as a remote place centers around its location, which is the middle of the Aegean Sea. The transportation links with the mainland are not scarce, but fairly limited - especially in the winter months. This results in difficulties in accessing daily-life support facilities in cases of unstable weather or other limitations. The permanent population of the village is a mere 489 people as of 2011, which indicates quite a low density.

Low population density rank: 3

Geographical barrier/allocation rank: 1

No good transportation links rank: 2

Difficulties in accessing daily-life-support facilities rank: 4

Social specifics and/or divisions rank:

Economic inferiority rank:
Subjective criteria (e.g. community's self-perception of being remote etc) rank:
Other rank:

## A-5 Provide the links to public data

Links to public data on the remote place
The link: <a href="https://tinios.gr/en/villages/pyrgos/">https://tinios.gr/en/villages/pyrgos/</a> ( <a href="https://tinios.gr/en/villages/pyrgos/">https://tinios.gr/en/villages/pyrgos/</a> )
Links to public data on the remote place
The link: <a href="https://tinosecret.gr/en/listing-item/pyrgos/">https://tinosecret.gr/en/listing-item/pyrgos/</a> ( <a href="https://tinosecret.gr/en/listing-item/pyrgos/">https://tinosecret.gr/en/listing-item/pyrgos/</a> )

## A-7 The type of public spaces that can be found in this remote place (besides the roads/streets/path network)

Square/s, Plaza/s	✓
Park/s, Garden/s	✗
Market space/s	✗
Playground/s	✗
Recreational space/s, Sport-field/s	✓
Community open-air space/s	✓
Institution-related open-air space/s (e.g.University grounds)	✗
Watersides	✗
Meadows	✗
Parking area	✓
Service yard	✗
Other types:	✗
Specify other types:	
Type of indoor public spaces that can be found in this remote place:	<ul style="list-style-type: none"> <li>▪ Municipality buildings</li> <li>▪ Churches</li> <li>▪ Museums</li> </ul>

## A-8 General description of..

The network of roads, streets, paths and alike elements that tie this remote place together:	Pyrgos is connected with Chora (the largest town and administrative capital of the island) with a street, spanning 23km. Within the settlement, there are a few roads, a lot of stone-paved paths and steps that connect the houses and small shops.
The quantity and structure of public space network (besides roads/streets/paths network) in this remote place:	The main public spaces of Pyrgos are squares, with a big central one being the main open, public, gathering space

## A-9 General description of the quality of public spaces in this remote place

Answer:	The central open public space is well equipped and easily accessible, responding to the needs of both the local people (used to have a functional fountain, while also had a dedicated sub-space to do the laundry) and the visitors (cafe, restaurants, bar, etc.)
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## B-1 Name(s) of the public space(s)

Name(s) of the public space(s) (in local language):	Μουσείο Μαρμαροτεχνιάς
Name(s) of the public space(s) (in English):	Museum of Marble Crafts
Latitude of the public space(s):	37.64074694835257
Longitude of the public space(s):	25.04364014084993
Ground plan showing the land use of the public space(s):	
Caption's map of the public space:	Figure-ground plan of Pyrgos
Legend's map of the public space:	black – built structure; light grey – paved open public space; dark grey – road network. diagonal x - sea
Main location	✗

## B-2 Describe the physical environment

Physical environment description of the public space(s) with creative works:	The area of the public space can be characterized as rural, being close to the houses of the settlement and also adjacent to fields, slopes and dry stone walling.
Physical environment elements were important and/or actually "used" by creative people for their activities:	The physiognomy of place was used by the creators of the project as an inspiration as well as a means through which the creative works are experienced by the audience.

## B-3 Describe the general functions

Functions and land uses description in the area of the public space:	The main use of the land of Pyrgos is rural, with the settlement accounting for a residential function. The museum, represents of course a cultural and educational functionality. It is also useful to mention that very close to it there is the School of Marble Crafts.
Functionalities of space were important and/or actually "used" by creative people for their activities:	The main functionality used was the one of the museum, but the place and its character were a very important part in the creative process, a fact that is transmitted through the designed activities.

## B-4 General demographic characteristics of the area around the public space:

Describe the general demographic characteristics	The population of the island is aging, and the situation is quite similar in the settlement of Pyrgos.
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## B-5 Type of the public space(s) with creative work

Form and function:	Indoor space functioning as a museum dedicated to marble crafts.
Ownership:	Mixed
Access regarding entry-control:	There is an entry fee for entering the museum, although under some criteria there is free entry.
Access regarding time of day/week /year:	From March 1 to October 15: Daily (except Tuesdays) 10am- 6pm From October 16 to February 28: Daily (except Tuesdays) 10am - 5pm

## B-7 Kind of activity initially designed for this public space:

What kind of activity has been this public space designed for initially	The space was initially designed to function as a museum, disseminating cultural and educational information to its visitors
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## B-8\_a Which are the activities in this public space(s)?

Activity:	Browsing the exhibition
Activity:	Using the interactive installation

## B-8\_b Who are the main users of this public space(s)?

User:	Visitors without prior interest
User:	Visitors with prior interest

## B-8\_c What are the users activities of this public space(s)?

Users	Activity	Before	After
Visitors with prior interest	Browsing the exhibition	✓	✓
Visitors with prior interest	Using the interactive installation	✗	✓
Visitors without prior interest	Browsing the exhibition	✓	✓
Visitors without prior interest	Using the interactive installation	✗	✓

**B-9 Parts/sections/spots seem most attractive within the public space (location and duration) - Parts/sections/spots at people seem to avoid:**

Describe what parts seem to be the most attractive to people

The interactive installation, based on the crane that is at the entrance of the museum, is at the center of attention for the users and clearly at the center of this case study. Before the installation, users didn't seem to understand the use of the crane and passed by it without giving it much attention. After the installation of the interactive prototype, at the level of laboratory tests, our users understood better how it worked in context, revealing the artefact's intangible cultural heritage. The same results are expected in the museum tests.

**B-10 Provide the links to public data on the public space(s)**

Website: <https://www.piop.gr/en/diktuo-mouseiwn/Mouseio-Marmarotexnias-Tinou/to-mouseio.aspx>  
 Website's link: <https://www.piop.gr/en/diktuo-mouseiwn/Mouseio-Marmarotexnias-Tinou/to-mouseio.aspx>

**B-11 Provide photos of the public space(s) with creative works**

Heatmap of Pyrgos (Tinos) physiognomy, using historical buildings



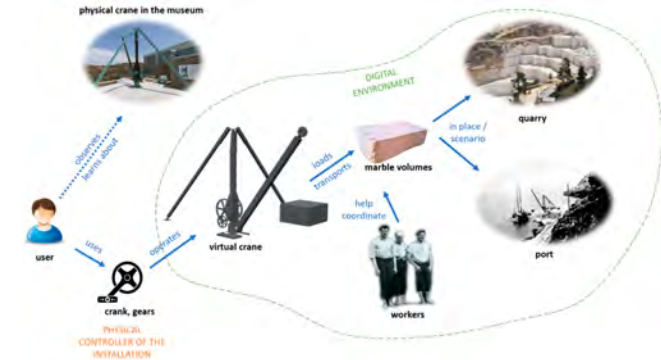
Photo's author: Pavlos Chatzigrigoriou, Vasiliki Nikolakopoulou, Theodoros Vakkas, Spyros Vosinakis, Panayiotis Koutsabasis

Caption: Museum of Marble Crafts Interior



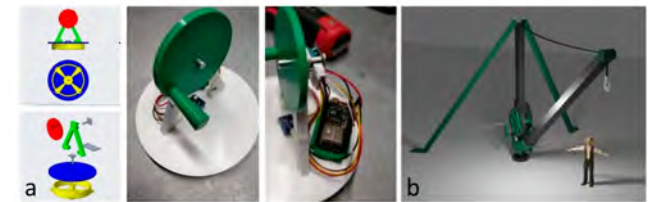
Photo's author: Pavlos Chatzigrigoriou, Vasiliki Nikolakopoulou, Theodoros Vakkas, Spyros Vosinakis, Panayiotis Koutsabasis

Caption: A concept diagram of the interactive installation for the Museum of Marble Crafts



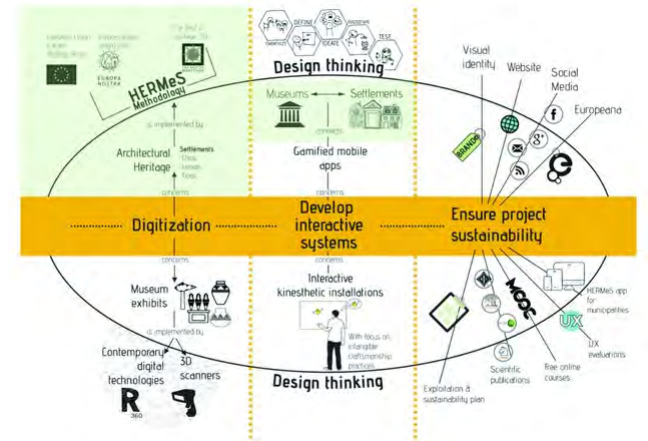
Photo's author: Spyros Vosinakis, Vasiliki Nikolakopoulou, Modestos Stavrakis, Labros Fragkedis, Pavlos Chatzigrigoriou, Panayiotis Koutsabasis

Caption: (a) First lo-fi (throwaway) prototype representing the basic functionality parts of the crane. (b) A close-to-final version of the visual design of the virtual crane and characters.



Photo's author: Spyros Vosinakis, Vasiliki Nikolakopoulou, Modestos Stavrakis, Labros Fragkedis, Pavlos Chatzigrigoriou, Panayiotis Koutsabasis

Caption: Methodology used for the Mouseion Topos project



Photo's author: Pavlos Chatzigrigoriou, Vasiliki Nikolakopoulou, Theodoros Vakkas, Spyros Vosinakis, Panayiotis Koutsabasis



Caption:

The crane at the entrance of the Museum of Marble Crafts, Tinos.

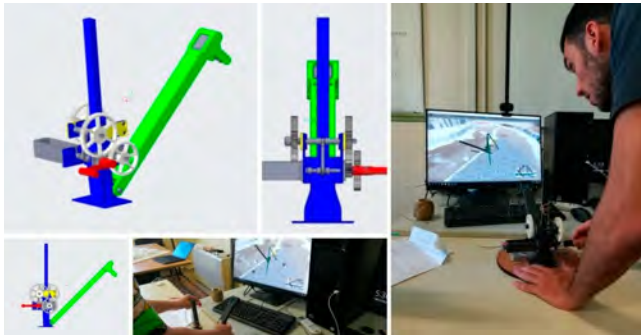


Photo's author:

Spyros Vosinakis, Vasiliki Nikolakopoulou, Modestos Stavrakis, Labros Fragkedis, Pavlos Chatzigrigoriou, Panayiotis Koutsabasis

Caption:

Second lo-fi prototype with the addition of the boom (green), central axis (blue), ropes, and look and feel gears (white), and screenshot



Photo's author:

Spyros Vosinakis, Vasiliki Nikolakopoulou, Modestos Stavrakis, Labros Fragkedis, Pavlos Chatzigrigoriou, Panayiotis Koutsabasis

Caption:

Screenshot of the hi-fi prototype of the virtual environment of the phygital application, representing the second stage of the gamified application



Photo's author:

Spyros Vosinakis, Vasiliki Nikolakopoulou, Modestos Stavrakis, Labros Fragkedis, Pavlos Chatzigrigoriou, Panayiotis Koutsabasis

Caption:

Photos from the user evaluation of the installation in the museum.



Photo's author:

Spyros Vosinakis, Vasiliki Nikolakopoulou, Modestos Stavrakis, Labros Fragkedis, Pavlos Chatzigrigoriou, Panayiotis Koutsabasis

### C-1 Official name of the activity/project

Name in local language:

Διαδραστικό Installation στο Μουσείο Μαρμαροτεχνίας

Name in English:

Interactive Installation in the Museum of Marble Crafts

Nickname:

Overall name:

✘

### C-2 Description of the project (activities) that took place in the analysed public space(s):

Describe the project (activities) that took place in the analysed public space(s)

A mixed reality installation for the Museum of Marble Crafts in Tinos island in Greece, which places visitors in the role of a crane operator, that has to complete challenges in a gamified version of the old quarry. The system lets users operate a tangible controller (a small-scale crane model) and their actions are executed by digital workers in a rich 3D environment.

### C-3 Challenge that the project (activities) tried/is trying to tackle:

What challenge was the project (activities) trying to tackle – what was the aim

The aim of the project is to develop a novel approach for learning in a playful manner about the history and operation of a mechanical crane and the associated historical and cultural context.

### C-4 Time frequency:

Time Frequency

A constant process

Other information:

The project is constantly evolving, going through cycles of prototyping, evaluation and improvement.

### C-5 Time period

Start:

11/1/2018 12:00:00 AM

End:	
Comment:	
<b>C-6 Actors in relation to the analysed creative work, their main motivation and their roles</b>	
Actor(s):	Developers
Motivations:	research-based, academic
Roles:	writing code
Actor(s):	Designers
Motivations:	research-based, academic
Roles:	producing prototypes
Actor(s):	Engineers
Motivations:	research-based, academic
Roles:	producing digital and physical content
Actor(s):	Curators
Motivations:	professional
Roles:	producing content, overseeing the process
Actor(s):	Cultural Heritage Experts
Motivations:	academic, professional
Roles:	producing content, overseeing the process

### C-7 Description of the supporting background that existed to make the activities happen:

What kind of supporting background existed to make the activities happen (financial, institutional etc.)	The support of the University of the Aegean, the local municipality's support, as well as the support of the Museum of Marble crafts created fertile ground for the development of this project. Furthermore, this research has been co-financed by the European Union and Greek national funds through the Operational Program Competitiveness, Entrepreneurship and Innovation, under the call RESEARCH—CREATE—INNOVATE.
--	--

### C-8 Sectors involved in the development of the creative works with public spaces:

Culture	✓
Education	✓
Health	✗
Sustainability	✗
Science	✗
Tourism	✓
Sport	✗
Industry	✗
Other:	✓
Specify other:	Craftsmanship, Art, Technology, Gamification

### C-9 Sector which was..

..the initiator of the activities:	Culture
..the most crucial for the whole case study:	Education
Comment:	+Gamification

### C-10 How was the local community involved in the project/activities:

How was the local community involved in the project/activities?	The local community was involved from the first stages of research, with the creative team getting interviews from locals and experts alike.
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### C-11 The role of natural/cultural heritage in the project/activities:

Did cultural and/or natural heritage play any specific role in the project/activities?	Cultural heritage is at the heart of this interactive installation, which has as its main role the dissemination of information in a playful, experiential and educational manner. The physiognomy of place, and by extend the natural heritage of the settlement was also a very important factor that weighed on the design decisions and development of the creative activities
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### C-12 The targeted impact of the project/activity:

What was the targeted impact of the project / activities?	The aim of the installation was to immerse visitors in an old quarry, let them adopt the role of the crane operator, and complete a series of challenges in a playful manner.
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### C-13 Achievement of the targeted impact:

Yes/no/partly:	Yes
Comment:	The evaluation results were generally positive, indicating that the system under development is considered easy to use and playful by prospective users and appropriate for the museum by the experts.

### C-14 Additional achieved impacts:

Were any additional impacts achieved?	Additionally to the cultural impact of the project, a lot of knowledge was created through the research and development of Mouseion Topos.
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### C-15 The main beneficiaries of the creative work in public space(s):

Who were the main beneficiaries of the creative works in public spaces(s)?	The main beneficiaries of the project include the local community, but reach a far greater audience of researchers, academics, engineers and other professionals in the field of cultural heritage conservation. The creative works inside the museum of marble crafts provide the audience with a tactile experience of a long lost past, while at the same time let the researchers understand how new technologies impact the user's encounter with tangible or intangible cultural heritage.
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### C-16 Presence (or not) of economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces:

Were there any, no matter how big or small, economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces?	Surely the local museum, as well as the settlement of Pyrgos, have experienced some economic benefits due to the creative works related to the project of 'Mouseion Topos'.
---	---

### C-17 Presence (or not) of any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development:

Were there any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development?	Exchange of knowledge is at the core of the project, with the dissemination of intangible cultural heritage being of great significance to the prosperity of the museum, the involved organizations, companies as well as the university.
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### C-18 Monitoring (or not) of the impact of the project:

How was the impact of the project / activities monitored? If it wasn't – how do you think it could be monitored?	The evaluations of the prototype throughout the design and development process provided a good indication of the impact that the project might have when it is implemented at the location it was created for; the Museum of Marble Crafts at Pyrgos.
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### C-19 Way in order to communicate the impact of the project:

How was the impact of the project / activities disseminated or communicated?	The on-site impact of the project has not yet been measured, but the prototype of the interactive installation has been under several evaluations.
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### C-20 Perception of the creative works in public space(s) by the final users and the reactions of the general public:

How were the creative works in public space(s) perceived, evaluated, judged by the final users – what were the reactions of the general public?

Two academic papers have been written, one concerning the specific project at Pyrgos and one concerning the overarching initiative; 'Mouseion Topos'. There is also another paper on the mobile gamified application that is taking place inside the settlement.

### C-21 The (one) main success and the (one) main failure of the project/activities

Main success: Users generally found the system interesting and they enjoyed using it.

Main failure: Findings from the observation revealed some misconceptions regarding the use of the controller of the installation.

### C-22 Importance of broader conditions for the main success and main failure factor:

How important were the broader conditions (e.g. the supporting state of the art in the community, infrastructure, institutional support, financial sources, local or "imported" know-how etc.) for the main success and main failure factor?

The success of the project was heavily influenced on the research, development and evaluation carried out by the creators of the project. All the mentioned factors had a significant role in the implementation of the creative works, with the state of the art informing the methodology and technology used, the infrastructure of the university and the museum being crucial and the knowledge of the intangible heritage communicated by the locals informing the design and development process. Concerning the failure, the time and financial constraints surely played a part even though it is to be expected that misconceptions of the use of the installation are to be expected of any design process.

### C-23 Provide the links to public data on the creative works

Link to public data to better understand the activities and actors, as well as impacts: <https://www.mdpi.com/2571-9408/3/4/83> (<https://www.mdpi.com/2571-9408/3/4/83>)

The link: Co-Design of a Playful Mixed Reality Installation: An Interactive Crane in the Museum of Marble Crafts

Link to public data to better understand the activities and actors, as well as impacts: <https://www.mdpi.com/2571-9408/4/2/38> (<https://www.mdpi.com/2571-9408/4/2/38>)

The link: Is Architecture Connected with Intangible Cultural Heritage? Reflections from Architectural Digital Documentation and Interactive Application Design in Three Aegean Islands

Link to public data to better understand the activities and actors, as well as impacts: [https://www.researchgate.net/profile/Panayiotis-Koutsabasis/publication/350840070\\_Learning\\_About\\_the\\_Heritage\\_of\\_Tinian\\_Marble\\_Crafts\\_with\\_a\\_Location-Based\\_Mobile\\_Game\\_and\\_Tour\\_App/links/6087a374907dcf667bc717ef/Learning-About-the-Heritage-of-Tinian-](https://www.researchgate.net/profile/Panayiotis-Koutsabasis/publication/350840070_Learning_About_the_Heritage_of_Tinian_Marble_Crafts_with_a_Location-Based_Mobile_Game_and_Tour_App/links/6087a374907dcf667bc717ef/Learning-About-the-Heritage-of-Tinian-) ([https://www.researchgate.net/profile/Panayiotis-Koutsabasis/publication/350840070\\_Learning\\_About\\_the\\_Heritage\\_of\\_Tinian\\_Marble\\_Crafts\\_with\\_a\\_Location-Based\\_Mobile\\_Game\\_and\\_Tour\\_App/links/6087a374907dcf667bc717ef/Learning-About-the-Heritage-of-Tinian-](https://www.researchgate.net/profile/Panayiotis-Koutsabasis/publication/350840070_Learning_About_the_Heritage_of_Tinian_Marble_Crafts_with_a_Location-Based_Mobile_Game_and_Tour_App/links/6087a374907dcf667bc717ef/Learning-About-the-Heritage-of-Tinian-))

The link: Learning About the Heritage of Tinian Marble Crafts with a Location-Based Mobile Game and Tour App

### D-1 Main editor in charge of this entry and potential other authors of this case study description

Name and surname: Helen Charoupia

Organization: University of the Aegean

Email: [hcharoupia@aegean.gr](mailto:hcharoupia@aegean.gr)

Role: Author

### D-2 Representative pictures

Picture's caption: Hermes Methodology

\*\*\*

Picture's author: Pavlos Chatzigrigoriou, Vasiliki Nikolakopoulou, Theodoros Vakkas, Spyros Vosinakis, Panayiotis Koutsabasis

Picture's date: 3/9/2021 12:00:00 AM

Picture's source: Mouseion Topos

Picture's caption: Indicative heatmap part of Pyrgos (Tinos) physiognomy placed upon historical buildings and POIs. The yellow-colored line proposes guided tours for visitors aiming to highlight the experience of the settlement's physiognomy

\*\*\*

Picture's author: Pavlos Chatzigrigoriou, Vasiliki Nikolakopoulou, Theodoros Vakkas, Spyros Vosinakis, Panayiotis Koutsabasis

Picture's date: 3/9/2021 12:00:00 AM

Picture's source: Mouseion Topos

Picture's caption: The crane at the entrance of the Museum of Marble Crafts, Tinos.

\*\*\*

Picture's author: Spyros Vosinakis, Vasiliki Nikolakopoulou, Modestos Stavrakis, Labros Fragkedis, Pavlos Chatzigrigoriou, Panayiotis Koutsabasis

Picture's date:

Picture's source: Mouseion Topos

Picture's caption: Photos from the user evaluation of the installation in the museum.

\*\*\*

Picture's author: Spyros Vosinakis, Vasiliki Nikolakopoulou, Modestos Stavrakis, Labros Fragkedis, Pavlos Chatzigrigoriou, Panayiotis Koutsabasis

Picture's date:

Picture's source: Mouseion Topos

Picture's caption: The interior of the Museum of Marble Crafts

\*\*\*

Picture's author: Spyros Vosinakis, Vasiliki Nikolakopoulou, Modestos Stavrakis, Labros Fragkedis, Pavlos Chatzigrigoriou, Panayiotis Koutsabasis

Picture's date:

Picture's source: Mouseion Topos

Picture's caption: A concept diagram of the interactive installation for the Museum of Marble Crafts

\*\*\*

Picture's author: Spyros Vosinakis, Vasiliki Nikolakopoulou, Modestos Stavrakis, Labros Fragkedis, Pavlos Chatzigrigoriou, Panayiotis Koutsabasis

Picture's date:

Picture's source: Mouseion Topos

### D-3 Additional information

Additional information:

Link:

### D-4 Optional final remark

Optional final remarks: is there any additional information that was not communicated through the template

Urban Art Project 'Street  
Decoration through Recycled Art'  
*Projeto arte urbana*  
*"Ornamentação de Ruas com Arte  
Reciclada"*

The light that exists  
*A Luz Que Há*

Casa do Quarteirão

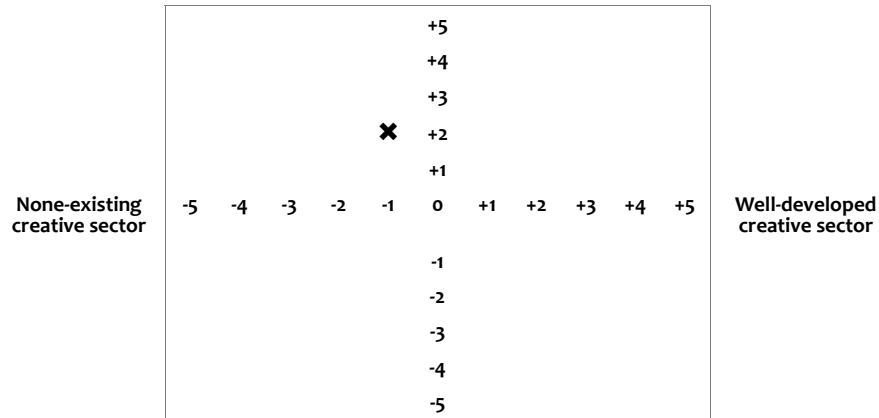
Prazeres' Pedagogic Farm  
*Quinta Pedagógica dos Prazeres*

Rota Vicentina

PORTUGAL



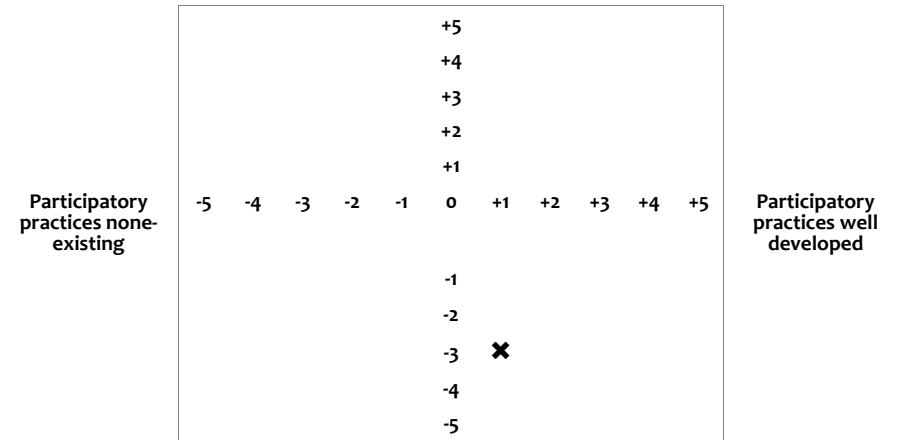
### Diversified economic activities



### Absence of economic activity

Comment: Câmara de Lobos main economic activities are agriculture and fishing. In the last years, however, there has been a substantial increase in tourism due to its relation to Winston Churchill (who used to come to the bay of Câmara de Lobos) and the construction of hotels.

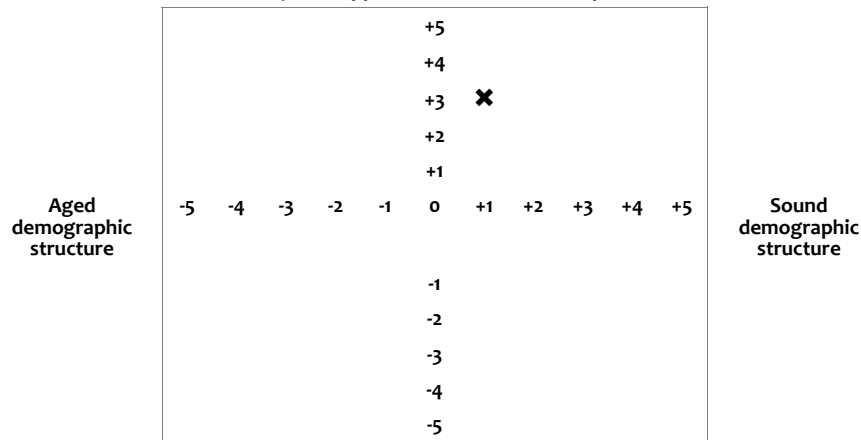
### High-income households prevail



### Low-income households prevail

Comment: Since the presence of Teatro Metaphora ( TM ) the area acquired an experience on participatory practices.

### Daily-life-support facilities well developed



### Daily-life-support facilities none-existing

Comment:

### A-3 Estimation of how residents perceive the remoteness of this place, from 0 (not remote at all) to 5 (extremely remote)

Estimation:	3
Explanation:	The town is well served by public transportation and the road networks. It is relatively easy to get to the capital Funchal. However, it remains the ancient sense of isolation of the different communities and the fact that the town is located on an island in the middle of the Atlantic Ocean.

### A-4 Elements that characterise the remoteness of the place:

Low population density	✗
Geographical barrier/allocation	✓
No good transportation links	✗
Difficulties in accessing daily-life-support facilities	✗
Social specifics and/or divisions	✓
Economic inferiority	✓
Subjective criteria	✗
Specify subjective criteria (e.g. community's self-perception of being remote etc):	
Other	✗

Specify other:

Summary of the elements that characterise this case as a remote place: If Madeira can already be considered a remote place (being an island in the middle of the Atlantic Ocean), Camara do Lobos can be considered an even more remote place. In the interviews carried out we collected the perception of a place that until recently was considered rough by the inhabitants of the island: somehow Camara do Lobos had a sort of stigma. There was a tendency not to visit this town that was considered dangerous. In some ways it was more a matter of a perception than the reality of a danger.

Low population density rank:

Geographical barrier/allocation rank: 2

No good transportation links rank:

Difficulties in accessing daily-life-support facilities rank:	
Social specifics and/or divisions rank:	3
Economic inferiority rank:	1
Subjective criteria (e.g. community's self-perception of being remote etc) rank:	
Other rank:	

### A-5 Provide the links to public data

Links to public data on the remote place	Institutional website - City hall Câmara de Lobos
The link:	<a href="http://www.cm-camaradelobos.pt">http://www.cm-camaradelobos.pt</a> ( <a href="http://www.cm-camaradelobos.pt">http://www.cm-camaradelobos.pt</a> )
Links to public data on the remote place	Governmental website
The link:	<a href="https://www.alam.pt/pt/inicio/">https://www.alam.pt/pt/inicio/</a> ( <a href="https://www.alam.pt/pt/inicio/">https://www.alam.pt/pt/inicio/</a> )
Links to public data on the remote place	Governmental website
The link:	<a href="http://www.gov-madeira.pt">http://www.gov-madeira.pt</a> ( <a href="http://www.gov-madeira.pt">http://www.gov-madeira.pt</a> )
Links to public data on the remote place	Institutional website - Parish of Câmara de Lobos
The link:	<a href="http://www.freguesiacamaradelobos.pt">http://www.freguesiacamaradelobos.pt</a> ( <a href="http://www.freguesiacamaradelobos.pt">http://www.freguesiacamaradelobos.pt</a> )

### A-7 The type of public spaces that can be found in this remote place (besides the roads/streets/path network)

Square/s, Plaza/s	✓
Park/s, Garden/s	✓
Market space/s	✓
Playground/s	✓
Recreational space/s, Sport-field/s	✓
Community open-air space/s	✗
Institution-related open-air space/s (e.g.University grounds)	✗
Watersides	✓
Meadows	✓
Parking area	✓
Service yard	✗
Other types:	✗

Specify other types:	
Type of indoor public spaces that can be found in this remote place:	<ul style="list-style-type: none"> <li>• public library</li> <li>• public theatre</li> </ul>

### A-8 General description of.

The network of roads, streets, paths and alike elements that tie this remote place together:

The town is located in the south east of Madeira. Funchal, the island's capital, is at east borders of Camara do Lobos. From Funchal you it is possible to walk to Camara do Lobos in 40 minutes, via one of the few pedestrian path of the island. Camara do Lobos is connected with the other towns through a freeway, called 'Via Rapida', and a series of regional roads. The only existing public transportation are buses: they connect the town with the rest of the island. If reaching the main locations by bus is not impossible during working days, it is a challenge reaching more isolated destinations or travelling in the evenings or on weekends. This is why most people use the private cars when they have the chance. The use of bicycles is almost absent, due to the steep mountain roads and the absence of cycle paths.

The quantity and structure of public space network (besides roads/streets/paths network) in this remote place:

In the center of Câmara de Lobos, there are enough public spaces to respond to the community needs. They are appropriately located (even though, being Câmara de Lobos the second largest town of Madeira Island and having very disperse areas in the mountains) and equipped.

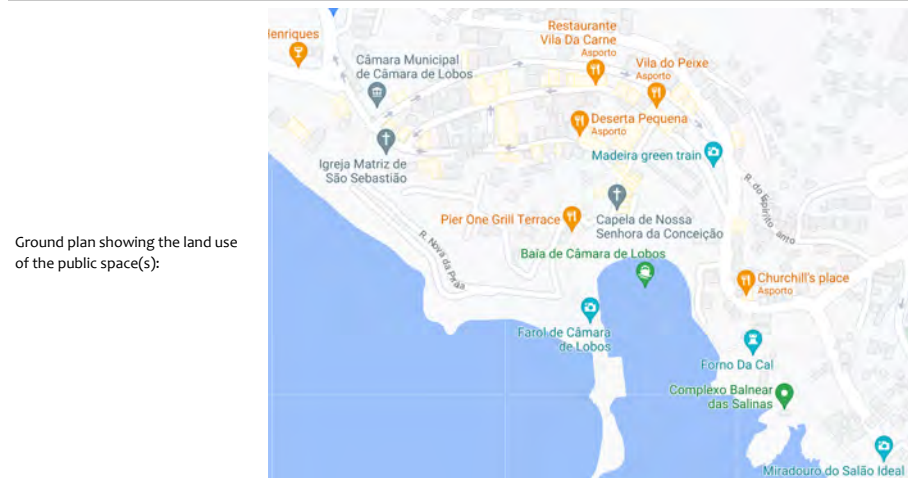
### A-9 General description of the quality of public spaces in this remote place

Answer:

Speaking of indoor public spaces, they are all concentrated in the center of Câmara de Lobos city. In general, they are well equipped and have good infrastructures. In terms of outdoor public spaces, it is possible to find them spread across the county - both natural and built infrastructure. Being those touristic references, in their majority, they are well preserved and attend to both the locals and foreigners' needs.

### B-1 Name(s) of the public space(s)

Name(s) of the public space(s) (in local language):	Câmara de Lobos centro
Name(s) of the public space(s) (in English):	Camara do Lobos - City Center
Latitude of the public space(s):	32.6561
Longitude of the public space(s):	16.9675



Ground plan showing the land use of the public space(s):

Caption's map of the public space:	Câmara de Lobos city center
Legend's map of the public space:	
Main location	✗

### B-2 Describe the physical environment

Physical environment description of the public space(s) with creative works:

The actions carried out by the TM projects described here took place in the center of Camara do Lobos: it is located in front of the sea and the ancient fishermen's port and in the adjacent streets. The town, outside the center, develops on the mountainous reliefs.

Physical environment elements were important and/or actually "used" by creative people for their activities:	The streets of the town center had several closed houses and shops. The actions organized by Teatro Metaphora started there, by working on the doors of abandoned houses/shops, on the lights and on the decoration of the streets.
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### B-3 Describe the general functions

Functions and land uses description in the area of the public space:	Residential / commercial / services / touristic The area in which Teatro Metaphora worked is that of the center of the town of Camara do Lobos. In this area there are different activities and therefore different functions: The center ends in the old fishing port: some fishing boats are still operating, and other boats are now used for tourism (for example for daily naturalistic visits) Overlooking the harbor there are some bars and restaurants. Some of them with a more local clientele, others more touristic. In 2018, an entire area overlooking on the right the port was renovated for luxury tourism (no new buildings were built, but the low houses of the port were renovated). The inner streets of the center are only partly pedestrianized, while most are also for the transit of cars. Not all houses are inhabited or used on the internal streets. The active ones are bars, restaurants, personal homes and services.
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Functionalities of space were important and/or actually "used" by creative people for their activities:	In the downtown area there are some public buildings (such as the municipal library and theater) and several bars and restaurants
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### B-4 General demographic characteristics of the area around the public space:

Describe the general demographic characteristics	The municipality of Camara do Lobos has an area of 52.15 km² and 35 666 inhabitants, subdivided into 5 parishes. The town of Camara do Lobos has 17 986 inhabitants
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### B-5 Type of the public space(s) with creative work

Form and function:	Squares and streets
Ownership:	mixed
Access regarding entry-control:	open access
Access regarding time of day/week /year:	24-7 access

### B-7 Kind of activity initially designed for this public space:

What kind of activity has been this public space designed for initially	The space where the activities of the Teatro Metaphora have been concentrated is the city center of Camara do Lobos: it is a series of narrow streets that lead to the small fishing port. Their main function was transit and commerce. Until a few decades ago, fishing was a fundamental activity for the town. Due to emigration and the economic crisis, many of the centre's activities had been closed and many doors were simply closed and not used.
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### B-8\_a Which are the activities in this public space(s)?

Activity:	B Collecting waste materials
Activity:	C Making together
Activity:	D Visiting the streets for pleasure / Spending time out
Activity:	A Co-designing

### B-8\_b Who are the main users of this public space(s)?

User:	2 Local residents of Camara do Lobos
User:	3 Business owner of Camara do Lobos
User:	4 Tourists from Madeira
User:	5 Tourists from outside Madeira
User:	1 Teatro Metaphora members and volunteers

### B-8\_c What are the users activities of this public space(s)?

Users	Activity	Before	After
1 Teatro Metaphora members and volunteers	B Collecting waste materials	✓	✓

1 Teatro Metaphora members and volunteers	C Making together	✓	✓
1 Teatro Metaphora members and volunteers	D Visiting the streets for pleasure / Spending time out	✓	✓
1 Teatro Metaphora members and volunteers	A Co-designing	✗	✓
2 Local residents of Camara do Lobos	B Collecting waste materials	✗	✓
2 Local residents of Camara do Lobos	C Making together	✗	✓
2 Local residents of Camara do Lobos	D Visiting the streets for pleasure / Spending time out	✗	✓
3 Business owner of Camara do Lobos	B Collecting waste materials	✗	✓
3 Business owner of Camara do Lobos	C Making together	✗	✓
4 Tourists from Madeira	D Visiting the streets for pleasure / Spending time out	✓	✓
5 Tourists from outside Madeira	D Visiting the streets for pleasure / Spending time out	✓	✓

### B-9 Parts/sections/spots seem most attractive within the public space (location and duration) - Parts/sections/spots at people seem to avoid:

Describe what parts seem to be the most attractive to people	The interventions of Teatro Metaphora in the center of Camara do Lobos are constantly evolving. From time to time they act on a specific area and theme. These interventions are of a decorative nature: alternative lighting systems for streets and squares, decorations for closed doors. All these interventions did not change the space, but they decorated it, making the city center of Camara do Lobos more colorful and bright
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### B-10 Provide the links to public data on the public space(s)

Website:	Statistical website
Website's link:	<a href="https://www.ine.pt/xportal/xmain?xpid=INE&amp;xpgid=ine_indicadores&amp;indOcorrCod=0005889&amp;contexto=pi&amp;selTab=tabo">https://www.ine.pt/xportal/xmain?xpid=INE&amp;xpgid=ine_indicadores&amp;indOcorrCod=0005889&amp;contexto=pi&amp;selTab=tabo</a> ( <a href="https://www.ine.pt/xportal/xmain?xpid=INE&amp;xpgid=ine_indicadores&amp;indOcorrCod=0005889&amp;contexto=pi&amp;selTab=tabo">https://www.ine.pt/xportal/xmain?xpid=INE&amp;xpgid=ine_indicadores&amp;indOcorrCod=0005889&amp;contexto=pi&amp;selTab=tabo</a> )
Website:	Blog about teatro metaphora
Website's link:	<a href="https://atlanticcalling.wordpress.com">https://atlanticcalling.wordpress.com</a> ( <a href="https://atlanticcalling.wordpress.com">https://atlanticcalling.wordpress.com</a> )
Website:	Teatro Metaphora official website
Website's link:	<a href="http://www.teatrometaphora.org">http://www.teatrometaphora.org</a> ( <a href="http://www.teatrometaphora.org">http://www.teatrometaphora.org</a> )

### B-11 Provide photos of the public space(s) with creative works

Caption:	CamaraDoLobos_TeatroMetaphora-o
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Photo's author: Teatro Metaphora  
Caption: CamaraDoLobos\_TeatroMetaphora-01



Photo's author: Teatro Metaphora  
Caption: CamaraDoLobos\_TeatroMetaphora-05



Photo's author: Teatro Metaphora  
Caption: CamaraDoLobos\_TeatroMetaphora-06



Photo's author: Teatro Metaphora

### C-1 Official name of the activity/project

Name in local language: PROJETO ARTE URBANA "ORNAMENTAÇÃO DE RUAS COM ARTE RECICLADA"

Name in English: Urban Art Project 'Street Decoration through Recycled Art'

Nickname:

Overall name: **x**

### C-2 Description of the project (activities) that took place in the analysed public space(s):

Describe the project (activities) that took place in the analysed public space(s) No feedback on this.

### C-3 Challenge that the project (activities) tried/is trying to tackle:

What challenge was the project (activities) trying to tackle – what was the aim The project was initially born from a request from the Municipality of Camara do Lobos: decorate the rather bare streets of the town center. Teatro Metaphora, responding to this invitation, has decided to add an internal objective: to reason, through art, on the issue of the environmental impact of our daily consumption

### C-4 Time frequency:

Time Frequency A constant process

Other information:

### C-5 Time period

Start:

End:

Comment: It started in 2016 and is still ongoing

### C-6 Actors in relation to the analysed creative work, their main motivation and their roles

Actor(s): Teatro Metaphora

Motivations: Social, ethical and expressive

Roles: Making and organizing

Actor(s): Camara do Lobos Municipality

Motivations: Image / giving new life to the almost empty area

Roles: Starting and providing means

Actor(s): Local Business

Motivations: giving new life to the almost empty area / more opportunities for business

Roles: Giving some material support

### C-7 Description of the supporting background that existed to make the activities happen:

What kind of supporting background existed to make the activities happen (financial, institutional etc.)

Much of Teatro Metaphora's work is voluntary. The activities of Teatro Metaphora receive annual fundings from local public institutions. In addition to this, Teatro Metaphora participates in many international projects, including Erasmus +, and constantly receives young international volunteers. For the projects analyzed here, Teatro Metaphora has been able to count on additional punctual help of the Municipality (for example for transportations), private individuals (for example the bars have stored waste materials) and individual citizens.

### C-8 Sectors involved in the development of the creative works with public spaces:

Culture ✓

Education ✓

Health ✗

Sustainability ✓

Science ✗

Tourism ✓

Sport ✗

Industry ✗

Other: ✗

Specify other:

### C-9 Sector which was..

..the initiator of the activities: Culture

..the most crucial for the whole case study: Culture

Comment: initiator: Camara do Lobos Municipality

### C-10 How was the local community involved in the project/activities:

How was the local community involved in the project/activities? All the actions took place within the local community: Teatro Metaphora is an association of Camara do Lobos with more than 100 active volunteers. For each new project, Teatro Metaphora makes a public call, explaining objectives and needs and everyone can respond. There can be the need to build elements, for transportation, but also simply to collect waste materials that will be used for the making

### C-11 The role of natural/cultural heritage in the project/activities:

Did cultural and/or natural heritage play any specific role in the project/activities? The initial idea of working on the decoration of the streets comes from a very deep-rooted Portuguese tradition: celebrations for patrons and saints, where entire neighborhoods are colored with festive decorations

### C-12 The targeted impact of the project/activity:

What was the targeted impact of the project / activities? The municipality's goal was to give color and vitality to the streets of the center of Camara do Lobos through creative decorations. Teatro Metaphora added an ethical / environmental objective, deciding to work exclusively with waste materials

### C-13 Achievement of the targeted impact:

Yes/no/partly: Yes

Comment: The objectives have not only been achieved, but exceeded. The initiative has been repeated every year since 2016 and enriches the city center of Camara do Lobos each time with new art and urban decoration interventions. The decorations became part of the landscape. Camara do Lobos, which until recently was not on any tourist route, has begun to attract visitors, who like to stroll through the colorful streets of the center.

### C-14 Additional achieved impacts:

Were any additional impacts achieved? No feedback on this.

### C-15 The main beneficiaries of the creative work in public space(s):

Who were the main beneficiaries of the creative works in public spaces(s)?

local community, local businesses, local authorities

### C-16 Presence (or not) of economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces:

Were there any, no matter how big or small, economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces?

The project by TM made the center of Camara do Lobos more colorful and joyful: the permanent decorations are giving a new character to the village. This helped to give a new perception of Camara do Lobos. Camara do Lobos, until a few years ago was not on the tourist routes, despite the fact that Madeira is an island with a strong tourist tradition. These decorative interventions have made the center of the town attractive. Since they were installed, a new influx of tourists (local, Portuguese and international) has been observed. Walking through the streets of the center, visitors often photograph the decorations. With a greater flow of visitors and a more positive view of the town, the economy has had a benefit, especially from the touristic point of view.

### C-17 Presence (or not) of any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development:

Were there any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development?

The decorations were created through collaborative work open to citizens. The activities have been going on since 2016, and every year a new decoration intervention is inaugurated. The collaboration of citizens (collecting materials, helping with transport, building, ..) has always had a concrete and visible outcome. This has increased the sense of community and strengthened bonds. In addition to this, the people involved in the making have developed a technical-artisan know-how, which is now recognized even outside the town, so much so that Teatro Metaphora is often called to make other interventions elsewhere (often TM says no, because for them the participatory process is essential and they are not service providers) In addition to the learnt technical knowledge, TM (which has many participants and volunteers) has acquired practical knowledge in the construction of participatory and community creative activities

### C-18 Monitoring (or not) of the impact of the project:

How was the impact of the project / activities monitored? If it wasn't – how do you think it could be monitored?

It was not monitored formally, but since TM is part of the community of Camara do Lobos, they are constantly observing an monitoring the impact of their activities.

### C-19 Way in order to communicate the impact of the project:

How was the impact of the project / activities disseminated or communicated?

Through social media, local press, local events

### C-20 Perception of the creative works in public space(s) by the final users and the reactions of the general public:

How were the creative works in public space(s) perceived, evaluated, judged by the final users – what were the reactions of the general public?

No feedback on this.

### C-21 The (one) main success and the (one) main failure of the project/activities

Main success:

Making the town center more joyful and colorful. In doing that, contributing to the change of perception of the town

Main failure:

### C-22 Importance of broader conditions for the main success and main failure factor:

How important were the broader conditions (e.g. the supporting state of the art in the community, infrastructure, institutional support, financial sources, local or "imported" know-how etc.) for the main success and main failure factor

The collaboration between citizens, city hall, traders with TM is also part of the success of this activity. The success of TM's activities are to be found in the constant presence of the association in the daily life of the town. The association has an office open every day in the center of the town, and many volunteers. Credibility, constant presence and belonging to the community have certainly played a fundamental role in the success of the activities.

### C-23 Provide the links to public data on the creative works

Link to public data to better understand the activities and actors, as well as impacts:

[https://www.jm-madeira.pt/regiao/ver/77562/Arte\\_urbana\\_em\\_Camara\\_de\\_Lobos\\_recebe\\_distincao\\_nacional\\_\(https://www.jm-madeira.pt/regiao/ver/77562/Arte\\_urbana\\_em\\_Camara\\_de\\_Lobos\\_recebe\\_distincao\\_nacional\\_\)](https://www.jm-madeira.pt/regiao/ver/77562/Arte_urbana_em_Camara_de_Lobos_recebe_distincao_nacional_(https://www.jm-madeira.pt/regiao/ver/77562/Arte_urbana_em_Camara_de_Lobos_recebe_distincao_nacional_))

The link:

Local newspaper

Link to public data to better understand the activities and actors, as well as impacts:

<https://ani-sparsiashvili7.medium.com/5-creative-projects-by-teatro-metaphora-to-inspire-you-71716bdd9dd> (<https://ani-sparsiashvili7.medium.com/5-creative-projects-by-teatro-metaphora-to-inspire-you-71716bdd9dd>)

The link:

Link to public data to better understand the activities and actors, as well as impacts:

[https://www.rtp.pt/madeira/sociedade/arte-urbana-em-camara-de-lobos-recebe-distincao-nacional\\_33331](https://www.rtp.pt/madeira/sociedade/arte-urbana-em-camara-de-lobos-recebe-distincao-nacional_33331) ([https://www.rtp.pt/madeira/sociedade/arte-urbana-em-camara-de-lobos-recebe-distincao-nacional\\_33331](https://www.rtp.pt/madeira/sociedade/arte-urbana-em-camara-de-lobos-recebe-distincao-nacional_33331))

The link:

Local TV report

Link to public data to better understand the activities and actors, as well as impacts:

<https://www.tobecenter.com/lassociazione-teatro-metaphora-ha-raccolto-25000-lattine-creando-delle-opere-darte-degne-del-miglior-street-artist/> (<https://www.tobecenter.com/lassociazione-teatro-metaphora-ha-raccolto-25000-lattine-creando-delle-opere-darte-degne-del-miglior-street-artist/>)

The link:

Link to public data to better understand the activities and actors, as well as impacts:

<http://www.visitmadeira.pt/pt-pt/noticias/detalhe-noticias?Action=1&NewsId=4486&M=NewsV2&PID=18250> (<http://www.visitmadeira.pt/pt-pt/noticias/detalhe-noticias?Action=1&NewsId=4486&M=NewsV2&PID=18250>)

The link:

Touristic website

Link to public data to better understand the activities and actors, as well as impacts:

<https://commonfare.net/it/stories/teatro-metaphora> (<https://commonfare.net/it/stories/teatro-metaphora>)

The link:

Link to public data to better understand the activities and actors, as well as impacts:

<https://inhabitat.com/steampunk-inspired-lamps-are-crafted-from-over-a-hundred-washing-machines/a-midsummer-nights-dream-by-teatro-metaphora-4/> (<https://inhabitat.com/steampunk-inspired-lamps-are-crafted-from-over-a-hundred-washing-machines/a-midsummer-nights-dream-by-teatro-metaphora-4/>)

The link:

### D-1 Main editor in charge of this entry and potential other authors of this case study description

Name and surname:

Elisa Bertolotti

Organization:

Universidade da Madeira

Email:

elisa.bertolotti@staff.uma.pt

Role:

### D-2 Representative pictures

Picture's caption:

Street Intervention



Picture's author: Teatro Metaphora

Picture's date:

Picture's source: <https://teatrometaphora.org/pt/inicio/>

Picture's caption: Workshop



Picture's author: Teatro Metaphora

Picture's date:

Picture's source: <https://teatrometaphora.org/pt/inicio/>

Picture's caption: Free Hugs



Picture's author: Teatro Metaphora

Picture's date:

Picture's source: <https://teatrometaphora.org/pt/inicio/>

Picture's caption: Beach Clean Up



Picture's author: Teatro Metaphora

Picture's date:

Picture's source: <https://teatrometaphora.org/pt/inicio/>

Picture's caption: Workshop



Picture's author: Teatro Metaphora

Picture's date:

Picture's source: <https://teatrometaphora.org/pt/inicio/>

### D-3 Additional information

Additional information:

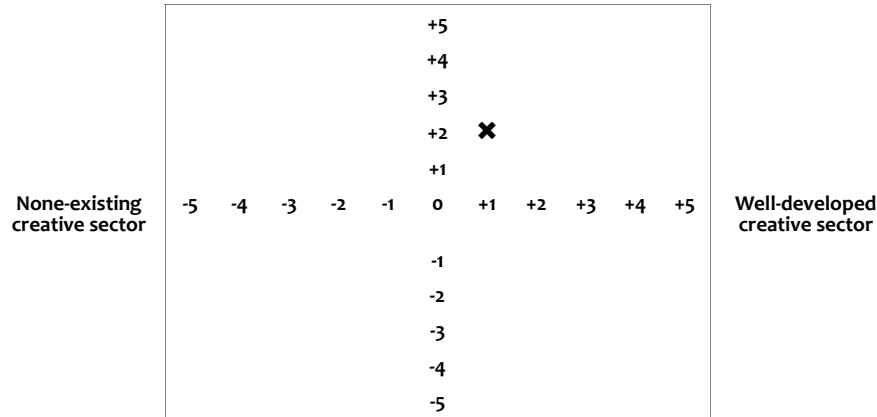
Link:

### D-4 Optional final remark

Optional final remarks: is there any additional information that was not communicated through the template



### Diversified economic activities

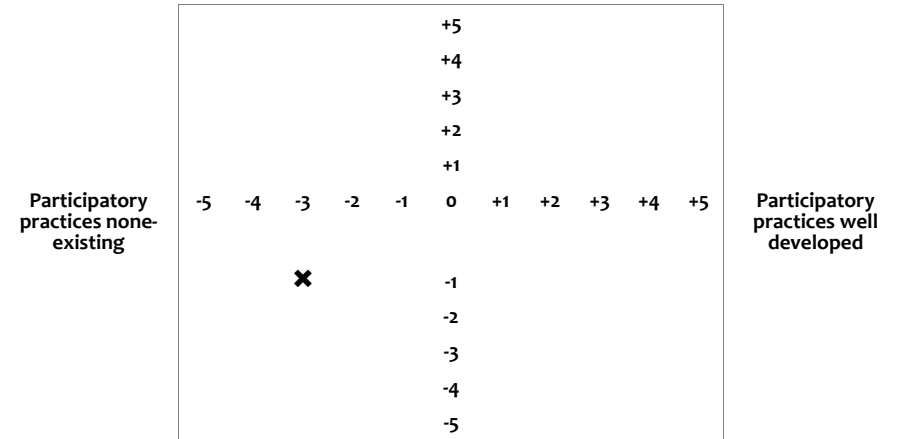


### Absence of economic activity

The most important economic driver for the island of Madeira is tourism (national and international). Agriculture used to be a strong economic sector, but because it doesn't provide with much profit and require loads of hard work, it is less interesting to the youth and business. Cultural sector is now calling for more attention and investment thanks to the run of Funchal for European Culture Capital 2027. Funchal gathers most of the museums, cultural spaces and events. But still the creative and cultural sector is not offering much employment and still requires investment and entrepreneurial ideas.

Comment:

### High-income households prevail



### Low-income households prevail

Comment:

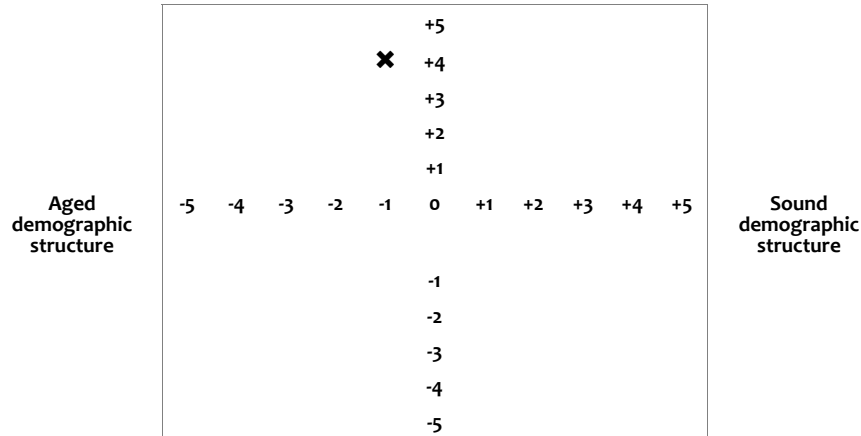
### A-3 Estimation of how residents perceive the remoteness of this place, from 0 (not remote at all) to 5 (extremely remote)

Estimation: 2

Explanation:

Madeira is an island quite far out from the continental coasts of Portugal. Nowadays the connectivity with mainland and some European countries is fast and very frequent thanks to the daily flights. Also, internet has made of the island a less remote place. These two aspects allow the majority of the islanders feel themselves less isolated. In reality, still many people (especially young people) have never left the island. From a conversation with Mauricio Pestana Reis from PORTA33: "We are on an island and the territory tells who and how we are here. On one side, there is a shared sense of inferiority from Lisbon and continental Portugal. This is a thing more of my generation, youngsters don't show this feeling today. On the other side, people here feel like in paradise because there are all comforts. The island is beautiful, the climate is good all year long, and it is possible to access all services and nature in a very short trip. So, there is no much need to create bridges with the outer world, because we have all we need here. This is a dangerous approach for us, islanders, because we feel we are at the centre of the world. And we are not. There is a fear of opening to the outer world, because there is a fear of receiving critics and judgement... but this is more for those of my generation, not for the youngsters today that are very much connected to the world via internet".

### Daily-life-support facilities well developed



### Daily-life-support facilities none-existing

Madeira population is aging fast. Young people move abroad to look for job opportunities and/or new experiences. Surely the pandemic situation we are living has brought some change in the general demographic of the island. In fact, some young people came back to Madeira to stay with their families. Many madeiran emigrants from Venezuela, South Africa and Brazil returned to Madeira after many years with their (extended) families. Foreigners, from digital nomads to retired people, decided to go and live in Madeira because offering better life qualities and a good climate all year long.

Comment:

### A-4 Elements that characterise the remoteness of the place:

Low population density	✘
Geographical barrier/allocation	✔
No good transportation links	✘
Difficulties in accessing daily-life-support facilities	✘
Social specifics and/or divisions	✘
Economic inferiority	✘
Subjective criteria	✘
Specify subjective criteria (e.g. community's self-perception of being remote etc):	
Other	✘

Specify other:

Summary of the elements that characterise this case as a remote place:	Madeira is an island quite far out from the continental coasts of Portugal. Nowadays the connectivity with mainland and some European countries is fast and very frequent thanks to the daily flights. Also, internet has made of the island a less remote place. These two aspects allow the majority of the islanders feel themselves less isolated. In reality, still many people (especially young people) have never left the island. The islanders, especially those of middle age and/or who don't travel much, have a tendency in avoiding the relation with the outer world believing that Madeira is at the centre of the world. This is expression of a diffuse sense of inferiority felt toward continental Portugal, that is an unconscious fear of being judged. Within the chosen remote place of the island of Madeira, I have picked a place, PORTA33, in the centre of Funchal, the capital city. This public space finds itself in a quiet and isolated spot surrounded by the major arteries of the city. PORTA33 is a peculiar case of island in an island.
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Low population density rank:

Geographical barrier/allocation rank: 1

No good transportation links rank:

Difficulties in accessing daily-life-support facilities rank:

Social specifics and/or divisions rank:

Economic inferiority rank:

Subjective criteria (e.g. community's self-perception of being remote etc) rank:

Other rank:

## A-5 Provide the links to public data

Links to public data on the remote place

The link:

## A-7 The type of public spaces that can be found in this remote place (besides the roads/streets/path network)

Square/s, Plaza/s	✓
Park/s, Garden/s	✓
Market space/s	✗
Playground/s	✗
Recreational space/s, Sport-field/s	✗
Community open-air space/s	✗
Institution-related open-air space/s (e.g. University grounds)	✗
Watersides	✗
Meadows	✓
Parking area	✓
Service yard	✗
Other types:	✓
Specify other types:	pedestrian road (Rua da Carreira)

Type of indoor public spaces that can be found in this remote place:	<i>Miradouro Quinta das Cruzes (panoramic point of view)</i> <i>Miradouro Fortaleza do Pico (panoramic point of view)</i>
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## A-8 General description of..

The network of roads, streets, paths and alike elements that tie this remote place together:	PORTA33 is placed in a quiet area surrounded by the major arteries of Funchal, where most of the traffic flows: Avenida Calouste Gulbenkian and Rua da Carreira (south-west); Rua das Cruzes and Via 25 Abril (north); Calçada de Santa Clara (east). All the roads included in these most congested ones, are narrow, one lane, with significant elevation. Cars can go anywhere except for a small portion of Rua da Carreira.
--	--

The quantity and structure of public space network (besides roads/streets/paths network) in this remote place:	In the selected area of Funchal there are: - Museums: Museu Quinta das Cruzes; Casa Museu Frederico de Freitas; Natural History Museum; the English Cemetery - Public gardens: Jardim Museu Quinta das Cruzes, Jardim Aromatico – Natural History Museum; Jardim Municipal; - Churches: São Pedro, English Church (where also evening concerts are offered) - Miradourous (panoramic points of view): Miradouro Quinta das Cruzes and Miradouro Fortaleza do Pico - Pedestrian areas with cafés, restaurants and shops: Rua da Carreira - A shopping centre with its own parking space and services: La Vie As mentioned before this part of the city is made of narrow roads, often cobbled, that get a certain strong elevation from PORTA33 toward north. Surely these roads are not suitable for people with mobility difficulties and wheel chairs. Children should be led when crossing the roads with major car traffic.
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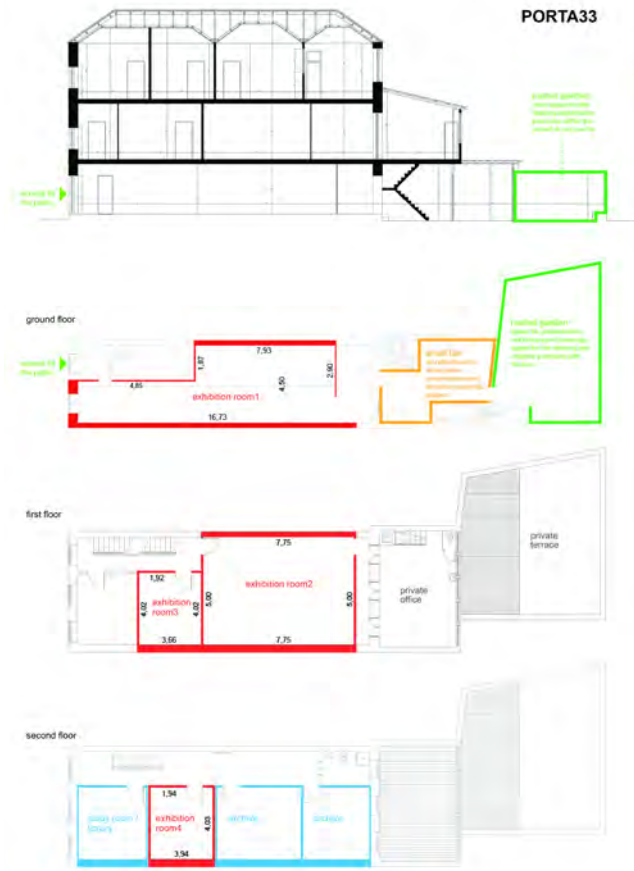
## A-9 General description of the quality of public spaces in this remote place

Answer:	This part of the city is well equipped with services and public spaces, but lacking of a fast access to sitting areas on the road. The roads are pretty narrow, cobbled, and with elevation, not suitable for old people and not supervised children.
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## B-1 Name(s) of the public space(s)

Name(s) of the public space(s) (in local language):	Porta33
Name(s) of the public space(s) (in English):	Porta33
Latitude of the public space(s):	32.64967401873318
Longitude of the public space(s):	16.914345369865195





Ground plan showing the land use of the public space(s):

Caption's map of the public space:

Legend's map of the public space:

Main location **x**

## B-2 Describe the physical environment

Physical environment description of the public space(s) with creative works:

Porta33 is located at the margin of the city centre, in a residential area of São Pedro parish. It is in Rua do Quebra Costas, a narrow dead-end road surrounded by well-known roads and historical and cultural places, such as: Rua da Carreira (on the south) a pretty busy road that is half pedestrian and half vehicle accessible; Rua das Cruzes, Miradouro da Quinta das Cruzes (a panoramic point of view on the old town) and Museu Quinta das Cruzes (on the north); Casa Museu Frederico de Freitas, São Pedro church, Natural History Museum (on the east); the English Cemetery (on the west); Fortaleza do Pico (on the north-west). The small road where Porta33 is located is very calm; pedestrians walk through Rua do Quebra Costas mainly to visit the English Church, located in the same road, or to access to a public parking lot at the end of the road. This road is a residential road, no shops are present, just a dental clinic, a dance association, a small three-star hotel and a holiday apartment. All buildings present in this road and area are typical 2 / 3 stores Madeira traditional houses, with terracotta tiles roofs and grey stone windows frame.

Physical environment elements were important and/or actually "used" by creative people for their activities:

Porta33 develops most of its creative activities and events inside the gallery spaces, but at each opening and official presentation the space on the road, in front of the main entrance, becomes a social space where people/visitors meet up and have conversations. Porta33 has used the gardens of Quinta das Cruzes in several occasions, in particular for drawing sessions with kids and teenagers.

## B-3 Describe the general functions

Functions and land uses description in the area of the public space:

Porta33 has got civic function. PORTA33 - Associação Quebra Costas Contemporary Art Center was founded in Funchal, Madeira Island, in 1989. It is a private, non-profit cultural association, declared of Public Utility according to the resolution of the Regional Government Council of Madeira. Porta33 is a contemporary art production project. It invites artists to hold unreleased exhibitions and, whenever possible, based on their experiences in Madeira. It is also a dissemination project. It organizes colloquiums on the artists' work, promotes guided tours of the exhibitions in collaboration with the school community and offers a centre for documentation of contemporary culture. Since 2000, PORTA33 has developed a residency program. This program aims to make a connection between the artists invited to reside for a period of time in Madeira, and the local socio-cultural and landscape determinants, giving a specific place to the work produced. As a non-profit institution, PORTA33 maintains a lateral activity as an art gallery, an option that encourages contemporary art collection with quality parameters. This commercial activity helps to finance some of the institution's fixed costs. Since 1993, PORTA33 has been supported by the Government of the Autonomous Region of Madeira (except in 2003 and 2008) and, occasionally, by the Calouste Gulbenkian Foundation, by the Luso Americana Foundation for Development, by the Municipality of Funchal and by some companies based in the Region. From 1997 to 2004, Porta 33 was supported by the Institute of Contemporary Art/Ministry of Culture. From 2005, through the application of Decree-Law n° 225/2006, the support of the Ministry of Culture was limited to entities and agents headquartered in the territory of Mainland Portugal. Porta33 is closed to the following museums and cultural places: Museu da Quinta das Cruzes, Casa Museu Frederico de Freitas, Natural History Museum; Santa Clara Covent; São Pedro Church; the English Church; the English Cemetery; Fortaleza do Pico. At a distance of 5 minutes' walk there is a kindergarten, Centro Infantil/ Escola Maria Eugénia de Canavial. and a music school Oasys Academia de Música, The shopping centre La Vie is at a 10 minutes' walk distance, while different cafés, restaurants and shops are at 5 / 10 minutes' walk distance.

Functionalities of space were important and/or actually "used" by creative people for their activities:

none

## B-4 General demographic characteristics of the area around the public space:

Describe the general demographic characteristics

The general population in the surroundings is of an older age group, being that the area has several older buildings and houses where the same families have been living for a lot of generations. Slowly there has been an increase in new families with the rehabilitation of old buildings and new businesses arising.

## B-5 Type of the public space(s) with creative work

Form and function:

Porta33 develops in a three-stores old building - indoor space. At the ground floor: the main entrance, the first exhibition room, a small bar corner and a roofed garden for workshops and events. At the first floor: one small and one large exhibition rooms, the private office and terrace. At the second floor: a small library and study room, one small exhibition room, two archive rooms and bathroom.

Ownership:

private

Access regarding entry-control:

The access to the building is controlled. If the door is not open, then one must ring the bell to get access to the exhibition areas and workshops.

Access regarding time of day/week /year:

Porta33 is open to public from Tuesday to Saturday from 4pm to 8pm or by appointment.

## B-7 Kind of activity initially designed for this public space:

What kind of activity has been this public space designed for initially

The building where PORTA33 has developed as a cultural association from 1989 was probably a simple private house. Today its main role as public space is contemporary art and exhibition centre in the centre of Funchal.

## B-8\_a Which are the activities in this public space(s)?

Activity:

B public

Activity:

A exhibitions

Activity:

E archive consultation

Activity:

C guided tours

Activity:

D artistic residence

Activity:	F workshops for kids and teens
Activity:	G workshops for everyone (from kids to adults)
Activity:	H activities for small kids and their families (e.g. storytelling)

### B-8\_b Who are the main users of this public space(s)?

User:	1 local artists
User:	2 foreign artists
User:	3 art curators
User:	4 local community – visitors – already interested in the arts
User:	5 local community – visitors – not so close to / interested in the arts
User:	6 school groups – visitors
User:	7 kids and teens - participants
User:	8 art students / researchers

### B-8\_c What are the users activities of this public space(s)?

Users	Activity	Before	After
1 local artists	A exhibitions	✓	✗
1 local artists	B public	✓	✗
1 local artists	E archive consultation	✓	✗
1 local artists	A exhibitions	✗	✓
1 local artists	B public	✗	✓
1 local artists	C guided tours	✗	✓
1 local artists	E archive consultation	✗	✓
1 local artists	F workshops for kids and teens	✗	✓
1 local artists	G workshops for everyone (from kids to adults)	✗	✓
2 foreign artists	A exhibitions	✓	✗
2 foreign artists	B public	✓	✗
2 foreign artists	D artistic residence	✓	✗
2 foreign artists	E archive consultation	✓	✗
2 foreign artists	A exhibitions	✗	✓
2 foreign artists	B public	✗	✓
2 foreign artists	D artistic residence	✗	✓
2 foreign artists	E archive consultation	✗	✓
2 foreign artists	F workshops for kids and teens	✗	✓
2 foreign artists	G workshops for everyone (from kids to adults)	✗	✓
3 art curators	A exhibitions	✓	✗
3 art curators	B public	✓	✗
3 art curators	D artistic residence	✓	✗
3 art curators	E archive consultation	✓	✗
3 art curators	A exhibitions	✗	✓
3 art curators	B public	✗	✓

3 art curators	D artistic residence	✗	✓
3 art curators	E archive consultation	✗	✓
4 local community – visitors – already interested in the arts	A exhibitions	✓	✗
4 local community – visitors – already interested in the arts	B public	✓	✗
4 local community – visitors – already interested in the arts	H activities for small kids and their families (e.g. storytelling)	✓	✗
4 local community – visitors – already interested in the arts	A exhibitions	✗	✓
4 local community – visitors – already interested in the arts	B public	✗	✓
4 local community – visitors – already interested in the arts	G workshops for everyone (from kids to adults)	✗	✓
4 local community – visitors – already interested in the arts	H activities for small kids and their families (e.g. storytelling)	✗	✓
5 local community – visitors – not so close to / interested in the arts	A exhibitions	✗	✓
5 local community – visitors – not so close to / interested in the arts	G workshops for everyone (from kids to adults)	✗	✓
5 local community – visitors – not so close to / interested in the arts	H activities for small kids and their families (e.g. storytelling)	✗	✓
6 school groups – visitors	A exhibitions	✓	✗
6 school groups – visitors	C guided tours	✓	✗
6 school groups – visitors	A exhibitions	✗	✓
6 school groups – visitors	C guided tours	✗	✓
7 kids and teens - participants	H activities for small kids and their families (e.g. storytelling)	✓	✗
7 kids and teens - participants	A exhibitions	✗	✓
7 kids and teens - participants	C guided tours	✗	✓
7 kids and teens - participants	F workshops for kids and teens	✗	✓
7 kids and teens - participants	G workshops for everyone (from kids to adults)	✗	✓
7 kids and teens - participants	H activities for small kids and their families (e.g. storytelling)	✗	✓
8 art students / researchers	A exhibitions	✓	✗
8 art students / researchers	B public	✗	✓
8 art students / researchers	E archive consultation	✓	✗
8 art students / researchers	A exhibitions	✗	✓
8 art students / researchers	B public	✗	✓
8 art students / researchers	E archive consultation	✗	✓
8 art students / researchers	F workshops for kids and teens	✗	✓
8 art students / researchers	G workshops for everyone (from kids to adults)	✗	✓

### B-9 Parts/sections/spots seem most attractive within the public space (location and duration) - Parts/sections/spots at people seem to avoid:

Describe what parts seem to be the most attractive to people

The space within PORTA33 that mostly suits kids and teenagers involved in drawing and creative activities is the roofed garden (in green on the plan). This space is filled with many different plants, the sunlight filters in the space in a very special way. This visual factor together with the sound of water falling into a small fountain, the sounds of the neighbourhood, and the presence of two turtles and a cat, contribute to put the kids and teenagers into the right predisposition for creative work. In fact, the space is peaceful, it enhances meditation and reflection. Luisa Spinola, the artist leading the drawing activities said that the participants, as soon as they enter the roofed garden, they leave outside their preoccupations and distractions. Only in a space like this, in this roofed garden, it was (and is) possible for the children to focus on the self and on what they are doing. The sunlight reveals itself and by lightening details of the space, objects and people, reminds the participants to keep exploring what is around them and reveal the light that exist in them.

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### B-10 Provide the links to public data on the public space(s)

Website:	Institution website
Website's link:	<a href="http://www.porta33.com">http://www.porta33.com</a> ( <a href="http://www.porta33.com">http://www.porta33.com</a> )
Website:	Social media
Website's link:	<a href="http://www.facebook.com/porta33madeira/">http://www.facebook.com/porta33madeira/</a> ( <a href="http://www.facebook.com/porta33madeira/">http://www.facebook.com/porta33madeira/</a> )

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### B-11 Provide photos of the public space(s) with creative works

Caption:	Funchal_PORTA33_Image01_Porta33_A LUZ QUE HÁ exhibition opening_2018
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Photo's author:	Porta33
Caption:	Funchal_PORTA33_Image02_Porta33_A LUZ QUE HÁ exhibition opening_2018



Photo's author: Porta33  
Caption: Funchal\_PORTA33\_Image03\_Porta33\_A LUZ QUE HÁ exhibition opening\_2018



Photo's author: Porta33  
Caption: Funchal\_PORTA33\_Image04\_Porta33\_A LUZ QUE HÁ exhibition opening\_2018



Photo's author: Porta33  
Caption: Funchal\_PORTA33\_Image05\_Porta33\_A LUZ QUE HÁ exhibition opening\_2018



Photo's author: Porta33

Caption: Funchal\_PORTA33\_Image06\_Porta33\_A LUZ QUE HÁ exhibition opening\_2018



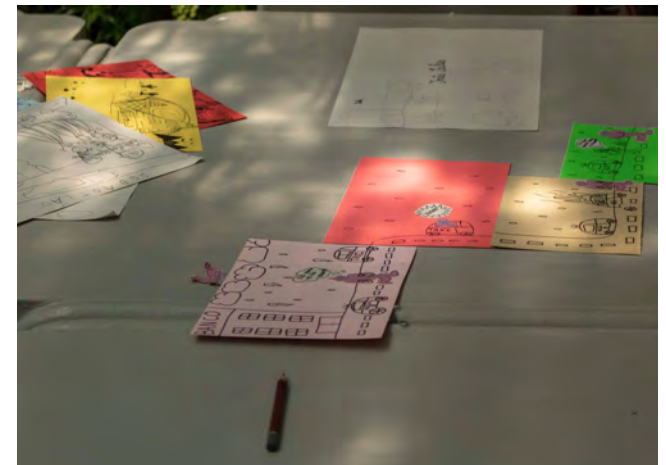
Photo's author: Porta33

Caption: Funchal\_PORTA33\_Image08\_Porta33\_the roofed garden\_2018



Photo's author: Porta33

Caption: Funchal\_PORTA33\_Image10\_Porta33\_how the light fills the space\_2018



Photo's author: Porta33

Caption: Funchal\_PORTA33\_Image11\_Porta33\_how the light fills the space\_2018



Photo's author: Porta33  
Caption: Funchal\_PORTA33\_Imager12\_Porta33\_how the light fills the space\_2018



Photo's author: Porta33

### C-1 Official name of the activity/project

Name in local language:	A luz que há
Name in English:	The light that exists
Nickname:	
Overall name:	✓

### C-2 Description of the project (activities) that took place in the analysed public space(s):

Describe the project (activities) that took place in the analysed public space(s)

A LUZ QUE HÁ (The light that exists) is the title of the exhibition set at Porta33 in 2018 that inspired further creative activities with local kids and teenagers to support their growth. The exhibition represented the result of a series of drawing workshops led by a local artist, Luisa Spinola, addressing the kids and teenagers' educational and psychological needs. Hand drawing is a means of self-empowerment and understanding of the world. With A LUZ QUE HÁ, kids and teenagers were the protagonists of a learning-by-drawing process, as their drawings of a proper show & tell. A LUZ QUE HÁ called the local community - parents, grandparents, teachers and friends - to visit the exhibition and give authorship to their kids' work, while the title of the exhibition itself implied the responsibility we all have in keeping that light that kids own alive.

### C-3 Challenge that the project (activities) tried/is trying to tackle:

What challenge was the project (activities) trying to tackle – what was the aim

In its work, Porta33 has always been concerned about presenting topics to do with drawing, whether it means putting on exhibitions or encouraging reflection and experimentation based on drawing. In 2018 PORTA33 asked Luisa Spinola to exhibit the results of her first year of drawing exercises at PORTA33 with children. The aim was to show the multiplicity and diversity of the proposed exercises, as also give recognition to the creators (the kids and teenagers who participated to the workshops) that means show value to the outcomes of any creative process. A LUZ QUE HÁ (The light that exists) was chosen as title of the exhibition, and it was inspired by Manuel Zimbro's book, where 'light' is understood as that purity and truth that only children own toward the world. In fact, A luz que há implies the responsibility we have to maintain that light that exists in each individual alive, first of all in kids. "Children arrive in this world completely disarmed. They meet a world that doesn't belong to them, but to the adults. It is old. So, it is normal that this bumping into the perception of a world for adults only generates shock and lack of coordination. Art is the only discipline able to respond to the scope of human nature. Art is neither a method nor a guide to get somewhere. Art requires transcendental physical, mental, psychological disposition, that is the one of the spirit. And the world is not made of matter only, but also spirit – the immaterial. Children are able to understand this immateriality, they don't let themselves be tricked. They feel the world with that purity (of spirit) that we adults lose along the years". A LUZ QUE HÁ exhibition materialized a learning methodology on hand-drawing developed by Luisa Spinola along the years. In fact, the proposed drawing exercises revealed themselves useful for the youngsters, that is for their growth and learning process of the self. In particular, the youth PORTA33 receive and supports present emotional instability, lack of concentration, little relationship with others, a little aggressiveness. A LUZ QUE HÁ project aimed also to connect young people with the art space and the art work exhibit in it. An institution as PORTA33 wants to promote new behaviours and new dynamics in our society, for instance providing a cultural and art space that can be used and explored freely with all the respect for the work on exhibition and its creator.

### C-4 Time frequency:

Time Frequency	Other
Other information:	A LUZ QUE HÁ project is the title of an exhibition that happened at PORTA33 between 23.06.2018 and 27.10.2018. But the exhibition was the result of a series of drawing sessions.

### C-5 Time period

Start:	6/23/2018 12:00:00 AM
End:	10/27/2018 12:00:00 AM
Comment:	The drawing exercises led by Luisa Spinola happened between December 2017 and June 2018; The final exhibition at PORTA33 happened from 23.06.2018 to 27.10.2018 (open inauguration on the 23rd June 2018)

### C-6 Actors in relation to the analysed creative work, their main motivation and their roles

Actor(s):	Mauricio Pestana Reis and Cecilia Vieira de Freitas
Motivations:	They believe that art is the only discipline capable to understand the essence and spiritual dimension of the world. Children must interact with the arts to keep alive their ability in capturing the truth. Children are the reason for a better future.
Roles:	Founders of Porta 33, Exhibition Curators and promoters
Actor(s):	Catarina Claro
Motivations:	Support the kids in their growth, particularly by providing creative forms to decode the artistic works shown at PORTA33
Roles:	Local storyteller and actress – she led the “Se eu soubesse desenhar” (If I could draw) programme
Actor(s):	Carolina Vieira
Motivations:	Support the kids in their growth, particularly by providing creative forms to decode the artistic works shown at PORTA33
Roles:	Local visual artist – she proposed and assisted some creative activities
Actor(s):	Luisa Spinola

Motivations:	She was a school teacher, illustrator and founder of Atelier Gatafunhos, she has always had interest in making kids explore the self through different art forms, particular drawing. She believes children must be provided w/ tools to learn to ask why
Roles:	Drawing exercises leader

### C-7 Description of the supporting background that existed to make the activities happen:

What kind of supporting background existed to make the activities happen (financial, institutional etc.)	Since 1993, PORTA33 has been supported by the Government of the Autonomous Region of Madeira – in particular, the budget allocated for its initiatives and project is under the Secretaria da Cultura e Turismo (Department of Culture and Tourism) - and, occasionally, by the Calouste Gulbenkian Foundation, by the Luso Americana Foundation for Development, by the Municipality of Funchal and by some companies based in the Region.
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### C-8 Sectors involved in the development of the creative works with public spaces:

Culture	✓
Education	✓
Health	✗
Sustainability	✗
Science	✗
Tourism	✗
Sport	✗
Industry	✗
Other:	✗

Specify other:

### C-9 Sector which was..

..the initiator of the activities:	Education
..the most crucial for the whole case study:	Culture
Comment:	

### C-10 How was the local community involved in the project/activities:

How was the local community involved in the project/activities?	Lúisa Spinola is illustrator and art teacher from Madeira, founder and coordinator of Atelier Gatafunhos since 2006. She has run workshops of drawing, painting, and other creative forms with children of various age groups. She brought her experience into PORTA33 since 2017 starting drawing exercises with a small group of children that she had already met through Atelier Gatafunhos. In particular, she ran drawing sessions at PORTA33 twice a week between December 2017 and June 2018. These drawing sessions explored different themes, subjects and techniques: from drawing natural elements, to representing the relation between the own body and the space that it occupies, to depict light and movement, to visualise something that exists and is tangible. To understand more about the style of drawing exercises proposed to the participants it is possible to watch the online video-classes that were run during the first lockdown in 2020: GATAFUNHOS   Vídeoaulas - YouTube The outputs from all the drawing workshops were then selected and organised into themes, to be exhibited at PORTA33 as actual pieces of art. The exhibition titled A LUZ QUE HÁ opened on the 23rd June 2018 inviting all families and friends of the children to attend the inauguration. The exhibition was then explored by the storyteller Catarina Claro through a programme of activities with small kids and their families, titled “Se eu soubesse desenhar” (If I could draw).
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### C-11 The role of natural/cultural heritage in the project/activities:

Did cultural and/or natural heritage play any specific role in the project/activities?	Anything specifically related to the local cultural or natural heritage.
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### C-12 The targeted impact of the project/activity:

What was the targeted impact of the project / activities?	PORTA33 was able to answer to the needs of the kids and teenagers who attended the drawing workshops through the methodology that Luisa Spinola provided and the physical space in which the various creative activities happened. Mauricio Pestana Reis and Cecilia Vieira de Freitas, founders of PORTA33 were sitting down with Luisa Spinola at the end of each drawing exercise session in order to identify in the children's creations both skills and obstacles and identify the next activity to propose. As PORTA33's new mission became to change behaviours through the arts, the team managed to impact positively on the children's growth, working with them on their capacity of expressing the self and interacting with the others.
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### C-13 Achievement of the targeted impact:

Yes/no/partly:	Yes
Comment:	From the first experience of drawing workshops with kids and teenagers, and then the exhibition A LUZ QUE HÁ, PORTA33 has identified a new mission: to offer a holistic and symbiotic approach to understand life, the world, the self and the relation with the others through the arts. All this with the objective of changing behaviours positively.

### C-14 Additional achieved impacts:

Were any additional impacts achieved?	PORTA33 got more visibility, beyond the usual public and user of the space. Today more children attend the offered creative activities and more adults get involved in creative activities and workshops with kids. The interesting result of mixing children and adults in exploring, for instance, dance and performative art activities, is that on one side the children feel rewarded in seeing the adults struggling as they do in doing something; on the other side, the adults lose their inhibitions when surrounded by kids, because they know they won't be judged.
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### C-15 The main beneficiaries of the creative work in public space(s):

Who were the main beneficiaries of the creative works in public spaces(s)?	<ul style="list-style-type: none"> <li>The kids and teenagers who participated the drawing workshops led by Luisa Spinola.</li> <li>Their parents who find support in the education and growth of their children.</li> <li>Local artists and (later) foreign artists who were invited to propose the children some activities to decode their own artistic work through creative exercises.</li> <li>PORTA33 and Luisa Spinola who gained even more recognition for the cultural and educational work they are doing with younger generations in Funchal (and now also Porto Santo)</li> </ul>
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### C-16 Presence (or not) of economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces:

Were there any, no matter how big or small, economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces?	No information available.
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### C-17 Presence (or not) of any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development:

Were there any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development?	No information available.
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### C-18 Monitoring (or not) of the impact of the project:

How was the impact of the project / activities monitored? If it wasn't – how do you think it could be monitored?	The couple in charge of Porta33 documents and monitors all the activities They share the results in their social media and website.
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### C-19 Way in order to communicate the impact of the project:

How was the impact of the project / activities disseminated or communicated?	Most of the drawing sessions at PORTA33 were documented through few photos that were lately shared on social media. Also, some photos from the inauguration of the exhibition were published on social media (facebook). On PORTA33 website it is possible to read about the project, the intent, the list of kids who participated and were the artists of their own exhibition.
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### C-20 Perception of the creative works in public space(s) by the final users and the reactions of the general public:

How were the creative works in public space(s) perceived, evaluated, judged by the final users – what were the reactions of the general public?

A LUZ QUE HÁ surprised positively PORTA33's usual visitors because of the purity, diversity and simplicity of the creations exposed in the gallery, almost to remind about the power of any creative act, and the children's capacity in capturing the essence of things. New to PORTA33 were the extended families and friends of the kids and teenagers who were protagonist of the exhibition: they discovered a place that usually is understood for an art élite only; they enjoyed PORTA33's space and mission by exploring the children's creations put on scene. Finally, the kids and teenagers who participated the workshops, found their own work exposed in an art gallery; this definitely helped them to gain more confidence, believe in their own creativity and acts of creation.

### C-21 The (one) main success and the (one) main failure of the project/activities

Main success:	The positive impact that the drawing exercises and the time spent at PORTA33 had on the kids and teenagers involved in the workshops and final exhibition. Their parents acknowledge the positive impact on their children, particularly on their behaviour and approach to life obstacle. Children started to be more confident, express themselves more and in different forms, relate to the others and the world around them in a more active creative way.
Main failure:	None. PORTA33 continues to offer children and teenagers a space and creative activities where they can find their individuality and the ways to express themselves through different art form. The only obstacle that PORTA33 encounters is the bureaucratic machine / the procedures and in some cases does not help in putting into practice certain kind of projects, particularly concerning the social security.

### C-22 Importance of broader conditions for the main success and main failure factor:

How important were the broader conditions (e.g. the supporting state of the art in the community, infrastructure, institutional support, financial sources, local or "imported" know-how etc.) for the main success and main failure factor	Surely, the space that PORTA33 offered to the kids and teenagers who attended the drawing workshops led by Luísa Spínola – and still offers today – has a fundamental role in putting them in the right predisposition to the work of creation. In fact, the quietness of the roofed garden on the back of PORTA33 building, put the participants in a status of meditation and reflection needed for understanding and give sense to the creation (by drawing). "The place where we draw is the space that the drawing absorbs too" Luísa Spínola. PORTA33 offers a space of peacefulness among the big arteries of the capital city. This peacefulness is fundamental for the kids and teenagers that arrive there full of energy, some with frustrations or boredom, some with traumas, some with anger or sense of rebellion – these children are normal, they are simply facing the difficulties of today's life that is more and more complex and fast. These children don't play, they are very busy with many cultural or sport activities, they are stressed and they are not provided with the tools and people that can help them to discover the self and be able to express. "Here drawing is like a cure" Luísa Spínola.
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### C-23 Provide the links to public data on the creative works

Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.porta33.com/porta33_madeira/exposicoes/content_exposicoes/a-luz-que-ha/a-luz-que-ha.html">https://www.porta33.com/porta33_madeira/exposicoes/content_exposicoes/a-luz-que-ha/a-luz-que-ha.html</a> ( <a href="https://www.porta33.com/porta33_madeira/exposicoes/content_exposicoes/a-luz-que-ha/a-luz-que-ha.html">https://www.porta33.com/porta33_madeira/exposicoes/content_exposicoes/a-luz-que-ha/a-luz-que-ha.html</a> )
The link:	PORTA33 - A Luz que há   Exercícios de desenho orientados por Luísa Spínola [exposição]
Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.facebook.com/media/set/?vanity=porta33madeira&amp;set=a.1635492503230318">https://www.facebook.com/media/set/?vanity=porta33madeira&amp;set=a.1635492503230318</a> ( <a href="https://www.facebook.com/media/set/?vanity=porta33madeira&amp;set=a.1635492503230318">https://www.facebook.com/media/set/?vanity=porta33madeira&amp;set=a.1635492503230318</a> )
The link:	Album about the opening of the "A Luz que há" exhibition
Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.facebook.com/media/set/?vanity=porta33madeira&amp;set=a.1603080936471475">https://www.facebook.com/media/set/?vanity=porta33madeira&amp;set=a.1603080936471475</a> ( <a href="https://www.facebook.com/media/set/?vanity=porta33madeira&amp;set=a.1603080936471475">https://www.facebook.com/media/set/?vanity=porta33madeira&amp;set=a.1603080936471475</a> )
The link:	Album about one of the drawing exercises

### D-1 Main editor in charge of this entry and potential other authors of this case study description

Name and surname:	Valentina Vezzani
Organization:	Universidade da Madeira
Email:	valevezani@gmail.com
Role:	

### D-2 Representative pictures

Picture's caption:

Funchal\_PORTA33\_Image03\_drawing exercises with Luísa Spínola\_Porta33\_2018



Picture's author:

Porta33

Picture's date:

Picture's source:

Porta33 Facebook

Picture's caption:

Funchal\_PORTA33\_Image04\_drawing exercises with Luísa Spínola\_Porta33\_2018



Picture's author:

Porta33

Picture's date:

Picture's source:

Porta33 Facebook

Picture's caption:

Funchal\_PORTA33\_Image07\_Porta33\_Government representatives visiting A LUZ QUE HÁ exhibition\_2018





Picture's author: Porta33

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Picture's date:

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Picture's source: Porta33 Facebook

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Picture's caption: Funchal\_PORTA33\_Image01\_Porta33\_A LUZ QUE HÁ exhibition opening\_23 06 2018



Picture's author: Porta33

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Picture's date:

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Picture's source: Porta33 Facebook

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Picture's caption: Funchal\_PORTA33\_Image02\_drawing exercises with Luisa Spinola\_Porta33\_2018



Picture's author: Porta33

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Picture's date:

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Picture's source: Porta33 Facebook

### D-3 Additional information

Additional information: Video lessons Porta33 Atelier Gatafunhos

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Link: <https://www.youtube.com/playlist?list=PLoQ3ifkPhoCNBzH6hCmNZdo6hF-z-akqN>  
(<https://www.youtube.com/playlist?list=PLoQ3ifkPhoCNBzH6hCmNZdo6hF-z-akqN>)

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Additional information: Youtube page of Porta 33

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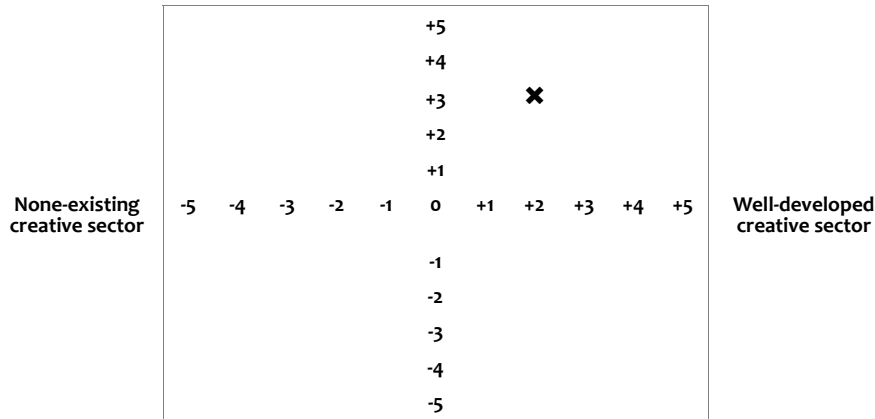
Link: <https://www.youtube.com/channel/UC4C4d8pgDFGQEWLfQn8Dw> (<https://www.youtube.com/channel/UC4C4d8pgDFGQEWLfQn8Dw>)

### D-4 Optional final remark

Optional final remarks: is there any additional information that was not communicated through the template



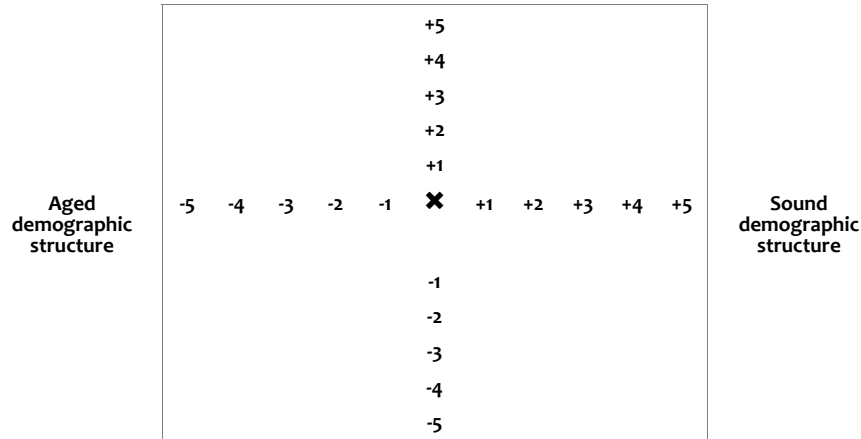
**Diversified economic activities**



**Absence of economic activity**

Comment: The main economic activities of Ponta Delgada is tourism and services

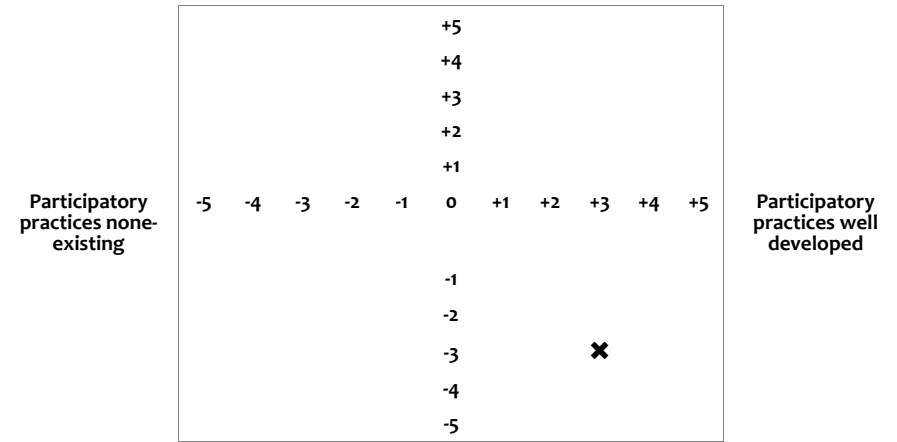
**Daily-life-support facilities well developed**



**Daily-life-support facilities none-existing**

Comment:

**High-income households prevail**



**Low-income households prevail**

Comment: Around 2014 the area started to be more active, and with the work done through W&T and the association of local creative, the area acquired experience on participatory practices.

**A-3 Estimation of how residents perceive the remoteness of this place, from 0 (not remote at all) to 5 (extremely remote)**

Estimation: 2

Explanation: The area is in the center of Ponta Delgada. However, Ponta Delgada is located on an island in the middle of the Atlantic Ocean.

**A-4 Elements that characterise the remoteness of the place:**

Low population density	✗
Geographical barrier/allocation	✓
No good transportation links	✗
Difficulties in accessing daily-life-support facilities	✗
Social specifics and/or divisions	✗
Economic inferiority	✗
Subjective criteria	✗

Specify subjective criteria (e.g. community's self-perception of being remote etc):

Other ✗

Specify other:

Summary of the elements that characterise this case as a remote place: Ponta Delgada can be considered a remote place (being a town in an island in the middle of the Atlantic Ocean).

Low population density rank:

Geographical barrier/allocation rank: 1

No good transportation links rank:

Difficulties in accessing daily-life-support facilities rank:

Social specifics and/or divisions rank:	
Economic inferiority rank:	
Subjective criteria (e.g. community's self-perception of being remote etc) rank:	
Other rank:	

### A-5 Provide the links to public data

Links to public data on the remote place	Touristic information about the island of São Miguel
The link:	<a href="https://byacores.com/sao-miguel/">https://byacores.com/sao-miguel/</a> ( <a href="https://byacores.com/sao-miguel/">https://byacores.com/sao-miguel/</a> )
Links to public data on the remote place	Governmental website of the Azores
The link:	<a href="http://www.azores.gov.pt">http://www.azores.gov.pt</a> ( <a href="http://www.azores.gov.pt">http://www.azores.gov.pt</a> )
Links to public data on the remote place	Institutional website - City hall Ponta Delgada
The link:	<a href="https://www.cm-pontadelgada.pt">https://www.cm-pontadelgada.pt</a> ( <a href="https://www.cm-pontadelgada.pt">https://www.cm-pontadelgada.pt</a> )

### A-7 The type of public spaces that can be found in this remote place (besides the roads/streets/path network)

Square/s, Plaza/s	✓
Park/s, Garden/s	✓
Market space/s	✓
Playground/s	✓
Recreational space/s, Sport-field/s	✓
Community open-air space/s	✗
Institution-related open-air space/s (e.g.University grounds)	✗
Watersides	✓
Meadows	✓
Parking area	✓
Service yard	✗
Other types:	✗
Specify other types:	

Type of indoor public spaces that can be found in this remote place:

### A-8 General description of..

The network of roads, streets, paths and alike elements that tie this remote place together:	No information available.
The quantity and structure of public space network (besides roads/streets/paths network) in this remote place:	No information available.

### A-9 General description of the quality of public spaces in this remote place

Answer:	Being in the capital of the main island of the Azores, the essential services are guaranteed The area lacked a public space, a space not exclusively commercial or a transit space
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### B-1 Name(s) of the public space(s)

Name(s) of the public space(s) (in local language):	“Casa do Quarteirão” Travessa da Rua D’Agôa, Ponta Delgada
Name(s) of the public space(s) (in English):	
Latitude of the public space(s):	37-7426
Longitude of the public space(s):	25.6692
Ground plan showing the land use of the public space(s):	
Caption's map of the public space:	
Legend's map of the public space:	
Main location	✗

### B-2 Describe the physical environment

Physical environment description of the public space(s) with creative works:	“O Quarteirão” is a neighborhood close to Ponta Delgada historical city center, out of the tourist and commercial district, in which public space is completely invaded by parking lots and cars. It is not so far from the the old fort and few blocks from the sea.
Physical environment elements were important and/or actually "used" by creative people for their activities:	The area was missing public spaces, since everything was about private business and shopping.

### B-3 Describe the general functions

Functions and land uses description in the area of the public space:	Residential / commercial / touristic The area is close to the historic city center. The activities specifically found here are of a commercial nature. Being close to the historic center, it is a transit area and there are some tourist activities, such as b & b.
Functionalities of space were important and/or actually "used" by creative people for their activities:	The studied area is a commercial area dedicated to shopping.

### B-4 General demographic characteristics of the area around the public space:

Describe the general demographic characteristics	São Miguel is the largest of the islands in the Azores archipelago and the largest of all the islands of Portugal. With an area of 748.82 km², it has a population of 137 699 inhabitants; Ponta Delgada is the main city of São Miguel, with a population of 46 102 inhabitants (2011). (1)
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### B-5 Type of the public space(s) with creative work

Form and function:	Squares and streets
Ownership:	mixed
Access regarding entry-control:	open access
Access regarding time of day/week /year:	We couldn't access this information

### B-7 Kind of activity initially designed for this public space:

What kind of activity has been this public space designed for initially	The main role of the area is commercial. In the few streets of the area a type of activity related to culture, art and crafts has developed
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### B-8\_a Which are the activities in this public space(s)?

Activity:	A Shopping
Activity:	B Making together, building
Activity:	C Using the new space (socializing, workshops, readings, events,...)

### B-8\_b Who are the main users of this public space(s)?

User:	1 Local residents
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User:	2 Tourists
User:	3 Local business owners

### B-8\_c What are the users activities of this public space(s)?

Users	Activity	Before	After
1 Local residents	A Shopping	✓	✗
1 Local residents	A Shopping	✗	✓
1 Local residents	B Making together, building	✗	✓
1 Local residents	C Using the new space (socializing, workshops, readings, events,...)	✗	✓
2 Tourists	A Shopping	✗	✓
3 Local business owners	A Shopping	✗	✓
3 Local business owners	B Making together, building	✗	✓
3 Local business owners	C Using the new space (socializing, workshops, readings, events,...)	✗	✓

### B-9 Parts/sections/spots seem most attractive within the public space (location and duration) - Parts/sections/spots at people seem to avoid:

Describe what parts seem to be the most attractive to people From what we understand, the intervention of Orizzontale & NO-ROCKET created a multifunctional public space that the associations and citizens felt the need: it was in fact an area completely dedicated to shopping where there was a lack of public spaces.

### B-10 Provide the links to public data on the public space(s)

Website:	Magazine article
Website's link:	<a href="https://www.timeout.pt/lisboa/pt/viagens/quarteirao-5-motivos-para-visitar-o-bairro-alternativo-de-ponta-delgada">https://www.timeout.pt/lisboa/pt/viagens/quarteirao-5-motivos-para-visitar-o-bairro-alternativo-de-ponta-delgada</a> ( <a href="https://www.timeout.pt/lisboa/pt/viagens/quarteirao-5-motivos-para-visitar-o-bairro-alternativo-de-ponta-delgada">https://www.timeout.pt/lisboa/pt/viagens/quarteirao-5-motivos-para-visitar-o-bairro-alternativo-de-ponta-delgada</a> )
Website:	Facebook page of the project
Website's link:	<a href="https://www.facebook.com/O-Quarteirão-44646950223329/">https://www.facebook.com/O-Quarteirão-44646950223329/</a> ( <a href="https://www.facebook.com/O-Quarteirão-44646950223329/">https://www.facebook.com/O-Quarteirão-44646950223329/</a> )
Website:	Statistical website
Website's link:	<a href="https://www.ine.pt/xportal/xmain?xpid=INE&amp;xpgid=ine_indicadores&amp;indOcorrCod=0005889&amp;contexto=pi&amp;selTab=tabo">https://www.ine.pt/xportal/xmain?xpid=INE&amp;xpgid=ine_indicadores&amp;indOcorrCod=0005889&amp;contexto=pi&amp;selTab=tabo</a> ( <a href="https://www.ine.pt/xportal/xmain?xpid=INE&amp;xpgid=ine_indicadores&amp;indOcorrCod=0005889&amp;contexto=pi&amp;selTab=tabo">https://www.ine.pt/xportal/xmain?xpid=INE&amp;xpgid=ine_indicadores&amp;indOcorrCod=0005889&amp;contexto=pi&amp;selTab=tabo</a> )

### B-11 Provide photos of the public space(s) with creative works

Caption: PontaDelgada\_Casa\_do\_Quarteirão4



Photo's author: O Quarteirão

Caption: PontaDelgada\_Casa\_do\_Quarteirão7



Photo's author: O Quarteirão

Caption: PontaDelgada\_Casa\_do\_Quarteirão10



Photo's author: O Quarteirão

Caption: PontaDelgada\_Casa\_do\_Quarteirão3



Photo's author: O Quarteirão

### C-1 Official name of the activity/project

Name in local language: Casa do Quarteirão

Name in English: Casa do Quarteirão

Nickname:

Overall name: ✓

### C-2 Description of the project (activities) that took place in the analysed public space(s):

Describe the project (activities) that took place in the analysed public space(s) "Casa do Quarteirão" is a project developed within Walk&Talk 2016 and it was born out of the community that lives and works in the neighborhood (Quarteirão) in Ponta Delgada (São Miguel Island - Azores Islands), reclaiming a physical space for convivial and collaborative use. Orizzontale (Italian Architecture Collective based in Rome) realized the wooden installation in the core center of the neighbourhood, while NO-ROCKET focused its intervention on visualising the blur-ry borders of Quarteirão and making people reflect on the hidden meaning of the system behind it, using painted azulejos tiles (TRILHA) and a series of visual interventions using large mirrors installed in the public space (QUARTEIRÃO).

### C-3 Challenge that the project (activities) tried/is trying to tackle:

What challenge was the project (activities) trying to tackle – what was the aim At the start of the project in 2016 the informal community of creative business owner of the area, a kind of enclave to the north of the more commercial area of Ponta Delgada, did not have a homogeneity and density of projects that allows them to say: "We are in O Quarteirão". The curators wanted to "map what is missing to make it more dynamic, more visitable" in the area and work on the urban furniture, the recovery of empty spaces. The idea behind was to convey the message that "this border area is not the end".

### C-4 Time frequency:

Time Frequency: Other

Other information: The activities started during the Festival W&T in 2016. Neighbors carried on the transformations afterwards.

### C-5 Time period

Start:

End:

Comment: start date: Summer 2016 ; end date: Ongoing

### C-6 Actors in relation to the analysed creative work, their main motivation and their roles

Actor(s): Orizzontale & NO-ROCKET

Motivations: Artistic

Roles: Co-designing and making

Actor(s): W&T

Motivations: Artistic

Roles: Curating / organizing

Actor(s): Association O Quarteirão

Motivations: Giving new life to the area / growing business

Roles: Organizing /co-designing

### C-7 Description of the supporting background that existed to make the activities happen:

What kind of supporting background existed to make the activities happen (financial, institutional etc.)

We couldn't access this information in detail. From what we understood, there was already a group of business owner working in the creative field that wanted to create more participation in the area. They organized themselves in an association called O Quarteirão. W&T worked with them initially and then invited over the collective Orizzontale & NO-ROCKET during their festival in 2016 to do workshops and co-design the structures. The festival W&T has access to private and public fundings.

### C-8 Sectors involved in the development of the creative works with public spaces:

Culture: ✓

Education: ✗

Health: ✗

Sustainability: ✗

Science: ✗

Tourism: ✗

Sport: ✗

Industry: ✗

Other: ✓

Specify other: Socialization

### C-9 Sector which was..

..the initiator of the activities: -1

..the most crucial for the whole case study: Culture

Comment: Initiator: The informal association of business owner of the area involved in the creative field

### C-10 How was the local community involved in the project/activities:

How was the local community involved in the project/activities?	Before the start of the one week project dinamized by Orizzontale, a number of business owner working in the creative field in the area started a project called O Quarteirão. Among them, the owner of MIOLO art gallery said: "We want to attract people to this area of the city, and we needed a space that would be public. We now have a community square with enor-mous potential. People can do whatever they want there, because that space is theirs" Orizzontale was invited by W&T to realize an installation in the core of the neighborhood and to collaborate with NO-ROCKET (Francesco Zorzi an italian visual designer and illustrator based in Amsterdam) that had his intervention on visualizing "O Quarteirão" identity. After a first visit in Ponta Delgada, during a public talk at MIOLO, Orizzontale chose together with the inhabitants to work in the small Travessa da Rua d'Acoa, to materialize a common square, a place for the community. The project feature is metaphorically a Viveiro, a collective greenhouse to make "O Quarteirão" flourish and develop spontaneously. At the same time the idea was to re-create the intimacy of a traditional Azorian house. Thus we worked on two elements, creating new inviting entrances to the space: a pavilion to provide a place for people to gather and organize events (Rua Pedro Homem) and a small structure with a tiny terrace (Rua d' Acoa), to give a cozy and unusual view of the area. Between these structures a new square took shape. The structures were built in five days, together with a group of inhabitants, using wood from Cryptomeria japonica, an endemic conifer species that grows in the island. The Italian designer Francesco Zorzi created a signage for O Quarteirão, stressing its identity: compositions of four ceramic tiles from Cerâmica Vieira (from Lagoa, São Miguel), painted in colors according to the business and placed at the doorstep of shops, galleries, cafes or hotels. He also made round mirrors installed in the narrowest entrance of Travessa da Rua D'Agôa, which reflect each other and also who is passing by The program of the "Casa do Quarteirão" was decided by the citizens. The structure was conceived as an open project: the simple construction system made of modular frames could be customized and adapted to the different configurations and needs of the community.
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### C-11 The role of natural/cultural heritage in the project/activities:

Did cultural and/or natural heritage play any specific role in the project/activities?	No information available.
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### C-12 The targeted impact of the project/activity:

What was the targeted impact of the project / activities?	Creating a public space in a forgotten area of the city center
---	--

### C-13 Achievement of the targeted impact:

Yes/no/partly:	-1
Comment:	we couldn't access this information in detail: we don't know if the space is still used and active. Probably the targeted impact was achieved, giving a new public space to the area and giving more visibility to the area, now perceived as a creative area of the town.

### C-14 Additional achieved impacts:

Were any additional impacts achieved?	No information available.
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### C-15 The main beneficiaries of the creative work in public space(s):

Who were the main beneficiaries of the creative works in public spaces(s)?	local community, local businesses, local creative sector
--	--

### C-16 Presence (or not) of economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces:

Were there any, no matter how big or small, economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces?	Probably giving more visibility to the area, now it is perceived as a creative place of the town, probably attracting specific kind visitors interested in creativity and art.
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### C-17 Presence (or not) of any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development:

Were there any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development?	No information available.
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### C-18 Monitoring (or not) of the impact of the project:

How was the impact of the project / activities monitored? If it wasn't – how do you think it could be monitored?	No information available.
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### C-19 Way in order to communicate the impact of the project:

How was the impact of the project / activities disseminated or communicated?	W&T has a strong documentation policy. This project was communicated through local events and through the press.
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### C-20 Perception of the creative works in public space(s) by the final users and the reactions of the general public:

How were the creative works in public space(s) perceived, evaluated, judged by the final users – what were the reactions of the general public?	No information available.
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### C-21 The (one) main success and the (one) main failure of the project/activities

Main success:	giving new life to the area, through a new multifunctional public space
Main failure:	we couldn't access this information

### C-22 Importance of broader conditions for the main success and main failure factor:

How important were the broader conditions (e.g. the supporting state of the art in the community, infrastructure, institutional support, financial sources, local or "imported" know-how etc.) for the main success and main failure factor	The success of the project lies in the collaboration between a local association with specific needs, W&T (a local association that deals with art), citizens and international designers and artists. The work had already begun by the local association, who promised to keep activities on after the workshops led during the 2016 W&T festival. The invited artists therefore did a punctual job, putting their co-design, construction, graphics skills at the service of the needs that the local association had begun to express. W&T, working with their international art festival, has bridged the local needs and skills of international designers . In addition, W&T has given visibility to the area, organizing activities and workshops during the festival and putting this usually unknown area on the map and in the festival program
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### C-23 Provide the links to public data on the creative works

Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://visao.sapo.pt/visaose7e/sair/2016-08-09-0-quarteirao-ligar-os-pontos-numa-cidade/">https://visao.sapo.pt/visaose7e/sair/2016-08-09-0-quarteirao-ligar-os-pontos-numa-cidade/</a> ( <a href="https://visao.sapo.pt/visaose7e/sair/2016-08-09-0-quarteirao-ligar-os-pontos-numa-cidade/">https://visao.sapo.pt/visaose7e/sair/2016-08-09-0-quarteirao-ligar-os-pontos-numa-cidade/</a> )
The link:	Magazine article
Link to public data to better understand the activities and actors, as well as impacts:	Jornalistic report (Jornalistic report)
The link:	<a href="https://acervo.publico.pt/fugas/noticia/ilhas-smiguel-pri-um-quarteirao-que-e-uma-festa-de-vizinhos-1733174">https://acervo.publico.pt/fugas/noticia/ilhas-smiguel-pri-um-quarteirao-que-e-uma-festa-de-vizinhos-1733174</a>
Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.orizzontale.org/en/portfolio_page/casa-do-quarteirao/">https://www.orizzontale.org/en/portfolio_page/casa-do-quarteirao/</a> ( <a href="https://www.orizzontale.org/en/portfolio_page/casa-do-quarteirao/">https://www.orizzontale.org/en/portfolio_page/casa-do-quarteirao/</a> )
The link:	Creative collective involved in the project official website
Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.domusweb.it/it/notizie/2016/11/21/casa_do_quarteirao_orizzontale.html">https://www.domusweb.it/it/notizie/2016/11/21/casa_do_quarteirao_orizzontale.html</a> ( <a href="https://www.domusweb.it/it/notizie/2016/11/21/casa_do_quarteirao_orizzontale.html">https://www.domusweb.it/it/notizie/2016/11/21/casa_do_quarteirao_orizzontale.html</a> )
The link:	

## D-1 Main editor in charge of this entry and potential other authors of this case study description

Name and surname: Elisa Bertolotti  
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Role:

## D-2 Representative pictures

Picture's caption: Assemblage of infrastructure for event



Picture's author: Walk and Talk

Picture's date:

Picture's source: <https://andafala.org/Walktalkazores>

Picture's caption: People gathering Açores



Picture's author: Walk and Talk

Picture's date:

Picture's source: <https://andafala.org/Walktalkazores>

Picture's caption: Children in street intervention



Picture's author: Walk and Talk

Picture's date:

Picture's source: <https://andafala.org/Walktalkazores>

Picture's caption: Street Art



Picture's author: Walk and Talk

Picture's date:

Picture's source: <https://andafala.org/Walktalkazores>

Picture's caption: Assemblage of infrastructure





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Picture's author: Walk and Talk

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Picture's date:

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Picture's source: <https://andafala.org/Walktalkazores>

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### D-3 Additional information

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Additional information:

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Link:

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### D-4 Optional final remark

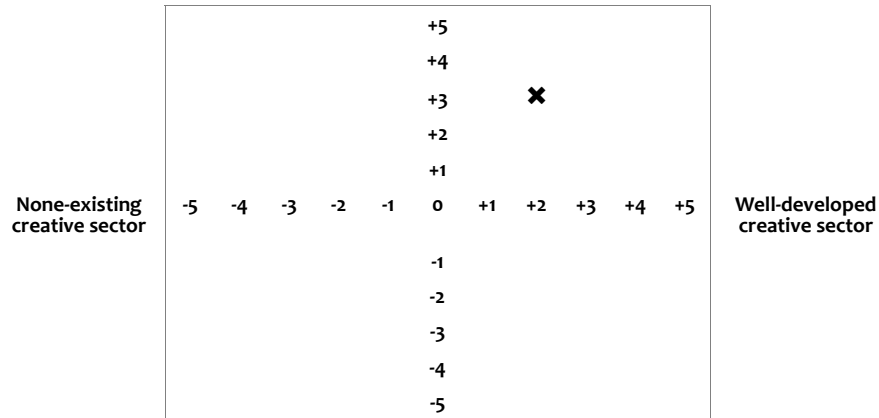
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Optional final remarks: is there any additional information that was not communicated through the template

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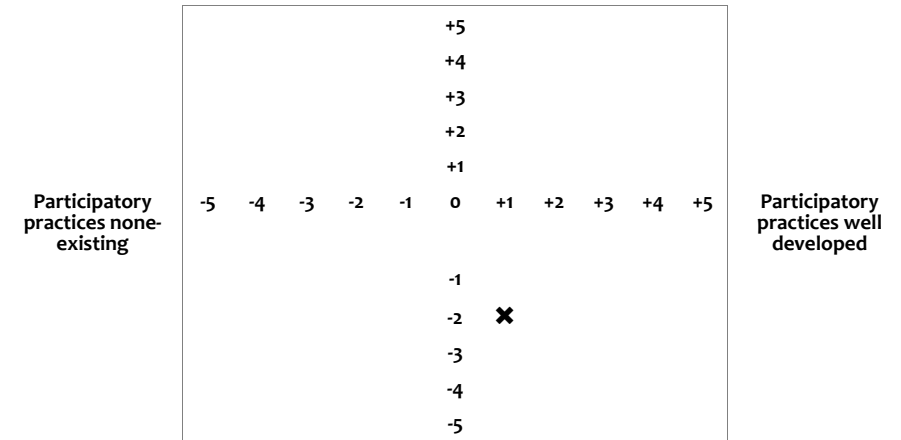


### Diversified economic activities



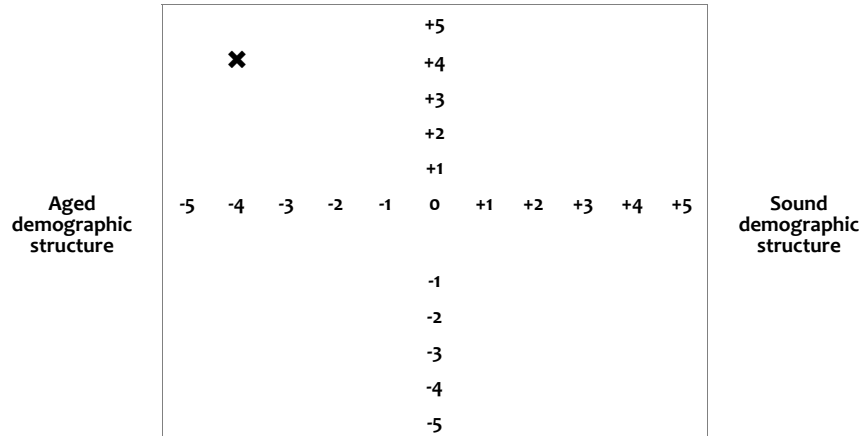
Comment: Prazeres is a rural area with a good economic activity, because it belongs to the district with the higher percentage of foreign inhabitants. Even though the local economy is mainly agriculture-based, it's well served by restaurants, hotels and local lodging establishments, a boutique store, a supermarket and a local market. All these infrastructures support the local Art Gallery activities such as temporary exhibitions, artistic residences, music festivals and cinema sessions. As well as the madeiran visitors that come to Quinta Pedagógica dos Prazeres.

### High-income households prevail



Comment: The local inhabitants live from a daily agriculture and government state subsidies, although some foreign people have creates nice tourism infrastructures that generate good income and bring to the community new approaches and cultural insights.

### Daily-life-support facilities well developed



Comment: Although the population is mainly over 60's years old, and the village far away from the nearest cityhall, the daily-life facilities are easy to access and exists in the village.

### A-3 Estimation of how residents perceive the remoteness of this place, from 0 (not remote at all) to 5 (extremely remote)

Estimation: 4  
Explanation:

### A-4 Elements that characterise the remoteness of the place:

Low population density	✓
Geographical barrier/allocation	✓
No good transportation links	✓
Difficulties in accessing daily-life-support facilities	✗
Social specifics and/or divisions	✗
Economic inferiority	✓
Subjective criteria	✗
Specify subjective criteria (e.g. community's self-perception of being remote etc):	
Other	✗
Specify other:	

Summary of the elements that characterise this case as a remote place: We characterize Prazeres as a remote place for four main reasons: 1st- This small village has around 700 people, making it a low-density location. 2nd - The location itself, which is 40 km away from the "capital" of the island (Funchal), where all the main public services are. 3rd - There is only one bus route from Funchal to Prazeres with seven-time schedules per day on weekdays. On weekends there are two-time schedules, one at 8 am and another at 4 pm. The trip can have a three-hour duration, or the fastest two hours. By car, the trip from Funchal to Prazeres takes around 45 minutes. 4th - The low income of the population.

Low population density rank:	1
Geographical barrier/allocation rank:	2
No good transportation links rank:	3

Difficulties in accessing daily-life-support facilities rank:	
Social specifics and/or divisions rank:	
Economic inferiority rank:	4
Subjective criteria (e.g. community's self-perception of being remote etc) rank:	
Other rank:	

### A-5 Provide the links to public data

Links to public data on the remote place	Institutional website about the Prazeres town
The link:	<a href="https://www.cmcalheta.pt/pt/municipio/concelho/freguesias/prazerer">https://www.cmcalheta.pt/pt/municipio/concelho/freguesias/prazerer</a> ( <a href="https://www.cmcalheta.pt/pt/municipio/concelho/freguesias/prazerer">https://www.cmcalheta.pt/pt/municipio/concelho/freguesias/prazerer</a> )
Links to public data on the remote place	Statistical website with censos publication
The link:	<a href="https://www.ine.pt/xportal/xmain?xpid=INE&amp;xpgid=ine_publicacoes&amp;PUBLICACOESpub_boui=156661814&amp;PUBLICACOESmodo=2">https://www.ine.pt/xportal/xmain?xpid=INE&amp;xpgid=ine_publicacoes&amp;PUBLICACOESpub_boui=156661814&amp;PUBLICACOESmodo=2</a> ( <a href="https://www.ine.pt/xportal/xmain?xpid=INE&amp;xpgid=ine_publicacoes&amp;PUBLICACOESpub_boui=156661814&amp;PUBLICACOESmodo=2">https://www.ine.pt/xportal/xmain?xpid=INE&amp;xpgid=ine_publicacoes&amp;PUBLICACOESpub_boui=156661814&amp;PUBLICACOESmodo=2</a> )

### A-7 The type of public spaces that can be found in this remote place (besides the roads/streets/path network)

Square/s, Plaza/s	✓
Park/s, Garden/s	✓
Market space/s	✓
Playground/s	✗
Recreational space/s, Sport-field/s	✓
Community open-air space/s	✓
Institution-related open-air space/s (e.g. University grounds)	✗
Watersides	✓
Meadows	✓
Parking area	✓
Service yard	✗
Other types:	✗

Specify other types:	
Type of indoor public spaces that can be found in this remote place:	<ul style="list-style-type: none"> <li>• Prazeres' Parish</li> <li>• Sports and Recreational Club</li> <li>• Social Security and health center</li> <li>• Prazeres' Supply market</li> <li>• Prazeres' Gallery</li> <li>• Herbarium</li> <li>• Padre Manuel Nóbrega Museum</li> </ul>
	Cider House

### A-8 General description of..

The network of roads, streets, paths and alike elements that tie this remote place together: Even though Prazeres is a much remote location there is a good network of roads to access the area from different parts of the island. Inside the region, the roads and streets are in a good condition as well and allow for locals and visitors to access any necessary infrastructure. Besides the traditional streets, you can also find some ancient paths, traditional from Madeira – the Levadas – that used to be used by locals to travel from location to location inside the island on foot. Nowadays those paths are mostly used as recreational paths by tourists and some locals.

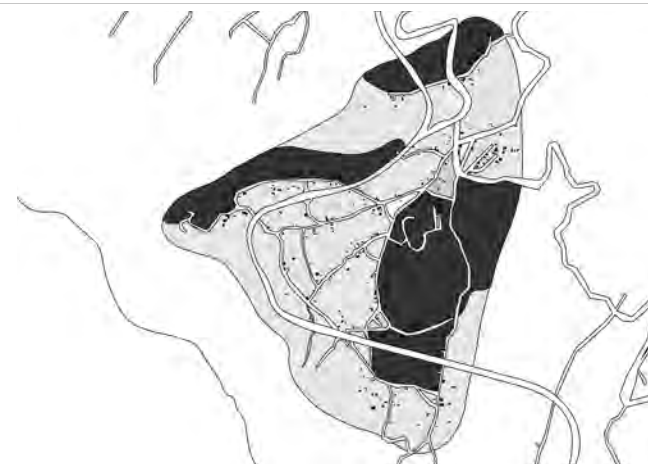
The quantity and structure of public space network (besides roads/streets/paths network) in this remote place: Being Prazeres such a remote place and with very little population, the public spaces that exist are enough for the locals and the few tourists that are attracted to the location. The fact that it is such a rural place is one of the main attractions. The existing public spaces are at a walking distance from most locations since it is such a small region, but the existing network of roads allows for anyone to easily access them by car.

### A-9 General description of the quality of public spaces in this remote place

Answer: Considering Prazeres as a remote village with around 700 people living there, the quality of the public spaces exceeds the expectations. The buildings and infrastructures are in good conditions, some having been renovated recently.

### B-1 Name(s) of the public space(s)

Name(s) of the public space(s) (in local language):	Quinta Pedagógica dos Prazeres
Name(s) of the public space(s) (in English):	Prazeres' Pedagogic Farm
Latitude of the public space(s):	32.75398758711756
Longitude of the public space(s):	17.20048220589077



Ground plan showing the land use of the public space(s):

Caption's map of the public space:	Figure-ground plan Prazeres Madeira Island
Legend's map of the public space:	
Main location	✗

### B-2 Describe the physical environment

Physical environment description of the public space(s) with creative works: The surroundings of Quinta Pedagógica dos Prazeres consists mainly of locals' housing, which respect a traditional architecture, open landscapes with vegetation and some local businesses. All the surrounding buildings have the same features since they have been constructed around the same time. Attached to the Quinta you can find the Prazeres' Parish with its beautiful gardens and a large plaza in front of it, the Prazeres' Gallery and the Cider House, all accessible by anyone.

Physical environment elements were important and/or actually "used" by creative people for their activities:	Besides the Quinta itself, all the activities realized by the creative people have taken place in the Prazeres' Gallery and the Parish's Plaza.
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### B-3 Describe the general functions

Functions and land uses description in the area of the public space:	The public space used by the creatives consists mainly of commercial and civic functionalities (cultural and educational). They border with the Prazeres' Parish, The Prazeres' Gallery, The Cider House and a residential area. You can also find two cafes and a recent architecture studio on the same street.
Functionalities of space were important and/or actually "used" by creative people for their activities:	Both the commercial and civic functionalities were a result of the creative works, being that the space (in this case the Quinta Pedagógica) was created to serve these exact purposes in order to promote the remote area of Prazeres.

### B-4 General demographic characteristics of the area around the public space:

Describe the general demographic characteristics	The general population in the surroundings is of an older age, mostly female. Most of the population works on agriculture, for personal surviving and as a means of financial support, so their financial condition is not the best. In terms of education, the general population has the lowest rate for any scholar level of the island. However, the younger generations tend to pursue higher studies. There is a high percentage of people without employment.
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### B-5 Type of the public space(s) with creative work

Form and function:	Recreational space, Garden, Community open-air space, Parish, Art Gallery.
Ownership:	Private
Access regarding entry-control:	The access to the Quinta is mixed, you have some areas that have no entry control besides the opening hours, and others, more specifically the animal's area, that requires a symbolic entry fee to help in the maintenance of the space and the animals.
Access regarding time of day/week/year:	Spring/Summer: Monday to Friday from 9 AM to 8 PM, weekends and holidays from 9 AM to 9 PM; Autumn/Winter: Monday to Friday from 9 AM to 7 PM, weekends and holidays from 9 AM to 8 PM.

### B-7 Kind of activity initially designed for this public space:

What kind of activity has been this public space designed for initially	The Quinta was developed as an education project, to promote the sociocultural development of this rural area and to function as a boost to the local economy. Their aim was to preserve nature and the local traditions and culture. They act on several fronts: <ul style="list-style-type: none"> <li>• Preserve the endemic plants and traditional recipes</li> <li>• Producing artisanal and natural products</li> <li>• Little farm with animals and endemic trees and plants</li> <li>• Art Gallery – promoting local and international creatives, attracting more people to this remote place, creating a relationship between creatives, the local community and nature</li> <li>• Museum – permanent exposition of the Padre's Manuel collection of fossils and other natural elements</li> </ul>
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### B-8\_a Which are the activities in this public space(s)?

Activity:	B Seeing the animals
Activity:	C buying local products
Activity:	D artistic residence
Activity:	E visiting the gallery
Activity:	F exhibits
Activity:	G workshops for kids and teens
Activity:	H participating in cultural events
Activity:	I school trips
Activity:	A visiting the tea house

### B-8\_b Who are the main users of this public space(s)?

User:	2 students
User:	3 locals

User:	4 local artists
User:	5 foreign artists
User:	1 tourists

### B-8\_c What are the users activities of this public space(s)?

Users	Activity	Before	After
1 tourists	A visiting the tea house	✓	✗
1 tourists	B Seeing the animals	✓	✗
1 tourists	C buying local products	✗	✓
1 tourists	H participating in cultural events	✗	✓
2 students	B Seeing the animals	✗	✓
2 students	E visiting the gallery	✗	✓
2 students	G workshops for kids and teens	✗	✓
2 students	I school trips	✗	✓
3 locals	A visiting the tea house	✓	✗
3 locals	B Seeing the animals	✓	✗
3 locals	C buying local products	✗	✓
3 locals	E visiting the gallery	✗	✓
3 locals	H participating in cultural events	✓	✗
3 locals	A visiting the tea house	✗	✓
3 locals	B Seeing the animals	✗	✗
3 locals	H participating in cultural events	✗	✓
4 local artists	D artistic residence	✗	✓
4 local artists	E visiting the gallery	✗	✓
4 local artists	E visiting the gallery	✗	✓
4 local artists	F exhibits	✗	✓
4 local artists	H participating in cultural events	✗	✓
4 local artists	G workshops for kids and teens	✗	✓
5 foreign artists	D artistic residence	✗	✓
5 foreign artists	E visiting the gallery	✗	✓
5 foreign artists	F exhibits	✗	✓
5 foreign artists	H participating in cultural events	✗	✓

### B-9 Parts/sections/spots seem most attractive within the public space (location and duration) - Parts/sections/spots at people seem to avoid:

Describe what parts seem to be the most attractive to people	The main activities occur around the church patio, Pedagogical Farm, art gallery and in the "caminho das pedras near the Prazeres Hotel. The "parzeres- Paul do Mar Real path, is another high frequented track in the area among to other tracking paths around the mountains hills. Due to the geographical characteristics of the landscape, we cannot considerer that exists "Non places or "s less attractive places
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### B-10 Provide the links to public data on the public space(s)

Website:	Website of the project
Website's link:	<a href="https://www.prazeresdaquinta.pt/">https://www.prazeresdaquinta.pt/</a> ( <a href="https://www.prazeresdaquinta.pt/">https://www.prazeresdaquinta.pt/</a> )
Website:	Prazeres Gallery website

Website's link:	<a href="http://www.galeriadosprazeres.pt/">http://www.galeriadosprazeres.pt/</a> ( <a href="http://www.galeriadosprazeres.pt/">http://www.galeriadosprazeres.pt/</a> )
Website:	Social media of the gallery
Website's link:	<a href="https://www.facebook.com/galeriadosprazeres">https://www.facebook.com/galeriadosprazeres</a> ( <a href="https://www.facebook.com/galeriadosprazeres">https://www.facebook.com/galeriadosprazeres</a> )
Website:	Social media of the project
Website's link:	<a href="https://www.facebook.com/prazeresdaquinta">https://www.facebook.com/prazeresdaquinta</a> ( <a href="https://www.facebook.com/prazeresdaquinta">https://www.facebook.com/prazeresdaquinta</a> )

**B-11 Provide photos of the public space(s) with creative works**

Caption:	Prazeres_PRAZERES SOCIAL PROJECT_exhibition project
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Photo's author:	Galeria dos Prazeres
Caption:	Prazeres_PRAZERES SOCIAL PROJECT_VII Mostra de Espantalhos



Photo's author:	Quinta Pedagógica dos Prazeres
Caption:	Prazeres_PRAZERES SOCIAL PROJECT_Local products



Photo's author:	Quinta Pedagógica dos Prazeres
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Caption:

Prazeres\_PRAZERES SOCIAL PROJECT\_IV Mostra de Camélias



Photo's author: Quinta Pedagógica dos Prazeres

### C-1 Official name of the activity/project

Name in local language: Quinta Pedagógica dos Prazeres

Name in English: Prazeres' Pedagogic Farm

Nickname:

Overall name: ✓

### C-2 Description of the project (activities) that took place in the analysed public space(s):

Describe the project (activities) that took place in the analysed public space(s)

Quinta Pedagógica dos Prazeres is a dynamic and multifunctional space founded by the local priest, Padre Rui, in order to acknowledge and value this rural area in Madeira Island. The space integrates four different areas: the farming area which advocates alternative cultures, the transformation area where they prepare homemade jams, cakes and medicinal herbs, the animals' area where you can interact with different species and, finally, a tearoom in which you can drink organic teas from the Quinta and buy local products. Because it is a project of social and solidary nature that aims to avoid rural desertification and social isolation of its community, the Quinta actively contributes to potentiate the social well-being as a meeting point and dynamization of several activities that invite locals to interact with each other and all the visitors. They make use of existing costumes through the year, like the Festa da Bênção dos Animais, the Festa da Mostra da Debulha do Trigo or the Festa da Sidra. These events go hand in hand with the rhythm of the locals everyday-life and with Nature's pace. This project is affiliated with others, also developed by the initiative of the local priest, that one may find in the surroundings, such as the Art Gallery, the Herbarium, the Padre Manuel Nóbrega's Museum and the Parochial House. The Art Gallery, in specific, is a cultural space whose main goal is to promote Art and Culture in its many forms, establishing, then, in a consistent, dynamic and educational way, a connection between the artists, the local community and nature. As the main project – the Quinta – it is anchored in the local identity of Prazeres and shares the same philosophical pillars and criteria to achieve its goal. Together, both places potentiate several pedagogic activities in different fields – Botanic, Geology, Agriculture, Livestock, Tradition and Popular Culture, Environmental Literacy and Art. The Gallery has a free educational program, in partnership with the Quinta, with pedagogic activities directed to a younger audience but to a senior population as well. Be it through creative expression workshops, temporary exhibits and guided fieldtrips. The Parochial House exists as a solution to artistic residencies, allowing for the creation of new publics and promoting intergenerational and intercultural sharing. Always in pace with the local identity of Prazeres, but stimulating its reinterpretation, its reinvention and connection to contemporaneity.

### C-3 Challenge that the project (activities) tried/is trying to tackle:

What challenge was the project (activities) trying to tackle – what was the aim

The Quinta was developed as an education project, to promote the sociocultural development of this rural area and to function as a boost to the local economy. Their aim was to preserve nature and the local traditions and culture, as well as avoid desertification of the area.

### C-4 Time frequency:

Time Frequency: A constant process

Other information:

### C-5 Time period

Start: 10/1/2000 12:00:00 AM

End:

Comment:

### C-6 Actors in relation to the analysed creative work, their main motivation and their roles

Actor(s): Padre Rui

Motivations: Promoting the rural area of Prazeres

Roles: Founder, director and priest of the local parish

Actor(s): Nélio Sousa

Motivations:

Roles: Coordinator of the Educational Program of the Quinta

Actor(s): Patrícia Sumares

Motivations:

Roles: Gallery Curator

Actor(s): Hugo Olim

Motivations:

Roles: Gallery Curator

Actor(s): Martinho Mendes

Motivations:

Roles: Gallery Curator

### C-7 Description of the supporting background that existed to make the activities happen:

What kind of supporting background existed to make the activities happen (financial, institutional etc.)

Private investments, and state fundings

### C-8 Sectors involved in the development of the creative works with public spaces:

Culture ✓

Education ✓

Health ✗

Sustainability ✓

Science ✗

Tourism ✓

Sport ✗

Industry ✗

Other: ✗

Specify other:

### C-9 Sector which was..

..the initiator of the activities: Culture

..the most crucial for the whole case study: Education

Comment: Besides Education, Sustainability and Culture were also essential for this case study

### C-10 How was the local community involved in the project/activities:

How was the local community involved in the project/activities? The recent years have shown that people like to interact and manifest their opinion, assuming an active role in their visit of the spaces and presence in activities. The team behind the Quinta and all associated projects, contribute for a good accessibility and comprehension of all the available content of the several spaces. This translates in a meaningful and enriching experience for every visitor. The democratization of knowledge access is an essential concern of the Quinta. In the last years, there has been a considerable increase of school visits as well as of other institutions in consequence of the new opening hours through previous scheduling. The visitors are locals, from other parts of the island and tourists. Some visitors are regulars, being part of a cultural community that grew with the place as well. The empathic and personalized approach with the visitor aims to create an affinity with the audience and promotes the return for future events through the recognition of the value of Culture, Nature and Community for their well-being, for their growth and, ultimately, their life.

### C-11 The role of natural/cultural heritage in the project/activities:

Did cultural and/or natural heritage play any specific role in the project/activities? Yes, the project itself started using as foundations the culture and natural heritage of the region and its population. From recipes to agricultural practices and presence of farm animals in the everyday of the community.

### C-12 The targeted impact of the project/activity:

What was the targeted impact of the project / activities? As already mentioned, the Quinta is an educational project, of sociocultural evolution, rural area valorisation, of boost to the local economy and avoidance of desertification. It has seen its public interest and positive impact in education, culture, economy and society recognized by different entities. Today it is recognized as a new cultural centre, in a rural periphery of an already isolated territory like Madeira Island. This project attracted different kinds of businesses to the area, from touristic services to new areas of catering.

### C-13 Achievement of the targeted impact:

Yes/no/partly: Yes

Comment: Yes, earning in 2015 a vote of praise from the Legislative Assembly of Madeira for the results achieved. The deputies recognized the pedagogic role and the valorization of regional products achieved by the project of Quinta Pedagógica. In 2020 it was attributed to the project a Gold Medal of Touristic Merit.

### C-14 Additional achieved impacts:

Were any additional impacts achieved? The creation of a cultural and artistic community made by foreign people and locals.

### C-15 The main beneficiaries of the creative work in public space(s):

Who were the main beneficiaries of the creative works in public spaces(s)? The local community benefited from the interaction with visitors, either from other parts of the Island or foreign, seeing their hometown recognized and appreciated. The exchange of knowledge between the participants enriched both parts involved, the locals and the visitors. Local businesses saw a rise in their income as well as new opportunities of business. The local creative sector is, consistently, developing with each intervention in either of the spaces integrated in the project. Last but not least, new partnerships have urged with education institutions which ultimately attracts all kind of initiatives.

### C-16 Presence (or not) of economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces:

Were there any, no matter how big or small, economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces? As already mentioned, the creation of new jobs either inside the project of the Quinta or from new business opportunities due to the increase of visitors to the area.

### C-17 Presence (or not) of any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development:

Were there any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development?

In the art gallery, with exhibitions with the artists participating in the events; the musical festivals, the collaboration and participation of the local people in teaching and producing Sidra, Jams, pastry and natural infusion made out of local and endemic plants that have health benefits.

### C-18 Monitoring (or not) of the impact of the project:

How was the impact of the project / activities monitored? If it wasn't – how do you think it could be monitored? They do not have any data yet, due to the lack of personal. \_\_\_Of course it would be great to have some data collection on the subject.

### C-19 Way in order to communicate the impact of the project:

How was the impact of the project / activities disseminated or communicated? The communication was done through the common means of the media, webpages and social media but also through partnerships with other entities, participation in conferences, meetings and product contests.

### C-20 Perception of the creative works in public space(s) by the final users and the reactions of the general public:

How were the creative works in public space(s) perceived, evaluated, judged by the final users – what were the reactions of the general public? The general public showed great appreciation for the creatives interventions in Prazeres, either through eager participation and involvement in the cultural activities, either through the community involvement.

### C-21 The (one) main success and the (one) main failure of the project/activities

Main success: There was no feedback on this matter.

Main failure: There was no feedback on this matter.

### C-22 Importance of broader conditions for the main success and main failure factor:

How important were the broader conditions (e.g. the supporting state of the art in the community, infrastructure, institutional support, financial sources, local or "imported" know-how etc.) for the main success and main failure factor? There was no feedback on this matter.

### C-23 Provide the links to public data on the creative works

Link to public data to better understand the activities and actors, as well as impacts: No link available. (No link available. )

The link: -

### D-1 Main editor in charge of this entry and potential other authors of this case study description

Name and surname: Susana Gonzaga

Organization: Universidade da Madeira

Email: susanaluisgonzaga@gmail.com

Role:

### D-2 Representative pictures

Picture's caption: Prazeres\_PRAZERES SOCIAL PROJECT\_Local products at the Quinta





Picture's author: Sara Abreu

Picture's date:

Picture's source:

Picture's caption: Prazeres\_PRAZERES SOCIAL PROJECT\_Quinta Pedagógica dos Prazeres



Picture's author: Sara Abreu

Picture's date:

Picture's source:

Picture's caption: Prazeres\_PRAZERES SOCIAL PROJECT\_Quinta Pedagógica dos Prazeres



Picture's author: Sara Abreu

Picture's date:

Picture's source:

Picture's caption: Prazeres\_PRAZERES SOCIAL PROJECT\_Quinta Pedagógica dos Prazeres



Picture's author: Sara Abreu

Picture's date:

Picture's source:

Picture's caption: Prazeres\_PRAZERES SOCIAL PROJECT\_Quinta Pedagógica dos Prazeres



Picture's author: Sara Abreu

Picture's date:

Picture's source:

### D-3 Additional information

Additional information:

Link:

### D-4 Optional final remark

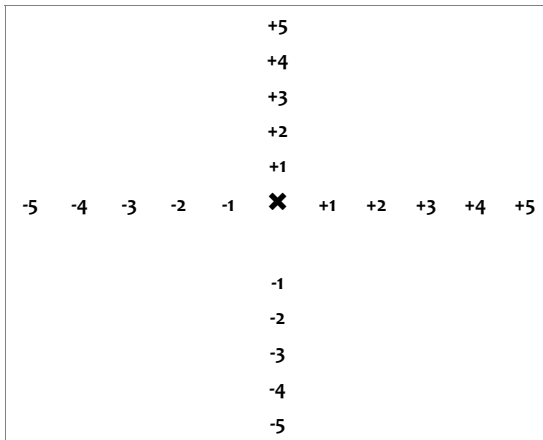
Optional final remarks: is there any additional information that was not communicated through the template





### High-income households prevail

Participatory practices none-existing



Participatory practices well developed

### Low-income households prevail

Comment: Its impossible to characterize this aspect in such a vast territory. Although we can say its a land of big contrasts from poorness to wealthy business.

### A-3 Estimation of how residents perceive the remoteness of this place, from 0 (not remote at all) to 5 (extremely remote)

Estimation: 3

Explanation:

### A-4 Elements that characterise the remoteness of the place:

Low population density	✓
Geographical barrier/allocation	✓
No good transportation links	✓
Difficulties in accessing daily-life-support facilities	✗
Social specifics and/or divisions	✓
Economic inferiority	✓
Subjective criteria	✗
Specify subjective criteria (e.g. community's self-perception of being remote etc):	
Other	✗

Specify other:

Summary of the elements that characterise this case as a remote place: We characterize the villages that make up the Rota as remote places for five main reasons: 1st- The villages in general have no more than 700 people, making it low-density locations. 2nd - Most of the places are geographically isolated. 3rd - In order to reach these places on public transportation, visitors will not have more than a tight schedule for each mean of transportation and require interchanging between trains, buses and sometimes ferries. 4th - Low level of education? 5th - Low income of the population.

Low population density rank: 2

Geographical barrier/allocation rank: 1

No good transportation links rank: 3

Difficulties in accessing daily-life-support facilities rank:

Social specifics and/or divisions rank: 4

Economic inferiority rank: 5

Subjective criteria (e.g. community's self-perception of being remote etc) rank:

Other rank:

### A-5 Provide the links to public data

Links to public data on the remote place: Statistical website

The link: [https://www.ine.pt/xportal/xmain?xpid=INE&xpgid=ine\\_main](https://www.ine.pt/xportal/xmain?xpid=INE&xpgid=ine_main) ([https://www.ine.pt/xportal/xmain?xpid=INE&xpgid=ine\\_main](https://www.ine.pt/xportal/xmain?xpid=INE&xpgid=ine_main))

### A-7 The type of public spaces that can be found in this remote place (besides the roads/streets/path network)

Square/s, Plaza/s	✓
Park/s, Garden/s	✓
Market space/s	✓
Playground/s	✓
Recreational space/s, Sport-field/s	✓
Community open-air space/s	✓
Institution-related open-air space/s (e.g. University grounds)	✗
Watersides	✓
Meadows	✓
Parking area	✗
Service yard	✗
Other types:	✗

Specify other types:

Type of indoor public spaces that can be found in this remote place:

### A-8 General description of..

The network of roads, streets, paths and alike elements that tie this remote place together: As mentioned previously, there is an excellent highway network through the country that allows people with a personal vehicle to reach the several points that constitute the Rota Vicentina. However, at some point, you are redirected to the regional network of roads and, more often than not, the quality of those is not that good. Be it because they are old, so the dimensions are not user-friendly; Be it because they need rehabilitation; Be it because the pavement is not comfortable. Inside the villages some of these paths end up as blind alleys or as pedestrian streets without warning.

The quantity and structure of public space network (besides roads/streets/paths network) in this remote place: Its a natural park, located on the Atlantic coastline and Alentejo countryside. Although to some remote and tiny communities that have to travel Kms to reach public services, there are beautiful and endless public free nature landscapes.

### A-9 General description of the quality of public spaces in this remote place

Answer: In the small towns there are.

### B-1 Name(s) of the public space(s)

Name(s) of the public space(s) (in local language): We are not characterizing one single place.

Name(s) of the public space(s) (in English):	
Latitude of the public space(s):	37.597
Longitude of the public space(s):	-8.64186



Ground plan showing the land use of the public space(s):

Caption's map of the public space:	Alentejo Southwest Map
Legend's map of the public space:	Areas of the Rota Vicentina where the nodes of creativity are more concentrated
Main location	✘

## B-2 Describe the physical environment

Physical environment description of the public space(s) with creative works:

The project Rota Vicentina extends through a big portion of territory and different locations, so it is not possible to describe exactly its surroundings. It is, however, possible to mention the general characteristics of the southern of Portugal that you will find in most of the places. Natural landscape is the most prevalent, both open landscapes – either cultivated or not – sometimes with pastures. The built landscape in the coastal area is, in general, more developed than the inner villages. In the most rural areas you will find no more than the inhabitants housing, the main infrastructures for basics necessities and, because of the project, some businesses to sustain the welcome tourism.

Physical environment elements were important and/or actually "used" by creative people for their activities:

The project's main goal was to promote the social, cultural and economical development of the remote places using their identity as a tool to attract people and give purpose to the populations. For that reason, depending on the location, the elements used by the creative people varied from place to place. In fishing villages they made use of the piers, harbors and beaches that the habitants used. In villages where agriculture was the main economic activity, they made use of the fields. In villages where craftsmanship was essential they made use of habitants studios. But, most of all, they made use of the network of paths that have allowed Portuguese habitants to travel from place to place on foot. Which, in fact, is what the project is based on – a network of paths.

## B-3 Describe the general functions

Functions and land uses description in the area of the public space:

In the territory of action of Rota Vicentina which is a public space per se, co-exists residential areas in the several Villages and small towns, very well organized with their local commercial activities, agricultural industry, public services. In terms of nodes of creativity, they exist specially in the villages of Vila Nova de Mil Fontes; Odeira; Aljezur; Sines; Porto Covo; Zambujeira do Mar; Sagres. There is not in 110Kms not even 1 shopping Center, each village has its local commerce, local markets and agricultural markets. There are public schools till high-school. Other activities like Yoga, surf camps, ceramics, arts and crafts workshops, pastry and gastronomic local foods, stone workshops, craft jewellery artisans, wood workshops and music festivals exists almost along the all the coast. In the Zambujeira do Mar during the first week of August there is the MEO Music festival, an enormous international music festival, in Sines and Porto Covo there's the ethnic Music festival entitled "Festival de músicas do Mundo". The most significant linked by Rota Vicentina project are in the region of Vila Nova de Mil Fontes, Zambujeira, Aljezur and Sagres. This small towns have also very well developed tourism infrastructures. There are several formats such as hotels, rural cottages, hostels, camping camps, rural housing hotels, local gastronomic restaurants. In terms of railway infrastructures there's the Lisbon – Algarve high-way and Train railway that serves the region.

Functionalities of space were important and/or actually "used" by creative people for their activities:

Open landscapes, small workshops, rural hotels, local farms, local art associations, mainly in the towns mentioned before.

## B-4 General demographic characteristics of the area around the public space:

Describe the general demographic characteristics

Once more, there will be a clear distinction between the demographics of the coastal areas and the inner villages. Whereas in the coastal areas there will be a balanced distribution of the habitants age, in the inner villages the percentage of older people is definitely higher. The same goes for the economic activities and employment – in the coastal areas you will have a high percentage of male fishers, mostly man between 30-60 years old, while in the rural villages you will have a higher percentage of farmers both male and female. In terms of education, the rural areas have a lower rate for any scholar level when it comes to the older population. However, the few young generations tend to pursue higher education. The fact that there is education institutes, both public and private, polytechnic and academic, enhances the chances of the youngest to pursue a degree.

## B-5 Type of the public space(s) with creative work

Form and function:	The public spaces used by the creatives, as mentioned earlier, depend on the community identity and which traditions they aim to share with the visitors. But, common to all the places, are the open-air spaces, the watersides, the meadows and the paths that connect the villages.
Ownership:	The visitors will come across different kind of ownership spaces. Some paths cross public areas and others eventually end up crossing private lands that the owners allow a safe passage.
Access regarding entry-control:	The network of routes is of open access. Some activities and workshops may be of controlled access in the way that there are limited participants and payment is required.
Access regarding time of day/week/year:	There are no limitations to the routes access. There is, though, to the programs and workshops.

## B-7 Kind of activity initially designed for this public space:

What kind of activity has been this public space designed for initially The paths network was used by its inhabitants to transit from village to village.

### B-8\_a Which are the activities in this public space(s)?

Activity:	Bike trails
Activity:	Pedestrian trails
Activity:	As a means of transportation

### B-8\_b Who are the main users of this public space(s)?

User:	1 hikers
User:	2 inhabitants
User:	3 bikers

### B-8\_c What are the users activities of this public space(s)?

Users	Activity	Before	After
1 hikers	Pedestrian trails	✓	✗
1 hikers	Pedestrian trails	✗	✓
2 inhabitants	As a means of transportation	✓	✗
3 bikers	Bike trails	✗	✓

### B-9 Parts/sections/spots seem most attractive within the public space (location and duration) - Parts/sections/spots at people seem to avoid:

Describe what parts seem to be the most attractive to people It depends on peoples interests: - for tracking, hiking and biking there are the Rota Vicentina trails; - for tourism the cost line of Mil Fontes; Zambuzeira; Porto Covo; Carrapateira, Alzejur, Odeceixe and Sagres, mainly for those who love surf and beach vacations; - For those interested in the music festivals : Zambuzeira and Sines; - for those looking for more holistic experiences related with sports, nature, local and cultural identity almost all the villages along the coast line offers this experience.

### B-10 Provide the links to public data on the public space(s)

Website:	Rota Vicentina official website
Website's link:	<a href="https://rotavicentina.com/">https://rotavicentina.com/</a> ( <a href="https://rotavicentina.com/">https://rotavicentina.com/</a> )
Website:	Rota Vicentina Social Media
Website's link:	<a href="https://www.facebook.com/rotavicentina">https://www.facebook.com/rotavicentina</a> ( <a href="https://www.facebook.com/rotavicentina">https://www.facebook.com/rotavicentina</a> )
Website:	Rota Vicentina Instagram
Website's link:	<a href="https://www.instagram.com/rotavicentina/">https://www.instagram.com/rotavicentina/</a> ( <a href="https://www.instagram.com/rotavicentina/">https://www.instagram.com/rotavicentina/</a> )
Website:	Rota Vicentina Youtube page
Website's link:	<a href="https://www.youtube.com/channel/UCrS1dtg5kt5NICfUFRX8pOA">https://www.youtube.com/channel/UCrS1dtg5kt5NICfUFRX8pOA</a> ( <a href="https://www.youtube.com/channel/UCrS1dtg5kt5NICfUFRX8pOA">https://www.youtube.com/channel/UCrS1dtg5kt5NICfUFRX8pOA</a> )

### B-11 Provide photos of the public space(s) with creative works

Caption: Alentejo Southwest\_ROTA VICENTINA\_Agriculture



Photo's author: Rota Vicentina

Caption: Alentejo Southwest\_ROTA VICENTINA\_Pedestrian Trail



Photo's author: Rota Vicentina

Caption: Alentejo Southwest\_ROTA VICENTINA\_Craftmanship



Photo's author: Rota Vicentina

Caption: Alentejo Southwest\_ROTA VICENTINA\_Bikers



Photo's author: Rota Vicentina

### C-1 Official name of the activity/project

Name in local language: Rota Vicentina

Name in English: Rota Vicentina

Nickname:

Overall name: ✓

### C-2 Description of the project (activities) that took place in the analysed public space(s):

Describe the project (activities) that took place in the analysed public space(s)

Rota Vicentina is a project that aims to represent the touristic offer of the Alentejo and Vicentina regions in a broader approach. The main factor being the valorisation of the communities as well as the environment, the local culture and new ways of living. To achieve this, they make use of a network of already existing paths that were mapped and further enhanced to promote the passage through these regions of the country. In order to keep up with the mission to protect nature, support the local economy, promote the culture and quality of life of the local communities they created several touristic products:

- Walking – it is the pioneer product of the project. There are a variety of trails available (750 km of routes) with all the basic necessities available and planned out for the wanderers.
- o Historical way – It is the official path, a more interior one, that crosses the rural villages.
- o Fishermen's trail – It is the coastline path.
- o Circular Routes – Are the paths destined to the soft hikers. They consist of smaller pedestrian routes that start and end in the same place.
- Cycling o MTB Trails – Are destined to the BTT audience.
- o Tour biking – Routes that combine cycling with road trails.
- Cultural and natural activities – several activities linked to the sociocultural and geographical characteristics of the town where they happen.

### C-3 Challenge that the project (activities) tried/is trying to tackle:

What challenge was the project (activities) trying to tackle – what was the aim

The project's aim was to promote economic growth and appreciation of the remote areas in the southern coastal and interior areas of Portugal. All the activities and essence of the project grew around the ideas of sustainable tourism, interaction with the local communities, valorisation of the traditional costumes of each place and communion with nature.

### C-4 Time frequency:

Time Frequency: A constant process

Other information:

### C-5 Time period

Start:

End:

Comment: It started in 2012 and is still ongoing

### C-6 Actors in relation to the analysed creative work, their main motivation and their roles

Actor(s): Parque Natural, counties, parish councils, Turismo de Portugal

Motivations:

Roles: Financial and strategic aid

Actor(s): Firefighters, Police, Universities

Motivations:

Roles: Institutional partners – protection, maintenance

Actor(s): Enterprises

Motivations: Financial growth, recognition

Roles: Financial aid

Actor(s): Restaurants

Motivations: Financial growth, recognition

Roles: Integration in the Rota Vicentina activities and routes

Actor(s): Local businesses

Motivations: Financial growth, recognition

Roles: Integration in the Rota Vicentina activities and routes

Actor(s): Local communities

Motivations: Financial growth, recognition

Roles: Integration in the Rota Vicentina activities and routes

Actor(s): Touristic operators

Motivations: Financial growth, recognition

Roles: Integration in the Rota Vicentina activities and routes

### C-7 Description of the supporting background that existed to make the activities happen:

What kind of supporting background existed to make the activities happen (financial, institutional etc.)

There was no feedback on this matter.

### C-8 Sectors involved in the development of the creative works with public spaces:

Culture: ✓

Education: ✗

Health: ✗

Sustainability: ✓

Science: ✗

Tourism: ✓

Sport: ✓

Industry: ✗

Other: ✗

Specify other:

### C-9 Sector which was..

..the initiator of the activities: Tourism



..the most crucial for the whole case study: Tourism

Comment:

### C-10 How was the local community involved in the project/activities:

How was the local community involved in the project/activities? The local communities are constantly involved in the project and the several activities it entails, be it through the incorporation of local businesses in order to fulfil the basic needs of the wanderers; be it through the cession of passage through private pieces of land and consequential interaction between the owners and hikers; be it through the sharing of traditional knowledge and costumes with the participants of the workshops. This integration of the local communities in the several aspects that entail the project make them not only feel appreciated but promotes their social, cultural and economical growth.

### C-11 The role of natural/cultural heritage in the project/activities:

Did cultural and/or natural heritage play any specific role in the project/activities? The essence of the project includes the appreciation of the identity of the villages and their communities, for that reason each activity is based on those pillars.

### C-12 The targeted impact of the project/activity:

What was the targeted impact of the project / activities? 

- Promoting the valorisation of offer
- Attracting markets oriented for a more conscious immersion in the territory
- Increasing internal and external knowledge about the local communities and their local identity
- Contradict the seasonality and interiority, complementing the tourist dynamic of the coastline
- Awareness about patrimony and local identity of the places, generating economic value

### C-13 Achievement of the targeted impact:

Yes/no/partly: Yes

Comment: The targeted impact was and is still being achieved. It is an ongoing process that requires constant action and initiative from the local communities, the partners and the project itself. Depending on external factors, for example like the covid pandemic, the project requires increased planning and action to tackle the adversities that affect the main goals.

### C-14 Additional achieved impacts:

Were any additional impacts achieved? There was no feedback on this matter.

### C-15 The main beneficiaries of the creative work in public space(s):

Who were the main beneficiaries of the creative works in public spaces(s)? The main beneficiaries include the local communities, the local businesses, the project partners and, most of all, the territory that supports all these activities. The increased interest and visitation of the different villages had a positive impact on the communities, making them feel appreciated and less predisposed to the desertification and forgetfulness of remote areas. Hand in hand with this, came the economic and cultural growth of the villages.

### C-16 Presence (or not) of economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces:

Were there any, no matter how big or small, economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces? Yes, specifically through an increase of revenue of local businesses and an increase of those local businesses in order to bridge the visitors' necessities.

### C-17 Presence (or not) of any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development:

Were there any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development? Through the partnering with the project and, consequently, with other institutions incorporated, the local communities and businesses not only got their cultural inheritance valued but learned new techniques on how to market themselves in the light of social, cultural and economical developments.

### C-18 Monitoring (or not) of the impact of the project:

How was the impact of the project / activities monitored? If it wasn't – how do you think it could be monitored? Since 2013 the Rota Vicentina has monitored the project through impact studies that aimed at evaluating not only the economical impact but the environmental and cultural impact of the project on the communities.

### C-19 Way in order to communicate the impact of the project:

How was the impact of the project / activities disseminated or communicated? The Rota Vicentina shares the results of the studies in a general and succinct way in their website - <https://rotavicentina.com/impacto-regiao/>

### C-20 Perception of the creative works in public space(s) by the final users and the reactions of the general public:

How were the creative works in public space(s) perceived, evaluated, judged by the final users – what were the reactions of the general public? Considering the positive impact on the communities and the growing interest in the project by either the Portuguese population as the foreign population as well, it is safe to conclude the reactions of the general public were not only positive, were indeed very satisfactory.

### C-21 The (one) main success and the (one) main failure of the project/activities

Main success: Their main successes include: 

- An established brand with good reputation on the market
- A consistent offer of trails and services
- An attractive touristic destination
- A well-established sustainable-oriented concept

Main failure: 

- There is still some disorganisation of information available, due to the complexity of the project
- The communication capacity is limited
- The project website still has some gaps to be solved
- There are still some challenges in terms of the local communities' representativeness

### C-22 Importance of broader conditions for the main sucess and main failure factor:

How important were the broader conditions (e.g. the supporting state of the art in the community, infrastructure, institutional support, financial sources, local or "imported" know-how etc.) for the main success and main failure factor? There was no feedback on this matter.

### C-23 Provide the links to public data on the creative works

Link to public data to better understand the activities and actors, as well as impacts: No additional links. (No additional links. )

The link: -

### D-1 Main editor in charge of this entry and potential other authors of this case study description

Name and surname: Susana Gonzaga  
Organization: Universidade da Madeira  
Email: susanaluisgonzaga@gmail.com  
Role:

### D-2 Representative pictures

Picture's caption: Hikers talking with local farmer



Picture's author: Rota Vicentina  
Picture's date:  
Picture's source: <https://rotavicentina.com/>  
Picture's caption: Local Craftsman



Picture's author: Rota Vicentina  
Picture's date:  
Picture's source: <https://rotavicentina.com/>  
Picture's caption: Bikers talking with local craftsman



Picture's author: Rota Vicentina  
Picture's date:  
Picture's source: <https://rotavicentina.com/>  
Picture's caption: Hikers in route



Picture's author: Rota Vicentina  
Picture's date:  
Picture's source: <https://rotavicentina.com/>  
Picture's caption: Hikers gathering



Picture's author: Rota Vicentina

Picture's date:

Picture's source: [www.rotavicentina.com](http://www.rotavicentina.com)

Picture's caption: Forest guards



Picture's author: Rota Vicentina

Picture's date:

Picture's source: [www.rotavicentina.com](http://www.rotavicentina.com)

### D-3 Additional information

Additional information:

Link:

### D-4 Optional final remark

Optional final remarks: is there any additional information that was not communicated through the template

Village Smithy - for sustainable  
living spaces  
*Dorfschmiede - für nachhaltige  
Lebensräume*

The Brewery  
*Das Bräu*

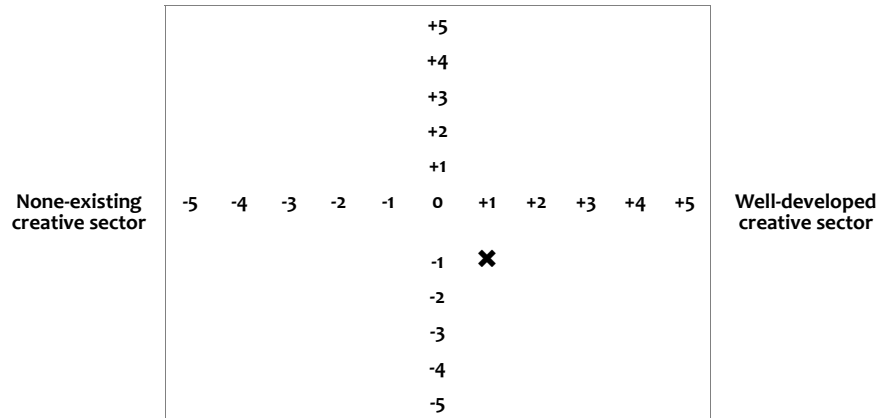
Culture Play Spaces – farmhouse  
parlor  
*Kultur Spiel Räume - STUBENrein*

Benches Express  
*Bankerl Express*

A place kissed awake  
*Ein wachgeküsster Ort*



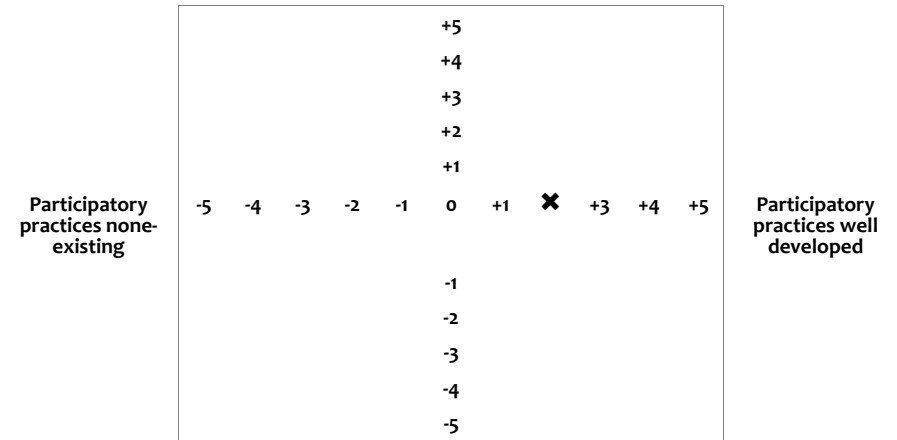
### Diversified economic activities



### Absence of economic activity

Comment: The creative sector here is more likely to be found in wood and metal processing. Since the "wohnwagon", a company that produces tiny houses, has settled here, the spectrum of creative areas has grown and expanded.

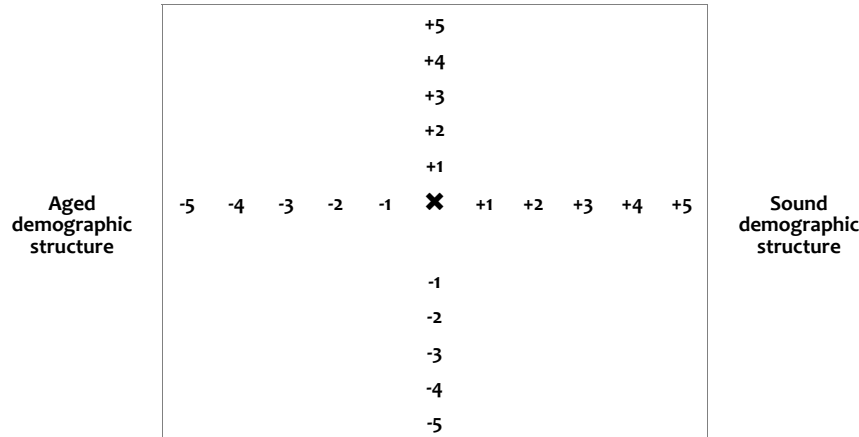
### High-income households prevail



### Low-income households prevail

Comment: The income is average. Spa tourism has hardly played a role in recent decades. Interestingly, however, wealthy citizens from nearby Vienna bought second homes here during the boom. Some of their descendants now live in the village all year round. These families are quite wealthy, while the original resident population can be described as rather poor. Originally, these long-established residents were forest farmers and charcoal burners. In more recent times, many work in the large companies that process metal, for example.

### Daily-life-support facilities well developed



### Daily-life-support facilities none-existing

Comment: The village has all the relevant shops for daily needs, although there is not much choice. The problem, however, lies in the accessibility. Since the distances in the village/valley are very long, one is usually dependent on the use of a car.

### A-3 Estimation of how residents perceive the remoteness of this place, from 0 (not remote at all) to 5 (extremely remote)

Estimation: 3

Explanation:

### A-4 Elements that characterise the remoteness of the place:

Low population density	✓
Geographical barrier/allocation	✓
No good transportation links	✗
Difficulties in accessing daily-life-support facilities	✗
Social specifics and/or divisions	✗
Economic inferiority	✗
Subjective criteria	✗
Specify subjective criteria (e.g. community's self-perception of being remote etc):	
Other	✓
Specify other:	Buildings in need of renovation

Summary of the elements that characterise this case as a remote place: Due to the width restriction in the valley floor, the village of Gutenstein is very elongated and is more a chain of individual settlements or farmsteads than a village with a centre. Although there is such a centre, it is more perceptible as a single link in this chain. This centre is characterised by heterogeneous architecture. It consists of lower, simple buildings used for handicrafts and higher, more splendid buildings which were created during the time when the place became a climatic health resort. Many of the buildings are in very poor condition. Public spaces are poorly designed.

Low population density rank: 3

Geographical barrier/allocation rank: 2

No good transportation links rank:

Difficulties in accessing daily-life-support facilities rank:	
Social specifics and/or divisions rank:	
Economic inferiority rank:	
Subjective criteria (e.g. community's self-perception of being remote etc) rank:	
Other rank:	1

### A-5 Provide the links to public data

Links to public data on the remote place	Dorfschmiede (Co-working, etc.)
The link:	<a href="https://www.dorfschmiede.net/">https://www.dorfschmiede.net/</a> ( <a href="https://www.dorfschmiede.net/">https://www.dorfschmiede.net/</a> )
Links to public data on the remote place	Gutenstein Municipal Office
The link:	<a href="https://www.gutenstein.at">https://www.gutenstein.at</a> ( <a href="https://www.gutenstein.at">https://www.gutenstein.at</a> )
Links to public data on the remote place	Statistical data on the place
The link:	<a href="https://www.statistik.at/web_de/nomenu/suchergebnisse/index.html">https://www.statistik.at/web_de/nomenu/suchergebnisse/index.html</a> ( <a href="https://www.statistik.at/web_de/nomenu/suchergebnisse/index.html">https://www.statistik.at/web_de/nomenu/suchergebnisse/index.html</a> )
Links to public data on the remote place	wohnwagon (company that builds tiny houses)
The link:	<a href="https://www.wohnwagon.at/">https://www.wohnwagon.at/</a> ( <a href="https://www.wohnwagon.at/">https://www.wohnwagon.at/</a> )
Links to public data on the remote place	Geographic information system
The link:	<a href="https://atlas.noe.gv.at/webgisatlas/(S(nfs4zs3obhii5r1ptbfp4mr))/init.aspx?karte=atlas_gst">https://atlas.noe.gv.at/webgisatlas/(S(nfs4zs3obhii5r1ptbfp4mr))/init.aspx?karte=atlas_gst</a> ( <a href="https://atlas.noe.gv.at/webgisatlas/(S(nfs4zs3obhii5r1ptbfp4mr))/init.aspx?karte=atlas_gst">https://atlas.noe.gv.at/webgisatlas/(S(nfs4zs3obhii5r1ptbfp4mr))/init.aspx?karte=atlas_gst</a> )

### A-7 The type of public spaces that can be found in this remote place (besides the roads/streets/path network)

Square/s, Plaza/s	✓
Park/s, Garden/s	✓
Market space/s	✗
Playground/s	✗
Recreational space/s, Sport-field/s	✓
Community open-air space/s	✓
Institution-related open-air space/s (e.g. University grounds)	✗
Watersides	✓
Meadows	✗
Parking area	✗
Service yard	✗
Other types:	✗
Specify other types:	
Type of indoor public spaces that can be found in this remote place:	Dorfschmiede, the former inn

### A-8 General description of..

The network of roads, streets, paths and alike elements that tie this remote place together: Due to the width restriction in the valley floor, the village of Gutenstein is very elongated and is more a chain of individual settlements or farmsteads than a village with a centre. A well-built road connects all these areas. And narrower roads the small side valleys. The village of Gutenstein also has a railway station and is very easy to reach from Vienna.

The quantity and structure of public space network (besides roads/streets/paths network) in this remote place: Where the valley widens somewhat, some publicly accessible green spaces have been created. However, they are rather rare. During the site visit, no public open spaces tailored to the special needs of individual groups could be found. An open-air swimming pool is rather an exception here, but it is not free of charge. All in all, it is clearly noticeable that vacant areas were primarily used for economic purposes. There is also a large private park around a stately home. It should be mentioned here that the "Dorfschmiede" project, is 1.5 km away from the actual centre of the village.

### A-9 General description of the quality of public spaces in this remote place

Answer: In the centre of the village a relatively newly built larger project stands out. It houses municipal offices, a supermarket and a restaurant. The building is designed to form an inner courtyard enclosed on three sides. It looks extremely lifeless and is lovelessly designed. In the immediate vicinity of this square are large areas that are used exclusively as parking spaces. Although there is a centre, it is more perceptible as a single link in a chain. The transport infrastructure is clearly characterised by a long road, which is, however, used exclusively as a transit area. To the left and right of the road - in the centre of the village - are individual buildings and small private gardens. Directly behind them, wooded steep mountains rise.

### B-1 Name(s) of the public space(s)

Name(s) of the public space(s) (in local language):	Dorfschmiede (the old inn with its guest garden and kitchen garden)
Name(s) of the public space(s) (in English):	Village Smithy
Latitude of the public space(s):	47.8770793131434
Longitude of the public space(s):	15.910864190253777



Ground plan showing the land use of the public space(s):

Caption's map of the public space:	graz_dorfschmiede_location and entrances
Legend's map of the public space:	
Main location	✗

### B-2 Describe the physical environment

Physical environment description of the public space(s) with creative works:	The former Gutensteiner Hof (now Dofschmiede) has a guest garden and a kitchen garden. It has also a restaurant and a few guest rooms. It is located directly on the main road (Gutensteiner Straße). Opposite is the Gutenstein railway station. The directly adjacent public space is completely sealed, treeless and not well designed in any way. In the slightly wider surroundings, however, there are meadows and a beautiful stand of trees.
--	--

Physical environment elements were important and/or actually "used" by creative people for their activities:	Both the building itself, with its large restaurant and the guest rooms, as well as the guest garden and kitchen garden are currently in use. Even if the type and philosophy of use is different today.
--	--

### B-3 Describe the general functions

Functions and land uses description in the area of the public space:	In the immediate vicinity of the Dorfschmiede there are residential uses, a small shop and the railway station. In addition, the workshop of the initiators of the Dorfschmiede, which produces tiny houses, is only a few hundred metres away.
--	---

Functionalities of space were important and/or actually "used" by creative people for their activities:	This project started when the company "wohnwaggon" that builds sustainable tiny houses was looking for a village that had the infrastructure to enable self-sufficient, self-determined and sustainable living and economic activity. 90 Austrian villages were approached, 20 responded and Gutenstein was chosen by the activists because of its excellent conditions. Gutenstein had an ideal production hall for the tiny houses with its own water and hydroelectric power supply. For community purposes, a suitable location was still missing, which was found in the disused inn „Gutensteiner Hof“ (now Dorfschmiede). In addition, the very good train connection to Vienna is crucial for both employees and customers.
---	---

### B-4 General demographic characteristics of the area around the public space:

Describe the general demographic characteristics	There are no special features regarding the demographic characteristics of the neighbourhood. In addition to the community that runs and uses the Dorfschmiede, whose average age is around 35, there are families living nearby.
--	---

### B-5 Type of the public space(s) with creative work

Form and function:	The Dorfschmiede has a restaurant kitchen on the ground floor and an approx. 150 sqm large restaurant, which is used multifunctionally (co-working, workshops, lectures, dance courses, gastronomy, a shop that sells sustainable goods, a market garden, etc.) In addition, the Dorfschmiede has a large, tree-lined guest garden, which can also be used multifunctionally. On the upper floor there are 6 guest rooms which are rented out to activists. The idea is not to use the rooms as a general pension, but to be able to accommodate people who are interested in the project for a few days or even weeks. Directly next to the main house are a few buildings for storage. The communally maintained and used kitchen garden is also used as a playground for the children. There are water pools, sandboxes and other play facilities. It would be desirable to unseal the open spaces between the main road and the railway station. However, this area is in public ownership.
--------------------	---

Ownership:	MIXED: The railway station belongs to the public, as does a building for social housing. There are also privately owned houses and a small private shop. The form of ownership of the Dorfschmiede is particularly interesting: A cooperative was founded to buy and renovate the inn. For the purchase and expansion of the Gutensteiner Hof, the activists have opted for a joint financing concept. They have opened an asset pool. In this asset pool, a real estate project is jointly financed. Everyone invests an amount of their choice between € 3,000 and € 50,000 in the project. At the moment, about 50 people belong to the cooperative. They have raised a sum of about €800,000 together. Additional money is currently being collected for the construction of a wood chip solar plant, renovation work in the catering area and the guest rooms. As a participant in the pool, you can withdraw the money at any time after one year and get it back within three months, adjusted for inflation, because the real value of the property also increases with inflation. If a place in the pool becomes free, someone else can join. A liquidity reserve of 10 % ensures that the pool can always remain in flow.
------------	---

Access regarding entry-control:	The Dorfschmiede is open to all cooperative members, guests of the inn and customers in the shop. This means that there is a kind of social control regarding accessibility.
---------------------------------	--

Access regarding time of day/week/year:	Due to the Corona situation, there are no opening hours at the moment. In the near future, the opening hours will be based on the usual opening hours for guest houses and shops. At the moment, members of the cooperative and their guests have access to all facilities. So it is a restricted access.
---	---

### B-7 Kind of activity initially designed for this public space:

What kind of activity has been this public space designed for initially	The "Dorfschmiede" is a former inn that has been abandoned. It was one of the main places for all the inhabitants of Gutenstein to meet. It was possible to eat and spend the night there. In addition, club celebrations could also take place. Socialisation was certainly the most important function.
---	---

### B-8\_a Which are the activities in this public space(s)?

Activity:	Shopping (organic food)
Activity:	Attending workshops
Activity:	Co-working
Activity:	Shopping (products for sustainable living)
Activity:	Visit to the restaurant
Activity:	Overnight stay

### B-8\_b Who are the main users of this public space(s)?

User:	Families
User:	Clubs (fire brigades, football club)
User:	Activists with different interests (Yoga, lectures, workshops, etc.)
User:	Co-workers
User:	Customers - shop with sustainable products
User:	Customers - shop with organic dynamic vegetables

### B-8\_c What are the users activities of this public space(s)?

Users	Activity	Before	After
Families	Visit to the restaurant	✓	✓
Clubs (fire brigades, football club)	Visit to the restaurant	✓	✓
Activists with different interests (Yoga, lectures, workshops, etc.)	Co-working	✗	✓
Co-workers	Co-working	✗	✓
Co-workers	Attending workshops	✗	✓
Co-workers	Shopping (organic food)	✗	✓
Co-workers	Shopping (products for sustainable living)	✗	✓
Co-workers	Visit to the restaurant	✗	✓
Co-workers	Overnight stay	✗	✓
Families	Attending workshops	✗	✓
Families	Shopping (organic food)	✗	✓
Families	Shopping (products for sustainable living)	✗	✓
Customers - shop with sustainable products	Co-working	✗	✓
Customers - shop with sustainable products	Shopping (organic food)	✗	✓
Customers - shop with sustainable products	Shopping (products for sustainable living)	✗	✓
Customers - shop with organic dynamic vegetables	Co-working	✗	✓



Customers - shop with organic dynamic vegetables	Attending workshops	✘	✔
Customers - shop with organic dynamic vegetables	Shopping (products for sustainable living)	✘	✔
Customers - shop with sustainable products	Attending workshops	✘	✔

### B-9 Parts/sections/spots seem most attractive within the public space (location and duration) - Parts/sections/spots at people seem to avoid:

Describe what parts seem to be the most attractive to people

Since the former inn was already empty when it was taken over, all the activities could in fact be described as "new", even though the inn already had a restaurant with a garden and guest rooms. The guest room is the general, most frequented place in the Dorfschmiede. The communally maintained and used kitchen garden is also used as a playground for the children. There is a very long retention period in both areas. There are no areas that are avoided. It would be desirable to improve the area directly in front of the Dorfschmiede - the federal road and the station forecourt. Although this area is no longer part of the project, it is directly adjacent to it. Unsealing the surfaces, planting trees and providing seating would be a good idea here.

### B-10 Provide the links to public data on the public space(s)

Website:	Haus der Architektur
Website's link:	<a href="https://hda-graz.at/programm/landgespraeche">https://hda-graz.at/programm/landgespraeche</a> ( <a href="https://hda-graz.at/programm/landgespraeche">https://hda-graz.at/programm/landgespraeche</a> )
Website:	Dorfschmiede
Website's link:	<a href="https://www.dorfschmiede.net">https://www.dorfschmiede.net</a> ( <a href="https://www.dorfschmiede.net">https://www.dorfschmiede.net</a> )
Website:	The story of the mastermind Theresa Mai (former name Theresa Steiner)
Website's link:	<a href="https://www.mein-leben.at/lebensgeschichten/leben-im-autarken-dorf-theresa-steiner-ist-dem-guten-leben-auf-der-spur.html">https://www.mein-leben.at/lebensgeschichten/leben-im-autarken-dorf-theresa-steiner-ist-dem-guten-leben-auf-der-spur.html</a> ( <a href="https://www.mein-leben.at/lebensgeschichten/leben-im-autarken-dorf-theresa-steiner-ist-dem-guten-leben-auf-der-spur.html">https://www.mein-leben.at/lebensgeschichten/leben-im-autarken-dorf-theresa-steiner-ist-dem-guten-leben-auf-der-spur.html</a> )
Website:	Article in "Kurier"
Website's link:	<a href="https://kurier.at/wirtschaft/immobiz/zurueck-aufs-land-wir-gruenden-ein-dorf/400333185">https://kurier.at/wirtschaft/immobiz/zurueck-aufs-land-wir-gruenden-ein-dorf/400333185</a> ( <a href="https://kurier.at/wirtschaft/immobiz/zurueck-aufs-land-wir-gruenden-ein-dorf/400333185">https://kurier.at/wirtschaft/immobiz/zurueck-aufs-land-wir-gruenden-ein-dorf/400333185</a> )
Website:	Article on "Meine Energie"
Website's link:	<a href="https://www.meineenergie.tv/themen/beitrag/dorfschmiede-das-dorf-der-zukunft.html">https://www.meineenergie.tv/themen/beitrag/dorfschmiede-das-dorf-der-zukunft.html</a> ( <a href="https://www.meineenergie.tv/themen/beitrag/dorfschmiede-das-dorf-der-zukunft.html">https://www.meineenergie.tv/themen/beitrag/dorfschmiede-das-dorf-der-zukunft.html</a> )
Website:	Article in "The Standard", Austria's most important daily newspaper
Website's link:	<a href="https://www.derstandard.at/story/2000106697954/wie-pioniere-in-gutenstein-die-welt-wieder-zum-dorf-machen">https://www.derstandard.at/story/2000106697954/wie-pioniere-in-gutenstein-die-welt-wieder-zum-dorf-machen</a> ( <a href="https://www.derstandard.at/story/2000106697954/wie-pioniere-in-gutenstein-die-welt-wieder-zum-dorf-machen">https://www.derstandard.at/story/2000106697954/wie-pioniere-in-gutenstein-die-welt-wieder-zum-dorf-machen</a> )
Website:	wohnwagon (company that builds tiny houses)
Website's link:	<a href="https://www.wohnwagon.at">https://www.wohnwagon.at</a> ( <a href="https://www.wohnwagon.at">https://www.wohnwagon.at</a> )
Website:	Geographic information system
Website's link:	<a href="https://atlas.noe.gv.at/webgisatlas/(S(nfs4zs3obhii5r1ptbfp4mr))/init.aspx?karte=atlas_gst">https://atlas.noe.gv.at/webgisatlas/(S(nfs4zs3obhii5r1ptbfp4mr))/init.aspx?karte=atlas_gst</a> ( <a href="https://atlas.noe.gv.at/webgisatlas/(S(nfs4zs3obhii5r1ptbfp4mr))/init.aspx?karte=atlas_gst">https://atlas.noe.gv.at/webgisatlas/(S(nfs4zs3obhii5r1ptbfp4mr))/init.aspx?karte=atlas_gst</a> )
Website:	Book and film about remote places in Austria: Rettet das Dorf! (Save the village!)
Website's link:	<a href="https://www.rettetdasdorf.at/">https://www.rettetdasdorf.at/</a> ( <a href="https://www.rettetdasdorf.at/">https://www.rettetdasdorf.at/</a> )
Website:	Book by Theresa Mai: "Wie wir leben könnten- Autark wohnen, Unabhängigkeit spüren, Gemeinschaft entdecken.", 2021
Website's link:	<a href="https://www.amazon.de/Wie-wir-leben-k%C3%B6nnten-Unabh%C3%A4ngigkeit-dp/3706626845?asin=Bo8L3VYBP5&amp;revisionId=&amp;format=2&amp;depth=1">https://www.amazon.de/Wie-wir-leben-k%C3%B6nnten-Unabh%C3%A4ngigkeit-dp/3706626845?asin=Bo8L3VYBP5&amp;revisionId=&amp;format=2&amp;depth=1</a> ( <a href="https://www.amazon.de/Wie-wir-leben-k%C3%B6nnten-Unabh%C3%A4ngigkeit-dp/3706626845?asin=Bo8L3VYBP5&amp;revisionId=&amp;format=2&amp;depth=1">https://www.amazon.de/Wie-wir-leben-k%C3%B6nnten-Unabh%C3%A4ngigkeit-dp/3706626845?asin=Bo8L3VYBP5&amp;revisionId=&amp;format=2&amp;depth=1</a> )

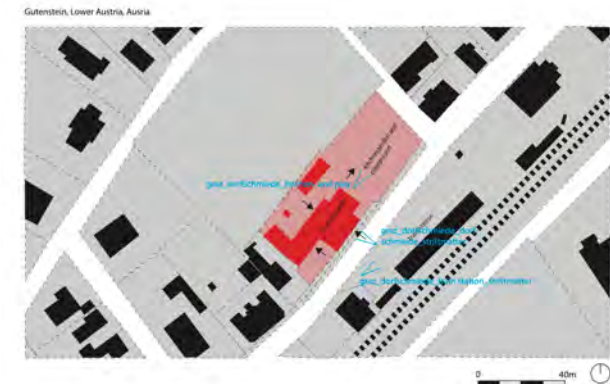
### B-11 Provide photos of the public space(s) with creative works

Caption: graz\_dorfschmiede\_dorfschmiede\_strittmatter



Photo's author: strittmatter

Caption: graz\_dorfschmiede\_photo location



Photo's author: strittmatter

Caption: graz\_dorfschmiede\_kitchen- and play garden



Photo's author: strittmatter

Caption: graz\_dorfschmiede\_train station\_strittmatter



Photo's author: strittmatter

### C-1 Official name of the activity/project

Name in local language: Dorfschmiede - für nachhaltige Lebensräume

Name in English: Village Smithy - for sustainable living spaces

Nickname:

Overall name: ✓

### C-2 Description of the project (activities) that took place in the analysed public space(s):

Describe the project (activities) that took place in the analysed public space(s)

The project „Dorfschmiede“ started when a company that builds tiny houses was looking for a village that had the infrastructure to enable self-sufficient, self-determined and sustainable living and economic activity. 90 Austrian villages registered, Gutenstein in Lower Austria was chosen. It had an ideal production hall for the tiny houses with its own water and hydroelectric power supply. For community purposes, a suitable location was still missing, which was found in the disused inn „Gutensteiner Hof“ (now Dorfschmiede). A cooperative was founded to buy and renovate the inn. The cooperative with about 50 members has chosen the „Asset Pool“ model. Each member is part owner of the property. It serves as a platform to enable lively togetherness in the village (e.g. workshops, lectures, dance courses, gastronomy, a shop that sells sustainable products, etc.). New businesses have settled here and existing jobs have been preserved (e.g. a community kitchen gardens, a market garden, a woodchip solar plant, carpenters, etc.). Synergies are being sought in all of them.

### C-3 Challenge that the project (activities) tried/is trying to tackle:

What challenge was the project (activities) trying to tackle – what was the aim

To enable self-sufficient, self-determined and sustainable living and economic activity.

### C-4 Time frequency:

Time Frequency: A constant process

Other information:

### C-5 Time period

Start: 1/1/2018 12:00:00 AM

End:

Comment:

### C-6 Actors in relation to the analysed creative work, their main motivation and their roles

Actor(s): Michael Löhrmann

Motivations: Economic activity. Aim to enable self-sufficient, self-determined and sustainable living.

Roles: Woodturner and activist

Actor(s): Alexandra Kusch

Motivations: Economic activity. Aim to enable self-sufficient, self-determined and sustainable living.

Roles: Metal craftswoman and activist

Actor(s): Theresa Mai

Motivations: Economic activity. Aim to enable self-sufficient, self-determined and sustainable living.

Roles: Economic activity. Aim to enable self-sufficient, self-determined and sustainable living. Mastermind

Actor(s): Erich and Veronika Rossmann

Motivations: To lead a self-sufficient life and grow organic vegetables.

Roles: Vegetable farmers and activists

### C-7 Description of the supporting background that existed to make the activities happen:

What kind of supporting background existed to make the activities happen (financial, institutional etc.)	There is no financial support from the official side. However, the mayor supports the group mainly in making things possible! He helps in particular through services. For example, he offered that circulars to all citizens sent out by the municipality also included announcements of the "Dorfschmiede".
--	---

### C-8 Sectors involved in the development of the creative works with public spaces:

Culture	✓
Education	✓
Health	✓
Sustainability	✓
Science	✗
Tourism	✗
Sport	✗
Industry	✓
Other:	✓
Specify other:	Producation, Handcraft

### C-9 Sector which was..

..the initiator of the activities:	Other
..the most crucial for the whole case study:	Sustainability
Comment:	

### C-10 How was the local community involved in the project/activities:

How was the local community involved in the project/activities?	The local population was originally indirectly involved, as the company "wohnwagon" was looking for a suitable remote place and Gutenstein had applied in response to the call. So there was a kind of institutional interest in the group's activities. From the beginning, "wohnwagon" and later the "Dorfschmiede" actively invited the population to participate in activities or in the project. The inn and its garden are ideal for all kinds of communication, e.g. in the form of lectures, seminars, co-working activities, etc.
---	--

### C-11 The role of natural/cultural heritage in the project/activities:

Did cultural and/or natural heritage play any specific role in the project/activities?	Cultural heritage played a role here in that e.g. the hall into which wohnwagon has moved its production is powered by an old hydroelectric plant. Here - actually "obsolete" technology - is being used in a new way that fully corresponds to the activists' sustainable and self-sufficient philosophy of work and life. The natural heritage also plays a major role, as there are large forest areas. The climate - Gutenstein is a spa town - is also excellent.
--	--

### C-12 The targeted impact of the project/activity:

What was the targeted impact of the project / activities?	The original aim was to find an infrastructurally suitable production site for tiny houses in a healthy, rural environment. This move to Gutenstein should generally enable self-sufficient, self-determined and sustainable living and economic activity.
---	--

### C-13 Achievement of the targeted impact:

Yes/no/partly:	Yes
Comment:	The goal of finding a suitable production and living location was achieved by far. In addition to the excellent production possibilities, the village also offered and still offers the possibility of establishing other businesses with which synergies are generated (metal workshops, organic gardening, etc.) Furthermore, the "Dorfschmiede" was founded, which facilitates numerous projects.

### C-14 Additional achieved impacts:

Were any additional impacts achieved?	The "Dorfschmiede" - the project that is the focus here - was bought as a cooperative project. Now, after a period of vacancy, many social activities can take place again. In addition, the population has increased due to the influx of activists and presumably also due to the slowdown in the departure of locals.
---------------------------------------	--

### C-15 The main beneficiaries of the creative work in public space(s):

Who were the main beneficiaries of the creative works in public spaces(s):	In the first phase, the company that produces the tiny houses benefited from the move to Gutenstein. Almost simultaneously, other producing and creative companies and individuals have received a benefit through the cooperation. For the nursery, which grows organically, the new community and its philosophy of life and work is also an important customer and partner. The goal of a healthy lifestyle has, however, persuaded physiotherapists and yoga teachers, for example, to settle here. Local businesses and service providers were also approached and invited to cooperate. Many of them are now part of the overall system.
--	--

### C-16 Presence (or not) of economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces:

Were there any, no matter how big or small, economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces?	In the first phase, the company that produces the tiny houses benefited from the move to Gutenstein. Almost simultaneously, other producing and creative companies and individuals have received a benefit through the cooperation. For the nursery, which grows organically, the new community and its philosophy of life and work is also an important customer and partner. The goal of a healthy lifestyle has, however, persuaded physiotherapists and yoga teachers, for example, to settle here. Local businesses and service providers were also approached and invited to cooperate. Many of them are now part of the overall system.
---	--

### C-17 Presence (or not) of any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development:

Were there any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development?	In particular, the workshops and lectures in the Dorfschmiede provide numerous opportunities to learn from each other. Here, anyone who is interested can offer a course or seminar in a very low-threshold way. Participation is usually free of charge. In return, the lecturer is provided with the room free of charge. The mastermind Theresa Mai also gives lectures throughout Austria and has just written a book entitled "Wie wir leben könnten Autark wohnen, Unabhängigkeit spüren, Gemeinschaft entdecken" ("How we could live. Living self-sufficiently, feeling independence, discovering community"). She is also regularly invited to give corresponding (online) lectures in German-speaking countries.
---	---

### C-18 Monitoring (or not) of the impact of the project:

How was the impact of the project / activities monitored? If it wasn't - how do you think it could be monitored?	This project was not monitored. It was never part of a research or public economic project. I doubt very much that this kind of project would be accompanied by monitoring. This would mean being tied to an institution in some way. However, this project, as we have seen, is a self-initiated one that also does without any kind of financial or institutional support. It is precisely this independence and the entrepreneurial spirit that sets this project apart.
--	---

### C-19 Way in order to communicate the impact of the project:

How was the impact of the project / activities disseminated or communicated?	The project fits very well into our time and was discussed in many newspapers, magazines, trade journals, on the radio and on television. The film "Rettet das Dorf!" ("Save the village!") by Teresa Distelberger was made about this and other projects in remote places. In addition, the "Dorfschmiede" runs a webpage on which it communicates its activities.
--	---

### C-20 Perception of the creative works in public space(s) by the final users and the reactions of the general public:

How were the creative works in public space(s) perceived, evaluated, judged by the final users - what were the reactions of the general public?	The project is generally rated very positively without exception. It is difficult to say whether there are also people or groups who do not see the project or the activists so positively. We don't know anything about this, but there will be a few people who don't like this way of life and who may also be a little envious of the success.
---	--

### C-21 The (one) main success and the (one) main failure of the project/activities

Main success:	Theresa Mai describes the greatest success as the fact that the company survived and that they were able to finance all 30 employees. In addition, the revitalisation of the Gutensteiner Hof enabled them to re-establish an empty inn as a social centre.
---------------	---

Main failure:	The many enthusiastic interested parties, especially at the beginning of the "Dorfschmiede" project, overwhelmed Theresa Mai and her partners. There were some people who immediately moved to Gutenstein with bag and baggage and thought that their lives would now be great. But of course the activists had a lot of work to do and could not look after every newcomer intensively. This led to frustration on both sides. "You just attract dreamers and weirdos, too."
---------------	---

### C-22 Importance of broader conditions for the main success and main failure factor:

How important were the broader conditions (e.g. the supporting state of the art in the community, infrastructure, institutional support, financial sources, local or "imported" know-how etc.) for the main success and main failure factor	It must be clearly stated here that the success of the project is largely due to the entrepreneurial energy of Theresa Mai and her comrades-in-arms. They were also the ones who brought the know-how - from outside - into the community. They were supported by the municipality, which does not give financial support, but which above all makes projects possible!
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### C-23 Provide the links to public data on the creative works

Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.dorfschmiede.net">https://www.dorfschmiede.net</a> ( <a href="https://www.dorfschmiede.net">https://www.dorfschmiede.net</a> )
The link:	Dorfschmiede
Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.wohnwagon.at">https://www.wohnwagon.at</a> ( <a href="https://www.wohnwagon.at">https://www.wohnwagon.at</a> )
The link:	wohnwagon (the company that builds tiny houses)
Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.mein-leben.at/lebensgeschichten/leben-im-autarken-dorf-theresa-steining-ist-dem-guten-leben-auf-der-spur.html">https://www.mein-leben.at/lebensgeschichten/leben-im-autarken-dorf-theresa-steining-ist-dem-guten-leben-auf-der-spur.html</a> ( <a href="https://www.mein-leben.at/lebensgeschichten/leben-im-autarken-dorf-theresa-steining-ist-dem-guten-leben-auf-der-spur.html">https://www.mein-leben.at/lebensgeschichten/leben-im-autarken-dorf-theresa-steining-ist-dem-guten-leben-auf-der-spur.html</a> )
The link:	The story of the mastermind Theresa Mai
Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.derstandard.at/story/2000106697954/wie-pioniere-in-gutenstein-die-welt-wieder-zum-dorf-machen">https://www.derstandard.at/story/2000106697954/wie-pioniere-in-gutenstein-die-welt-wieder-zum-dorf-machen</a> ( <a href="https://www.derstandard.at/story/2000106697954/wie-pioniere-in-gutenstein-die-welt-wieder-zum-dorf-machen">https://www.derstandard.at/story/2000106697954/wie-pioniere-in-gutenstein-die-welt-wieder-zum-dorf-machen</a> )
The link:	Article in Austria's most important daily newspaper / Title: How pioneers are making the world a village again
Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.rettetdasdorf.at/">https://www.rettetdasdorf.at/</a> ( <a href="https://www.rettetdasdorf.at/">https://www.rettetdasdorf.at/</a> )
The link:	Book and film entitled: "Rettet das Dorf!" (Save the village!)
Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://hda-graz.at/programm/landgespraeche">https://hda-graz.at/programm/landgespraeche</a> ( <a href="https://hda-graz.at/programm/landgespraeche">https://hda-graz.at/programm/landgespraeche</a> )
The link:	Talks on actions in remote places at the Haus der Architektur Graz
Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://kurier.at/wirtschaft/immobiz/zurueck-aufs-land-wir-gruenden-ein-dorf/400333185">https://kurier.at/wirtschaft/immobiz/zurueck-aufs-land-wir-gruenden-ein-dorf/400333185</a> ( <a href="https://kurier.at/wirtschaft/immobiz/zurueck-aufs-land-wir-gruenden-ein-dorf/400333185">https://kurier.at/wirtschaft/immobiz/zurueck-aufs-land-wir-gruenden-ein-dorf/400333185</a> )
The link:	Article in Austria's most important daily newspaper
Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.meineenergie.tv/themen/beitrag/dorfschmiede-das-dorf-der-zukunft.html">https://www.meineenergie.tv/themen/beitrag/dorfschmiede-das-dorf-der-zukunft.html</a> ( <a href="https://www.meineenergie.tv/themen/beitrag/dorfschmiede-das-dorf-der-zukunft.html">https://www.meineenergie.tv/themen/beitrag/dorfschmiede-das-dorf-der-zukunft.html</a> )
The link:	In this video article, the Dorfschmiede and especially sustainable energy generation for the Dorfschmiede is discussed

### D-1 Main editor in charge of this entry and potential other authors of this case study description

Name and surname:	Anke Strittmatter
Organization:	University of Applied Sciences FH JOANNEUM, Graz

Email:	anke.strittmatter@fh-joanneum.at
Role:	author

### D-2 Representative pictures

Picture's caption:	Embedding of Gutenstein in the landscape characterised by forested mountains
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Picture's author:	Anke Strittmatter
Picture's date:	5/1/2021 12:00:00 AM
Picture's source:	Own drawing based on official geodata
Picture's caption:	An information event in the rooms of the Dorfschmiede



Picture's author:	dorfschmiede
Picture's date:	1/1/2018 12:00:00 AM
Picture's source:	Theresa Mai
Picture's caption:	Biologically dynamic vegetables from the garden farm are used in the kitchen of the Dorfschmiede



Picture's author: dorfschmiede  
 Picture's date: 6/1/2018 12:00:00 AM  
 Picture's source: Theresa Mai  
 Picture's caption: Dorfschmiede



Picture's author: dorfschmiede  
 Picture's date: 9/1/2018 12:00:00 AM  
 Picture's source: Theresa Mai  
 Picture's caption: One of the sustainable Tiny Houses by wohnwagon, which are also rented out.



Picture's author: wohnwagon.at  
 Picture's date: 9/1/2018 12:00:00 AM  
 Picture's source: Theresa Mai  
 Picture's caption: Autarky shop in the Dorfschmiede



Picture's author: dorfschmiede  
 Picture's date: 1/1/2018 12:00:00 AM  
 Picture's source: Theresa Mai  
 Picture's caption: Resource-saving organic vegetable cultivation by the "Verwurzelt" gardening group.



Picture's author: Anke Strittmatter  
Picture's date: 5/17/2021 12:00:00 AM  
Picture's source: Anke Strittmatter  
Picture's caption: Workshops are held regularly at the Dorfschmiede, and the focus here is on sustainable do-it-yourself.



Picture's author: dorfschmiede  
Picture's date: 1/1/2018 12:00:00 AM  
Picture's source: Theresa Mai  
Picture's caption: Biologically dynamic vegetables from the garden farm are used in the kitchen of the Dorfschmiede



Picture's author: dorfschmiede  
Picture's date: 6/1/2021 12:00:00 AM  
Picture's source: Theresa Mai

### D-3 Additional information

Additional information:

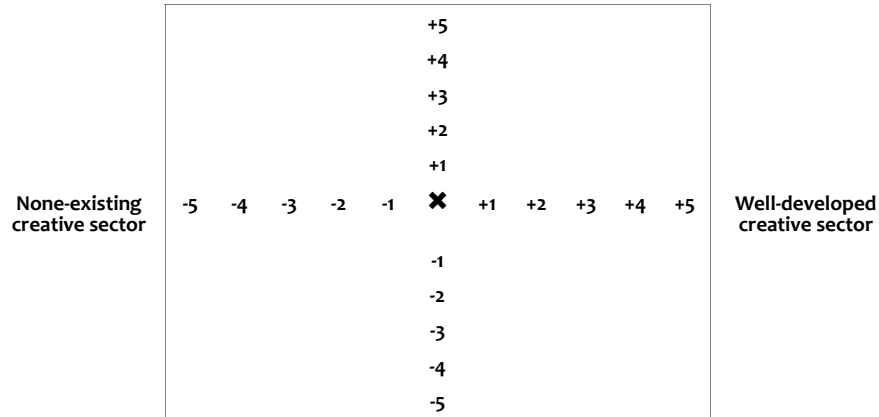
Link:

### D-4 Optional final remark

Optional final remarks: is there any additional information that was not communicated through the template  
Part of the analysis of this project was an on-site inspection and a discussion with Theresa Mai on 17 May 2021.



### Diversified economic activities

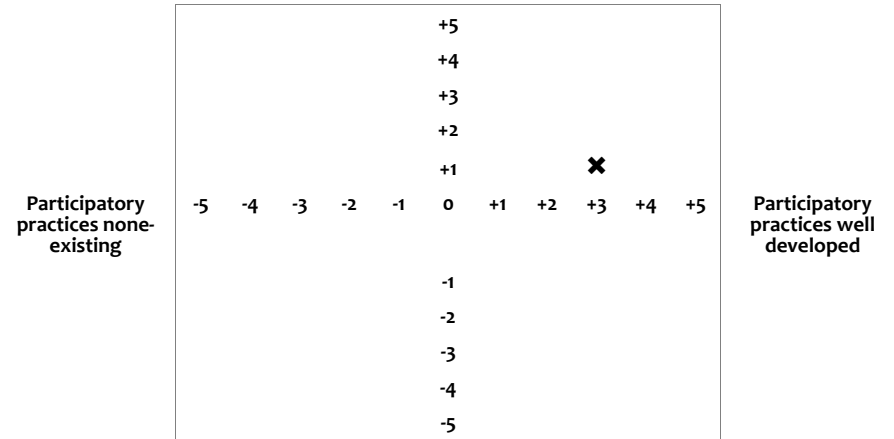


### Absence of economic activity

Until a few years ago, Munderfing was exclusively agricultural and forestry. In the meantime, this orientation has changed considerably due to the establishment of the KTM motorbike factory and the expansion of renewable energies and broadband. A well-developed creative sector did not exist until recently. However, the influx of filmmakers into the Braeu's co-working space has greatly improved it.

Comment:

### High-income households prevail

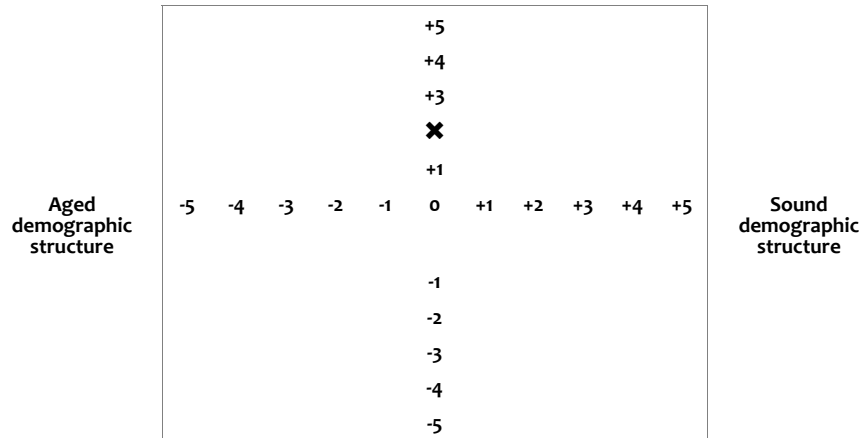


### Low-income households prevail

The municipality has been actively involved in citizen participation for many years. In an Agenda 21 model project, a citizen participation model was developed. The municipality of Munderfing was the first municipality in the world to incorporate the principles of "systemic consensus" into the guidelines of its policy.

Comment:

### Daily-life-support facilities well developed



### Daily-life-support facilities none-existing

The population composition in Munderfing is average. There is no above-average tendency towards ageing. Families, couples and old and young singles live in the immediate vicinity of Braeu. The supply of goods for daily needs is good.

Comment:

### A-3 Estimation of how residents perceive the remoteness of this place, from 0 (not remote at all) to 5 (extremely remote)

Estimation: 1

Explanation:

### A-4 Elements that characterise the remoteness of the place:

Low population density	✓
Geographical barrier/allocation	✗
No good transportation links	✗
Difficulties in accessing daily-life-support facilities	✗
Social specifics and/or divisions	✗
Economic inferiority	✗
Subjective criteria	✗

Specify subjective criteria (e.g. community's self-perception of being remote etc):

Other ✗

Specify other:

Summary of the elements that characterise this case as a remote place: Here, a distinction must be made between before and after the activities initiated by the municipality. In the last decades, the village was characterised by strong migration. However, since numerous measures were taken to counteract this, there has even been an influx.

Low population density rank: 1

Geographical barrier/allocation rank:

No good transportation links rank:

Difficulties in accessing daily-life-support facilities rank:



Social specifics and/or divisions rank:	
Economic inferiority rank:	
Subjective criteria (e.g. community's self-perception of being remote etc) rank:	
Other rank:	

### A-5 Provide the links to public data

Links to public data on the remote place	Report on the retreat of emigrated former residents.
The link:	<a href="https://www.ueber-land.eu/ausheimische-bereichern-das-land/">https://www.ueber-land.eu/ausheimische-bereichern-das-land/</a> ( <a href="https://www.ueber-land.eu/ausheimische-bereichern-das-land/">https://www.ueber-land.eu/ausheimische-bereichern-das-land/</a> )
Links to public data on the remote place	Subpage of the municipality's webpage about the municipality-owned wind farm.
The link:	<a href="https://www.munderfing.at/kundenservice/wirtschaft/windpark-munderfing/">https://www.munderfing.at/kundenservice/wirtschaft/windpark-munderfing/</a> ( <a href="https://www.munderfing.at/kundenservice/wirtschaft/windpark-munderfing/">https://www.munderfing.at/kundenservice/wirtschaft/windpark-munderfing/</a> )
Links to public data on the remote place	Webpage of the municipality of Munderfing
The link:	<a href="https://www.munderfing.at/">https://www.munderfing.at/</a> ( <a href="https://www.munderfing.at/">https://www.munderfing.at/</a> )
Links to public data on the remote place	Geodata Upper Austria
The link:	<a href="https://www.doris.at/">https://www.doris.at/</a> ( <a href="https://www.doris.at/">https://www.doris.at/</a> )
Links to public data on the remote place	Statistical data on the place
The link:	<a href="https://www.statistik.at/web_de/nomenu/suchergebnisse/index.html">https://www.statistik.at/web_de/nomenu/suchergebnisse/index.html</a> ( <a href="https://www.statistik.at/web_de/nomenu/suchergebnisse/index.html">https://www.statistik.at/web_de/nomenu/suchergebnisse/index.html</a> )

### A-7 The type of public spaces that can be found in this remote place (besides the roads/streets/path network)

Square/s, Plaza/s	✓
Park/s, Garden/s	✗
Market space/s	✗
Playground/s	✓
Recreational space/s, Sport-field/s	✓
Community open-air space/s	✓
Institution-related open-air space/s (e.g. University grounds)	✗
Watersides	✓
Meadows	✓
Parking area	✓
Service yard	✓
Other types:	✗
Specify other types:	
Type of indoor public spaces that can be found in this remote place:	Music club, music school, other clubrooms, The Braeu (co-working space)

### A-8 General description of..

The network of roads, streets, paths and alike elements that tie this remote place together: Lack of space is not an issue here. It is a typical place characterised by strong agricultural use.

The quantity and structure of public space network (besides roads/streets/paths network) in this remote place: As mentioned, there are sufficient public and semi-public spaces that serve all desired activities and user groups. However, the design quality currently leaves much to be desired. The main road, which was developed for heavy traffic, dominates. Since the bypass road was built, the volume of traffic has decreased dramatically. It is the next goal of the municipality to reduce this transit area accordingly and to design it well, especially for pedestrians and cyclists.

### A-9 General description of the quality of public spaces in this remote place

Answer: Although there is enough physical space, the design quality of the public spaces is poor.

### B-1 Name(s) of the public space(s)

Name(s) of the public space(s) (in local language):	Das Braeu
Name(s) of the public space(s) (in English):	The Brewery
Latitude of the public space(s):	48.068317816541864
Longitude of the public space(s):	13.181626587059034

Ground plan showing the land use of the public space(s):



Caption's map of the public space: graz\_munderfing\_entrance braeu and gastronomic garden@strittmatter

Legend's map of the public space: The guest garden of the Braeu, which belongs to the inn on the ground floor.

Main location **✘**

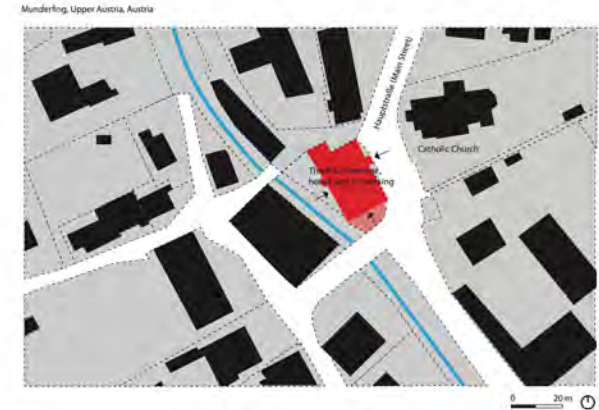
Name(s) of the public space(s) (in local language): Das Braeu

Name(s) of the public space(s) (in English): The Brewery

Latitude of the public space(s): 48.068317816541864

Longitude of the public space(s): 13.181626587059034

Ground plan showing the land use of the public space(s):



Caption's map of the public space: graz\_munderfing\_groundplan\_@strittmatter

Legend's map of the public space: The location and access situation of the Braeu.

Main location **✓**

Name(s) of the public space(s) (in local language): Das Braeu

Name(s) of the public space(s) (in English): The Brewery

Latitude of the public space(s): 48.068317816541864

Longitude of the public space(s): 13.181626587059034

Ground plan showing the land use of the public space(s):



Caption's map of the public space: graz\_munderfing\_Main Street\_@strittmatter

Legend's map of the public space: At the moment, the main road in front of the Braeu still shows that it was heavily trafficked until recently.

Main location **✘**

Name(s) of the public space(s) (in local language): Munderfing (birdsview)

Name(s) of the public space(s) (in English): Munderfing (birdsview)

Latitude of the public space(s): 48.068317816541864

Longitude of the public space(s): 13.181626587059034

Ground plan showing the land use of the public space(s):



Caption's map of the public space: [graz\\_munderfing\\_Munderfing and its surroundings\\_@SkyBlue](#)

Legend's map of the public space: Munderfing's location in the broad valley. The KTM motorbike factory can be seen in the background.

Main location **✘**

Name(s) of the public space(s) (in local language): Windparc Munderfing

Name(s) of the public space(s) (in English): Windpark Munderfing

Latitude of the public space(s): 48.0476348935417

Longitude of the public space(s): 13.233893729493067

Ground plan showing the land use of the public space(s):



Caption's map of the public space: [graz\\_munderfing\\_the village set up its own wind parc\\_@Astrid Knie](#)

Legend's map of the public space: The Munderfing wind farm is the first wind farm that is majority-owned by an Austrian municipality.

Main location **✘**

Name(s) of the public space(s) (in local language): Munderfing

Name(s) of the public space(s) (in English): Munderfing

Latitude of the public space(s): 48.068317816541864

Longitude of the public space(s): 13.181626587059034

Ground plan showing the land use of the public space(s):



Caption's map of the public space: [graz\\_munderfing\\_Co-working in the Braeu @thuemmel](#)

Legend's map of the public space: Vacant inn in the centre was converted into a seminar house and co-working space.

Main location **✘**

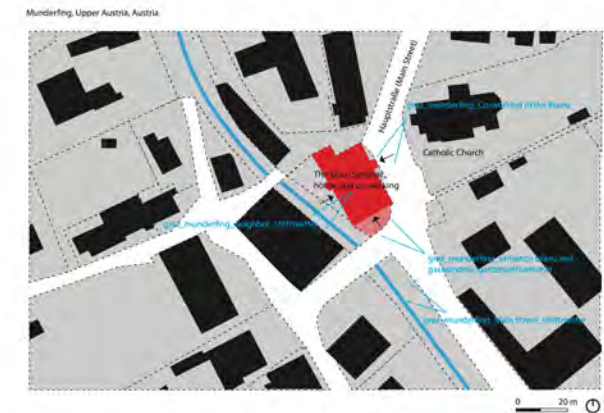
Name(s) of the public space(s) (in local language): Das Braeu

Name(s) of the public space(s) (in English): The Brewery

Latitude of the public space(s): 48.068317816541864

Longitude of the public space(s): 13.181626587059034

Ground plan showing the land use of the public space(s):



Caption's map of the public space: [graz\\_munderfing\\_location of photos\\_@strittmatter](#)

Legend's map of the public space: Location of the photos.

Main location **✘**

Name(s) of the public space(s) (in local language):	Das Braeu
Name(s) of the public space(s) (in English):	The Brewery
Latitude of the public space(s):	48.068317816541864
Longitude of the public space(s):	13.181626587059034

Ground plan showing the land use of the public space(s):



Caption's map of the public space:	graz_munderfing_neighbor_@strittmatter
Legend's map of the public space:	View from the brewery to the neighbouring old brewery house in which the brewery was located.
Main location	✘
Name(s) of the public space(s) (in local language):	Windpark Munderfing
Name(s) of the public space(s) (in English):	Windparc Munderfing
Latitude of the public space(s):	48.0476348935417
Longitude of the public space(s):	13.233893729493067

Ground plan showing the land use of the public space(s):



Caption's map of the public space:	graz_munderfing_the village set up its own wind parc @ Astrid Knie
Legend's map of the public space:	The Munderfing wind farm is the first wind farm that is majority-owned by an Austrian municipality.
Main location	✘

Name(s) of the public space(s) (in local language):	A meadow on the edge of Munderfing
Name(s) of the public space(s) (in English):	A meadow on the edge of Munderfing
Latitude of the public space(s):	48.062872
Longitude of the public space(s):	13.176817

Ground plan showing the land use of the public space(s):



Caption's map of the public space:	graz_munderfing_inhabitats of the village@ Gemeinde Munderfing
Legend's map of the public space:	A Transylvanian community in their typical costume.
Main location	✘

## B-2 Describe the physical environment

Physical environment description of the public space(s) with creative works: Munderfing lies in a wide valley through which a supra-regional road runs. The valley is wide enough for settlements. Hilly forests lie to the left and right of the valley. The Braeu is located on the main street of Munderfing, opposite the church. So it has always been a very central building in the village. Directly next to it, separated by a stream, is the old brewhouse, which was a production facility and warehouse. The main street can be seen that until recently it was a very busy thoroughfare for heavy goods traffic. This area is soon to be redesigned to make it more pedestrian and cyclist friendly.

Physical environment elements were important and/or actually "used" by creative people for their activities: The multi-storey old inn, which has been empty for many years, is being reused on all floors. The old guest garden has also been reactivated. The old trees and the stream are particularly beautiful.

## B-3 Describe the general functions

Functions and land uses description in the area of the public space: The former inn now houses the following uses: a co-working space, a seminar house, a small transitional flat, a first-class restaurant with guest garden.

Functionalities of space were important and/or actually "used" by creative people for their activities: Since there was already a large hall on the first floor of the building, which had previously been used for dances and larger gatherings, there were already good structural conditions for seminars and the like. All facilities for gastronomy were spatially available (very nice guest room and guest garden) and only needed to be renovated or re-equipped.

## B-4 General demographic characteristics of the area around the public space:

Describe the general demographic characteristics: The population composition in Munderfing is average. There is no above-average tendency towards ageing. Families, couples and old and young singles live in the immediate vicinity of Braeu.

## B-5 Type of the public space(s) with creative work

Form and function:	The multi-storey old inn, which has been empty for many years, is being reused on all floors. The old guest garden has also been reactivated. The old trees and the stream are particularly beautiful.
Ownership:	PRIVATE: The building is privately owned and is rented out to the municipality and to a restaurant.
Access regarding entry-control:	The various facilities in the building are in principle freely accessible, but are subject to the control of the operators.
Access regarding time of day/week /year:	The seminar house has opening hours that depend on the respective activities. The co-working space is accessible to tenants at all times. The guesthouse is open from Tuesday to Saturday from 12h to 14h and from 18:30 to 21:30h.

### B-7 Kind of activity initially designed for this public space:

What kind of activity has been this public space designed for initially	The room was formerly used as an inn with outdoor catering and could also be used for events such as dance evenings or family and club celebrations.
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### B-8\_a Which are the activities in this public space(s)?

Activity:	Working in the field of creativity
Activity:	Attend seminars
Activity:	living
Activity:	Visit the inn

### B-8\_b Who are the main users of this public space(s)?

User:	Co-workers (film maker)
User:	Co-worker (with different professions)
User:	Employees of the large nearby factory
User:	Visitors to the inn (lunch for workers of the nearby factory)
User:	Inn-goers (very dignified and good here in the evening)
User:	Seminar visitors
User:	Short-term residents

### B-8\_c What are the users activities of this public space(s)?

Users	Activity	Before	After
Co-workers (film maker)	Working in the field of creativity	✘	✔
Co-workers (film maker)	Visit the inn	✘	✔
Co-worker (with different professions)	Working in the field of creativity	✘	✔
Co-worker (with different professions)	Visit the inn	✘	✔
Visitors to the inn (lunch for workers of the nearby factory)	Visit the inn	✘	✔
Inn-goers (very dignified and good here in the evening)	Visit the inn	✘	✔
Seminar visitors	Working in the field of creativity	✘	✔
Seminar visitors	Attend seminars	✘	✔
Seminar visitors	Visit the inn	✘	✔
Visitors to the inn (lunch for workers of the nearby factory)	Visit the inn	✘	✔
Employees of the large nearby factory	Visit the inn	✘	✔

Employees of the large nearby factory	Attend seminars	✘	✔
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### B-9 Parts/sections/spots seem most attractive within the public space (location and duration) - Parts/sections/spots at people seem to avoid:

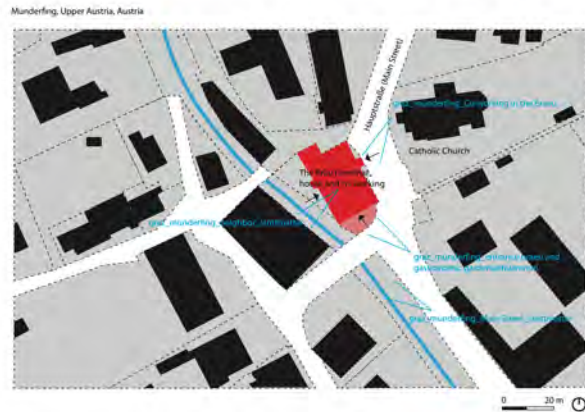
Describe what parts seem to be the most attractive to people	All areas of the Braeu are used intensively, depending on the use. There are no areas that are avoided.
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### B-10 Provide the links to public data on the public space(s)

Website:	Report on the retreat of emigrated former residents.
Website's link:	<a href="https://www.ueber-land.eu/ausheimische-bereichern-das-land/">https://www.ueber-land.eu/ausheimische-bereichern-das-land/</a> ( <a href="https://www.ueber-land.eu/ausheimische-bereichern-das-land/">https://www.ueber-land.eu/ausheimische-bereichern-das-land/</a> )
Website:	Munderfing Seminar House
Website's link:	<a href="https://www.munderfing.at/kundenservice/bildung-und-schulen/seminarhaus/">https://www.munderfing.at/kundenservice/bildung-und-schulen/seminarhaus/</a> ( <a href="https://www.munderfing.at/kundenservice/bildung-und-schulen/seminarhaus/">https://www.munderfing.at/kundenservice/bildung-und-schulen/seminarhaus/</a> )
Website:	Report on former residents of Munderfingen who came back to the town and run a company here.
Website's link:	<a href="https://www.ueber-land.eu/ausheimische-bereichern-das-land/">https://www.ueber-land.eu/ausheimische-bereichern-das-land/</a> ( <a href="https://www.ueber-land.eu/ausheimische-bereichern-das-land/">https://www.ueber-land.eu/ausheimische-bereichern-das-land/</a> )
Website:	Seminarhaus Braeu
Website's link:	<a href="https://seminarhaus-braeu.at/">https://seminarhaus-braeu.at/</a> ( <a href="https://seminarhaus-braeu.at/">https://seminarhaus-braeu.at/</a> )
Website:	Idea workshop in Munderfing
Website's link:	<a href="https://issuu.com/vorortideenwerkstatt/docs/praesentation_ideenwerkstatt_munder">https://issuu.com/vorortideenwerkstatt/docs/praesentation_ideenwerkstatt_munder</a> ( <a href="https://issuu.com/vorortideenwerkstatt/docs/praesentation_ideenwerkstatt_munder">https://issuu.com/vorortideenwerkstatt/docs/praesentation_ideenwerkstatt_munder</a> )
Website:	Local magazine "Mein Bezirk.at" (My District)
Website's link:	<a href="https://www.meinbezirk.at/braunau/c-lokales/zwei-schulen-ein-standort_a3966114">https://www.meinbezirk.at/braunau/c-lokales/zwei-schulen-ein-standort_a3966114</a> ( <a href="https://www.meinbezirk.at/braunau/c-lokales/zwei-schulen-ein-standort_a3966114">https://www.meinbezirk.at/braunau/c-lokales/zwei-schulen-ein-standort_a3966114</a> )
Website:	Article in <a href="http://www.gat.st">www.gat.st</a> - the Styrian internet portal for architecture and living space.
Website's link:	<a href="http://www.gat.st/news/ortskernkueemmerer-versuch-einer-job-deskription">http://www.gat.st/news/ortskernkueemmerer-versuch-einer-job-deskription</a> ( <a href="http://www.gat.st/news/ortskernkueemmerer-versuch-einer-job-deskription">http://www.gat.st/news/ortskernkueemmerer-versuch-einer-job-deskription</a> )
Website:	Glasfaser Munderfing
Website's link:	<a href="https://glasfaser-munderfing.at/">https://glasfaser-munderfing.at/</a> ( <a href="https://glasfaser-munderfing.at/">https://glasfaser-munderfing.at/</a> )

### B-11 Provide photos of the public space(s) with creative works

Caption:	Photos of the building and their spatial allocation in the plan
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Photo's author: graz\_munderfing\_Co-working in the Braeu @thuemmel

Caption: The co-working space



Photo's author: graz\_munderfing\_co-working\_@Energie Munderfing GmbH

Caption: The Braeu after the renovation



Photo's author: graz\_munderfing\_Co-working in the Braeu @thuemmel

Caption: Transformation of the old vacant inn into a co-working space



Photo's author: graz\_munderfing\_transforming the old vacant inn into a co-working space @Gemeinde Munderfing

### C-1 Official name of the activity/project

Name in local language: Das Bräu (Das Braeu)

Name in English: The Brewery

Nickname:

Overall name: ✓

### C-2 Description of the project (activities) that took place in the analysed public space(s):

Describe the project (activities) that took place in the analysed public space(s)	Munderfing is a small village in Upper Austria that was affected by rural exodus. The municipality counters this phenomenon with various measures. Munderfing is convinced that digitalisation respectively the connection to an efficient fibre optic network was a prerequisite for new settlements (businesses and residents). Since the fibre-optic operators did not see a market for themselves, the municipality carried out the expansion itself. It has also built an environmentally friendly wind turbine. Wind Farm Munderfing is the first wind farm owned to a majority by an Austrian municipality. In order to be able to offer a wide range of education and modern forms of working, a co-working space was set up in the old inn, which had been vacant for many years. It is used today by filmmakers, for example. In addition, a seminar house is now being installed in the old "Dorfbräu" inn, where the community conducts seminar work and where readings, presentations and concerts can take place. In addition, a first-class restaurant moved into the building. Shortly afterwards, Munderfingers who had moved away returned to the village. The numerous offers, especially in the field of education, are also a positive location factor for people who have moved to Munderfing because of work.
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### C-3 Challenge that the project (activities) tried/is trying to tackle:

What challenge was the project (activities) trying to tackle – what was the aim	In general, and since the end of the 1990s, the municipality wanted to position the village in such a way that it would be competitive with other similarly situated and equipped villages. At that time, this was achieved with the establishment of the KTM company on the outskirts of the village centre, a large company that produces motorbikes. In order to protect the village from further migration and to attract both old and new residents, educational facilities were provided. These include the seminar house in Braeu. As early as 2004, a concept for a complete changeover to renewable energies was drawn up with the involvement of the entire community population in a process that lasted more than a year.
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### C-4 Time frequency:

Time Frequency	A constant process
Other information:	

### C-5 Time period

Start:	2/28/2018 12:00:00 AM
End:	
Comment:	

### C-6 Actors in relation to the analysed creative work, their main motivation and their roles

Actor(s):	Leo Moser
Motivations:	Wanted very good and cheap working conditions with fast Internet and the possibility to work together with like-minded people and create synergies.
Roles:	Co-working space user, firm maker
Actor(s):	Erwin Moser
Motivations:	Wanted to make the community sustainable and liveable.
Roles:	Mastermind and head of Munderfing until his retirement.
Actor(s):	Christoph Isopp, nonconform
Motivations:	Expert in conducting participatory processes with communities
Roles:	Expert in conducting participatory processes with communities

### C-7 Description of the supporting background that existed to make the activities happen:

What kind of supporting background existed to make the activities happen (financial, institutional etc.)	The municipality applied for many different funding streams at an early stage. These include: LEADER, a community initiative of the European Union that has existed since 1991 to strengthen rural regions. The broadband expansion of the municipality of Munderfing is funded by the Federal Ministry for Transport, Innovation and Technology (bmvit) as part of the Broadband Austria 2020 empty pipe programme.
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### C-8 Sectors involved in the development of the creative works with public spaces:

Culture	✓
Education	✓

Health	✗
Sustainability	✗
Science	✗
Tourism	✗
Sport	✗
Industry	✓
Other:	✓
Specify other:	Municipality

### C-9 Sector which was..

..the initiator of the activities:	Other
..the most crucial for the whole case study:	Other
Comment:	The municipality has been the driving force behind all activities and has, for example, already relied on extensive citizen participation at the beginning of all activities. The Nonconform group was c

### C-10 How was the local community involved in the project/activities:

How was the local community involved in the project/activities?	The municipality of Munderfing was the first municipality worldwide to include the principle of "systemic consensus" in the guidelines of its municipal policy. A citizen participation model was developed in an Agenda 21 model project. In Munderfing, the "decision-making working group" prepared this system for application in the municipality in a process lasting a good one and a half years as part of an innovative Agenda 21 model project. In addition to initial consensual decisions in the municipal council, the SK principle is applied in citizen participation. Extensive guidelines were developed for this and laid down in the "Munderfing Citizen Participation Model". In Munderfing, the municipality can present projects and topics to be decided on together with the citizens. However, the citizens also have the opportunity to introduce concerns and ideas. These are prepared by the head of the office before the municipal council meetings and dealt with under the agenda item "Citizen participation issues". It is decided whether the concern can be decided directly in the municipal council, whether it must be rejected, whether it must be assigned to a committee for processing, or whether at least two active municipal councillors support the topic or idea. If these two councillors decide that the issue is suitable for a referendum and that the effort for a SC process is justified, the working group for decision-making is convened and a consensus-building process is initiated.
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### C-11 The role of natural/cultural heritage in the project/activities:

Did cultural and/or natural heritage play any specific role in the project/activities?	Although no outstanding cultural or natural heritage can be identified here, there are certainly numerous old secular agricultural buildings of architectural and historical interest. Due to the heavy traffic that passed through the village until recently, some of the old buildings have been left to decay. It is hoped that the remaining buildings will now be renovated.
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### C-12 The targeted impact of the project/activity:

What was the targeted impact of the project / activities?	Munderfing has been a member of the association "ZUKUNFTSORTE" since 2012. The purpose of the association is the common vision of thinking, developing and shaping the future of rural areas. The starting point for building the Future Places platform was the question: What can we do better together than each Future Village can do on its own? The answers to this question are multifaceted and lead to the overarching goal of the association, which is also the overarching goal of each individual future village: a high quality of life for the citizens of the community. The Places of the Future platform is dedicated to aspects of municipal development that will make it possible to achieve this goal in the future: Places of the Future place the quality of life of their citizens at the centre of their actions, rely on their own initiative, focus on innovation and creativity, and involve their citizens in brainstorming, design and decision-making processes. Places of the Future also earn from the best (and thus from each other), have a long-term strategy and implement it consistently, rely on the best experts (focus: creative industries), have high quality standards, take responsibility for future generations and cooperate. Separately mentioned should be: As early as 2004, a concept for the complete conversion to renewable energies was drawn up in a one-year process involving the entire community population of Munderfing.
---	--

### C-13 Achievement of the targeted impact:

Yes/no/partly:	Yes
Comment:	Citizen participation has become a well-functioning and regularly used tool. Schools have been enlarged and the seminar house serves as a training venue for all interested groups; it is also used, for example, for in-house training by the KTM company. The Munderfing wind farm is the first to be majority-owned by an Austrian municipality and pushes a special kind of citizen participation.

#### C-14 Additional achieved impacts:

Were any additional impacts achieved?	New services were developed and jobs created, particularly in connection with the construction of the wind farm.
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#### C-15 The main beneficiaries of the creative work in public space(s):

Who were the main beneficiaries of the creative works in public spaces(s)?	The municipal administration and all citizens have benefited from the activities, but also the local companies.
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#### C-16 Presence (or not) of economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces:

Were there any, no matter how big or small, economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces?	On the overall growth of the community and the increase of tax incomes. In addition, there is the income from the wind turbine, which now also produces electricity for many neighbouring communities. Some companies have started up, one of them, the company REGIOHELP, emerged from a group of people who worked together in the co-working space in the Braeu.
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#### C-17 Presence (or not) of any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development:

Were there any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development?	Experts from outside have played a major role in all projects and processes: Nonconform as specialists in citizen participation processes have certainly played a very decisive role here. But also experts who deal with renewable energy and the more technical side of implementation.
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#### C-18 Monitoring (or not) of the impact of the project:

How was the impact of the project / activities monitored? If it wasn't – how do you think it could be monitored?	Where there was and is financial support, the activities were monitored accordingly. The problem is, as the current head of department Rebekka Krieger told us, that so many projects are taking place at the same time and that some of them are intertwined.
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#### C-19 Way in order to communicate the impact of the project:

How was the impact of the project / activities disseminated or communicated?	The results of the wide range of activities, but especially the Braeu, which is the focus of this study, have been very well discussed. Since the focus is less on the design quality of the projects, the trade magazines are accordingly. In addition, the municipal administration is very active in providing information on the municipality's own website.
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#### C-20 Perception of the creative works in public space(s) by the final users and the reactions of the general public:

How were the creative works in public space(s) perceived, evaluated, judged by the final users – what were the reactions of the general public?	Here the answer focuses on the Braeu as a co-working space, seminar room and restaurant: the building, which has a very central location in the village, could finally be reactivated after many years of vacancy. All residents, commuters and passers-by benefit from this. Small start-ups were able to launch their projects and network here without much financial outlay. A company has just been formed from former users of the rooms, which had to leave the co-working space due to lack of space.
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#### C-21 The (one) main success and the (one) main failure of the project/activities

Main success:	Rebekka Krieger, head of the municipal office, names the wind farm as the biggest success for the entire municipality. The biggest success for the Braeu was the first tenants to leave - due to professional success.
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Main failure:	Rebekka Krieger could not name us a failure.
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#### C-22 Importance of broader conditions for the main success and main failure factor:

How important were the broader conditions (e.g. the supporting state of the art in the community, infrastructure, institutional support, financial sources, local or "imported" know-how etc.) for the main success and main failure factor	The municipality has been very experienced in obtaining local, national and European funding for many years. This fact, together with their active citizen participation, is the main reason for their numerous successes.
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#### C-23 Provide the links to public data on the creative works

Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.zukunftstraumland.at/pdf.php?inc=project&amp;id=1451">https://www.zukunftstraumland.at/pdf.php?inc=project&amp;id=1451</a> ( <a href="https://www.zukunftstraumland.at/pdf.php?inc=project&amp;id=1451">https://www.zukunftstraumland.at/pdf.php?inc=project&amp;id=1451</a> )
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The link:	Netzwerk Zukunftsraum Land (Network Future Space Country).
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Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.agenda21-ooe.at/themen/co-working">https://www.agenda21-ooe.at/themen/co-working</a> ( <a href="https://www.agenda21-ooe.at/themen/co-working">https://www.agenda21-ooe.at/themen/co-working</a> )
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The link:	Netzwerk Oberösterreich (Network Upper Austria)
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Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.meinbezirk.at/braunau/c-leute/moser-erwin-amtsleiter-und-initiator_pic12298154_a2534805#gallery=default&amp;pid=12298154">https://www.meinbezirk.at/braunau/c-leute/moser-erwin-amtsleiter-und-initiator_pic12298154_a2534805#gallery=default&amp;pid=12298154</a> ( <a href="https://www.meinbezirk.at/braunau/c-leute/moser-erwin-amtsleiter-und-initiator_pic12298154_a2534805#gallery=default&amp;pid=12298154">https://www.meinbezirk.at/braunau/c-leute/moser-erwin-amtsleiter-und-initiator_pic12298154_a2534805#gallery=default&amp;pid=12298154</a> )
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The link:	Local magazine "Mein Bezirk" (my district)
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Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://kommunal.at/wie-sich-munderfing-digital-vernetzt">https://kommunal.at/wie-sich-munderfing-digital-vernetzt</a> ( <a href="https://kommunal.at/wie-sich-munderfing-digital-vernetzt">https://kommunal.at/wie-sich-munderfing-digital-vernetzt</a> )
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The link:	Online magazine about communal work
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Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.brandeins.de/magazine/brand-eins-wirtschaftsmagazin/2018/service/das-donut-dilemma">https://www.brandeins.de/magazine/brand-eins-wirtschaftsmagazin/2018/service/das-donut-dilemma</a> ( <a href="https://www.brandeins.de/magazine/brand-eins-wirtschaftsmagazin/2018/service/das-donut-dilemma">https://www.brandeins.de/magazine/brand-eins-wirtschaftsmagazin/2018/service/das-donut-dilemma</a> )
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The link:	Business magazine
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Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://dahoamaufblian.at/co-working-space-im-gasthof-braeu/">https://dahoamaufblian.at/co-working-space-im-gasthof-braeu/</a> ( <a href="https://dahoamaufblian.at/co-working-space-im-gasthof-braeu/">https://dahoamaufblian.at/co-working-space-im-gasthof-braeu/</a> )
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The link:	© Verein Zukunft Oberinnviertel-Mattigtal LEADER-Management
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Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.derstandard.at/story/2000103206653/neue-ideen-mit-ausheimischen-gegen-die-landflucht">https://www.derstandard.at/story/2000103206653/neue-ideen-mit-ausheimischen-gegen-die-landflucht</a> ( <a href="https://www.derstandard.at/story/2000103206653/neue-ideen-mit-ausheimischen-gegen-die-landflucht">https://www.derstandard.at/story/2000103206653/neue-ideen-mit-ausheimischen-gegen-die-landflucht</a> )
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The link:	Article in "Der Standard", Austria's most important national daily newspaper
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#### D-1 Main editor in charge of this entry and potential other authors of this case study description

Name and surname:	Anke Strittmatter
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Organization:	University of Applied Sciences FH JOANNEUM, Graz
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Email:	anke.strittmatter@fh-joanneum.at
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Role:	Author
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#### D-2 Representative pictures

Picture's caption:	The Braeu, a formerly vacant inn that now houses a restaurant, co-working space and seminar house.
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Picture's author: Energie Munderfing  
Picture's date: 6/1/2018 12:00:00 AM  
Picture's source: Anke Strittmatter  
Picture's caption: Transformation of the old vacant inn into a co-working space



Picture's author: Energie Munderfing  
Picture's date: 6/1/2018 12:00:00 AM  
Picture's source: Energie Munderfing  
Picture's caption: The Brau is centrally located.



Picture's author: Gemeinde Munderfing  
Picture's date: 6/1/2017 12:00:00 AM  
Picture's source: Rebekka Krieger  
Picture's caption: The new co-working space



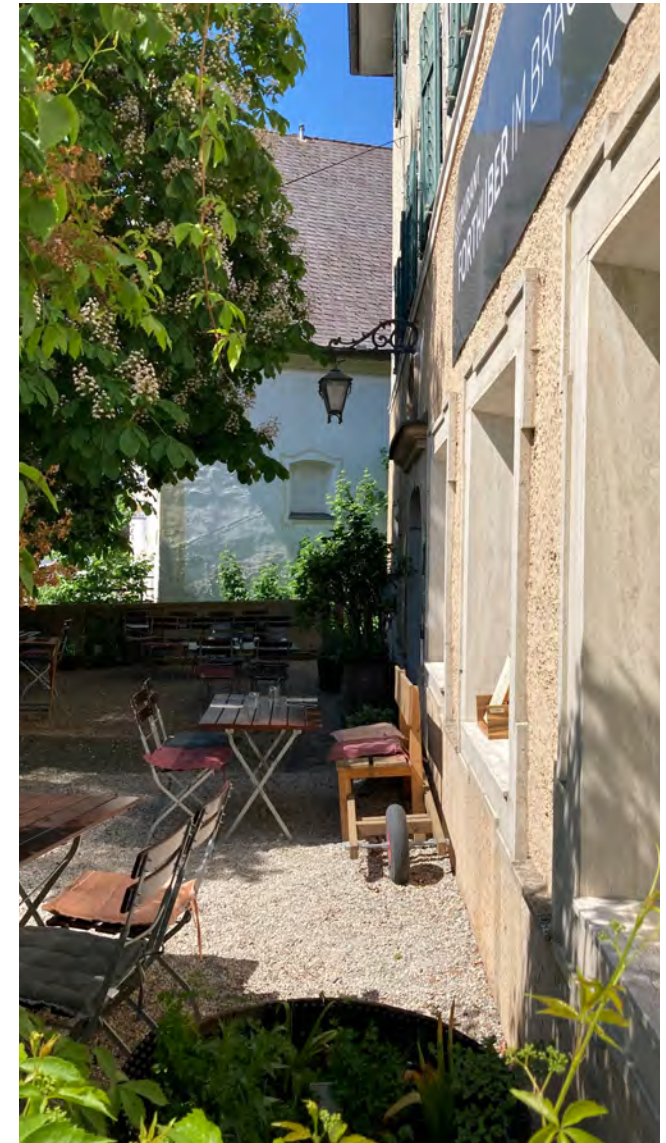
Picture's author: Anke Strittmatter  
Picture's date: 5/4/2021 12:00:00 AM  
Picture's source: Anke Strittmatter  
Picture's caption: The Munderfing wind farm is the first to be majority-owned by an Austrian municipality



Picture's author: Astrid Knie  
Picture's date: 6/1/2018 12:00:00 AM  
Picture's source: Gemeinde Munderfing  
Picture's caption: A new restaurant has moved into the old inn.



Picture's author: Anke Strittmatter  
Picture's date: 5/4/2021 12:00:00 AM  
Picture's source: Anke Strittmatter  
Picture's caption: The stream side of the Braeu



Picture's author: Anke Strittmatter  
Picture's date: 5/4/2021 12:00:00 AM  
Picture's source: Anke Strittmatter  
Picture's caption: The entrance to all facilities of the Braeu



Picture's author: Anke Strittmatter  
Picture's date: 5/4/2021 12:00:00 AM  
Picture's source: Anke Strittmatter

### D-3 Additional information

Additional information:

Link:

### D-4 Optional final remark

Optional final remarks: is there any additional information that was not communicated through the template

Part of the analysis of this project was an on-site inspection and a discussion with Rebekka Krieger on 4 June 2021.

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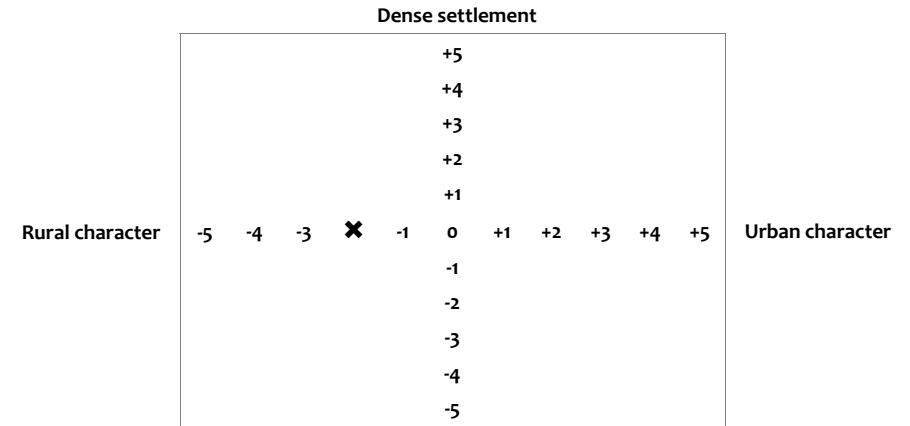
# Culture Play Spaces – farmhouse parlor

## Kultur Spiel Räume - STUBENrein

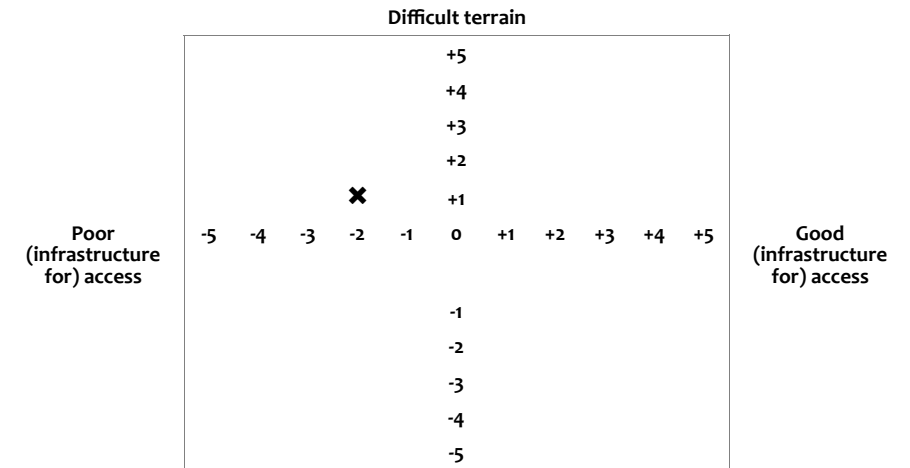
### A-1 General information about the location of the remote place

Country name (in local language):	Österreich
Region name (in local language):	Steiermark
Place name (in local language):	<b>Murau</b>
Country name (in english):	Austria
Region name (in english):	Styria
Place name (in english):	<b>Murau</b>
Map of the network of public spaces in the remote place	
Caption of the map:	
Legend of the map:	

### A-2 Elements that characterise the remoteness of the place (from -5 to 5)

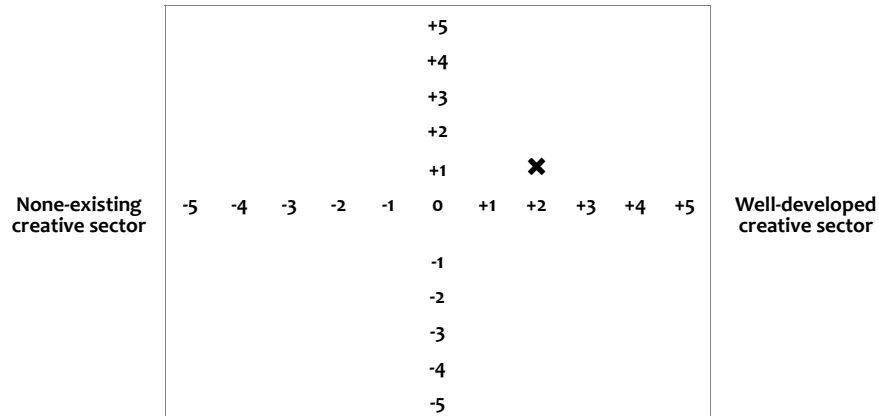


Comment: The area around the district capital Murau covers a total of 1,385 km<sup>2</sup>, 14 municipalities and 28,000 inhabitants. It extends in an east-west direction from Scheifling to Stadt an der Mur, in a north-south direction from Oberwölz and Krakau to Steirisch Lassnitz and Neumarkt. It is sparsely populated and suffered from a declining population since the 1970s. In the past, the region lay along important trade routes, which led to the development of historic cities. Now there are no more important thoroughfares and only a seldom running regional railway. Geographically, it is a wide river valley with several side valleys in the low mountain range. Forestry, agriculture and rather small craft businesses serve the acquisition of the residents.



Comment: The numerous small hamlets and scattered farms are mostly only accessible by car. Public transport is insufficiently developed. There is a connection between the village centers with bus network and a regional train in the Murtal, which is connected to the supra-regional train network. As a result of the sparse population, a complete connection to a public transport network will probably also be difficult in the future.

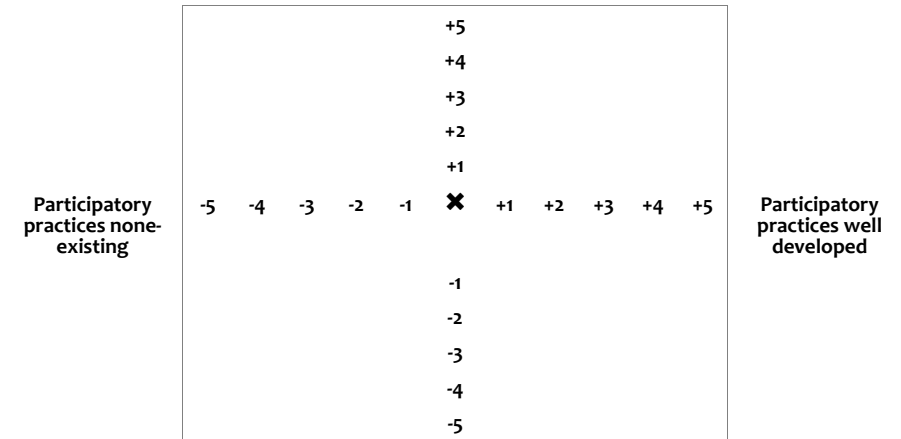
### Diversified economic activities



### Absence of economic activity

Comment: The creative sector in the Murau district is well developed and broadly based. It includes a rich traditional club life, contemporary exhibitions and events, but also classic museums. This offer is aimed at tourists as well as the local population. The region is also shaped by architects, artists and designers. Economically, the region is characterized by farms (mainly forestry and cattle), but there are also many good craft businesses and a little trade. Larger industrial companies are completely absent.

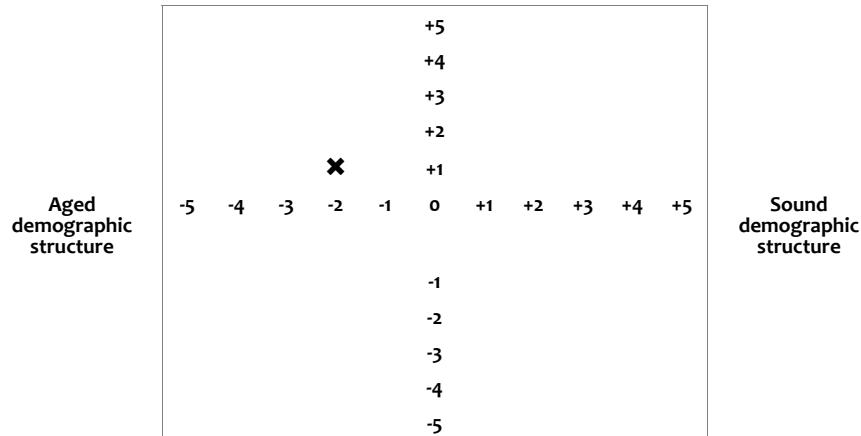
### High-income households prevail



### Low-income households prevail

Comment: Overall, it is a more traditional political structure that is still largely patriarchal. Participation is therefore not yet very strongly developed, in the case of the "murauerInnen" (female residents of Murau) project that we have selected as an example, working out the topics together with the population is already common practice, as it has turned out that externally determined events are simply not so well received. In the absence of larger industrial companies, the average household income is likely to be slightly below average, but conversely, it is not a crisis region with strong fluctuations either. The situation of the numerous mountain farmers in the region is definitely problematic.

### Daily-life-support facilities well developed



### Daily-life-support facilities none-existing

Comment: The emigration of younger people is a certain problem, but attempts are being made to create high-quality jobs for them and social cohesion through a lively club life. Department stores in the village settlements provide local supplies.

### A-3 Estimation of how residents perceive the remoteness of this place, from 0 (not remote at all) to 5 (extremely remote)

Estimation:	3
Explanation:	Most households have one or more cars and probably do not find the places and scattered farmhouses to be very remote because they have lived in relative isolation for generations. They have also learned to cultivate the exchange by repeatedly inviting cultural workers, artists etc. into the region. This open-mindedness and the maintenance of a network is also a way to fight against isolation.

### A-4 Elements that characterise the remoteness of the place:

Low population density	✓
Geographical barrier/allocation	✗
No good transportation links	✓
Difficulties in accessing daily-life-support facilities	✓
Social specifics and/or divisions	✗
Economic inferiority	✗
Subjective criteria	✗
Specify subjective criteria (e.g. community's self-perception of being remote etc):	
Other	✗
Specify other:	

Summary of the elements that characterise this case as a remote place:	The area around the district capital Murau covers a total of 1,385 km <sup>2</sup> , 14 municipalities and 28,000 inhabitants. It is sparsely populated and suffered from falling populations since the 1970s. In the past, the region lay along important trade routes, which led to the development of historic cities. Now there are no more important thoroughfares and only a seldom running regional train. Geographically, it is a wide river valley with several side valleys in the low mountain range. Agriculture and rather small craft businesses are used to acquire the residents. The numerous small hamlets and scattered farms are mostly only accessible by car. Public transport is insufficiently developed. There is a connection between the village centers with bus network and a regional train in the Murtal, which is connected to the supra-regional train network. As a result of the sparse population, a complete connection to a public transport network will probably also be difficult in the future.
Low population density rank:	1
Geographical barrier/allocation rank:	
No good transportation links rank:	2
Difficulties in accessing daily-life-support facilities rank:	3
Social specifics and/or divisions rank:	
Economic inferiority rank:	
Subjective criteria (e.g. community's self-perception of being remote etc) rank:	
Other rank:	

## A-5 Provide the links to public data

Links to public data on the remote place	Region of Murau in Styria
The link:	<a href="https://www..regionmurau.at">https://www..regionmurau.at</a> ( <a href="https://www..regionmurau.at">https://www..regionmurau.at</a> )
Links to public data on the remote place	Murau district
The link:	<a href="https://www.murau.gv.at">https://www.murau.gv.at</a> ( <a href="https://www.murau.gv.at">https://www.murau.gv.at</a> )
Links to public data on the remote place	Background organization of Holzwelt (wood world)
The link:	<a href="https://www.holzweltmurau.at">https://www.holzweltmurau.at</a> ( <a href="https://www.holzweltmurau.at">https://www.holzweltmurau.at</a> )
Links to public data on the remote place	Events of the women of the district Murau
The link:	<a href="https://www.facebook.com/murauerInnen/">https://www.facebook.com/murauerInnen/</a> ( <a href="https://www.facebook.com/murauerInnen/">https://www.facebook.com/murauerInnen/</a> )
Links to public data on the remote place	Leader funded projects in the background organization Holzwelt
The link:	<a href="https://www.holzweltleader.at/">https://www.holzweltleader.at/</a> ( <a href="https://www.holzweltleader.at/">https://www.holzweltleader.at/</a> )
Links to public data on the remote place	project of creative works KulturSpielRäume
The link:	<a href="https://www.kulturspielraeume.at/stubenrein-uebersicht/archivstubenrein/">https://www.kulturspielraeume.at/stubenrein-uebersicht/archivstubenrein/</a> ( <a href="https://www.kulturspielraeume.at/stubenrein-uebersicht/archivstubenrein/">https://www.kulturspielraeume.at/stubenrein-uebersicht/archivstubenrein/</a> )

## A-7 The type of public spaces that can be found in this remote place (besides the roads/streets/path network)

Square/s, Plaza/s	✓
Park/s, Garden/s	✗
Market space/s	✓
Playground/s	✗

Recreational space/s, Sport-field/s	✓
Community open-air space/s	✗
Institution-related open-air space/s (e.g.University grounds)	✗
Watersides	✗
Meadows	✗
Parking area	✓
Service yard	✓
Other types:	✗
Specify other types:	

Type of indoor public spaces that can be found in this remote place:

## A-8 General description of..

The network of roads, streets, paths and alike elements that tie this remote place together:

There are several villages in a wide valley floor with a few side valleys and plateaus in between. The small towns and villages are connected by two larger roads and a large number of small roads. Often only single-lane roads lead to the remote farmhouses. These are held together less by places where you meet than by events and activities where people get together. In the past, for example, the Sunday service and the subsequent standing together were very important for maintaining friendships or exchanging news and ideas. Instead of these regular opportunities to maintain contacts, new formats must now be developed, and this is exactly where the activities of the murauerInnen start.

The quantity and structure of public space network (besides roads/streets/paths network) in this remote place:

The small cities and villages have historically grown public spaces, sometimes in front of the church, sometimes in the area of earlier markets. These seem to be sufficient but are not of great importance except for larger festivals and processions. More important are bars (from disco to café and inn) and events in various places. For example the murauerInnen use empty restaurants for exhibitions or unused barns or parsonages that are no longer needed temporarily for discussions, workshops or lectures. These places are more varied, more exciting and more popular than the often too large and sterile-looking community centers, which have been built at great expense in recent decades. At the moment an exhibition about women in politics is being set up on the walls of some bus stops (including Teufen-bach). This is a good idea, because it is precisely in this public place that people linger a little to wait for the bus. And that's why they have time to deal with the contents of the exhibition.

## A-9 General description of the quality of public spaces in this remote place

Answer:

In a sparsely populated rural region, in contrast to larger cities, there is enough space. The explicit need for unobserved public space in order to come together is most likely to be experienced by young people. They are very inventive and flexible when it comes to meeting places like this. Sometimes it's a bus stop, sometimes a parking lot in front of a supermarket, sometimes an empty barn where they meet to have a drink together. Important is to let it happen and eventually provide some infrastructure like rubbish bin or access to a toilet. As far as meeting places for adults are concerned, including women in particular, the organizers emphasize the importance of creating an atmosphere in which one can speak honestly. Because often there is fear of what the neighbors might think and therefore a facade is maintained that avoids real conversations and different opinions. However, only based on honest discussions sustainable solutions can be developed. As taboo subjects for example were mentioned the problems between daughters-in-law and old women farmers on the farms or the suicide risk of farmers in the mountains.

## B-1 Name(s) of the public space(s)

Name(s) of the public space(s) (in local language):	Scheifling, Atelier Hirt
Name(s) of the public space(s) (in English):	Scheifling, Studio Hirt
Latitude of the public space(s):	47.14999
Longitude of the public space(s):	14.41073

Ground plan showing the land use of the public space(s):	
Caption's map of the public space:	
Legend's map of the public space:	
Main location	✘
Name(s) of the public space(s) (in local language):	Mühlen
Name(s) of the public space(s) (in English):	Mühlen
Latitude of the public space(s):	47.030805
Longitude of the public space(s):	14.506 997
Ground plan showing the land use of the public space(s):	
Caption's map of the public space:	
Legend's map of the public space:	
Main location	✘
Name(s) of the public space(s) (in local language):	St. Marein, Schloss Lind
Name(s) of the public space(s) (in English):	St. Marein, Lind castle
Latitude of the public space(s):	47.05562
Longitude of the public space(s):	14.42575
Ground plan showing the land use of the public space(s):	
Caption's map of the public space:	
Legend's map of the public space:	
Main location	✘
Name(s) of the public space(s) (in local language):	Gasthaus Winter, St. Georgen
Name(s) of the public space(s) (in English):	Restaurant Winter, St. Georgen
Latitude of the public space(s):	47.11096
Longitude of the public space(s):	14.06329
Ground plan showing the land use of the public space(s):	
Caption's map of the public space:	
Legend's map of the public space:	
Main location	✘
Name(s) of the public space(s) (in local language):	Teufenbach, Kaufhaus Glanzer
Name(s) of the public space(s) (in English):	Teufenbach, Crocery Glanzer
Latitude of the public space(s):	47.13093
Longitude of the public space(s):	13.98318
Ground plan showing the land use of the public space(s):	

Caption's map of the public space:	
Legend's map of the public space:	
Main location	✘
Name(s) of the public space(s) (in local language):	Stadl-Predlitz, Adeg Kaufhaus
Name(s) of the public space(s) (in English):	Stadl-Predlitz, Crocery Adeg
Latitude of the public space(s):	47.08892
Longitude of the public space(s):	13.98318
Ground plan showing the land use of the public space(s):	
Caption's map of the public space:	
Legend's map of the public space:	
Main location	✘
Name(s) of the public space(s) (in local language):	Schöder Dorfplatz
Name(s) of the public space(s) (in English):	Schöder Mainsquare
Latitude of the public space(s):	47.18225
Longitude of the public space(s):	14.11144
Ground plan showing the land use of the public space(s):	
Caption's map of the public space:	
Legend's map of the public space:	
Main location	✘
Name(s) of the public space(s) (in local language):	St. Lambrecht, Stiftsgarten
Name(s) of the public space(s) (in English):	St. Lambrecht, monastery garden
Latitude of the public space(s):	47.07203
Longitude of the public space(s):	14.30277
Ground plan showing the land use of the public space(s):	
Caption's map of the public space:	
Legend's map of the public space:	
Main location	✘

## B-2 Describe the physical environment

Physical environment description of the public space(s) with creative works:	The creative work took place in very different places: in an exciting, modern monastery garden as well as on a village square in a small hamlet, in a village inn, in an artist's studio, in a castle used as a museum, on the parking place in front of a larger department store and in the shop of a local supplier. The organizers wanted to do something in each of the 14 communities, spoke to existing activists there and worked with them to find suitable locations for the different formats. Some took place outdoor, some indoor, an exhibition at bus stops. The rooms were not much designed because it was a Interim use and that was not the focus. Work was done on the branding of the event series, on a corporate design with a high recognition value (white cardboard signs reminiscent of satellite dishes with the respective title and white lacquered chairs in the landscape, on a parking or village square. But they did not stand alone, they were always only photographed together with the protagonists and distributed in social media. This emphasized that it was always about the respective people. All these temporary spaces seemed to work well but were not really supported by the mayors, but also not prevented but allowed. The focus was on event design, brand recognition and professional communication design (from the exhibition board to the homepage).
--	---

Physical environment elements were important and/or actually "used" by creative people for their activities:	As already mentioned, the physical environments did not play a central role, but what was important were temporary spaces for events and recognizable signs with which the branding succeeded (white painted chairs and large, round, white cardboard signs).
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### B-3 Describe the general functions

Functions and land uses description in the area of the public space:	The public spaces that were used by creative works were partly commercial, partly they are cultural institutions such as museums, a monastery or studios of artists and cultural workers, in some cases empty formerly commercial places such as a restaurant or a kind of pilgrim accommodation / youth hostel. In order to increase public presence, the bus stops were used as an information hub. A waste material collection center served primarily to procure material for the construction. The tourist aspect hardly played a role, as the activities were explicitly aimed at the residents of the region. There is no important industrial infrastructure.
--	---

Functionalities of space were important and/or actually "used" by creative people for their activities:	Important was the availability and the connection of the places to the respective activists. In addition, the team acted with great flexibility and developed different formats adapted to the respective locations. Only the digital space (podcast) turned out to be difficult and did not bring the desired success.
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### B-4 General demographic characteristics of the area around the public space:

Describe the general demographic characteristics	It is a sparsely populated mountain region in the Alps (area 1,384 km <sup>2</sup> , 27,659 inhabitants (according to the population register from 01-01-2019). The Murau district is an old settled area, the Alpine valleys were inhabited by Illyrians, Celts, Romans and Slavs before Bavarian settlers took possession of the land at the end of the Great Migration period. The Murau district is one of the most densely wooded areas in Styria. Forestry and wood processing are important branches of the economy. One fifth of the population lives from the income from agriculture and forestry and the related trades (sawmill and wood industry). In addition, it is grazing land for cattle farming. These are small farms on a European scale, but within the Alpine region they are comparatively medium-sized farms. Many of them are part-time farmers, i.e. the official farmer works in a company and leaves a large part of the everyday work to the wife, which, however, hardly appears to the publicity (outside world). The district has been affected by a decline in population since the 1970s, partly because the life plans are unsatisfactory, especially for women. On the other hand, it is a very scenic region, there are enough schools (although some complain that there are too few alternative school models) and a good cultural life. The latter leads to a bond with the region also by those who have left it, to a comparatively high level of cohesion and to a lively commitment to the development of village life.
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### B-5 Type of the public space(s) with creative work

Form and function:	Monastery garden, castle and museum, shop, pub, main square of a village, abandoned parish house, farm buildings, bus stops etc.
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Ownership:	Most of them are private locations, but often formerly or currently used commercially. Also some semi-public places are used, such as private museums run by associations or the Benedictine monastery, which is important for the region. Concerning public places particularly the bus stops and the village squares are worth mentioning.
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Access regarding entry-control:	The people who take part in the events are reached through invitations (especially electronically) and word of mouth. But through the actions in village squares and at bus stops, you can also reach people who have not yet come into contact with the formats. In principle, no entry is required and participation is open to anyone interested.
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Access regarding time of day/week /year:	It is very different: some can be accessed online, sometimes there are time-limited events over a day or a few hours, some remain in public space for weeks or months and can be visited at any time (exhibitions, e.g. at bus stops).
--	--

### B-7 Kind of activity initially designed for this public space:

What kind of activity has been this public space designed for initially	The focus is on a lively social life, taking up controversial topics, empowering women, unconventional access to current topics and open exchange and discussion.
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### B-8\_a Which are the activities in this public space(s)?

Activity:	Stay lonely and depressed at home
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Activity:	No exchange of experiences or memories
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Activity:	Playing with the idea of moving to town
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Activity:	Consider giving up the mountain farm
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Activity:	To believe you are alone with certain problems.
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### B-8\_b Who are the main users of this public space(s)?

User:	Modern women in a conservative environment
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User:	People who do not dare to speak about their worries in their environment.
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User:	People who want to get to know their neighborhood better.
-------	---

### B-8\_c What are the users activities of this public space(s)?

Users	Activity	Before	After
Modern women in a conservative environment	Stay lonely and depressed at home	✓	✗
Modern women in a conservative environment	No exchange of experiences or memories	✓	✗
Modern women in a conservative environment	Playing with the idea of moving to town	✓	✓
Modern women in a conservative environment	Consider giving up the mountain farm	✓	✓
Modern women in a conservative environment	To believe you are alone with certain problems.	✓	✗
People who do not dare to speak about their worries in their environment.	Stay lonely and depressed at home	✓	✗
People who do not dare to speak about their worries in their environment.	No exchange of experiences or memories	✓	✗
People who do not dare to speak about their worries in their environment.	Consider giving up the mountain farm	✓	✓
People who do not dare to speak about their worries in their environment.	To believe you are alone with certain problems.	✓	✗
People who want to get to know their neighborhood better.	No exchange of experiences or memories	✓	✗

### B-9 Parts/sections/spots seem most attractive within the public space (location and duration) - Parts/sections/spots at people seem to avoid:



Describe what parts seem to be the most attractive to people

In this spacious region there is no shortage of public or semi-public spaces, rather it is a matter of allowing their use. On the one hand, this affects young people who feel the need to meet outside their parents' home or the family garden, and on the other hand, adults who feel the need to exchange ideas a little more deeply than is usually the case in the existing environment. This requires, on the one hand, a certain budget with which events can be carried out and, on the other hand, the willingness of the mayor, various organizations or private individuals to make changing rooms available. In view of the considerable effort involved in developing activities in the remote communities, it is also necessary that a person is paid and employed for organizational work. The latter guarantees continuity and synergy effects. The conscious inclusion of various event locations and organizations strengthens the network and already leads to individual active citizens or associations continuing the topics addressed and subsequently initiating follow-up events on their own. In connection with the empty former rectory, the event was carried out together with Caritas (a huge catholic aid organization and NGO). In connection with the exhibition at bus stops, it was the Steiermärkische Bahn und Bus GmbH. (a regional train an bus network), which allowed the intervention. That may not sound unusual, but I know from my own experience that such requests have repeatedly failed, e.g. in the provincial capital Graz.

**B-10 Provide the links to public data on the public space(s)**

Website:	Events organized by the activists
Website's link:	Facebook@STUBENrein (Facebook@STUBENrein)
Website:	background organization
Website's link:	www.holzwelt.at (www.holzwelt.at)
Website:	organizing the cultural activities
Website's link:	www.kulturspielraeume.at (www.kulturspielraeume.at)
Website:	Creative Austria reporting the project
Website's link:	https://www.creativeaustria.at/2018/12/31/kultur-spiel-raeume-zwischen-kultur-und-regionalentwicklung-murau/ (https://www.creativeaustria.at/2018/12/31/kultur-spiel-raeume-zwischen-kultur-und-regionalentwicklung-murau/)
Website:	reported project of futurespaceland
Website's link:	https://www.zukunftsraumland.at/projekte/2326 (https://www.zukunftsraumland.at/projekte/2326)
Website:	Event of the activist women of the district
Website's link:	fabook@murauerInnen (fabook@murauerInnen)

**B-11 Provide photos of the public space(s) with creative works**

Caption: Eröffnung, 2020-09-09



Photo's author: Anita Galler

Caption:

Wertvoll, 2020-10-01



Photo's author: Kulturspielräume

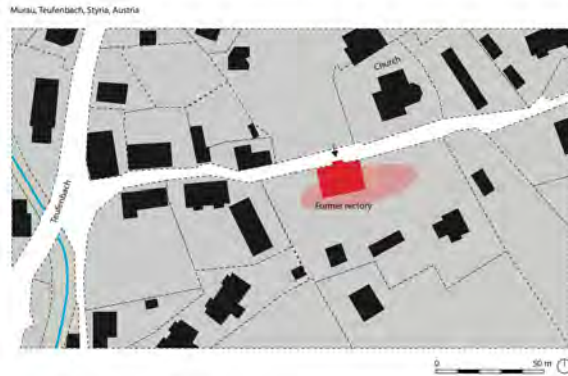
Caption: Kulturspielräume 1, 2018-09-07



Photo's author: Andreas Staudinger

Caption:

Site plan of one of the Creative works locations (here Teufenbach)

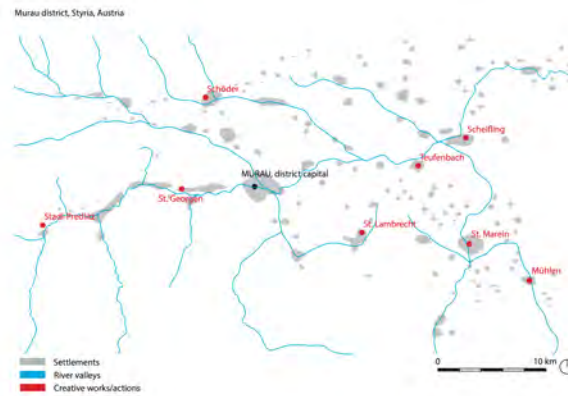


Photo's author:

Drawing by Anke Strittmatter based on current geodata.

Caption:

Locations of some actions/projects in the Murau district



Photo's author:

Drawing by Anke Strittmatter based on current geodata.

Caption:

former rectory 2021 June 17th



Photo's author:

Strittmatter-Thümmel

Caption:

Former rectory 2, 2021 June 17th



Photo's author:

Strittmatter-Thümmel

Caption:

MurauerInnen, Heldinnen May 2020



Photo's author:

Kulturspielräume

Caption:

Busstop, 2021 June 17th



Photo's author: Strittmatter-Thümmel

Caption: Busstop, 2021 June 17th



Photo's author: Strittmatter-Thümmel

Caption: Kultur muss sich lohnen, 9.9.2020



Photo's author: Kulturspielräume

Caption: Männer, 2020



Photo's author: Uli Vonbank



Photo's author:

Maria Auer

Caption:

Kulturspielräume 2, 2018-09-17



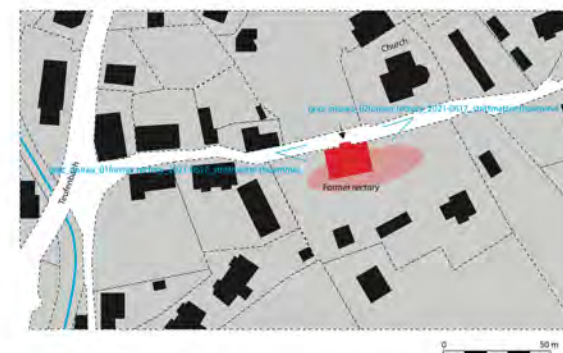
Photo's author:

Andreas Staudinger

Caption:

Location of the photos in the site plan (Murau -Teufenbach)

Murau, Teufenbach, Styria, Austria



Photo's author:

Drawing by Anke Strittmatter based on current geodata.

### C-1 Official name of the activity/project

Name in local language:

Kultur Spiel Räume - STUBENrein

Name in English:

Culture Play Spaces – farmhouse parlor

Nickname:

Overall name:

✘

### C-2 Description of the project (activities) that took place in the analysed public space(s):

Describe the project (activities) that took place in the analysed public space(s)

The central concern of the “Culture Play Spaces” and “STUBENrein” project in the Murau region in Styria is promoting exchange through art. Murau is an originally rural region in the Alps that is affected by emigration. The STUBENrein project was created in 2016 on the initiative of the regional development association “Holzwelt Murau” (Wood World Murau) and is a district-wide cultural project. The series of different events is led by the theater director Andreas Staudinger, the project manager and architect Gunilla Plank and the curator and artist Uli Vonbank-Schedler. The tension between showing and hiding, representation and retreat, public and private sphere is reflected, as living today is strongly linked to the personal search for meaning. With the temporary occupation of private and public spaces in each of the fourteen communities in the Murau district, easily accessible cultural participation is implemented. The goal is the development of visions for a possible (re)design of social coexistence. Around forty artists and everyday experts are active as part of “Kultur Spiel Räume – STUBENrein” in places that range from the recycling center to a tavern, from the empty buildings to the truck hall, from the retirement home to the empty business space. Women from the district have a special place there. Their life, wishes, goals, living conditions and disappointed hopes should be made visible. This is because women's concerns affect everyone. The current Leader-funded project runs from February 1, 2019 to January 31, 2022. It is already becoming apparent that some of the impulses emanating from the project have fallen on fertile ground and led to local follow-up events. In view of the commitment of the main protagonists, it can also be assumed that follow-up projects will be sought. KEYWORDS: ARTS AND CULTURE WOMEN IN RURAL AREAS STRENGTHENING OF THE NETWORK MEETING POINTS EVENTS

### C-3 Challenge that the project (activities) tried/is trying to tackle:

What challenge was the project (activities) trying to tackle – what was the aim

The extensive terrain and the big distance between the locations are a challenge. Obviously, the cooperation with avant-garde cultural organizers such as the “Styrian Autumn” from the provincial capital Graz was also a bit difficult. That was probably not so well received because the local population was not sufficiently integrated.

### C-4 Time frequency:

Time Frequency

A constant process

Other information:

## C-5 Time period

Start:	2/1/2019 12:00:00 AM
End:	1/31/2022 12:00:00 AM
Comment:	

## C-6 Actors in relation to the analysed creative work, their main motivation and their roles

Actor(s):	Uli Vonbank-Schedler
Motivations:	Enjoyment of cultural activities and positive envelopment of the cultural and social live in her community
Roles:	Designer (exhibitions) and artist
Actor(s):	Andreas Staudinger
Motivations:	Resident of the region, positive change, job and expansion of the regional network of relationships
Roles:	Designer and director (theater)
Actor(s):	Gunilla Plank
Motivations:	Job, enjoyment of cultural activities, positive change in her home community
Roles:	Organizer and employee, architect

## C-7 Description of the supporting background that existed to make the activities happen:

What kind of supporting background existed to make the activities happen (financial, institutional etc.)	For the project to come about, it was of great importance that one of the main organizers, Ms. DI Gunilla Plank, is employed by the “Holzwelt Murau” association (Wood World Murau). This brought continuity, time resources and led to the development of a wealth of experience and a tightly knit network in the region. Just as important was the financial support from the LEADER project (EU pot for the promotion of innovation in rural areas), because only with these financial resources numerous events could be implemented over three years, the necessary awareness gained and a brand established. As a third requirement, it must be noted that the “Holzwelt Murau” has been active in many areas and for many years and has a lot of experience in handling such projects. The working method of the local action group of the “Holzwelt Murau” builds on the LEADER methods and relies on local development strategies as a whole.
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## C-8 Sectors involved in the development of the creative works with public spaces:

Culture	✓
Education	✓
Health	✗
Sustainability	✓
Science	✗
Tourism	✗
Sport	✗
Industry	✗
Other:	✗
Specify other:	

## C-9 Sector which was..

..the initiator of the activities:	Culture
..the most crucial for the whole case study:	Other
Comment:	participation

## C-10 How was the local community involved in the project/activities:

How was the local community involved in the project/activities?

It was the declared aim of the organizers to hold at least one event in each of the 14 existing districts. It turns out that this works best if you get in touch with activists in the relevant region and integrate them into the planning from the beginning. It was only as a result of these preliminary discussions that the relevant topics were determined and, in a next step, the formats and locations that would be suitable for the specific topic were considered. The local protagonists also played a central role in the implementation, as their local network was also used. This close cooperation ensured that themes were dealt with were important for the people. So they did not have the feeling that someone from the outside was coming to tell them where to go. This taking up of the topics proposed by the local communities was also the reason that there were autonomous follow-up events, which can be seen as a major success.

## C-11 The role of natural/cultural heritage in the project/activities:

Did cultural and/or natural heritage play any specific role in the project/activities?	The cultural heritage played a role in the sense that traditions were taken up, questioned and further developed. Some of the events also took place in historically valuable buildings, but the focus was not on the cultural heritage, but on the availability of these rooms.
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## C-12 The targeted impact of the project/activity:

What was the targeted impact of the project / activities?	The aim of the activities of the “Kultur Spiel Räume” was to establish a contemporary, up-to-date discourse that picks up on regional traditions such as sitting together in the rural parlors or standing together on Sunday after the service and brings them to the present day. It differs fundamentally from traditional folklore in the sense that a radically modern approach has been chosen. Traditions are not taken up in their formal form, but in their important function for a successful living together. The role of women in rural regions is deliberately made visible and strengthened. The overall thrust is to improve the quality of life not through material measures, but through functioning social relationships and equal participation in cultural life, even for somewhat marginalized groups. It is about a cultural climate of openness and an environment in which evolution in the sense of a participatory, democratic and ecological change is favored.
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## C-13 Achievement of the targeted impact:

Yes/no/partly:	Yes
Comment:	It gives the impression that the targeted impact was largely achieved, although the past Corona year 2020 meant that not all events could be implemented in the different villages as planned. The involvement of many people and their ideas resulted in very different activities and event formats in which many current topics were taken up. That this led to follow-up events taking place exceeded expectations. Overall, it was very important that a new dynamic emerged and political-ly, socially and culturally well-trodden paths were broken up. The central concern was that previously little represented groups, people and accesses to the world have finally found a place in the discourse. It is regionally rooted and yet fresh and definitely feminist. And it seems that this has left a lasting mark and opened a contemporary discourse that is very likely to be continued. Culture and art play a big role, but they never take off.

## C-14 Additional achieved impacts:

Were any additional impacts achieved?	Self-organization, participation in cultural live and taking up repressed or taboo topics.
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## C-15 The main beneficiaries of the creative work in public space(s):

Who were the main beneficiaries of the creative works in public spaces(s)?	The beneficiaries of this project were probably those who are currently not sufficiently represented in general social life. The activists demand that women and men are finally represented in the local councils and that parity be established among the mayors. These are not minorities or marginalized groups in the narrower sense, but groups that are not represented enough in political representation and who (cannot) make themselves heard enough in public discourse, such as part-time farmers, young women-farmers, the socially disadvantaged, etc. In the population (for women as well as for mountain farmers and regional service and product providers), however, the better networking seems to have led to a certain empowerment, which is likely to have an economic impact over a longer period of time and indirectly.
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## C-16 Presence (or not) of economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces:

Were there any, no matter how big or small, economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces?	There is no direct economic benefit for the local community, but the organizers were paid for their work through the Leader project.
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### C-17 Presence (or not) of any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development:

Were there any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development?	The central activists (basically three people) are very well networked nationwide and very well informed. There is therefore a continuous lively exchange with artists, designers, cultural workers and active citizens far beyond the borders of the region.
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### C-18 Monitoring (or not) of the impact of the project:

How was the impact of the project / activities monitored? If it wasn't – how do you think it could be monitored?	The events in the 14 villages were attended by 10–150 participants. Specific places and the some people had a good traction. The number of visitors is of course a measure of the interest that a certain topic triggers, but it is not the only criterion. Further impulses that are triggered can be described qualitatively by observing, but can hardly be measured quantitatively.
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### C-19 Way in order to communicate the impact of the project:

How was the impact of the project / activities disseminated or communicated?	Numerous articles appeared in the regional newspaper and the events were received by the interested cultural and design community in the country and published in their online media. The stringent corporate design and the striking and professional photo series had a very positive effect on the recognizability of the formats.
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### C-20 Perception of the creative works in public space(s) by the final users and the reactions of the general public:

How were the creative works in public space(s) perceived, evaluated, judged by the final users – what were the reactions of the general public?	The use of vacant buildings triggered memories of previous experiences in these rooms in the visitors. Intervention at the bus stops is a good way to take advantage of boring waiting times. In addition, it was not the public spaces that played a central role, but the topics dealt with.
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### C-21 The (one) main success and the (one) main failure of the project/activities

Main success:	The greatest success was that formats and topics that were developed through the “Kultur Spiel Raum” were taken up by the groups concerned and the corresponding follow-up events were organized by them. A space for discourse also seems to have been opened, which had a lasting effect on the atmosphere and culture of conversation.
Main failure:	Projects that did not work out of the needs of the local population but were implemented externally (for example the opening in cooperation with the avant-garde art festival “steirischer Herbst” (styrian autumn)). And the podcasts were not as accepted as expected, this did not work because apparently the need to come together in real space is too strong.

### C-22 Importance of broader conditions for the main success and main failure factor:

How important were the broader conditions (e.g. the supporting state of the art in the community, infrastructure, institutional support, financial sources, local or "imported" know-how etc.) for the main success and main failure factor	Institutional and financial support was crucial for the “Kultur Spiel Räume” (Culture Play Spaces) project and the “murauerInnen” (women of Murau). Without this it would not have come about. Ms. DI Gunilla Plank, a committed architect from the region, was employed by the “HolzWelt Murau” (Wood World Murau) and commissioned with the coordination. “HolzWelt Murau” is an association for regional development in the Murau district and deals in many areas with impulses for regional development on many different levels. They work on the following topics: climate, environment & sustainable energy, wood & innovations, culture, economy, nature and tourism, education, regional ambassadors and museums. The project “Kultur Spiel Räume” (Culture Play Spaces) was financed by “Leader”, an EU funding pot for innovations in rural areas. The total project costs amount to € 240,000, the Leader funding amounts to € 144,000. The term is from 01.02.2019 to 31.01.2022.
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### C-23 Provide the links to public data on the creative works

Link to public data to better understand the activities and actors, as well as impacts:	Facebook murauerInnen (Facebook murauerInnen)
The link:	Activities of the activist women of Murau
Link to public data to better understand the activities and actors, as well as impacts:	<ul style="list-style-type: none"> <li>• <a href="http://www.findglocal.com/AT/Murau/1743639069243315/STUBENrein">http://www.findglocal.com/AT/Murau/1743639069243315/STUBENrein</a> (• <a href="http://www.findglocal.com/AT/Murau/1743639069243315/STUBENrein">http://www.findglocal.com/AT/Murau/1743639069243315/STUBENrein</a>)</li> </ul>
The link:	Glocal report on the project

### D-1 Main editor in charge of this entry and potential other authors of this case study description

Name and surname:	Erika Thümmel
Organization:	FH JOANNEUM
Email:	erika.thuemmel@fh-joanneum.at
Role:	author

### D-2 Representative pictures

Picture's caption:	Event "Männer" (Men)
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Picture's author:	Uli Vonbank-Schedler
Picture's date:	9/17/2021 12:00:00 AM
Picture's source:	
Picture's caption:	Event of KulturSpielräume



Picture's author:	Andreas Staudinger
Picture's date:	9/17/2019 12:00:00 AM
Picture's source:	

Picture's caption:

Heldinnen Event



Picture's author:

murauerInnen

Picture's date:

5/1/2020 12:00:00 AM

Picture's source:

Picture's caption:

Busstop Exhibition with Gunilla Plank and Uli Vonbank-Schedler



Picture's author:

Strittmatter-Thümmel

Picture's date:

6/17/2021 12:00:00 AM

Picture's source:

Picture's caption:

Event "Kultur muss sich lohnen"



Picture's author:

KulturSpielRäume

Picture's date:

9/9/2020 12:00:00 AM

Picture's source:

### D-3 Additional information

Additional information:

Homepage of one part of the activists

Link:

<https://www.kulturspielraeume.at/> (<https://www.kulturspielraeume.at/>)

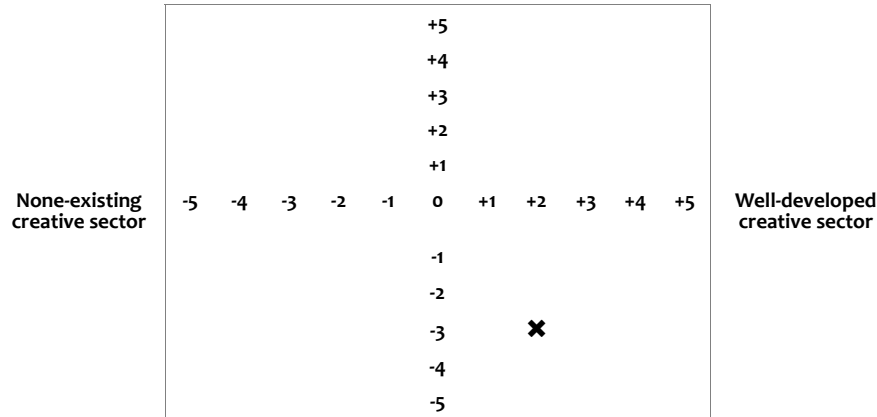
### D-4 Optional final remark

Optional final remarks: is there any additional information that was not communicated through the template





### Diversified economic activities

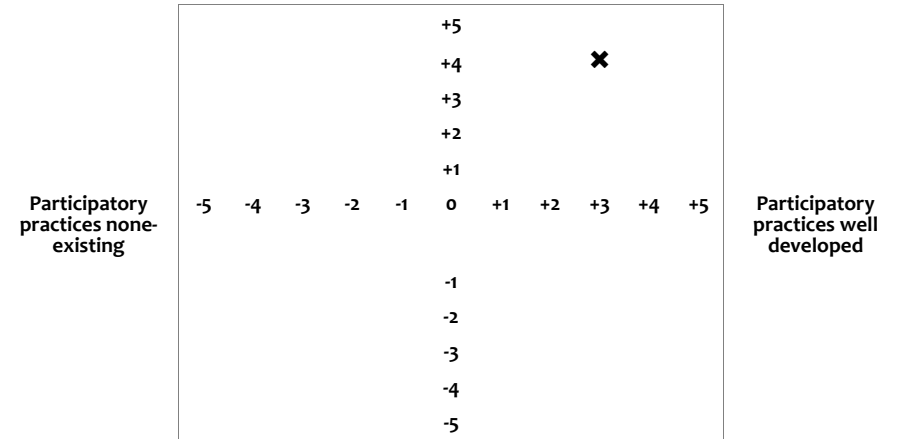


### Absence of economic activity

The creative sector is existing but not well developed. Knowing about the importance of design, however, external professionals related to the village were commissioned in an very early state of the project: for example the graphic designer Manfred Dertler from Joanneum Research or the architect Nüssmüller with questions about the development of the location. There is a village workshop run by some art enthusiasts, it is one building for concerts, readings and production work-shops. In addition, traditions are cultivated through a lively club life (all together 25 clubs like traditional brass bands, ice stock sport etc.). There are hardly any companies in the village, almost all residents commute to industrial companies (metal processing) 20–30 km away. In the 19th century there was a hammer mill, now there is mainly agriculture in the place. Tourist overnight stays (regional visitors) have declined sharply in the past decades, in the past it was up to 25,000 per year.

Comment:

### High-income households prevail

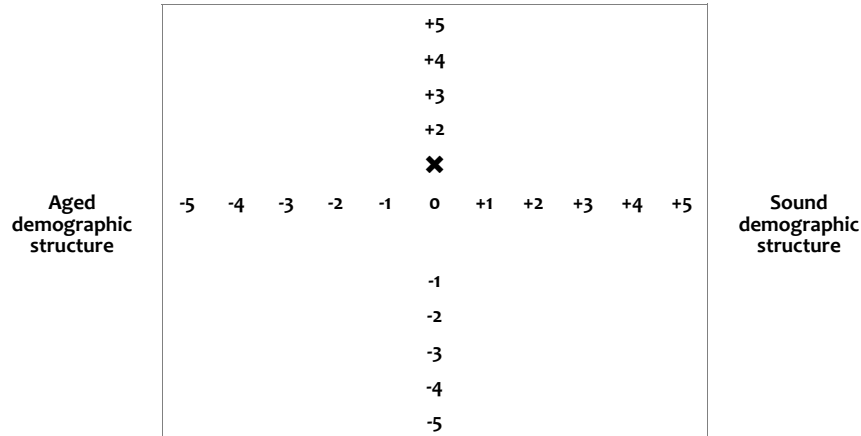


### Low-income households prevail

The residents have an above-average median income, as most of them are industrial employees with collective agreements as metal workers. There are also a few dairy farmers (6) whose farms are getting bigger and bigger as smaller farmers gave up in the last years. Citizens' participation is practiced particularly intensively in Stanz, as the incumbent mayor's party emerged from a citizens' initiative against the amalgamation of municipalities. The relevant topics are worked out in working groups by citizens and accompanied by a specialist

Comment:

### Daily-life-support facilities well developed



### Daily-life-support facilities none-existing

The demographic structure can be regarded as healthy, as there is a good mix, residents of all age groups and no over-aging (in the moment 60 children!). The local supply is covered by a newly opened and very modern shop for mainly regional food and everyday needs. The special thing is that the shop is designed in such a way that it has become a communicative meeting point, that it is not dependent on large corporations and tied to their supply chains but specializes in features from the region. The opening times are very long, so that commuters can also shop there. Outside of the long opening times guaranteed by complicated shift operations, there is a 24/7 vending machine shop. But of course there used to be more shops (5 stores) in the past. With regard to the energy supply, one of the first measures in reactivating the village was to connect 90 % of the houses to district heating (local heating).

Comment:

### A-3 Estimation of how residents perceive the remoteness of this place, from 0 (not remote at all) to 5 (extremely remote)

Estimation:	2
Explanation:	Most households have several cars and do not perceive the place to be remote, as this, in combination with the close and good train connections, allows you to get to work and to larger cities quickly. The rapid transit train system is currently being expanded. Schoolchildren take the school bus in the next larger town (Kindberg) and the "Bankerl-Express" and e-taxis with 18 drivers (= not paid residents) were developed especially for single women without their own vehicle and in somewhat remote single-family homes.

### A-4 Elements that characterise the remoteness of the place:

Low population density	X
Geographical barrier/allocation	X
No good transportation links	X
Difficulties in accessing daily-life-support facilities	X
Social specifics and/or divisions	X
Economic inferiority	X
Subjective criteria	X
Specify subjective criteria (e.g. community's self-perception of being remote etc):	
Other	X

Specify other:

Summary of the elements that characterise this case as a remote place: The place is a remote side valley in which there are almost no bigger compagnies. As in many regions in Austria, it is not a closed village structure, but rather scattered single-family houses.

Low population density rank: 1

Geographical barrier/allocation rank:	
No good transportation links rank:	2
Difficulties in accessing daily-life-support facilities rank:	3
Social specifics and/or divisions rank:	
Economic inferiority rank:	
Subjective criteria (e.g. community's self-perception of being remote etc) rank:	
Other rank:	

### A-5 Provide the links to public data

Links to public data on the remote place	Information about the community
The link:	<a href="http://www.stanz.at">http://www.stanz.at</a> ( <a href="http://www.stanz.at">http://www.stanz.at</a> )
Links to public data on the remote place	Citizens' initiative concerning Stanz
The link:	<a href="http://fuerdiestanz.at">http://fuerdiestanz.at</a> ( <a href="http://fuerdiestanz.at">http://fuerdiestanz.at</a> )
Links to public data on the remote place	Styrian Energy Agency
The link:	<a href="http://www.ea-stmk.at">http://www.ea-stmk.at</a> ( <a href="http://www.ea-stmk.at">http://www.ea-stmk.at</a> )
Links to public data on the remote place	Information about Styrian communities
The link:	<a href="http://www.meinbezirk.at/stanz-im-mürztal">http://www.meinbezirk.at/stanz-im-mürztal</a> ( <a href="http://www.meinbezirk.at/stanz-im-mürztal">http://www.meinbezirk.at/stanz-im-mürztal</a> )
Links to public data on the remote place	State agency for energy-efficient communities
The link:	<a href="http://www.e5-steiermark.at">http://www.e5-steiermark.at</a> ( <a href="http://www.e5-steiermark.at">http://www.e5-steiermark.at</a> )

### A-7 The type of public spaces that can be found in this remote place (besides the roads/streets/path network)

Square/s, Plaza/s	✘
Park/s, Garden/s	✓
Market space/s	✓
Playground/s	✓
Recreational space/s, Sport-field/s	✘
Community open-air space/s	✘
Institution-related open-air space/s (e.g. University grounds)	✘
Watersides	✓
Meadows	✘
Parking area	✓
Service yard	✘
Other types:	✘
Specify other types:	

Type of indoor public spaces that can be found in this remote place:	Recreational space
	Park
	Playground
	Waterside
	Parking area

### A-8 General description of..

The network of roads, streets, paths and alike elements that tie this remote place together: It is an open street village in a valley floor with a few side streets leading up to the surrounding mountains. The settlement structure is tattered, private single-family houses and farms scattered outside the village center dominate. As part of the village renewal measures, rental apartments for families were built in the center in order to counteract the extinction of the village center.

The quantity and structure of public space network (besides roads/streets/paths network) in this remote place: The village has enough public spaces, but some of them are in a very unattractive condition in terms of the quality of stay. They are affected by traffic noise, their soil is sealed and they are mostly used as car parking spaces. An exception to this, however, is a large recreation park for young and old not far from the center.

### A-9 General description of the quality of public spaces in this remote place

Answer: A few hundred meters from the center there is a very beautiful swimming pond, a park with large, old trees and an attractive and much used children's playground. Right in the center of the village there is a small square in front of the town hall and the new local supplier, which is severely impaired by the traffic and has no quality of stay. Measures to make this place more attractive are being planned. Near to this place is a forecourt in front of a closed bank branch that is used as a car parking space. The "Benches Express" station is located here. In addition, there are numerous parking spaces for cars and too much sealed ground in the local area with no quality of stay. On the other hand, the need for public spaces does not seem to be as great as in larger cities, since almost every house has its own garden.

### B-1 Name(s) of the public space(s)

Name(s) of the public space(s) (in local language):	Park, Spielplatz und Badeteich
Name(s) of the public space(s) (in English):	Park, playground and swimming pond
Latitude of the public space(s):	47.46546
Longitude of the public space(s):	15.50117
Ground plan showing the land use of the public space(s):	
Caption's map of the public space:	
Legend's map of the public space:	
Main location	✘
Name(s) of the public space(s) (in local language):	Hauptplatz (zentraler Platz vor dem Gemeindeamt)
Name(s) of the public space(s) (in English):	mainsquare (central square in front of the municipal office)
Latitude of the public space(s):	47.46584
Longitude of the public space(s):	15.50053
Ground plan showing the land use of the public space(s):	
Caption's map of the public space:	
Legend's map of the public space:	
Main location	✘

Name(s) of the public space(s) (in local language):	Banker! Express
Name(s) of the public space(s) (in English):	Benches Express
Latitude of the public space(s):	47.46546
Longitude of the public space(s):	15.50117
Ground plan showing the land use of the public space(s):	
Caption's map of the public space:	
Legend's map of the public space:	
Main location	<b>x</b>

## B-2 Describe the physical environment

Physical environment description of the public space(s) with creative works:	In connection with creative works, the Benches Express deserves special mention among the various public spaces. The Benches Express consists of its simple wooden bench, which is painted with bright yellow and green stripes and a yellow parasol that is stretched out when someone wants a ride. These benches are located along the main streets. It was an extremely affordable investment that attracted a great deal of public attention and was well received. The beautiful park and swimming pond are basically a historical legacy, i.e. a creative achievement of past centuries. What was very important, however, was to make this facility accessible to the public. The creation of a simple and low-threshold infrastructure is also worth mentioning (outdoor showers, simple wooden changing rooms and a few bathing jetties. However, the fact that there are no larger buildings and no restaurant makes the bathing pond so attractive and close to nature.
Physical environment elements were important and/or actually "used" by creative people for their activities:	The Benches Express is not primarily aimed at creative people but at everyone, especially at citizens who do not have their own car. What is important is their striking appearance and, at the same time, their down-to-earth design, which blends in well with the rural area. All elements are familiar and the simple wooden benches also invite you to take a break if you don't want to get a ride.

## B-3 Describe the general functions

Functions and land uses description in the area of the public space:	The Benches Express is not primarily aimed at creative people but at everyone, especially at citizens who do not have their own car. What is important is their striking appearance and, at the same time, their down-to-earth design, which blends in well with the rural area. All elements are familiar and the simple wooden benches also invite you to take a break if you don't want to get a ride. Only a few square meters are required as a place for setting up a bench and the umbrella, but of course these must not be directly on the street, but next to it. And at the bench you also need a way to stop your car without disturbing the traffic, i.e. something like a small bay. This is the case at existing public bus stops. At other places it was probably necessary that private owners of the property allowed this (public areas in squares, pastureland or parking areas in front of companies).
Functionalities of space were important and/or actually "used" by creative people for their activities:	It was important to be close to a street that is not too seldom used, good visibility and the possibility for drivers to stop at this point.

## B-4 General demographic characteristics of the area around the public space:

Describe the general demographic characteristics	It is loosely built-up land with small villages and towns, scattered farms, and single-family houses with gardens around the villages. In the vicinity of the industrial areas in the Mürz Valley, the population is likely to have higher incomes than in the more remote areas in the hinterland. The emigration is not as high as in other areas, but the number of farms is declining. As for the Banker! Express as a charming alternative to the public transport network, it has one of the starting points in the center of the small village of Stanz with only about 50 houses. This initiative, launched three years ago, started with a few locations in the vicinity of the sparsely populated area. In the meantime there are already 25 yellow-green banks, because some neighboring communities have also taken up the idea and joined the alternative transport concept via low-threshold carpooling. Beyond the district boundaries, the benches are now located along the state road L 114 between the cities of Kindberg and Birkfeld on a distance of approx. 40 kilometers.
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## B-5 Type of the public space(s) with creative work

Form and function:	Clearly visible point along a country road with the possibility for vehicles to stop without risk.
Ownership:	Mostly small public spaces along streets, sometimes also private spaces along state roads.
Access regarding entry-control:	There is a completely open access for everyone, but the service is mostly used by residents without private cars (young people and elderly) but probably also by hiking tourists.
Access regarding time of day/week/year:	There is no formal time limitation but of course it is used and offered mostly during the daytime.

## B-7 Kind of activity initially designed for this public space:

What kind of activity has been this public space designed for initially	As far as the Benches Express is concerned, it is exclusively transit area, the two existing public spaces are also transit area, only the large recreation area is an old park and probably a fishpond.
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## B-8\_a Which are the activities in this public space(s)?

Activity:	Stay at home
Activity:	Drive by car to their job
Activity:	Wait for a neighbour to get a trip
Activity:	Sit down on a marked bench or call the neighborhood e-taxi
Activity:	Buy fresh and regional food also before or after work
Activity:	Visit the doctors meet friend or go for shopping

## B-8\_b Who are the main users of this public space(s)?

User:	Inhabitants without car
User:	People with the need to buy food etc.
User:	Families with children

## B-8\_c What are the users activities of this public space(s)?

Users	Activity	Before	After
Inhabitants without car	Wait for a neighbour to get a trip	✓	✗
Inhabitants without car	Sit down on a marked bench or call the neighborhood e-taxi	✗	✓
Inhabitants without car	Visit the doctors meet friend or go for shopping	✗	✓
Inhabitants without car	Stay at home	✓	✗
People with the need to buy food etc.	Wait for a neighbour to get a trip	✓	✗
People with the need to buy food etc.	Sit down on a marked bench or call the neighborhood e-taxi	✗	✓
People with the need to buy food etc.	Buy fresh and regional food also before or after work	✗	✓
Families with children	Drive by car to their job	✓	✓
Families with children	Buy fresh and regional food also before or after work	✗	✓
Families with children	Visit the doctors meet friend or go for shopping	✗	✓

## B-9 Parts/sections/spots seem most attractive within the public space (location and duration) - Parts/sections/spots at people seem to avoid:

Describe what parts seem to be the most attractive to people

The main road through the village is still avoided as a place to stay. The reasons for this are the traffic noise, that sometimes there are no sidewalks and it is very dusty. As before, the central areas in the place are parking spaces for cars or traffic areas. The location on the busy street is only important for the Benches Express. The area in front of the new shop is slowly coming to life and is to be made even more attractive by measures to calm down traffic and design the square. This is urgently needed in order to give the place something like a perceptible center. The before mentioned beautiful bathing pond, located near the center of the village, and the old park with large trees and children's playground equipment are very popular. The creative work consisted less in the design of the furniture or the like, but in negotiating the possibility of use with the owner.

### B-10 Provide the links to public data on the public space(s)

Website:	Article in the Austrian Newspaper Standard
Website's link:	<a href="https://www.derstandard.at/story/2000127647288/ohne-eigenes-auto-unterwegs-wie-mitfahrbankerl-am-land-funktionieren">https://www.derstandard.at/story/2000127647288/ohne-eigenes-auto-unterwegs-wie-mitfahrbankerl-am-land-funktionieren</a> ( <a href="https://www.derstandard.at/story/2000127647288/ohne-eigenes-auto-unterwegs-wie-mitfahrbankerl-am-land-funktionieren">https://www.derstandard.at/story/2000127647288/ohne-eigenes-auto-unterwegs-wie-mitfahrbankerl-am-land-funktionieren</a> )

### B-11 Provide photos of the public space(s) with creative works

Caption:	village of Stanz 2021, May 3rd
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Photo's author:	Strittmatter/Thümmel
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Caption:	benches-express, 2021 May 3rd
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Photo's author:	Strittmatter/Thümmel
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Caption:	description benches, 2021 May 3rd
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Photo's author:	Strittmatter/Thümmel
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Caption: Embedding of the village in the landscape



Photo's author: @strittmatter

Caption: Grocery Store, 2021 May 3rd



Photo's author: Strittmatter/Thümmel

Caption: Wind Mills, 2021 May 3rd



Photo's author: Strittmatter/Thümmel

Caption: street without sidewalk, 2021 May 3rd



Photo's author: Strittmatter/Thümmel

Caption: Valley Stanz



Photo's author: Strittmatter/Thümmel

Caption: The location of the creative works



Photo's author: Drawing by Anke Strittmatter based on current geodata.

### C-1 Official name of the activity/project

Name in local language:	„Bankerl Express“, früher "Hupfauf-Bankerl"
Name in English:	Benches Express, before they used to be called "jump up benches"
Nickname:	Banker Express
Overall name:	✘

### C-2 Description of the project (activities) that took place in the analysed public space(s):

Describe the project (activities) that took place in the analysed public space(s)	<p>Stanz: the power of civic initiative Stanz is a village in the low mountain range not far from an important railway line, a motorway, and an industrial area with metal processing plants. It is a bit off the beaten track and the village and the houses around are difficult to reach without a car. A citizens'initiative, which was formed to prevent the amalgamation of municipalities, has got an important political role and provides the very successful mayor. Since this initiative a group of activists has gathered and is still active. The identification of the problems in the village and its surroundings and participation processes are the basis for the ongoing changes. Particularly important are a newly designed grocery store with regional products and specially created communication areas, as well as a new residential building in the center of the village especially suitable for families. These cut measures enliven the center, a corresponding village square is being planned. Particularly successful is a "Bankel Express" (benches express) with which people can get a ride from other residents. This simple and cheap idea grew in the last years. It is started in particular for older female residents who do not have their own car, but is also addressed to people who want to use the car less because of ecological reasons. In the meantime it connects many villages in the area (40 km of distance). The place emphasizes the importance of independence in all decisions concerning the village. They see "Smart Rural" as a very positive new trend. KEYWORDS: LACK OF LOCAL SUPPLIERS LACK OF PUBLIC TRANSPORT CITIZENS' INITIATIVES PARTICIPATION PROCESSES</p>
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### C-3 Challenge that the project (activities) tried/is trying to tackle:

What challenge was the project (activities) trying to tackle – what was the aim	<p>Our impression was that a lot is not implemented in a firmly established party landscapes because the protagonists do not allow members of the other party to be successful. This could be circumvented by means of the citizens' initiative and active citizen participation. So suddenly a climate developed in which change was possible. And it showed the inhabitants that it is possible to shape one's own environment. It is a process of change that started 8 years ago (2013) and is still going on. Success keeps the group alive. But a very tight organization is required so that the whole thing works out. This is the reason of the mayor to have regular no consultation hours, little attendance at events and no alcohol at events. If something takes too long, people break away.</p>
---	---

### C-4 Time frequency:

Time Frequency: A constant process

Other information:

### C-5 Time period

Start: 9/1/2013 12:00:00 AM

End:

Comment:

### C-6 Actors in relation to the analysed creative work, their main motivation and their roles

Actor(s):	Werner Nußmüller
Motivations:	Relationship to the place (mother is from the village), positive change and job
Roles:	Architect (new residential building in the center and spatial planning)
Actor(s):	Fritz Pichler
Motivations:	Positive change in his home community
Roles:	Spokesman for a citizens' initiative, now mayor
Actor(s):	Rainer Rossegger
Motivations:	Relationship to the region, positive change and job
Roles:	Sociologist
Actor(s):	Andrea Reunhofer
Motivations:	Positive change in his home community, turning away from the car
Roles:	Participant in the quality of life working group

### C-7 Description of the supporting background that existed to make the activities happen:

What kind of supporting background existed to make the activities happen (financial, institutional etc.)	<p>The commitment of the activists, the personal relationship to the village or the area and the involvement of external experts in the civic participation processes were very important. The contacts to successful and prominent former residents of the place or to people whose families come from the area were specifically activated. In the first phase there was almost no institutional and financial support. With the election of the "Citizens List for a Livable Stanz" in 2015 and then also in 2020, access to the community budget was made and Fritz Pichler became mayor. In addition the community applied for funding from the state government with increasing success. And the success aroused the interest of the neighboring communities and so they too began to participate in the projects (as mentioned in the Benches Express). A suprarregional press coverage (including an article by Walter Müller in the Standard) provided tailwind and further motivation. Very important was also that the announced plans could actually be implemented.</p>
--	--

### C-8 Sectors involved in the development of the creative works with public spaces:

Culture	✓
Education	✘
Health	✘
Sustainability	✓
Science	✓
Tourism	✘
Sport	✓
Industry	✘
Other:	✘

Specify other:

### C-9 Sector which was..

..the initiator of the activities: Sustainability

..the most crucial for the whole case study: Sustainability

Comment:

### C-10 How was the local community involved in the project/activities:

How was the local community involved in the project/activities? The involvement and activation of the residents was decisive for the success. The citizens' movement formed out of the protest against the amalgamation of municipalities driven forward by the styrian government. In total, a group of around 80 committed citizens was created, with an inner circle of activists comprising 13 people. In the first phase, five topics crystallized out (missing center of the village, bathing pond, culture, quality of life, energy) and working groups were formed on these. It was very important that there was an external expert in each working group who, on the one hand, was supposed to contribute his specialist know-how, but who also invested his heart and soul and was good at establishing communication. It was essential to focus on a few topics and their actual implementation. This gave rise to a sense of achievement and with it you could get the people out from behind the stove. A very lean municipal administration was also important (positions that had become vacant through retirement were not filled) and radical digitization measures.

### C-11 The role of natural/cultural heritage in the project/activities:

Did cultural and/or natural heritage play any specific role in the project/activities? The cultural heritage only played a role in the construction of the public bathing pond and the nearby playground. The beautiful layout of the park as well as the artificially created former fishpond go back to the local rule of the noble Malburg family, who let the community use them.

### C-12 The targeted impact of the project/activity:

What was the targeted impact of the project / activities? Several goals were pursued to which the various working circles had adapted and whose priority was rated high. What these lines had in common was the improvement of the quality of life for younger and older residents and ecological goals (energy self-sufficiency, regional products, less car traffic ...). So far, no projects in the narrow sense of "creative works in public space (s)" have been implemented. The redesign of the village square was not on the top on the agenda and will only be tackled in the coming years. What can, however, also be understood as a kind of public place is deliberately planned open space as a meeting zone in the newly built grocery store. And the benches of the "Benches Express" set up along the streets are also in a certain sense publicly occupied space and, apart from transport, also offer the opportunity to meet or get to know fellow residents. In addition, a skate park for young people was built, a former power station building was gutted and converted into a youth club, and the swimming pond and a children's playground were put into operation.

### C-13 Achievement of the targeted impact:

Yes/no/partly: Yes

Comment: The public perception as well as the conversations with those involved suggest that the targeted impact exceeded the original expectations. This certainly is true for the Benches Express, which has meanwhile been expanded to the neighboring villages, but also to the numerous and complex interlocking measures to renew the place and transform it into a sustainable and innovative village in which the population decline has not only been stopped, but there is currently even a small positive migration balance. Qualitative immigration has already been achieved and will continue to be promoted. But what is perhaps the most important aspect is the increased cooperation within the settlement and the awareness of many citizens that they are responsible for helping to shape their environment. The citizens' list perceived a success when a councilor from the Social Democrats also made herself available as an e-taxi driver. Resentment between the parties had therefore dissolved in favor of the place.

### C-14 Additional achieved impacts:

Were any additional impacts achieved? The power of traditional competitive parties has been reduced, and citizen participation and the culture of conversation have improved.

### C-15 The main beneficiaries of the creative work in public space(s):

Who were the main beneficiaries of the creative works in public spaces(s)?

The local community has benefited the most and has been greatly strengthened. As far as local businesses are concerned, many small shops have of course been closed in recent years, but with "Trixis Dorfladen" an attractive local supplier has been created, that not only supplies the local population, but also supplies the residents of neighboring areas with its high-quality range of regional products. The settlement hat become famous and a center of attraction for other communities. The mayor, provided by a list of citizens, has established himself well and has been re-elected. The cultural life has expanded beyond the extremely lively traditional club scene (brass music, ice stock sport etc.), to current cultural events from film screenings to experimental theater projects and crafts. Because of a forest kindergarten, the primary school in the village which offers afternoon care, cross-border school attendance with a gymnasium and a new secondary school is possible via a school bus, the place is also interesting for young families moving in.

### C-16 Presence (or not) of economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces:

Were there any, no matter how big or small, economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces? The public perception and the success of the innovative community facilitates access to public funding. The slight influx into the community increases tax revenue. The team of architects around Werner Nussmüller was important for the planning of a new residential building especially for families in the village center with a medium-sized local supplier at ground level (larger than in the old building stock, but not an anonymous supermarket on the edge of the settlements) and is currently working on a new central place with quality of stay. However, there is still a lot to be done in this area; the place does not yet have a high quality of stay.

### C-17 Presence (or not) of any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development:

Were there any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development? The activists were supported by an expert who was called in to each working groups and accompanied them. The idea of take-me-with-you-benches was discovered and taken up in the former East Germany.

### C-18 Monitoring (or not) of the impact of the project:

How was the impact of the project / activities monitored? If it wasn't – how do you think it could be monitored? So far there has been no official project monitoring. Demographic developments (balance sheet and age structure), traffic data (pedestrians, cyclists, motorists, public transport), public participation and the maintenance of pubs and shops can be measured.

### C-19 Way in order to communicate the impact of the project:

How was the impact of the project / activities disseminated or communicated? Numerous articles and regional and national newspapers appeared, YouTube videos were made and the project was documented in films. Overall, it was disseminated and communicated well and professionally. Since the problem of villages is currently being discussed a lot, there is also great interest in how successful villages act.

### C-20 Perception of the creative works in public space(s) by the final users and the reactions of the general public:

How were the creative works in public space(s) perceived, evaluated, judged by the final users – what were the reactions of the general public? The Benches Express, the new local supplier and the public bathing pond with adjoining children's playground were rated and received very well. They are and were not perceived by the activists and in the public perception as a creative achievement, but as successful social and ecological projects and as improvement of quality of life. Further measures, where the design aspect is probably more noticeable, await implementation (main square in front of the municipality office).

### C-21 The (one) main success and the (one) main failure of the project/activities

Main success: The Benches Express was cheap and successful.

Main failure: Too fast changes overwhelms many people and because of the difficulties in combining activities with work and family, people fell away from the citizens' movement.

### C-22 Importance of broader conditions for the main success and main failure factor:

How important were the broader conditions (e.g. the supporting state of the art in the community, infrastructure, institutional support, financial sources, local or "imported" know-how etc.) for the main success and main failure factor

In the beginning there was almost no money from public bodies but private people who donated something (often anonymously), sometimes even from other parties. It was also important to include people who used to live in the village in former times. They have a relationship with the place and provide their know-how and their network free of charge. Only in a later phase did the Styrian state government support the projects. That only happened after the first successes had been recorded. The Benches Express project nominated by the 48-person jury of the "German Design Awards" was invented and implemented by the quality of life working group around Andrea Reinhofer: "Shopping or a visit to the doctor in the neighboring village often becomes a logistical challenge for people without their own vehicle. These people depend on friends, relatives, neighbors or on local public transport. The idea was born out of this need for benches with yellow put up the 'Benches Express' parasol to bring drivers and passengers together. The green and yellow benches becomes a meeting point for spontaneous car groups. "

### C-23 Provide the links to public data on the creative works

Link to public data to better understand the activities and actors, as well as impacts: Woche, 3. Juli 2020: „Eine neue Form der Mobilität“ (Woche, 3. Juli 2020: „Eine neue Form der Mobilität“ )

The link: Article from Markus Hackl in the magazine meinbezirk.at

Link to public data to better understand the activities and actors, as well as impacts: Der Standard, 26./27. Juni 2021: Im Bankerl-Express (Der Standard, 26./27. Juni 2021: Im Bankerl-Express)

The link: Article from Franziska Zoidl in the national newspaper "Der Standard"

### D-1 Main editor in charge of this entry and potential other authors of this case study description

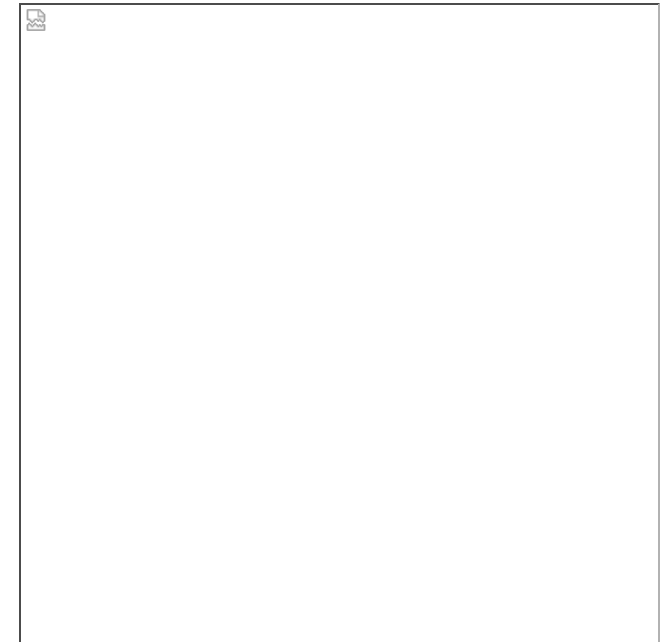
Name and surname: Erika Thümmel  
 Organization: FH JOANNEUM  
 Email: erika.thuemmel@fh-joanneum.at  
 Role: author

### D-2 Representative pictures

Picture's caption: Stop of the Benches Express in Stanz



Picture's author: Strittmatter-Thümmel  
 Picture's date: 5/3/2021 12:00:00 AM  
 Picture's source:  
 Picture's caption: Wind mills in Stanz



Picture's author: Strittmatter-Thümmel

Picture's date: 5/3/2021 12:00:00 AM

Picture's source:

Picture's caption: Instruction Benches Express





Picture's author: Strittmatter-Thümmel  
 Picture's date: 5/3/2021 12:00:00 AM  
 Picture's source:  
 Picture's caption: Village of Stanz



Picture's author: Strittmatter-Thümmel  
 Picture's date: 5/3/2021 12:00:00 AM  
 Picture's source:  
 Picture's caption: New grocery in Stanz



Picture's author: Strittmatter-Thümmel  
 Picture's date: 5/3/2021 12:00:00 AM  
 Picture's source:

**D-3 Additional information**

Additional information:

Link:

**D-4 Optional final remark**

Optional final remarks: is there any additional information that was not communicated through the template

# A place kissed awake

## Ein wachgeküsster Ort

### A-1 General information about the location of the remote place

Country name (in local language):	Österreich
Region name (in local language):	Steiermark
Place name (in local language):	<b>Trofaiach</b>
Country name (in english):	Austria
Region name (in english):	Styria
Place name (in english):	<b>Trofaiach</b>

Legend of the map:

The settlement structure of the municipality of Trofaiach and the study area.

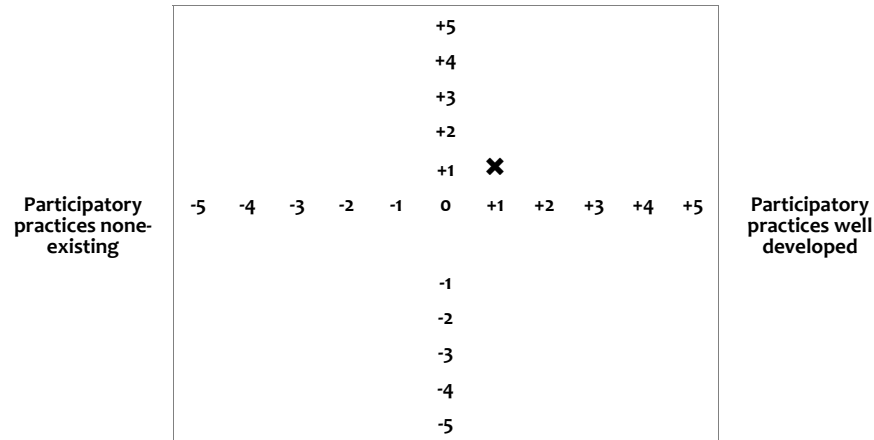
Map of the network of public spaces in the remote place



Caption of the map: Trofaiach Groundplan



### High-income households prevail



### Low-income households prevail

Comment: The income of the population is above average, as a large part of the population works in the metal processing industry. Wages there are very good so far. However, these jobs are not guaranteed in the long term due to the location policy of these internationally operating companies.

### A-3 Estimation of how residents perceive the remoteness of this place, from 0 (not remote at all) to 5 (extremely remote)

Estimation:	3
Explanation:	The degree of remoteness here refers not so much to the place itself but to the village centre. Before the actions, this was characterised by inner-city vacancies (donut effect), while around the town there were, or still are, numerous shopping facilities. In addition to the implementation of a vacancy management for the inner city area, the city has also decided that the construction of shopping centres and large supermarkets outside the centre will no longer be permitted.

### A-4 Elements that characterise the remoteness of the place:

Low population density	✘
Geographical barrier/allocation	✘
No good transportation links	✘
Difficulties in accessing daily-life-support facilities	✘
Social specifics and/or divisions	✘
Economic inferiority	✘
Subjective criteria	✘
Specify subjective criteria (e.g. community's self-perception of being remote etc):	
Other	✓
Specify other:	Vacant shops
Summary of the elements that characterise this case as a remote place:	The village is, on average, well supplied with all the facilities necessary for life. However, the donut phenomenon was also evident here, where the inner city is affected by vacancies and heavy motorised individual traffic, while the edges melt away. At the beginning of the project, the aim was to counteract the vacancy and thus to obtain a more liveable public space.

Low population density rank:	
Geographical barrier/allocation rank:	
No good transportation links rank:	

Difficulties in accessing daily-life-support facilities rank:

Social specifics and/or divisions rank:

Economic inferiority rank:

Subjective criteria (e.g. community's self-perception of being remote etc) rank:

Other rank: 1

### A-5 Provide the links to public data

Links to public data on the remote place	Participation & Sustainable Development in Europe Information website of the Federal Ministry for Climate Protection, Environment, Energy, Mobility, Innovation and Technology (BMK)
The link:	<a href="http://www.partizipation.at/trofaiach">www.partizipation.at/trofaiach</a> ( <a href="http://www.partizipation.at/trofaiach">www.partizipation.at/trofaiach</a> )
Links to public data on the remote place	Statistics Austria
The link:	<a href="http://www.statistik.at">www.statistik.at</a> ( <a href="http://www.statistik.at">www.statistik.at</a> )
Links to public data on the remote place	nonconform ideenwerkstatt in Trofaiach
The link:	<a href="http://www.nonconform.at/trofaiach-ein-wachgeküsster-ort">www.nonconform.at/trofaiach-ein-wachgeküsster-ort</a> ( <a href="http://www.nonconform.at/trofaiach-ein-wachgeküsster-ort">www.nonconform.at/trofaiach-ein-wachgeküsster-ort</a> )
Links to public data on the remote place	Webpage Trofaiach
The link:	<a href="http://www.trofaiach.gv.at">www.trofaiach.gv.at</a> ( <a href="http://www.trofaiach.gv.at">www.trofaiach.gv.at</a> )
Links to public data on the remote place	Digital Atlas Styria / GIS
The link:	<a href="https://gis.stmk.gv.at/wgportal/atlasmobile">https://gis.stmk.gv.at/wgportal/atlasmobile</a> ( <a href="https://gis.stmk.gv.at/wgportal/atlasmobile">https://gis.stmk.gv.at/wgportal/atlasmobile</a> )

### A-7 The type of public spaces that can be found in this remote place (besides the roads/streets/path network)

Square/s, Plaza/s	✘
Park/s, Garden/s	✓
Market space/s	✘
Playground/s	✓
Recreational space/s, Sport-field/s	✓
Community open-air space/s	✓
Institution-related open-air space/s (e.g. University grounds)	✘
Watersides	✓
Meadows	✘
Parking area	✘
Service yard	✘
Other types:	✘
Specify other types:	

Type of indoor public spaces that can be found in this remote place:	For the bullet points mentioned above we refer to the whole village and not to the closer study area with the inner-city vacancy.
	Music school.
	It should be mentioned here that the music school is a very important cultural and social institution for almost every Styrian community.
	The music school uses the public street space in front of the building for its activities.

### A-8 General description of..

The network of roads, streets, paths and alike elements that tie this remote place together:	Our focus with regard to activities in Trofaiach is on the main street of the village. Trofaiach has a classic village centre with densely built-up areas along the main street. Numerous small streets and alleys lead from this street to parallel developments. Accessibility is therefore very good.
The quantity and structure of public space network (besides roads/streets/paths network) in this remote place:	There is no public square, because whenever the place became economically interesting in the past (special iron production know-how, market rights, etc.), the neighbouring village would compete with it by taking away the market rights or becoming the forerunner in metal production.

### A-9 General description of the quality of public spaces in this remote place

Answer:	Due to the well-functioning vacancy management, the entire area has been significantly upgraded and is livelier. The road markings and the reduction of the speed limit to 20 km/h have also supported this. The main street was not very suitable for a stay until now. In the meantime, however, seating options have been created in the course of vacancy management. What is unusual here is the implementation of a very well and fun designed public toilet in one of these vacancies.
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### B-1 Name(s) of the public space(s)

Name(s) of the public space(s) (in local language):	Hauptstraße
Name(s) of the public space(s) (in English):	Main Street
Latitude of the public space(s):	47.426587
Longitude of the public space(s):	15.009137
Ground plan showing the land use of the public space(s):	
Caption's map of the public space:	
Legend's map of the public space:	
Main location	<b>x</b>

### B-2 Describe the physical environment

Physical environment description of the public space(s) with creative works:	The village is situated in the so-called Trofaiach Basin at an altitude of 650 metres above sea level. The village is surrounded by various mountain ranges. These are characterised by numerous deep water-bearing incisions. The centre of the village itself, i.e. the main road, is not a difficult area, as the depression is flat and quite wide.
Physical environment elements were important and/or actually "used" by creative people for their activities:	The entire main street with its small, square-like bulges was used for the actions. Especially the new music school, which was housed in one of the former vacancies, uses the public area adjoining the ground floor zone for actions.

### B-3 Describe the general functions

Functions and land uses description in the area of the public space:	The main street used to be the economic centre of the village. The buildings along the main street were almost exclusively commercial on the ground floor. There were numerous establishments for daily needs, restaurants and specialist shops here. On the floors above, there was either commercial or residential use as well.
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Functionalities of space were important and/or actually "used" by creative people for their activities:	All vacant ground floor zones including the main street are used for activation.
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### B-4 General demographic characteristics of the area around the public space:

Describe the general demographic characteristics	The demographic situation along the main road is quite average. However, as the main street and its shops are a focal point for the entire population of the town, the use of the street is not so much intended for direct residents, but rather to attract customers and strollers.
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### B-5 Type of the public space(s) with creative work

Form and function:	The public space here consists of the main street with its small indentations.
Ownership:	MIXED: The ownership is mainly private, apart from a few public buildings such as the music school.
Access regarding entry-control:	As the main road is a public area, it is freely accessible to everyone. The shops are easily accessible during public opening hours. However, access is determined and controlled by the operators.
Access regarding time of day/week/year:	The street is of course accessible 24/7 for everyone. The ground floors of the shops and the music school are open during the usual opening hours.

### B-7 Kind of activity initially designed for this public space:

What kind of activity has been this public space designed for initially	The area was built primarily for economic purposes, as most of the shops in the village were located here in a concentrated manner. It was also, of course, a particularly busy area for standing communication. While the road was originally used for transit by pedestrians and carts, it has been used mainly by private motorised traffic, especially since the 1960s. For pedestrians and cyclists, the area was no longer suitable as a recreational zone. This has now changed considerably, especially due to the redesign of the surfaces. The speed of the vehicles has decreased significantly.
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### B-8\_a Which are the activities in this public space(s)?

Activity:	renting shops and buildings
Activity:	selling products
Activity:	shopping
Activity:	learn to play music
Activity:	strolling and communicating
Activity:	driving a car

### B-8\_b Who are the main users of this public space(s)?

User:	real estate owner
User:	strollers
User:	cardrivers
User:	customers
User:	shop owners
User:	music school

### B-8\_c What are the users activities of this public space(s)?

Users	Activity	Before	After
		<b>x</b>	<b>x</b>
shop owners	shopping	✓	✓
shop owners	driving a car	✓	✓
shop owners	selling products	✓	✓
customers	shopping	<b>x</b>	✓
customers	strolling and communicating	<b>x</b>	✓

real estate owner	selling products	✘	✓
real estate owner	strolling and communicating	✘	✓
strollers	strolling and communicating	✘	✓
music school	learn to play music	✘	✓
music school	strolling and communicating	✘	✓
music school	renting shops and buildings	✘	✓
cardrivers	driving a car	✓	✓

**B-9 Parts/sections/spots seem most attractive within the public space (location and duration) - Parts/sections/spots at people seem to avoid:**

Describe what parts seem to be the most attractive to people  
 In general, the redesign (seating and markings) has made the main street more inviting for passers-by. The music school and the "Platz der Musik" (Music Square) in front of it are a particular attraction. Here, the school corresponds with the public space - especially, but not only, during events. There are no known places in this area that are avoided.

**B-10 Provide the links to public data on the public space(s)**

Website:	Project page on the nonconform website
Website's link:	<a href="http://www.nonconform.at/trofaiach-ein-wachgeküsster-ort">www.nonconform.at/trofaiach-ein-wachgeküsster-ort</a> ( <a href="http://www.nonconform.at/trofaiach-ein-wachgeküsster-ort">www.nonconform.at/trofaiach-ein-wachgeküsster-ort</a> )
Website:	Website of the municipality of Trofaiach
Website's link:	<a href="http://www.trofaiach.gv.at">www.trofaiach.gv.at</a> ( <a href="http://www.trofaiach.gv.at">www.trofaiach.gv.at</a> )
Website:	Participation & Sustainable Development in Europe Information website of the Federal Ministry for Climate Protection, Environment, Energy, Mobility, Innovation and Technology (BMK)
Website's link:	<a href="http://www.partizipation.at/trofaiach">www.partizipation.at/trofaiach</a> ( <a href="http://www.partizipation.at/trofaiach">www.partizipation.at/trofaiach</a> )

**B-11 Provide photos of the public space(s) with creative works**

Caption: The settlement structure of the municipality of Trofaiach and the study area.



Photo's author: Drawing by Anke Strittmatter based on current geodata.

Caption: The new Music Square in the Main Street



Caption:

The area formerly affected by vacancies is marked in red.



Photo's author:

Drawing by Anke Strittmatter based on current geodata.

Caption:

The new music school, which moved into one of the vacancies



Photo's author:

@ Foto Freisinger

Caption:

Opening of the new music school



Photo's author:

Biberich

Caption:

Panoramic image of Trofaiach and its surroundings



Photo's author:

@ Foto Freisinger

Caption:

Since 2016, Trofaiach has held an annual street festival in the Main Street.



Photo's author: @ Foto Freisinger

### C-1 Official name of the activity/project

Name in local language: Trofaiach: Ein wachgeküsster Ort

Name in English: Trofaiach: A place kissed awake

Nickname:

Overall name: ✓

### C-2 Description of the project (activities) that took place in the analysed public space(s):

Describe the project (activities) that took place in the analysed public space(s) Trofaiach in Styria is a municipality that was affected by inner-city vacancies and a high volume of traffic. The architectural group nonconform, which specialises in participatory processes, has organised numerous workshops with residents. Since then, many projects have emerged from these ideas. The most relevant is certainly the visual and programmatic up-grading of the main street, which has now become an area with quality of stay. Since then, the pedestrian frequency has increased fivefold. A so-called caretaker has been established who acts as a contact person and takes care of the mediation of vacancies to interested parties. The focus here is on alternative uses in particular. In addition to vacancy mediation, the renovation/restoration of the building stock, especially the facades, is also being promoted. With the support of the municipality, homeowners renovate their buildings and thus protect them from further decay. This contributes decisively to the improvement of the environment for all citizens.

### C-3 Challenge that the project (activities) tried/is trying to tackle:

What challenge was the project (activities) trying to tackle – what was the aim In particular, the aim is to counteract vacancies. On the one hand, this has an economic background, but on the other hand it should also enable the old buildings affected by decay to be repaired. Both the renovation of these buildings and the redesign of the public space in front of them serve to improve the living environment of the inhabitants. The area now has an excellent quality of life again.

### C-4 Time frequency:

Time Frequency A constant process

Other information:

### C-5 Time period

Start: 1/1/2014 12:00:00 AM

End:

Comment:

### C-6 Actors in relation to the analysed creative work, their main motivation and their roles

Actor(s): Stefan Spindler, nonconform ideenwerkstatt GmbH

Motivations: Expert in conducting participatory processes with communities

Roles: Expert in conducting participatory processes with communities

Actor(s): Erich Biberich

Motivations: suffering due to vacancies in the centre

Roles: The "Kümmerer" (care-taker). City Centre coordinator, employed by the municipality.

Actor(s): Alexandra Sting-Enge

Motivations: Comes from Trofaiach and also has an architectural office in Vienna

Roles: Architect

Actor(s): Mario Abl

Motivations: Suffering due to vacancies in the centre and wanted to be re-elected

Roles: Mayor

### C-7 Description of the supporting background that existed to make the activities happen:

What kind of supporting background existed to make the activities happen (financial, institutional etc.)

The city provides 100,000 euros annually for activities related to the upgrading of the main street and vacancy management. Process support for inner city development and Stadt Up project through Leader by the "Amt der Steiermärkischen Landesregierung Abteilung 17 Landes- und Regionalentwicklung" (Office of the Styrian Provincial Government Department 17 Provincial and Regional Development). Cost sharing for the Graz University of Technology project - Architectural concepts for future coexistence by the "Amt der Steiermärkischen Landesregierung Abteilung 16 Verkehr und Landeshochbau, Baukultur" (Office of the Styrian Provincial Government Department 16 Transport and Building Construction and Building Culture). Promotion of the master plan for the public space in the centre (implementation nonconform) by the "Amt der Steiermärkischen Landesregierung Abteilung 10 Land- und Forstwirtschaft - Referat Landwirtschaft und ländliche Entwicklung" (Office of the Provincial Government of Styria Department 10 Agriculture and Forestry Department of Agriculture and Rural Development).

### C-8 Sectors involved in the development of the creative works with public spaces:

Culture ✓

Education ✓

Health ✗

Sustainability ✓

Science ✗

Tourism ✗

Sport ✗

Industry ✗

Other: ✓

Specify other: Municipality

### C-9 Sector which was..

..the initiator of the activities: Other

..the most crucial for the whole case study: Other

Comment: Municipality

### C-10 How was the local community involved in the project/activities:



How was the local community involved in the project/activities?	The mayor was the initiator of the project and placed great emphasis on citizen participation right at the beginning. The municipality has commissioned the nonconform group to carry out these citizen participation processes. Nonconform realised workshops with 1000 citizens, including associations, school classes and business people. The duration of the workshops was 3 days and included 10 topics, including transport, culture, etc. Afterwards, interested people were assigned to specific topics. These topics were then worked on intensively for a year. The groups met every few weeks or months. As the activities are ongoing, the population is also continuously involved. On the one hand, you can discuss your concerns with the "care taker" at any time, and on the other hand, there is the newspaper "TROFAIACH - meine Gemeindezeitung" (TROFAIACH - my community newspaper), which is published regularly by the community.
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### C-11 The role of natural/cultural heritage in the project/activities:

Did cultural and/or natural heritage play any specific role in the project/activities?	Austria is rich in architectural and natural monuments. Therefore, the question of value is one that has to be seen in comparison to others. Trofaiach is not one of the places with the most outstanding buildings in the most outstanding nature. Nevertheless, the buildings are well worth preserving. Many are already damaged by vacancy. Homeowners were faced with the decision of whether it was still worth investing in repairs. This process is in full swing.
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### C-12 The targeted impact of the project/activity:

What was the targeted impact of the project / activities?	In 2013, community fusions took place throughout Styria. In the course of this, Trofaiach became the "main municipality" of several villages. This also gave it a new role as the centre of all these smaller municipalities. The inner city was characterised by heavy vacancy, buildings were left to decay and the traffic frequency in the main street was 5000 vehicles per day. The measured speeds were between 50 and 70 km/h. The aim was to make this inner-city area economically interesting and liveable again for all residents.
---	--

### C-13 Achievement of the targeted impact:

Yes/no/partly:	Yes
Comment:	All the goals set were achieved: Not only did the vacancy rate decline, in spring 2021 there were more enquiries than offers. The music school moved into a large vacant space in the centre and became a cultural magnet. Numerous specialist shops have settled in the vacancies. Some empty houses were left to decay because it was no longer worthwhile for the owners to invest in renovation. However, due to the activities of the city, many owners have now decided to restore their houses. This is already clearly visible on the facades. Further facade work is planned. The public space has gained enormously in quality of stay. Although it is still possible to drive on the main road by car, the speed limit is now 20 km/h. In addition, the floor markings are a psychological brake.

### C-14 Additional achieved impacts:

Were any additional impacts achieved?	The author is not aware of any.
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### C-15 The main beneficiaries of the creative work in public space(s):

Who were the main beneficiaries of the creative works in public spaces(s)?	The residents have benefited on several levels: The inner city has become quieter, cleaner and nicer. The range of special shops has increased, and people no longer have to go shopping in larger shops on the outskirts of the village. The implementation of the "Kümmerer" (care taker) has established a permanent contact point. The city magazine has also become an important medium that addresses issues and in which many residents have their say. The local business people benefit from the professional vacancy mediation and from the upgrading of the surrounding area. Now it is worth investing in the properties again. The redesign of the main street and the reduction of speed have increased the pedestrian frequency fivefold. The local creative sector was involved in the actions. A Trofaiach-born architect with offices in Vienna and Trofaiach was able to contribute her expertise here. The music school now has a new and very attractive location in the middle of the city. The commitment of the mayor and the city administration as a whole is highly appreciated by the population.
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### C-16 Presence (or not) of economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces:

Were there any, no matter how big or small, economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces?	Certainly all owners of buildings in this area have benefited greatly from vacancy management. They now have new tenants and get support in renovating their properties. This also leads to an increase in value. Tenants who are interested in a vacant project benefit financially: In the first year, they receive a rent subsidy of 300 to 400 euros per month from the municipality.
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### C-17 Presence (or not) of any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development:

Were there any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development?	In the nonconform workshops and especially during the work within the working groups in the following year, there was an extensive exchange of knowledge and skills.
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### C-18 Monitoring (or not) of the impact of the project:

How was the impact of the project / activities monitored? If it wasn't – how do you think it could be monitored?	Regular monitoring at least annually, more frequently at the beginning of the project. The municipality, nonconform and various local interest groups were involved.
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### C-19 Way in order to communicate the impact of the project:

How was the impact of the project / activities disseminated or communicated?	The most important Austrian daily newspaper "Der Standard" and the most important weekly magazine in Austria "Falter" have reported on it several times. It has also been the subject of very positive TV and radio coverage. The municipality itself also publishes the Trofaiach Magazine, which is read by 80 percent of the population and reports on the latest activities. Trofaiach is also one of the best practice communities described in the documentary film: "Rettet das Dorf!" (Save the Village!).
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### C-20 Perception of the creative works in public space(s) by the final users and the reactions of the general public:

How were the creative works in public space(s) perceived, evaluated, judged by the final users – what were the reactions of the general public?	The most important Austrian daily newspaper "Der Standard" and the most important weekly magazine in Austria "Falter" have reported on it several times. It has also been the subject of very positive TV and radio coverage. The municipality itself also publishes the Trofaiach Magazine, which is read by 80 percent of the population and reports on the latest activities. Trofaiach is also one of the best practice communities described in the documentary film: "Rettet das Dorf!" (Save the Village!). The public is very positive about the vacancy utilisation activities. On the one hand, the quality of stay and the design of the area has improved a lot, and on the other hand, many high-quality products are (and will be) offered there that clearly stand out from the mainstream.
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### C-21 The (one) main success and the (one) main failure of the project/activities

Main success:	6 years after the start of vacancy management, demand exceeds supply.
Main failure:	There was no real failure, rather frustrations. For example, when a shitstorm went through the public because photos of the design of the main street were published. However, these photos are only a small part of the interventions and show ONE design measure. Taken out of context, or insufficiently described, the project is completely inadequately described in its entirety. However, the actors were able to counteract this right away through appropriate talks.

### C-22 Importance of broader conditions for the main success and main failure factor:

How important were the broader conditions (e.g. the supporting state of the art in the community, infrastructure, institutional support, financial sources, local or "imported" know-how etc.) for the main success and main failure factor	It can certainly be said that the vacancy project in Trofaiach is in many respects a prime example of successful local revitalisation for a remote place. Although it is a top-down project, as it was directly initiated by the mayor, he also involved the population right at the beginning. This process was led and carried out by the external experts from nonconform. The fact that the overall project was co-designed and shaped by many different groups in the population means that there is a high level of acceptance and satisfaction with the results.
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### C-23 Provide the links to public data on the creative works

Link to public data to better understand the activities and actors, as well as impacts:	<a href="http://www.nonconform.at/trofaiach-ein-wachgeküsster-ort">www.nonconform.at/trofaiach-ein-wachgeküsster-ort</a> ( <a href="http://www.nonconform.at/trofaiach-ein-wachgeküsster-ort">www.nonconform.at/trofaiach-ein-wachgeküsster-ort</a> )
The link:	Project page on the webpage of nonconform
Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.nonconform.at/ein-kuemmerer-fuer-trofaiach/">https://www.nonconform.at/ein-kuemmerer-fuer-trofaiach/</a> ( <a href="https://www.nonconform.at/ein-kuemmerer-fuer-trofaiach/">https://www.nonconform.at/ein-kuemmerer-fuer-trofaiach/</a> )
The link:	Nonconform describes the role of a caretaker.

Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://steiermark.orf.at/stories/3012549/">https://steiermark.orf.at/stories/3012549/</a> ( <a href="https://steiermark.orf.at/stories/3012549/">https://steiermark.orf.at/stories/3012549/</a> )
The link:	Television report in ORF Styria
Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.ueber-land.eu/gemeinde-mit-zukunft-trofaiach/">https://www.ueber-land.eu/gemeinde-mit-zukunft-trofaiach/</a> ( <a href="https://www.ueber-land.eu/gemeinde-mit-zukunft-trofaiach/">https://www.ueber-land.eu/gemeinde-mit-zukunft-trofaiach/</a> )
The link:	Blog für Stadt und Land (blog for the city and the country side)
Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.derstandard.at/story/2000109123162/zwei-staedte-kaempfen-gegen-leerstand-und-gewinnen">https://www.derstandard.at/story/2000109123162/zwei-staedte-kaempfen-gegen-leerstand-und-gewinnen</a> ( <a href="https://www.derstandard.at/story/2000109123162/zwei-staedte-kaempfen-gegen-leerstand-und-gewinnen">https://www.derstandard.at/story/2000109123162/zwei-staedte-kaempfen-gegen-leerstand-und-gewinnen</a> )
The link:	Der Standard about vacancy projects
Link to public data to better understand the activities and actors, as well as impacts:	<a href="http://www.partizipation.at/trofaiach">www.partizipation.at/trofaiach</a> ( <a href="http://www.partizipation.at/trofaiach">www.partizipation.at/trofaiach</a> )
The link:	Participation & Sustainable Development in Europe Information website of the Federal Ministry for Climate Protection, Environment, Energy, Mobility, Innovation and Technology (BMK)
Link to public data to better understand the activities and actors, as well as impacts:	<a href="http://www.begegnungszonen.or.at/details.php?Projektnummer=121">http://www.begegnungszonen.or.at/details.php?Projektnummer=121</a> ( <a href="http://www.begegnungszonen.or.at/details.php?Projektnummer=121">http://www.begegnungszonen.or.at/details.php?Projektnummer=121</a> )
The link:	Magazine: Encounter zones in Austria
Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://a3bau.at/oegut-umweltpreis-verliehen">https://a3bau.at/oegut-umweltpreis-verliehen</a> ( <a href="https://a3bau.at/oegut-umweltpreis-verliehen">https://a3bau.at/oegut-umweltpreis-verliehen</a> )
The link:	Award of an environmental prize
Link to public data to better understand the activities and actors, as well as impacts:	<a href="http://www.gat.st/news/ortskernkuemmerer-versuch-einer-job-deskription">http://www.gat.st/news/ortskernkuemmerer-versuch-einer-job-deskription</a> ( <a href="http://www.gat.st/news/ortskernkuemmerer-versuch-einer-job-deskription">http://www.gat.st/news/ortskernkuemmerer-versuch-einer-job-deskription</a> )
The link:	Online magazine for architecture and environment GAT writes about the caretaker and its work.

### D-1 Main editor in charge of this entry and potential other authors of this case study description

Name and surname:	Anke Strittmatter
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Role:	Author

### D-2 Representative pictures

Picture's caption:	The new Music Square
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Picture's author:	@ Foto Freisinger
Picture's date:	6/1/2018 12:00:00 AM
Picture's source:	Strittmatter
Picture's caption:	nonconform organises an ideas workshop



Picture's author:	Biberich
Picture's date:	7/30/2015 12:00:00 AM
Picture's source:	Strittmatter
Picture's caption:	Participation meeting with nonconform, citizens and community representatives



Picture's author: Biberich  
 Picture's date: 6/1/2016 12:00:00 AM  
 Picture's source: Strittmatter  
 Picture's caption: Refurnishing of the Main Street



Picture's author: Anke Strittmatter  
 Picture's date: 5/3/2021 12:00:00 AM  
 Picture's source: Strittmatter  
 Picture's caption: The main street in the 70s, dominated by car traffic



Picture's author: @Stadtmuseum Trofaiach  
 Picture's date:

Picture's source: Strittmatter  
 Picture's caption: One of the many workshops conducted by nonconform with the residents.



Picture's author: @nonconform  
 Picture's date:  
 Picture's source: nonconform  
 Picture's caption: One of the many workshops conducted by nonconform with the residents.



Picture's author: @nonconform  
 Picture's date:  
 Picture's source: nonconform  
 Picture's caption: One of the many workshops conducted by nonconform with the residents.



Picture's author: @nonconform

Picture's date:

Picture's source: nonconform

Picture's caption: One of the many workshops conducted by nonconform with the residents.



Picture's author: @nonconform

Picture's date:

Picture's source: nonconform

Picture's caption: The opening of the new music school



Picture's author: Biberich

Picture's date: 5/19/2018 12:00:00 AM

Picture's source: Anke Strittmatter

Picture's caption: Move of the new music school into one of the former vacancies



Picture's author: @ Foto Freisinger

Picture's date: 5/19/2018 12:00:00 AM

Picture's source: Strittmatter

Picture's caption: Street party on the occasion of the Main Street redesign



Picture's author: Biberich

Picture's date:

Picture's source: Strittmatter

Picture's caption: A well designed public toilet in one of the former vacancies



Picture's author: Anke Strittmatter

Picture's date: 5/3/2021 12:00:00 AM

Picture's source: Strittmatter

### D-3 Additional information

Additional information:

Link:

### D-4 Optional final remark

Optional final remarks: is there any additional information that was not communicated through the template

Part of the analysis of this project was an on-site inspection and a discussion with Stefan Spindler from nonconform and Erich Biberich, the caretaker of Trofaiach on 3 May 2021.

Revitalisation of Triglav road,  
Bohinjska Bistrica  
*Oživitev Triglavske ceste, Bohinjska  
Bistrica*

Mythical Park  
*Mitski park*

The Village Garden  
*Vaški vrt*

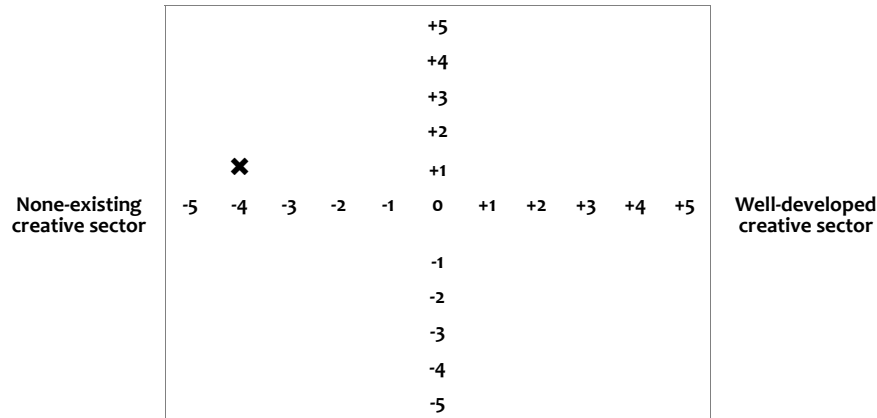
New wind in Tomaj  
*Prevetrimo Tomaj*

House on the Hill  
*Hiša na Hribu*

SLOVENIA



### Diversified economic activities

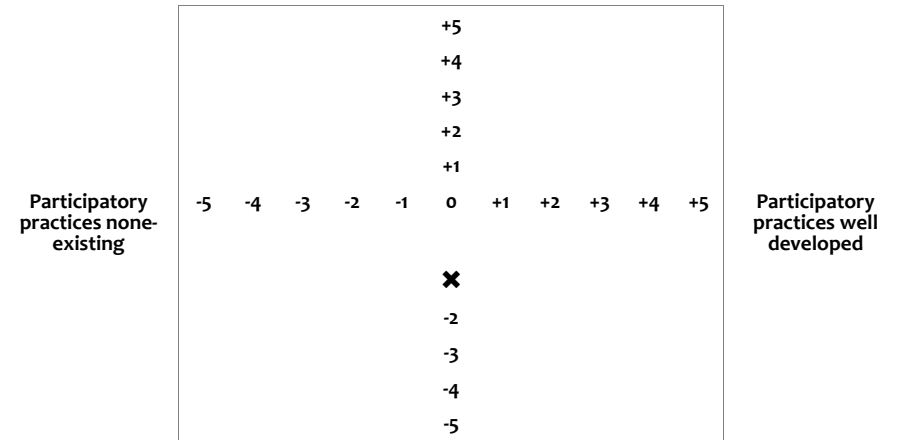


### Absence of economic activity

With 271.692 tourist having visited the municipality in 2019, Bohinjka Bistrica itself relies heavily on tourism. It is located close to major Slovenian tourist attractions such as Lake Bled, Lake Bohinj, Vintgar gorge, Vogel ski resort etc. Many of the individual surrounding tourist attractions are part of the Triglav National park. In terms of industry, within Bohinjka Bistrica lies a large woodworking facility belonging to the company LIP Bohinj, which is a major employer in the municipality and plays an important role in the local economy. Some local food production facilities are located in Bohinjka Bistrica too.

Comment:

### High-income households prevail

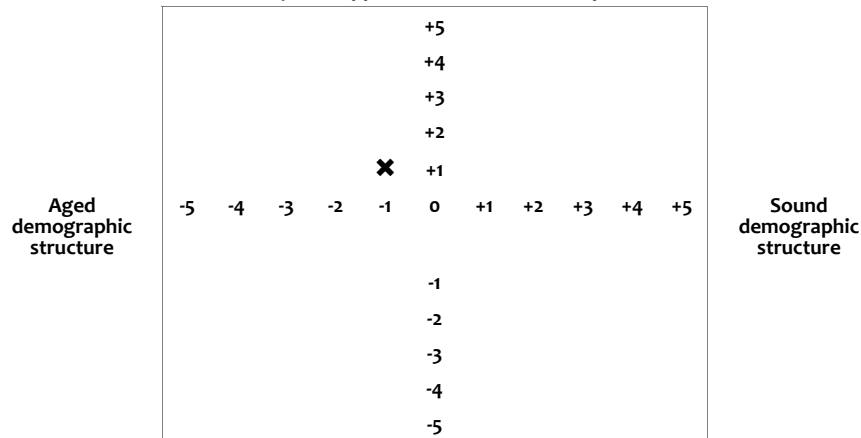


### Low-income households prevail

Assessing the income of the inhabitants of Bohinjka Bistrica is somehow difficult due to the statistical methodologies, namely the definition of statistical units. The average wage in the Bohinj municipality is below average compared to the rest of Slovenia. However, this also takes into account people from other municipalities working in Bohinj and doesn't necessarily reflect the average income of the inhabitants of Bohinjka Bistrica. The average wage in the entire Upper Carniola regions is slightly below average compared to the rest of the country. In terms of participatory practices, Bohinj municipality is going to implement a participatory budget in 2021, where part of the municipality budget is allocated for the residents themselves to directly decide what it is to be used for. Among more active associations are mountaineering society, firebrigade association and pensioners' association, while participatory practices in urban design are weak or nearly none-existing.

Comment:

### Daily-life-support facilities well developed



### Daily-life-support facilities none-existing

Bohinjka Bistrica is relatively well equipped in terms of basic life-support facilities for the settlement of its size. It has its own community health centre, a volunteer fire house, a local culture centre, an elementary school etc. In terms of demographic structure, both the settlement itself and the municipality have a slightly above average percentage of people older than 65 (21,6 and 23,3 % respectively, while the Slovenian average is 19,8%), with the average age being 44,5 in the settlement and 45,2 in the municipality. Both these figures are slightly above average when compared to the country-wide average age of 43,5 years. The reason for the aging population in the municipality may be the fact that this environment is extremely attractive to people in retirement, as it allows them direct contact with nature and the mountains, on the other hand, almost all-important services to meet their needs are available.

Comment:

### A-3 Estimation of how residents perceive the remoteness of this place, from 0 (not remote at all) to 5 (extremely remote)

Estimation:	3
Explanation:	As mentioned previously, Bohinjka Bistrica, along with Bohinj municipality, is located away from major road corridors and connections. The reason for this can be found in its geographical location, namely the settlement being surrounded by mountains. However, its status as a tourist destination does compensate partially for its somewhat remote location. Furthermore, a railway line ensures daily connections both with the rest of Gorenjska region, as well as the Goriška region in the south.

### A-4 Elements that characterise the remoteness of the place:

Low population density	✓
Geographical barrier/allocation	✓
No good transportation links	✓
Difficulties in accessing daily-life-support facilities	✗
Social specifics and/or divisions	✗
Economic inferiority	✓
Subjective criteria	✗
Specify subjective criteria (e.g. community's self-perception of being remote etc):	
Other	✗
Specify other:	



Summary of the elements that characterise this case as a remote place:

The town of Bohinjska Bistrica is located in an alpine area, with traffic connections blocked from three sides by surrounding mountain ranges. The town has a direct road connection with major population centres in the Ljubljana basin only towards the east, through the narrow Sava Bohinjka valley. The nearest highway entrance is 24 km away. This somewhat limited road traffic accessibility, which stems from the characteristics of the surrounding terrain, makes the town of Bohinjska Bistrica remote in this regard. However, the town is served by the train connection between Jesenice and Nova Gorica which, contrary to the road network, breaks through the mountain barrier to the south with a tunnel, granting a direct connection with the Goriška region. It should be noted however that this train connection operates with a relatively low frequency, with 21 passenger trains departing from Bohinjska Bistrica station on a workweek in both directions combined. Thus, the town of Bohinjska Bistrica could be categorised as remote with regards to both geographical allocation as well as limited traffic connections. Also, remoteness is amplified by low population numbers and a low population density on the municipal level.

Low population density rank:	3
Geographical barrier/allocation rank:	1
No good transportation links rank:	2
Difficulties in accessing daily-life-support facilities rank:	
Social specifics and/or divisions rank:	
Economic inferiority rank:	4
Subjective criteria (e.g. community's self-perception of being remote etc) rank:	
Other rank:	

## A-5 Provide the links to public data

Links to public data on the remote place	Official website of the Bohinj municipality
The link:	<a href="https://www.obcina.bohinj.si/">https://www.obcina.bohinj.si/</a> ( <a href="https://www.obcina.bohinj.si/">https://www.obcina.bohinj.si/</a> )
Links to public data on the remote place	Official municipal website - spatial planning documents of the Bohinj municipality
The link:	<a href="https://www.obcina.bohinj.si/objave/107">https://www.obcina.bohinj.si/objave/107</a> ( <a href="https://www.obcina.bohinj.si/objave/107">https://www.obcina.bohinj.si/objave/107</a> )
Links to public data on the remote place	Spatial planning documents of the Bohinj municipality in an interactive map
The link:	<a href="https://gis.iobcina.si/gisapp/Default.aspx?a=bohinj">https://gis.iobcina.si/gisapp/Default.aspx?a=bohinj</a> ( <a href="https://gis.iobcina.si/gisapp/Default.aspx?a=bohinj">https://gis.iobcina.si/gisapp/Default.aspx?a=bohinj</a> )
Links to public data on the remote place	Official website of the statistical office of Slovenia
The link:	<a href="https://pxweb.stat.si/SiStat/sl">https://pxweb.stat.si/SiStat/sl</a> ( <a href="https://pxweb.stat.si/SiStat/sl">https://pxweb.stat.si/SiStat/sl</a> )
Links to public data on the remote place	Spatially presented data of the statistical office of Slovenia
The link:	<a href="https://gis.stat.si/">https://gis.stat.si/</a> ( <a href="https://gis.stat.si/">https://gis.stat.si/</a> )
Links to public data on the remote place	Tourist website of the Bohinj municipality
The link:	<a href="https://www.bohinj.si/">https://www.bohinj.si/</a> ( <a href="https://www.bohinj.si/">https://www.bohinj.si/</a> )
Links to public data on the remote place	Participatory budget of the Bohinj municipality for the year 2021
The link:	<a href="https://www.mojaobcina.si/bohinj/novice/participativni-proracun-2021.html">https://www.mojaobcina.si/bohinj/novice/participativni-proracun-2021.html</a> ( <a href="https://www.mojaobcina.si/bohinj/novice/participativni-proracun-2021.html">https://www.mojaobcina.si/bohinj/novice/participativni-proracun-2021.html</a> )
Links to public data on the remote place	Register of cultural heritage of Slovenia presented in an interactive map – includes the imperial Austrian Franciscan cadastre, where the early 19th century built structure of the town can be seen

The link: <https://gisportal.gov.si/portal/apps/webappviewer/index.html?id=df5b0c8a300145fda417eda6b0c2b52b> (<https://gisportal.gov.si/portal/apps/webappviewer/index.html?id=df5b0c8a300145fda417eda6b0c2b52b> )

## A-7 The type of public spaces that can be found in this remote place (besides the roads/streets/path network)

Square/s, Plaza/s	✘
Park/s, Garden/s	✔
Market space/s	✘
Playground/s	✔
Recreational space/s, Sport-field/s	✔
Community open-air space/s	✘
Institution-related open-air space/s (e.g. University grounds)	✘
Watersides	✘
Meadows	✔
Parking area	✔
Service yard	✔
Other types:	✔
Specify other types:	Event tent near camp Danica
Type of indoor public spaces that can be found in this remote place:	<ul style="list-style-type: none"> <li>▪ Church</li> <li>▪ Sports hall</li> <li>▪ Cultural centre</li> <li>▪ Museum</li> </ul>

## A-8 General description of..

The network of roads, streets, paths and alike elements that tie this remote place together:

The street/road network in Bohinjska Bistrica is highly irregular, with streets meandering through the settlement of individual houses and small apartment blocks. This irregular pattern is present throughout the entire settlement, with very few examples where streets were designed to run parallel or perpendicularly to each other on longer sections. This is evident in both main roads as well as access roads and paths. The network is denser where the original town structure is located, which is visible on 19th century maps (western part of today's settlement). For the settlement, it is important to mention the water network, as the town lies between two streams Bohinjska Bistrica and Belica and it is in the near vicinity of a river Sava Bohinjka. Unfortunately, the river sequence it does not contribute to a better quality public space today.

The quantity and structure of public space network (besides roads/streets/paths network) in this remote place:

Notable is a severe lack of open public spaces in the form of squares or plazas. In the central area of town, the open spaces are occupied by parking areas. Also, there is a lack of any area which could be categorised as a town centre. There is an old part of Bohinjska Bistrica, which can already be visible in the Austrian Franciscan cadastre from the years 1818 – 1828. However, this part of town also doesn't have any significant public spaces (in the form of a main town square for example), while today it does not function as a town centre anymore. What could be defined as the central area of Bohinjska Bistrica has thus shifted towards the south in later times. In terms of green spaces, there is a park with children's playgrounds and the Ceconi park, both located in the vicinity of the Joža Ažman cultural centre, while the town itself is located near protected areas of nature, with quick access to walking areas right outside the town itself. Also worth mentioning is the large green area of the Danica tourist camp, located at the north-western edge of town, on the banks of the Sava Bohinjka river which, however, is intended for the camp guest only.

## A-9 General description of the quality of public spaces in this remote place

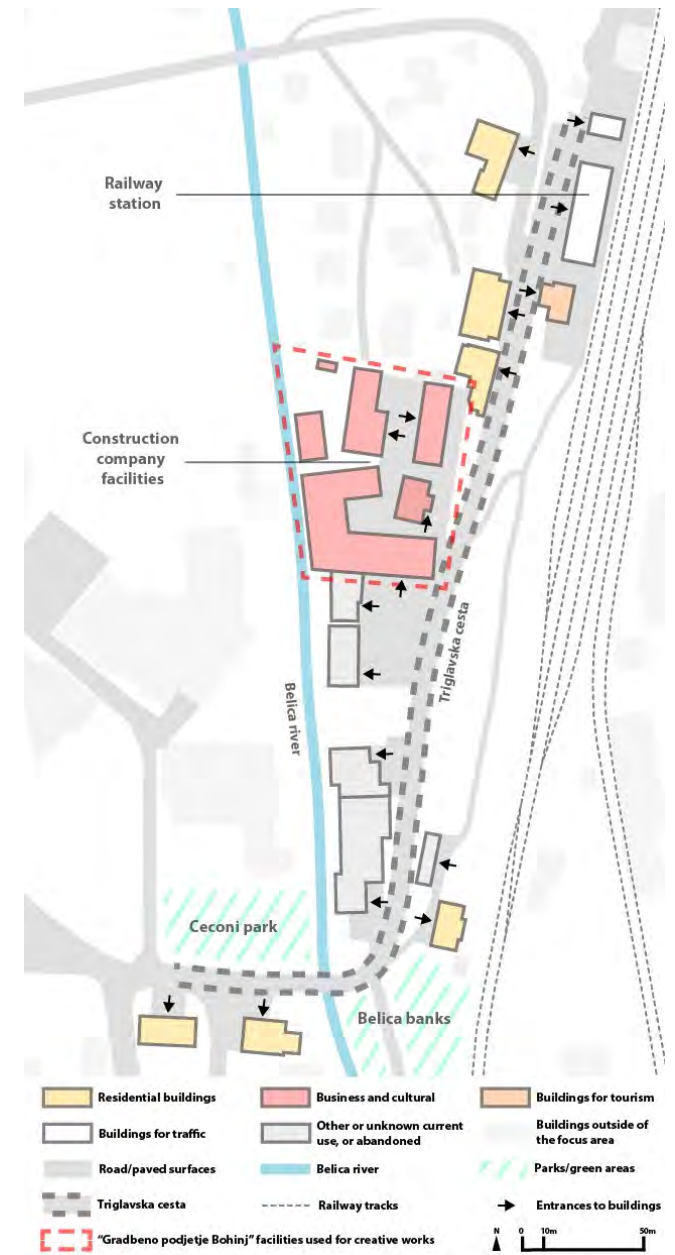
Answer:

As the town lacks sufficient public spaces as well for the inhabitants as for the visitors; the overall quality of the public space network also cannot be rated as satisfactory. The open spaces in the centre of town are occupied by parking lots, while a large open public space are lacking. However, the already described public park with a children's playground and the Ceconi park (located next to each other in a part of town featuring the Joža Ažman cultural centre as well as two large hotels and a wellness centre) are well maintained, with the latter featuring a diverse range of flowers as its main attraction. Also, the Danica camp is a four-star tourist facility, located on the banks of the Sava Bohinjka river. Within its boundaries, the camp offers a restaurant, sport facilities, children's playgrounds, a bike and boat renting service, and is well connected to the network of walking and cycling paths outside town.

### B-1 Name(s) of the public space(s)

Name(s) of the public space(s) (in local language):	Triglavska cesta
Name(s) of the public space(s) (in English):	Triglav road
Latitude of the public space(s):	46.2741288
Longitude of the public space(s):	13.9585759

Ground plan showing the land use of the public space(s):



Caption's map of the public space: Building use on the Triglavska cesta with entrances

Legend's map of the public space:

Main location **x**

### B-2 Describe the physical environment

Physical environment description of the public space(s) with creative works:	The wider area of the railway station in Bohinjska Bistrica along Triglavska cesta is a less accessible area, as it is bounded on one side by railway tracks and on the other by the Belica stream. It is characterized by an abandoned industrial facility, individual houses, as well as the Bohinjska Bistrica railway station and degraded land along the rail tracks, while the far north end of the Triglavska street features a large parking lot. Near the railway station, there is a bar with a children's playground. Walking along the street, high mountain ranges and forest areas surrounding the town are visible and at the point where Triglavska street turns into the city centre, you also cross the water stream. The layout of the street itself is car oriented, with most of the street featuring a narrow sidewalk on one side only. Apart from "Ajdovska cesta" road near the railway station, and the "ulica Tomaža Godca" street at the far south, the street section running parallel to the rail tracks features no other street connections, making it less accessible. A safe crossing of the railway is possible only through the ulica Tomaža Godca on the south, through a narrow underpass. Thus, the Triglavska cesta is relatively isolated from the rest of the road/street network and of Bohinjska Bistrica itself. Also, on the southern end of the street, where it turns towards the west to eventually connect to the Jelovška cesta, it crosses the Belica river. This section of the road is notable by the green environment through which it passes, which also includes the previously mentioned Ceconi park.
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Physical environment elements were important and/or actually "used" by creative people for their activities:	A revitalisation project was carried out for the unused industrial areas of the former local construction company "Gradbeno podjetje Bohinj" by attracting new users for the vacant facilities. The green areas at the crossing of the street over the Belica river were also given special attention and a renewal plan for its banks into a park area has been developed (renovation is expected to begin in 2021).
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### B-3 Describe the general functions

Functions and land uses description in the area of the public space:	The area along the Triglavska cesta is diverse in terms of land use classification. Along its route, we can find industrial, commercial, residential and natural land use classifications, as well as areas for the tourist sector. Most of the land use mixing occurs on the western side of the road, as the east is dominated by the railway station and rail tracks. Industrial areas adjacent to the street can be found on its northern section, next to the open air parking lot, while a large industrial area belonging to the LIP Bohinj woodworking company lies to the east, on the other side of the rail tracks, along most of the section running parallel to the Triglavska cesta. The restaurant next to the railway station is designated as a tourist area. Residential areas are located at the juncture with the "Ajdovska cesta" road, in the approximate centre of the street corridor running from the Belica river to the parking area in the north, across the Triglav road from the train station, while commercial areas can be found to the south, where the facilities of the former construction company "Gradbeno podjetje Bohinj" are located. On the southern end, the road reaches green areas on the banks of the Belica river and those of the Ceconi park on the other side of the river.
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Functionalities of space were important and/or actually "used" by creative people for their activities:	Green areas, particularly those on the banks of the Belica river. These were given special attention in the form of a renovation plan, as this area functions as an entry point towards the railway station and the facilities of the former construction company. These facilities are, in terms of participatory spatial interventions, the most relevant area along the Triglavska cesta, as the local population, small businesses and the creative sector were included in their redevelopment activities.
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### B-4 General demographic characteristics of the area around the public space:

Describe the general demographic characteristics	Similarly to assessing the income of the inhabitants of Bohinjska Bistrica or the Bohinj municipality, speculating about the demographic characteristics of the area near the Triglavska cesta is difficult. It is very likely that there are no relevant differences in terms of demographics compared to the entire settlement, or even the entire municipality. Moreover, residential buildings located on Triglavska cesta are very few in number. Although the people living on and adjacent to Triglavska cesta are not likely to suffer economic difficulties, the area itself is somewhat remote from the rest of the settlement, which reduces its potential for vibrant commercial activity compared to the rest of Bohinjska Bistrica.
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### B-5 Type of the public space(s) with creative work

Form and function:	The relevant types of spaces present along and relevant in the redevelopment of Triglavska cesta are: street, watersides, parking area, recreational spaces and indoor spaces (belonging to the former local construction company, now transformed into spaces for local small businesses), public building (railway station).
Ownership:	Mixed.

Access regarding entry-control:	The entry to the street and the green areas near the crossing of over Belica river is open for public. After the revitalization activities, part of the former construction company facilities are now occupied by small private businesses, and are thus not open for public. However, a temporary gallery and project space "Kamra" has also been established within these facilities, which hosted art exhibitions and workshops, and operated from June till November 2020 – accessible for all.
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Access regarding time of day/week/year:	Access to the street and riverside green areas is free 24-7.
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### B-7 Kind of activity initially designed for this public space:

What kind of activity has been this public space designed for initially	The street is still serving its general purpose of providing access to the railway station of Bohinjska Bistrica. Apart from this, it serves as an access to the facilities of the former "Gradbeno podjetje Bohinj", while it also serves as an access street for residents living there and for the restaurant next to the railway station.
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### B-8\_a Which are the activities in this public space(s)?

Activity:	Access to homes
Activity:	Socialising, lunch, coffee break
Activity:	Traveling via public transit
Activity:	Work
Activity:	Recreation
Activity:	Visiting galleries/workshops

### B-8\_b Who are the main users of this public space(s)?

User:	Local residents
User:	Public transit user who's final destination is not Triglavska cesta
User:	Young entrepreneurs and/or employees of small businesses
User:	Restaurant and railway workers
User:	Visitors from other areas
User:	Local artist/creative individuals

### B-8\_c What are the users activities of this public space(s)?

Users	Activity	Before	After
Local residents	Access to homes	✓	✓
Local residents	Socialising, lunch, coffee break	✓	✓
Local residents	Recreation	✗	✓
Local residents	Visiting galleries/workshops	✗	✓
Visitors from other areas	Socialising, lunch, coffee break	✓	✓
Visitors from other areas	Recreation	✗	✓
Visitors from other areas	Visiting galleries/workshops	✗	✓
Public transit user who's final destination is not Triglavska cesta	Socialising, lunch, coffee break	✓	✓
Public transit user who's final destination is not Triglavska cesta	Traveling via public transit	✓	✓
Public transit user who's final destination is not Triglavska cesta	Visiting galleries/workshops	✗	✓
Young entrepreneurs and/or employees of small businesses	Socialising, lunch, coffee break	✗	✓

Young entrepreneurs and/or employees of small businesses	Traveling via public transit	✘	✔
Young entrepreneurs and/or employees of small businesses	Work	✘	✔
Local artist/creative individuals	Socialising, lunch, coffee break	✘	✔
Local artist/creative individuals	Work	✘	✔
Local artist/creative individuals	Visiting galleries/workshops	✘	✔
Restaurant and railway workers	Socialising, lunch, coffee break	✔	✔
Restaurant and railway workers	Work	✔	✔

### B-9 Parts/sections/spots seem most attractive within the public space (location and duration) - Parts/sections/spots at people seem to avoid:

Describe what parts seem to be the most attractive to people	As the area is somewhat isolated from the rest of the town, it also lacked – apart from people visiting the restaurant – visitors who purposely came to this area as a final destination, excluding work and access to home. Outside the working hours, visitors of the area were therefore few and stayed for a short time. The Ceconi park was popular before, however it lies outside the section of the street which was part of the redevelopment. Additional users of green spaces (recreation, casual strolling), can be expected mainly due to the planned redevelopment of the Belica riverbanks in the south of the area (works expected to begin in 2021), while new types of users (creative individuals, entrepreneurs, employees of small local companies, gallery visitors), are tied to the redevelopment of the construction company facilities. Among the listed visitors, the ones perhaps representing the most significant change compared to the previous were creative individuals and visitors of the gallery spaces, as they are not necessarily tied to the usual working hours or use of transit (via the railway station), while together with people employed in the small businesses they represented an important diversifying force on the level of the entire settlement, which is heavily dominated by the tourism sector.
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### B-10 Provide the links to public data on the public space(s)

Website:	Redevelopment of the “Triglavska cesta” by ProstoRož
Website's link:	<a href="https://prostoroz.org/portfolio/items/gradbena">https://prostoroz.org/portfolio/items/gradbena</a> ( <a href="https://prostoroz.org/portfolio/items/gradbena">https://prostoroz.org/portfolio/items/gradbena</a> )
Website:	Facebook page of the KAMRA project
Website's link:	<a href="https://www.facebook.com/KAMRA-projektBohinj-108791460838866/">https://www.facebook.com/KAMRA-projektBohinj-108791460838866/</a> ( <a href="https://www.facebook.com/KAMRA-projektBohinj-108791460838866/">https://www.facebook.com/KAMRA-projektBohinj-108791460838866/</a> )
Website:	Official municipal website - spatial planning documents of the Bohinj municipality
Website's link:	<a href="https://www.obcina.bohinj.si/objave/107">https://www.obcina.bohinj.si/objave/107</a> ( <a href="https://www.obcina.bohinj.si/objave/107">https://www.obcina.bohinj.si/objave/107</a> )
Website:	Spatial planning documents of the Bohinj municipality in an interactive map
Website's link:	<a href="https://gis.iobcina.si/gisapp/Default.aspx?a=bohinj">https://gis.iobcina.si/gisapp/Default.aspx?a=bohinj</a> ( <a href="https://gis.iobcina.si/gisapp/Default.aspx?a=bohinj">https://gis.iobcina.si/gisapp/Default.aspx?a=bohinj</a> )

### B-11 Provide photos of the public space(s) with creative works

Caption:	
***	
Photo's author:	

### C-1 Official name of the activity/project

Name in local language:	Oživitev Triglavske ceste, Bohinjska Bistrica
Name in English:	Revitalisation of Triglav road, Bohinjska Bistrica
Nickname:	
Overall name:	✔

### C-2 Description of the project (activities) that took place in the analysed public space(s):

Describe the project (activities) that took place in the analysed public space(s)	The project of the revitalisation of “Triglavska cesta” (Triglav road) in Bohinjska Bistrica (Municipality of Bohinj, Upper Carniola statistical region, Slovenia) near the railway station, was developed by the non-profit urban design group ProstoRož, and is part of the wider “Zelene rešitve” (Green solutions) project, which focuses on innovative approaches and solutions for redeveloping degraded and empty spaces (mostly outside urban areas) in the Upper Carniola region of Slovenia. The revitalisation project includes the arrangement of a passenger terminal (which includes examining potentials for the placement of the new bus station), a park on the banks of Belica river, and a short term programme plan for the area, relating mostly to soft measures for the revitalisation of abandoned buildings of the former “Gradbeno podjetje Bohinj” construction company, which was developed in cooperation with the local population. The later was developed taking into account the needs of the local population, small businesses and creative individuals, through their involvement in the activities of the project. A number of work actions, two public debates, an open door day, and multiple meetings with employees of the Bohinj municipality were organised. The result was the renting of the formerly abandoned buildings by small businesses, and a temporary gallery space “Kamra” was also established in the facilities. The ProstoRož group also designed a sample office and a common space.
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### C-3 Challenge that the project (activities) tried/is trying to tackle:

What challenge was the project (activities) trying to tackle – what was the aim	The project was attempting to address the lack of spaces which could be used as business or creative nodes (a problem evident in many small settlements) and improve public space in the area. In the Bohinj municipality, most facilities are occupied by activities tied to tourism, and the wider area of the Bohinjska Bistrica railway station presented an opportunity for the development of new spaces to be used by young entrepreneurs and creative individuals. The arrangement of the passenger terminal and the park arrangement along Belica are projects that have so far been realized only up to the conceptual stage and will greatly contribute to the overall arrangement and revitalization of this area for inhabitants as well as visitors.
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### C-4 Time frequency:

Time Frequency	Other
Other information:	

### C-5 Time period

Start:	1/1/2019 12:00:00 AM
End:	6/30/2021 12:00:00 AM
Comment:	

### C-6 Actors in relation to the analysed creative work, their main motivation and their roles

Actor(s):	Local residents
Motivations:	Redevelopment of the construction company buildings, new spaces for socialising and cultural involvement and for events
Roles:	Participating in work actions, providing input in a form of their ideas and desires with regard to the Gradbeno
Actor(s):	ProstoRož
Motivations:	Redevelopment of the section of the Triglavska cesta running in the north – south direction, from the parking area in the north to the Belica riverbanks in the south
Roles:	ProstoRož is NGO working with public spaces, addressing challenges that occur in them through long term redevelopments as well as short term projects, workshops, experimental projects etc. In their process they put much efforts into including resident
Actor(s):	Local creative individuals
Motivations:	Gaining new work and exhibition spaces
Roles:	Providing input in the form of their needs and desires with regards to the former construction company facilities.
Actor(s):	Local small businesses/entrepreneurs
Motivations:	Gaining new workspaces
Roles:	Providing input in the form of their needs and desires with regards to the former construction company facilities.

Actor(s):	BSC Kranj – Regional Development Agency of Upper Carniola
Motivations:	Encouraging revitalisation projects of abandoned places in small towns in the Upper Carniola region.
Roles:	BSC Kranj is a regional development and business support agency for the Upper Carniola region. It is the leading partner in the greater Zelene rešitve – Green solutions project
Actor(s):	Bohinj municipality
Motivations:	Revitalising spaces within the municipality and establishin the area of Triglavska cesta as a new public transit node
Roles:	Institutional support and cooperation, owner of the land on which the abandoned buildings of the construction company are located
Actor(s):	Janez Mencinger elementary school
Motivations:	Participating in events within the municipality and for the schoolchildren to get familiar with the community
Roles:	Schoolchildren participated in painting one of the outer walls of abandoned facilities
Actor(s):	Društvo mladih Bohinj – Bohinj youth organisation
Motivations:	Gaining new spaces within the municipality
Roles:	Renovation works in the interior
Actor(s):	Kombinat arhitekti
Motivations:	Participation in urban design and redevelopment operations
Roles:	Architecture, interior design and spatial planning office – cooperation with ProstoRož in verificating the placement of the future passenger centre

### C-7 Description of the supporting background that existed to make the activities happen:

What kind of supporting background existed to make the activities happen (financial, institutional etc.)	The project was – through the financing of the wider “Zelene rešitve” project – co-financed by the European agricultural fund for rural development, while the Bohinj municipality participated as a partner in the project and – being also the owner of the buildings – rented out their spaces to small businesses and for the creative works to take place there, as well as providing their input and desires regarding the revitalisation of the Triglavska cesta area. The ProstoRož group prepared the revitalisation plan for the Triglavska cesta, and served as the coordinator of activities tied to the search for new uses of empty facilities. BSC served as the leading partner in the Zelene rešitve project, which addressed the development of extra-urban spaces in the Upper Carniola region.
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### C-8 Sectors involved in the development of the creative works with public spaces:

Culture	✓
Education	✓
Health	✗
Sustainability	✗
Science	✗
Tourism	✗
Sport	✓
Industry	✗
Other:	✓
Specify other:	small business sector, public agencies

### C-9 Sector which was..

..the initiator of the activities:	Other
..the most crucial for the whole case study:	Culture

Comment:

### C-10 How was the local community involved in the project/activities:

How was the local community involved in the project/activities?	The local community was involved through participation in workshops and public debates, through which the coordinators of the redevelopment sought to respond to the needs of the local area. The role of the public was to provide opinions of the area being redeveloped, particularly the area containing the buildings formerly belonging to the former construction company: of its history, its current state in terms of the arrangement of open space, traffic situation, and of the empty buildings and their potential new uses. Also, ideas and proposals for the improvement of public spaces in the area were being gathered. The main desires expressed by local organisations, creative individuals and entrepreneurs, were to arrange new office spaces and a new space for meetings and events. The pandemic has limited the opportunities for participation in the implementation phases of some activities – it is not clear to the date if/when the participatory activities will potentially commence.
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### C-11 The role of natural/cultural heritage in the project/activities:

Did cultural and/or natural heritage play any specific role in the project/activities?	Natural heritage played a role particularly in the southern part of the redevelopment area, where the Triglavska cesta crosses the Belica river. Here, a redevelopment plan for the green areas along the river was made, which included a renewal of the existing chestnut and poplar tree lines, placement of benches and a renewal of the street profile. As already mentioned, works on the Belica riverbanks are expected to begin this year (2021). The area of railway infrastructure is also listed as technical heritage.
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### C-12 The targeted impact of the project/activity:

What was the targeted impact of the project / activities?	The project aimed towards the revitalisation of the area into a hub for local business and the creative sector. The targeted impact was to improve the situation which had existed before where, despite the trends giving rise to new forms of work, cultural involvement and socialising, in Bohinjska Bistrica there was a significant lack of spaces for purposes other than tourism. This lack of appropriate spaces for entrepreneurship and the creative sector is noticeable in many small settlements however. Thus, the wider “Zelene rešitve” (Green solutions) project in general (which the Triglavska cesta redevelopment is part of), seeks to find new approaches for the inclusion of local populations into the processes of redevelopment of degraded areas. With these approaches, the previously abandoned areas would receive new uses. Furthermore, the redevelopment plan in question also envisioned the location of the future new bus station of Bohinjska Bistrica, which combined with the railway station, would form a passenger terminal, improving mobility for local inhabitants and visitors alike.
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### C-13 Achievement of the targeted impact:

Yes/no/partly:	Partly
Comment:	The targeted impact was at least partially achieved, although the project – the timeline is from January 2019 to June 2021 – is still ongoing. The formerly abandoned buildings are now occupied by a distillery, a print shop, a sugar packaging operation and other small businesses, and were also occupied by a temporary gallery and project space called KAMRA, which hosted the exhibitions, the workshops and the evening events with the cultural programmes. Currently, the spaces of the former KAMRA are occupied by construction planning office. This way, through the revitalisation of these buildings, Bohinjska Bistrica gained a place which can function as a hub for both creative individuals as well as entrepreneurs, thus diversifying the otherwise predominantly touristic character of the town. The planned future combination of multiple sustainable traffic options in close proximity to each other as part of the passenger centre will allow for a better connectivity of transit modes.

### C-14 Additional achieved impacts:

Were any additional impacts achieved?	Additionally, methods of including residents and other local stakeholders were explored, adding to the already existing experiences of the ProstoRož group in cooperating with the local environment. These experiences could perhaps be applied to future projects by the group and potentially the local authorities as well.
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### C-15 The main beneficiaries of the creative work in public space(s):

Who were the main beneficiaries of the creative works in public spaces(s)?	The main beneficiaries of the creative works were small businesses and individuals from the creative sector who gained new spaces for their operations. Furthermore, the entire community benefits from increased entrepreneurial and creative activity, as well as a diversification of building uses, as the tourism industry presents a disproportionately large share in building use across the municipality. Also, local youth from the elementary school Janez Mencinger, and from the Bohinj youth organisation, got an opportunity to participate in the local community by helping to shape or renovate the spaces of the former construction company.
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### C-16 Presence (or not) of economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces:

Were there any, no matter how big or small, economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces?	Because previously vacant buildings are now occupied by businesses, this clearly indicates benefits in the economic sphere in terms of heightened activity as well as diversification. Instead of businesses similar to the ones already present in the community, which are mainly tied to tourism and wood processing, the facilities are now occupied by a diverse array of small businesses, namely: a distillery, a print shop, a sugar packaging operation etc. As the buildings of the “Gradbeno podjetje Bohinj” were revitalised through a participatory approach, allowing for a good input into the needs of the local community, this further ensures the long term stability of the newly revitalised area.
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### C-17 Presence (or not) of any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development:

Were there any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development?	In the process, methods of including different stakeholders were explored and applied. These could be used in future projects of redevelopment and temporary activities, both by the design group and by the authorities as well.
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### C-18 Monitoring (or not) of the impact of the project:

How was the impact of the project / activities monitored? If it wasn't – how do you think it could be monitored?	The group ProstoRož points out that most of the spaces in the facilities formerly belonging to the construction company are successfully rented out and occupied by business and creative sectors. This could be interpreted as a measure of success and also a monitoring method – namely having a clear picture of who occupies the buildings. As the revitalisation project is a gradual process, the entire redevelopment of the Triglavskva cesta is still undergoing, with the time period of the project stated to last till June 2021. The appropriate monitoring method would perhaps be to continue observing the tenant structure in the buildings, while maintaining contact with them as well as the municipality to assure the future continuation of the projects' success.
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### C-19 Way in order to communicate the impact of the project:

How was the impact of the project / activities disseminated or communicated?	The activities were communicated through social media, through the official website of ProstoRož group, as well as through the municipal website and media outlets.
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### C-20 Perception of the creative works in public space(s) by the final users and the reactions of the general public:

How were the creative works in public space(s) perceived, evaluated, judged by the final users – what were the reactions of the general public?	Given that most of the spaces of the formerly abandoned buildings are now occupied, it could be said that the reaction from the business sector was positive, as there was an apparent need for such spaces in the local community, which is otherwise dominated by the tourism sector.
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### C-21 The (one) main success and the (one) main failure of the project/activities

Main success:	The main success was the revitalisation of the buildings formerly belonging to the Gradbeno podjetje Bohinj construction company, which were left abandoned after the company has gone bankrupt, and are now occupied by new users.
Main failure:	Although not necessarily a failure, as the KAMRA project has been envisioned as temporary from the beginning, the gallery and project space has stopped operating in late 2020 when KAMRA project had finished. However, its Facebook page is still live, while its former spaces is used by a construction planning office to ensure its continued use.

### C-22 Importance of broader conditions for the main success and main failure factor:

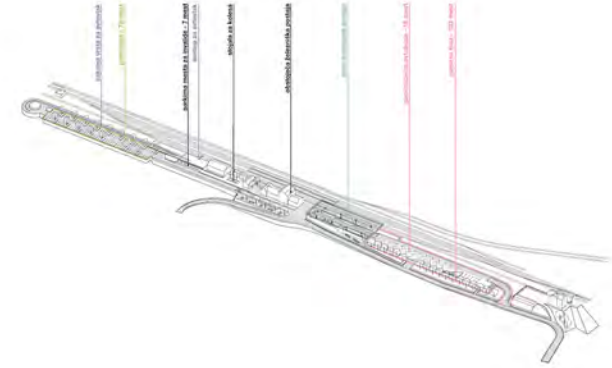
How important were the broader conditions (e.g. the supporting state of the art in the community, infrastructure, institutional support, financial sources, local or "imported" know-how etc.) for the main success and main failure factor

In terms of financing, the support of the European Union – through the European agricultural fund for rural development – was crucial for the implementation of the project. Important know-how was provided by ProstoRož, as they have plenty of experience in public space design through participatory actions, which contributed to an apparently successful interaction with stakeholders, as most of the formerly vacant buildings spaces are now occupied by local businesses. Another condition which at least in the long term could prove to be important for the project's success, is the proximity of transit services, which are provided by the railway and bus stations, as well as the proximity of parking spaces. As for failures, although transit infrastructure located nearby is beneficial for attracting people to the area, a potential drawback for the long term success may be the isolated nature of the area with regard to the rest of Bohinjska Bistrica, as it is blocked from one side by the rail tracks, while from the other there is a shortage of street connections. Another beneficial impact was the ownership of the buildings previously belonging to the bankrupt construction company. Since 2018, the land where these buildings stand is owned by the municipality of Bohinj. In combination with the municipalities' active involvement, this made it easier to implement the project, as the municipality allowed the revitalisation project to be carried out on its property. Regarding rents however, according to the online correspondence with ProstoRož, they are not co-financed in any way from either the municipality or other source, with the tenants paying a sum which is approximately average for business uses. The same was true for the Kamra gallery space.

### C-23 Provide the links to public data on the creative works

Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://prostoroz.org/portfolio/items/gradbenal/">https://prostoroz.org/portfolio/items/gradbenal/</a> ( <a href="https://prostoroz.org/portfolio/items/gradbenal/">https://prostoroz.org/portfolio/items/gradbenal/</a> )
The link:	Presentation of the Triglavskva cesta renovation project on the official website of the prostoRož group
Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.facebook.com/KAMRA-projekt-Bohinj-108791460838866/">https://www.facebook.com/KAMRA-projekt-Bohinj-108791460838866/</a> ( <a href="https://www.facebook.com/KAMRA-projekt-Bohinj-108791460838866/">https://www.facebook.com/KAMRA-projekt-Bohinj-108791460838866/</a> )
The link:	Facebook page of the KAMRA project
Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.las-gorenjskakosarica.si/vabilo-zelene-resitve-delavnica/">https://www.las-gorenjskakosarica.si/vabilo-zelene-resitve-delavnica/</a> ( <a href="https://www.las-gorenjskakosarica.si/vabilo-zelene-resitve-delavnica/">https://www.las-gorenjskakosarica.si/vabilo-zelene-resitve-delavnica/</a> )
The link:	Invitation to a workshop (March 27, 2019) which was part of the projects participatory approach
Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://prostoroz.org/ozivimo-gradbeno/">https://prostoroz.org/ozivimo-gradbeno/</a> ( <a href="https://prostoroz.org/ozivimo-gradbeno/">https://prostoroz.org/ozivimo-gradbeno/</a> )
The link:	Invitation to a workshop (April 17, 2019) which was part of the projects participatory approach
Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.obcina.bohinj.si/vsebinska/kaj-se-dogaja-na-gradbeni/">https://www.obcina.bohinj.si/vsebinska/kaj-se-dogaja-na-gradbeni/</a> ( <a href="https://www.obcina.bohinj.si/vsebinska/kaj-se-dogaja-na-gradbeni/">https://www.obcina.bohinj.si/vsebinska/kaj-se-dogaja-na-gradbeni/</a> )
The link:	An announcement on the official website of the Bohinj municipality reporting on the works at the former construction firm facilities
Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.bohinj.si/projekt-zelene-resitve/">https://www.bohinj.si/projekt-zelene-resitve/</a> ( <a href="https://www.bohinj.si/projekt-zelene-resitve/">https://www.bohinj.si/projekt-zelene-resitve/</a> )
The link:	The “Zelene rešitve” (Green solutions) project presented on the tourist website of the Bohinj municipality
<b>D-1 Main editor in charge of this entry and potential other authors of this case study description</b>	
Name and surname:	Jaka Veber, Matej Nikšič
Organization:	UIRS
Email:	veber.jaka@gmail.com; matej.niksic@uirsi.si
Role:	
<b>D-2 Representative pictures</b>	

Picture's caption: Triglavska cesta redevelop axonometric 3D scheme

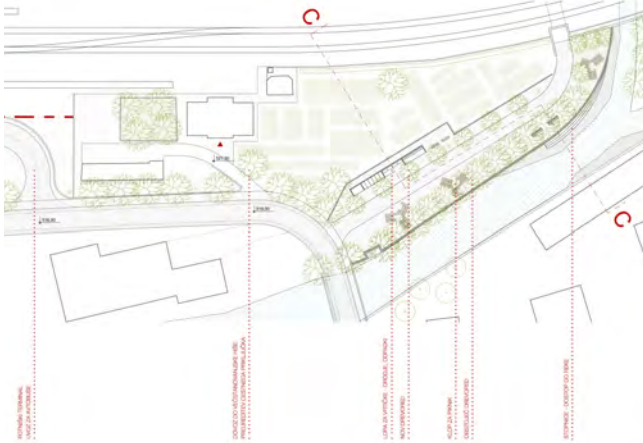


Picture's author: ProstoRož

Picture's date: 2/1/2021 12:00:00 AM

Picture's source: [prostoroz.org/portfolio/items/gradbena](http://prostoroz.org/portfolio/items/gradbena)

Picture's caption: Belica banks revitalisation plan



Picture's author: ProstoRož

Picture's date: 2/1/2021 12:00:00 AM

Picture's source: [prostoroz.org/portfolio/items/gradbena](http://prostoroz.org/portfolio/items/gradbena)

Picture's caption: Formerly abandoned buildings being used for creative works



Picture's author: ProstoRož

Picture's date: 2/1/2021 12:00:00 AM

Picture's source: [prostoroz.org/portfolio/items/gradbena](http://prostoroz.org/portfolio/items/gradbena)

Picture's caption: Children from the Janez Mencinger elementary school attending a workshop at the formerly abandoned construction firm facilities



Picture's author: ProstoRož

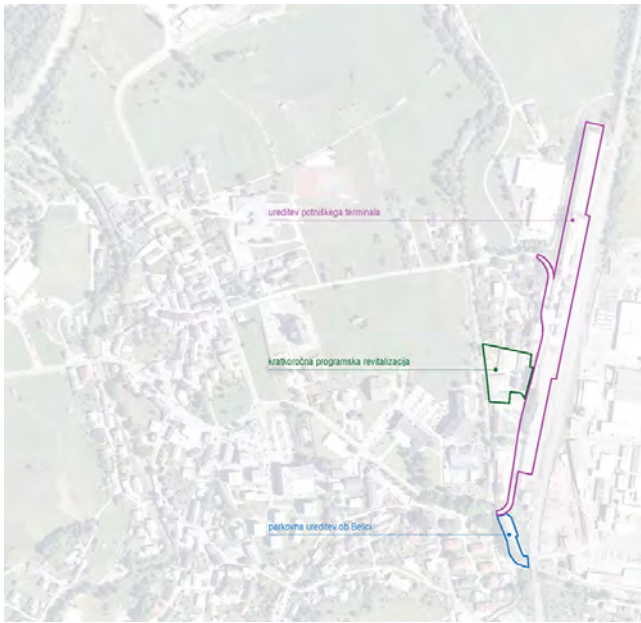
Picture's date: 2/1/2021 12:00:00 AM

Picture's source: [prostoroz.org/portfolio/items/gradbena](http://prostoroz.org/portfolio/items/gradbena)

Picture's caption: Public discussion in the formerly abandoned facilities



Picture's author:	ProstoRož
Picture's date:	2/1/2021 12:00:00 AM
Picture's source:	<a href="https://prostoroz.org/portfolio/items/gradbena">prostoroz.org/portfolio/items/gradbena</a>
Picture's caption:	Triglavska cesta redevelopment scheme



Picture's author:	ProstoRož
Picture's date:	2/1/2021 12:00:00 AM
Picture's source:	<a href="https://prostoroz.org/portfolio/items/gradbena">prostoroz.org/portfolio/items/gradbena</a>

### D-3 Additional information

Additional information:	European Union – Common agricultural policy funds
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Link:	<a href="https://ec.europa.eu/info/food-farming-fisheries/key-policies/common-agricultural-policy/financing-cap/cap-funds_en">https://ec.europa.eu/info/food-farming-fisheries/key-policies/common-agricultural-policy/financing-cap/cap-funds_en</a> ( <a href="https://ec.europa.eu/info/food-farming-fisheries/key-policies/common-agricultural-policy/financing-cap/cap-funds_en">https://ec.europa.eu/info/food-farming-fisheries/key-policies/common-agricultural-policy/financing-cap/cap-funds_en</a> )
Additional information:	Rural development programme of the Republic of Slovenia
Link:	<a href="https://www.programpodezelja.si/en/">https://www.programpodezelja.si/en/</a> ( <a href="https://www.programpodezelja.si/en/">https://www.programpodezelja.si/en/</a> )
Additional information:	The invitation to a participatory workshop, where new uses for the abandoned facilities were discussed
Link:	<a href="https://prostoroz.org/ozivimo-gradbeno/">https://prostoroz.org/ozivimo-gradbeno/</a> ( <a href="https://prostoroz.org/ozivimo-gradbeno/">https://prostoroz.org/ozivimo-gradbeno/</a> )
Additional information:	The announcement of the Triglavska cesta revitalisation project on the ProstoRož website
Link:	<a href="https://prostoroz.org/ozivljamo-bohinjsko-bistrico/">https://prostoroz.org/ozivljamo-bohinjsko-bistrico/</a> ( <a href="https://prostoroz.org/ozivljamo-bohinjsko-bistrico/">https://prostoroz.org/ozivljamo-bohinjsko-bistrico/</a> )
Additional information:	Business data of the “Gradbeno podjetje Bohinj” construction company, which declared bankruptcy
Link:	<a href="https://www.bizi.si/GRABENO-PODJETJE-BOHINJ-D-D-V-STECAJU/">https://www.bizi.si/GRABENO-PODJETJE-BOHINJ-D-D-V-STECAJU/</a> ( <a href="https://www.bizi.si/GRABENO-PODJETJE-BOHINJ-D-D-V-STECAJU/">https://www.bizi.si/GRABENO-PODJETJE-BOHINJ-D-D-V-STECAJU/</a> )

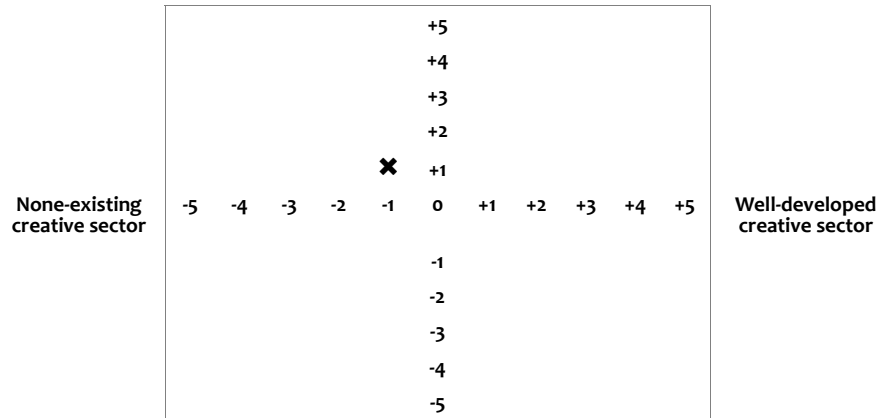
### D-4 Optional final remark

Optional final remarks: is there any additional information that was not communicated through the template	The creative works relate mostly to the revitalisation of facilities which were abandoned prior to the renewal plan of the Triglavska cesta (which the creative works were part of), as new uses and activities for these buildings were facilitated through the inclusion of local residents, businesses and the creative sector. These participatory approaches were presented along with the broader Triglavska cesta revitalisation project, and not entirely independently, as the creative works were part of the wider area redevelopment, both being an important factor for each-others success. Also, presenting them together or as a joint whole allows us to gain insight into the workings of a spatial revitalisation project that combines both top-down and bottom-up approaches. Finally, thanks go to the group ProstoRož for answering our questions regarding the Triglavska cesta redevelopment via e-mail.
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### Diversified economic activities

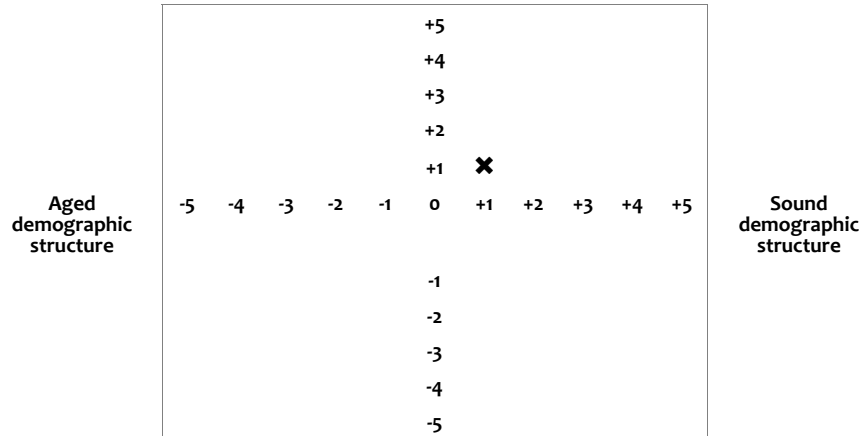


### Absence of economic activity

Rodik is somewhat naturally limited in its potential for developing diverse economic activities and a vibrant creative sector. In this area there are few tourist farms (known for local gastronomy), which often attracts guests from nearby neighbouring Italy. However, with the development of the Mythical park, which will be thoroughly presented later in this document, Rodik has attracted individuals and organisations from the creative sector in order for them to help redefine the network of bike and hiking paths surrounding the village through the placement of artistic interventions.

Comment:

### Daily-life-support facilities well developed

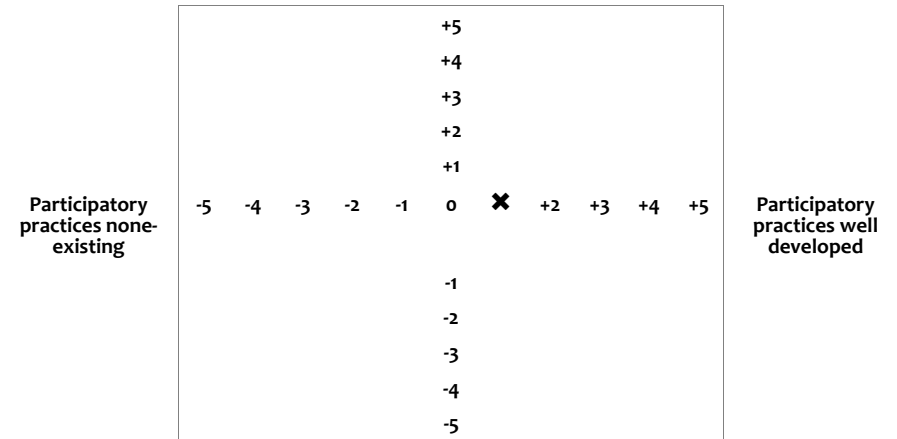


### Daily-life-support facilities none-existing

Despite being a small village, Rodik has a relatively sound demographic structure. In the settlement itself, the average age of inhabitants is 42,9 years, which is below the country wide average of 43,7, and below the average for the municipality of Hrpeleje – Kozina (44,1 years), all according to 2021 data. This somewhat young demographic structure is accompanied by a rising population, as the number of inhabitants rose from 296 in 2008 to 351 in 2021. Past data reveals that the average age in Rodik has actually risen to its current number from 40,7 years in 2011. This could indicate that new residents, responsible for the population rise, are older on average. However, in the same time period, the average age both on the country-wide as well as the municipal level have risen as well (2011 values being 41,7 and 43,3 years respectively). With regards to daily life support facilities, Rodik is rather limited, the lack of a school and a community health centre being an example of this. The most noteworthy daily-life support facility is then probably the "Vaški dom" community centre, which also functions as the central node of the creative works in question.

Comment:

### High-income households prevail



### Low-income households prevail

Data on household income for Rodik is not available, however we can make assumptions based on data available on the municipal level in Slovenia, which reveals that in the Hrpeleje – Kozina municipality, the average monthly net salary was 979,73 euros in 2019, which is below the country wide average of 1133,50 euros in the same year. We should keep in mind however, that this also takes into account people from other municipalities working in Hrpeleje-Kozina. The average net salary for the entire statistical region of Obalno-Kraška was 1113,87 euros in the same year, a value close to the country-wide average of 1133,50 euros. In 2021 and 2022, the municipality is planning to establish a participatory budget and has already gathered proposals from the local community which are going to be implemented and covered by the budget.

Comment:

### A-3 Estimation of how residents perceive the remoteness of this place, from 0 (not remote at all) to 5 (extremely remote)

Estimation:	3
Explanation:	Simply due to its rural character and small population size, the village lacks certain basic social facilities and therefore does have a strong sense of remoteness. However, due to good traffic connections, this perception is mitigated somewhat as larger surrounding urban areas are easily accessible.

### A-4 Elements that characterise the remoteness of the place:

Low population density	✓
Geographical barrier/allocation	✓
No good transportation links	✗
Difficulties in accessing daily-life-support facilities	✓
Social specifics and/or divisions	✗
Economic inferiority	✓
Subjective criteria	✗
Specify subjective criteria (e.g. community's self-perception of being remote etc):	
Other	✗
Specify other:	

Summary of the elements that characterise this case as a remote place:

Firstly, the perception of remoteness is established through the low population number of Rodik. Being a small village, it has a distinct rural character, despite its location in the vicinity to high quality transportation infrastructure, which allows its inhabitants to reach larger urban areas in a relatively short time. As a consequence of its small population, the village also lacks some of the basic daily life support facilities, forcing locals to drive in order to fulfil certain needs, such as shopping, education and health support, while visitors from outside are not likely to visit Rodik for everyday purposes. The remote character is also perpetuated by the low population density, which for the municipality of Hrpelje – Kozina was only a quarter of that of the entire country. Furthermore, another factor contributing to remoteness might be economic. As mentioned earlier, the average monthly net salary is below the Slovenian average, indicating lower economic attractiveness of the municipality as a whole. Speaking in terms of geographic sub-regions, the village is located on the border area between the Kras karst plateau and the Brkini hills, both noted for their cultural and natural heritage, but also distinctly rural in character, which again automatically links Rodik to an image of ruralness and remoteness. Traffic connections in the vicinity are good, especially due to the motorway network, while the railway station, although lying on an important rail section, has a low frequency of passenger trains which stop there.

Low population density rank:	1
Geographical barrier/allocation rank:	4
No good transportation links rank:	
Difficulties in accessing daily-life-support facilities rank:	2
Social specifics and/or divisions rank:	
Economic inferiority rank:	3
Subjective criteria (e.g. community's self-perception of being remote etc) rank:	
Other rank:	

### A-5 Provide the links to public data

Links to public data on the remote place	Data of the Statistical Office of the Republic of Slovenia spatially presented in the online Stage application
The link:	<a href="https://gis.stat.si/">https://gis.stat.si/</a> ( <a href="https://gis.stat.si/">https://gis.stat.si/</a> )
Links to public data on the remote place	Online database of the Statistical Office of the Republic of Slovenia
The link:	<a href="https://pxweb.stat.si/SiStat/sl">https://pxweb.stat.si/SiStat/sl</a> ( <a href="https://pxweb.stat.si/SiStat/sl">https://pxweb.stat.si/SiStat/sl</a> )
Links to public data on the remote place	Official website of the Hrpelje – Kozina municipality
The link:	<a href="http://www.hrpelje-kozina.si/">http://www.hrpelje-kozina.si/</a> ( <a href="http://www.hrpelje-kozina.si/">http://www.hrpelje-kozina.si/</a> )
Links to public data on the remote place	Spatial planning documents of the Hrpelje – Kozina municipality presented on an interactive map
The link:	<a href="https://gis.iobcina.si/gisapp/Default.aspx?a=hrpeljekozina">https://gis.iobcina.si/gisapp/Default.aspx?a=hrpeljekozina</a> ( <a href="https://gis.iobcina.si/gisapp/Default.aspx?a=hrpeljekozina">https://gis.iobcina.si/gisapp/Default.aspx?a=hrpeljekozina</a> )
Links to public data on the remote place	Interactive map of cultural heritage in Slovenia
The link:	<a href="https://gisportal.gov.si/portal/apps/webappviewer/index.html?id=df5b0c8a300145fda417eda6b0c2b52b">https://gisportal.gov.si/portal/apps/webappviewer/index.html?id=df5b0c8a300145fda417eda6b0c2b52b</a> ( <a href="https://gisportal.gov.si/portal/apps/webappviewer/index.html?id=df5b0c8a300145fda417eda6b0c2b52b">https://gisportal.gov.si/portal/apps/webappviewer/index.html?id=df5b0c8a300145fda417eda6b0c2b52b</a> )

### A-7 The type of public spaces that can be found in this remote place (besides the roads/streets/path network)

Square/s, Plaza/s	✘
Park/s, Garden/s	✘
Market space/s	✘

Playground/s	✓
Recreational space/s, Sport-field/s	✓
Community open-air space/s	✘
Institution-related open-air space/s (e.g. University grounds)	✘
Watersides	✘
Meadows	✓
Parking area	✓
Service yard	✘
Other types:	✘

Specify other types:	
Type of indoor public spaces that can be found in this remote place:	<b>Church</b> <b>Vaški dom (village community centre)</b>

### A-8 General description of..

The network of roads, streets, paths and alike elements that tie this remote place together:

The street and road network in the entirety of Rodik is irregular, typical of similar small settlements in the vicinity. The street network, which is densest in the southern, old part of the village, flows through a small-grained structure of individual houses, with no recognisable multi-apartment buildings. As is evident when comparing 19th century Austrian land recordings (also known as the Franciscan cadastre, made between 1818 and 1828) with today's situation, the layout of paths and roads in Rodik and its surroundings remains practically the same, while the built structure of the village itself has spread along the existing network mostly towards the north-west, with the southern perimeter of the settlement remained virtually unchanged since the early 19th century.

The quantity and structure of public space network (besides roads/streets/paths network) in this remote place:

Notable is the lack of public spaces in Rodik, such as public squares or public parks. Practically all public surfaces are accessible for road vehicles, with no exclusively pedestrian area anywhere within the village itself, with a possible exception being the courtyard of the local church – however, even that area is protected by a wall and gates from public areas. In this general absence of any proper public space, it is nonetheless worth to mention the intersection of village streets in the older southern part of Rodik, where a monument to victims of war is located. It is placed centrally within the older part of the village, which is already visible on 19th century cards. However, it suffers from the same problem as the remainder of public spaces in the village, as its entire surface is accessible to cars. Yet, despite lacking public spaces within, surrounding the village are hiking and bike trails that have been integrated into the Mythical park project, which offer an accessible contact with nature to both visitors and local residents.

### A-9 General description of the quality of public spaces in this remote place

Answer:

As mentioned above, even the existing areas which have potential for serving as open public spaces within the village, are paved surfaces accessible to cars. Even the above mentioned street intersection with a war memorial, which contains certain activities able to attract visitors (on looking the intersection are also a decorated water reservoir, a tavern with accommodation and a bar), suffers from the same problem of having no exclusively pedestrian surfaces, as the entirety of this intersection is an asphalt paved surface where pedestrians are forced to coexist with cars both in motion and parked on the sides of the streets. The exception in this regard is the church courtyard, although it does not offer any additional activities with which to attract people, while also being gated off from other public spaces. Additionally, due to the narrow profile of streets, there are no dedicated sidewalks anywhere in Rodik. Although the car traffic levels inside the village are very low, with vehicles usually traveling slowly, this does hinder further the attractiveness of the network of public spaces. Regarding the public trails surrounding the settlement however, they have been implemented into the creative works in question. In these interventions, new content has been added to the paths through artistic installations representing local oral traditions, giving Rodik a new attraction and making it and its surroundings attractive to a wider base of visitors. The trails themselves are relatively well maintained and marked with wooden markers.

### B-1 Name(s) of the public space(s)

Name(s) of the public space(s) (in local language):	Mitski park
Name(s) of the public space(s) (in English):	<b>Mythical park</b>
Latitude of the public space(s):	45.62614463349552
Longitude of the public space(s):	13.979324394718683

Ground plan showing the land use of the public space(s):



Caption's map of the public space: Rodik and its surroundings with the course of mythical trails with legend, scale and orientation

Legend's map of the public space: Figure close up on the village of Rodik showing mythical trails and points of interest with legend, scale and orientation)

Main location

## B-2 Describe the physical environment

Physical environment description of the public space(s) with creative works: The area relevant to the creative works in question – namely, Mythical park – extends well outside the village of Rodik itself, as it includes the hiking and cycling trails leading through the surrounding scenery of interchanging forests and meadows. As already mentioned, the area is an intersection between two geological units – the Kras plateau and the Brkini hills. The former is a limestone plateau famous for its karst natural phenomena, with the word “karst” itself originating from the name of the plateau. The second is a sedimentary rock (also known as flysch) hill chain. The central node of the creative works however – the village community centre, newly built in 2014 – is located within the village itself, namely in its northern extension. The older, southern part of Rodik, largely consists of older individual houses typical for much of the littoral part of Slovenia, while the overall structure as well consists mostly of single family detached houses with no multi apartment buildings visible on our walk through the village in early June 2021. Standing out from the remaining built structure due to its scale, is a warehouse and production facility located on the south-western edge of the village.

Physical environment elements were important and/or actually "used" by creative people for their activities: The village community centre was built north of the old part of Rodik. This area is marked by newer individual single family houses and is visually less consistent with the traditional housing typology of the region than the older, southern part of the village. The main points of interest of Mythical park however, are scattered outside the village, along two trails – one cycling and one hiking path – both offering the experience of the natural environment surrounding the village. The hiking trail, also called “Lintverjev krog” or Lintver circuit, leads through a forested area on the western edge of the Brkini hills above the village, while the second “Babin krog” or Baba circuit, offers an experience of interchanging lowland meadows and forests.

## B-3 Describe the general functions

Functions and land uses description in the area of the public space: The land use in the village itself is mostly residential, with a small area marked as industrial – namely where the already mentioned warehouse is located, on the north-western part of the old village centre. Among the prevailing residential structure, there are restaurants and inns directed mainly towards tourists, for which there is accommodation found in the village. The village community centre is the central cultural facility of Rodik, and the starting point of both Mythical park trails. The Rodik railway station provides a crucial public transportation connection for the village, as it lies on the important rail line between the Slovenian seaside and the country's capital Ljubljana. This gives the village direct access to some of the largest urban centres of the country. However, the station suffers from a low frequency of passenger trains stopping in Rodik, thus limiting its usability. Nonetheless, because it lies on an important rail line, there is potential for improvement in the future. In close vicinity to the railway station, there are bus stops on both sides of the road leading to the towns of Hrpeleje and Kozina, which serve as the centre of the Hrpeleje-Kozina municipality. Outside the village, where the two thematic trails are located, the land use is defined as either farmlands (prevailing along the Baba circle), or forested areas (prevailing along the Lintver circle, leading through the hills east to the village).

Functionalities of space were important and/or actually "used" by creative people for their activities: As mentioned, the village community centre represents the starting point and central node of the park. Inside the centre, on the first floor, is the park's visitor centre, which includes an info points and an exhibition on local traditions related to the Mythical park, featuring archaeological artefacts as well as interactive presentations of local folktales. The previously described environment of forests and meadows outside the village was used to place sculptures in the natural environment along the two trails.

## B-4 General demographic characteristics of the area around the public space:

Describe the general demographic characteristics: According to 2021 statistics, the population of Rodik is 351, while the population of the municipality of Hrpeleje-Kozina is 4851. As already explained in the first section, despite being a small village, Rodik's population is slightly younger than average (42,6 years old), both on the level of Slovenia (43,7 years) as well as the municipality of Hrpeleje-Kozina (44,1 years), according to 2021 statistics. The availability of further demographic information for the settlement of Rodik only is somewhat limited, and we must therefore assume demographic characteristics from data available for either the municipality or the Obalno-Kraška statistical region, of which Rodik is both part of. However, it is also unlikely that other demographic data have any significant impact on the creative works in question.

## B-5 Type of the public space(s) with creative work

Form and function:	The types of spaces present in Rodik itself as well as its surroundings relevant for the Mythical park are the following: public building (first floor of the village community centre, where the park's visitor centre is located), meadows, forests (both locations of most of the two trails).
Ownership:	Mixed: the village community centre belongs to the “Krajevna skupnost Rodik” (Rodik local community), while land through which trails of the Mythic park lead is privately owned.
Access regarding entry-control:	The Mythical park information centre and exhibition is open for public, as well as the trails outside the village, despite being privately owned.
Access regarding time of day/week/year:	Access to the Mythical park trails is free 24-7, while the information centre and exhibition inside the village community centre is open from 9 AM to 7 PM every day.

## B-7 Kind of activity initially designed for this public space:

What kind of activity has been this public space designed for initially: The cycling trail on the flat area west of the village is already partially visible in 19th century Austrian land recordings. We can assume it originally served the role of providing access to farmland surrounding the village, and latter also gained a recreational role. The hiking trail on the forested hills east of the village previously served for the maintenance of forests and for recreational purposes.

## B-8\_a Which are the activities in this public space(s):

Activity:	Access to homes
Activity:	Visiting restaurants
Activity:	Farm work
Activity:	Visiting the village community centre
Activity:	Recreation
Activity:	Visiting sculptures and art installations
Activity:	Attending workshops, seminars or exhibitions

### B-8\_b Who are the main users of this public space(s)?

User:	Local residents
User:	Single day visitors
User:	People visiting overnight or for multiple days
User:	Children – local or from elsewhere

### B-8\_c What are the users activities of this public space(s)?

Users	Activity	Before	After
Local residents	Access to homes	✓	✓
Local residents	Visiting restaurants	✓	✓
Local residents	Farm work	✓	✓
Local residents	Visiting the village community centre	✓	✓
Local residents	Recreation	✓	✓
Local residents	Visiting sculptures and art installations	✗	✓
Local residents	Attending workshops, seminars or exhibitions	✗	✓
Single day visitors	Visiting restaurants	✓	✓
Single day visitors	Visiting the village community centre	✗	✓
Single day visitors	Recreation	✓	✓
Single day visitors	Visiting sculptures and art installations	✗	✓
Single day visitors	Attending workshops, seminars or exhibitions	✗	✓
People visiting overnight or for multiple days	Visiting restaurants	✓	✓
People visiting overnight or for multiple days	Visiting the village community centre	✗	✓
People visiting overnight or for multiple days	Recreation	✓	✓
People visiting overnight or for multiple days	Visiting sculptures and art installations	✗	✓
People visiting overnight or for multiple days	Attending workshops, seminars or exhibitions	✗	✓
Children – local or from elsewhere	Recreation	✓	✓
Children – local or from elsewhere	Visiting the village community centre	✗	✓
Children – local or from elsewhere	Visiting sculptures and art installations	✗	✓
Children – local or from elsewhere	Attending workshops, seminars or exhibitions	✗	✓

### B-9 Parts/sections/spots seem most attractive within the public space (location and duration) - Parts/sections/spots at people seem to avoid:

Describe what parts seem to be the most attractive to people

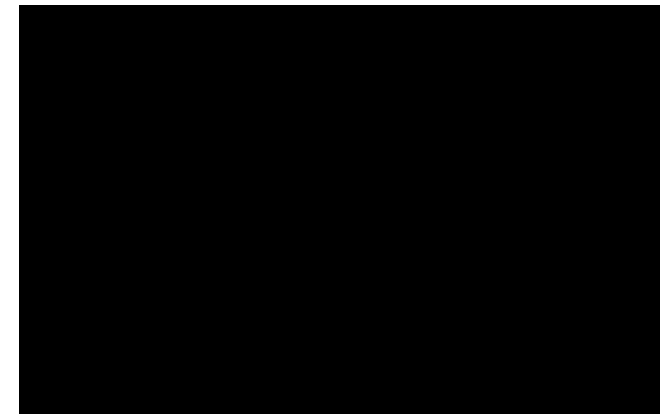
Before the creative works in question, the village of Rodik served as a popular weekend escape for residents of larger urban centres in the vicinity, among them the port city of Trieste, located across the border in Italy. Local restaurants were one of the focal points of interest of these visits, while the surrounding areas outside the village offered a recreation opportunity (among them also the two trails today established as part of the Mythical park). There aren't any areas visitors seem to avoid, however, the lack of public spaces reserved for pedestrians only somewhat hinders the experience when walking around the village. With the establishment of the Mythical park, the paths outside the village were transformed to more than just recreation trails, and have the potential to become points of cultural and historical interest. Further development and advertising of the Mythical park offer opportunities to attract visitors from further away and for a longer time period. Also, there is the opportunity to integrate within the park's concept the presentation of archaeological sites, particularly the large Ajdovščina hillfort, which is already one of the stops along the forest hiking trail (Lintvercircuit) east of the village.

### B-10 Provide the links to public data on the public space(s)

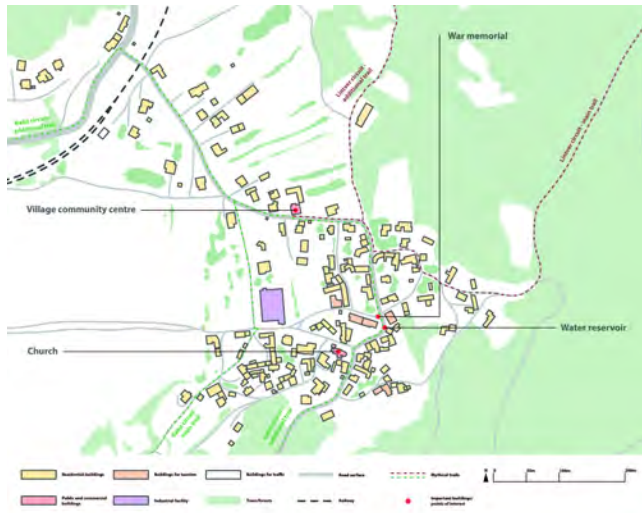
Website:	Official website of the Mythical park project
Website's link:	<a href="https://mitski-park.eu/en/">https://mitski-park.eu/en/</a> ( <a href="https://mitski-park.eu/en/">https://mitski-park.eu/en/</a> )
Website:	Presentation of "Babinkrog" (Baba circle – cycling circle) on the tourist website of Krasregion
Website's link:	<a href="https://www.visitkras.info/babin-krog-mitski-park-rodik">https://www.visitkras.info/babin-krog-mitski-park-rodik</a> ( <a href="https://www.visitkras.info/babin-krog-mitski-park-rodik">https://www.visitkras.info/babin-krog-mitski-park-rodik</a> )
Website:	Spatial planning documents of the Bohinj municipality in an interactive map
Website's link:	<a href="https://gis.iobcina.si/gisapp/Default.aspx?a=hrpeljekozina">https://gis.iobcina.si/gisapp/Default.aspx?a=hrpeljekozina</a> ( <a href="https://gis.iobcina.si/gisapp/Default.aspx?a=hrpeljekozina">https://gis.iobcina.si/gisapp/Default.aspx?a=hrpeljekozina</a> )

### B-11 Provide photos of the public space(s) with creative works

Caption: Rodik and its surroundings with the course of mythical trails with legend, scale and orientation (see bottom of image).



Photo's author:	Jaka Veber
Caption:	Close up on the village of Rodik showing mythical trails and points of interest with legend, scale and orientation.



Photo's author: Jaka Veber

### C-1 Official name of the activity/project

Name in local language: Mitski park

Name in English: Mythical park

Nickname:

Overall name: ✘

### C-2 Description of the project (activities) that took place in the analysed public space(s):

Describe the project (activities) that took place in the analysed public space(s)

The Mythical park in Rodik is part of a cross-border project involving the village of Rodik with its surroundings, and the Trebišće area in the Croatian municipality of Mošćenička Draga. It centres around the arrangement of so called "mythical" trails, the purpose of which is to present old Slavic and pre-Slavic folktales and pre-Christian religious traditions that are native to both areas. In Rodik, the park consists of two trails leading visitors through the natural environment surrounding the village, namely the Lintver and Baba circuits, both named after mythical characters. Along them, a combined twelve mythological/folklore points are placed, telling stories of ancient legends that have passed through generations living in Rodik, while some of them also coincide with local archaeological sites. The points consist of sculptures or stone installations representing a folk tale, one marker and one threshold which represents the entrance into the mythical world, all made from rock typical for surrounding areas. The starting point of both trails is at the visitor centre, where an information point and an exhibition have been arranged. The Rodik mythical park demonstrates how it is possible to introduce human made elements into the natural environment without intruding into it. It offers visitors the opportunity to spend time in nature while immersing themselves into the world of mythical tales.

### C-3 Challenge that the project (activities) tried/is trying to tackle:

What challenge was the project (activities) trying to tackle – what was the aim

The aim of the project was to create a new tourist landmark based on local legends and heritage. The motivation for such a project came from previous work on the exploration of local folklore and archaeological sites. Firstly, the hillfort located on the Ajdovščina hill overlooking Rodik, has previously been extensively archeologically as well as ethnologically researched within the "Living Landscape" cross border project (Interreg Slovenia – Italy), which addressed the cultural heritage of the Karst landscape of the Italian-Slovenian border area. Secondly, in the case of Rodik, local folk legends, apart from being passed on orally, have also been written down, namely in the book "Rodiške pravce in zgodbe" (Fairy tales and stories from Rodik) by the local historian and ethnologist Jasna Majda Peršolja (Peršolja, J. M., Omerzel, V. E., & Tomšič, M. (2000). Rodiške pravce in zgodbe. Ljubljana: Mladika.). These were the two basic foundations for the establishment of a new tourist product in Rodik.

### C-4 Time frequency:

Time Frequency: Other

Other information: The Mythical park project in Rodik, although more or less finished in terms of physical interventions in the landscape, can nonetheless be defined as an ongoing activity.

### C-5 Time period

Start: 9/1/2018 12:00:00 AM

End: 4/21/2021 12:00:00 AM

Comment: The start date is the start of project implementation. The end date is the formal opening of the park, with related activities still ongoing.

### C-6 Actors in relation to the analysed creative work, their main motivation and their roles

Actor(s):	Municipality of HrpeljeKozina
Motivations:	Establishment of a new tourist product within the municipality.
Roles:	Management of the park, institutional support through application for EU funds, and provision of municipality's own funding for the execution of works on the Rodik Mythical park
Actor(s):	Arhej d.o.o.
Motivations:	Research of archaeological sites.
Roles:	Drafting of exploration games for children in the Rodik Mythical park
Actor(s):	Municipality of Mošćenička Draga, Croatia
Motivations:	Renewal of cultural heritage and further development of the tourist sector.
Roles:	Institutional support and provision of funding for the Trebišće Mythical ark.
Actor(s):	ORA – Območna razvojna agencija Krasa in Brkinov (Territorial development agency of Kras and Brkini)
Motivations:	Originally aimed at encouraging economic development in the regions of Kras and Brkini, later also shifting to the tourism sector.
Roles:	Partners in establishing shop with goods from local producers.
Actor(s):	Individual private landowners
Motivations:	Legal and material protection of their private land.
Roles:	Agreeing to the instalment of the 12 mythical points and path markers on private land.
Actor(s):	Damjan Švara, academic sculptor
Motivations:	Participation in the Mythical park project through sculpture
Roles:	Created 7 sculptures for the Fukova Jama mythical point along the Baba circuit.
Actor(s):	Marko Drpić, typographer and calligraphist
Motivations:	Creation of typography
Roles:	Author of typography used for stone markers of the 12 mythical points.
Actor(s):	Krajevna skupnost Rodik (Rodik local community)
Motivations:	Enabling self-governance of the inhabitants of Rodik below and partially independent of the municipal level.
Roles:	Providing the space in the village community centre for the visitor centre of the Mythical park.
Actor(s):	Marko Pogačnik - sculptor
Motivations:	Main focus on creating stone sculpture installations in the natural environment.
Roles:	Author of the stone installation at the Baba mythical point on Baba circuit. The installation consists of circularly arranged stone blocks which are part of the former Baba monolith, destroyed during the construction of local waterworks
Actor(s):	Turistično društvo Rodik (Rodik Tourism Association)

Motivations:	Furthering development of tourism in Rodik.
Roles:	Together with Assoc. Prof. Katja Hrobat Virloget from the Faculty of Humanities, the tourist Association of Rodik is the original proponent of the project in Rodik.
Actor(s):	Faculty of Humanities, University of Primorska
Motivations:	Research and education in social sciences and humanities – initiator of the Rodik Mythical park project; its goal was to ensure accurate information and terminology is being used in Rodik Mitski park presentations/brochures/booklets .
Roles:	Professional guidance regarding ethnological terms and literature for works on the Rodik Mythical park, management of educational courses for educators. Assoc. Prof. Katja Hrobat Virloget was the main initiator of the project
Actor(s):	Šolski center Srečka Kosovela Sežana (Srečko Kosovel school centre Sežana) – vocational college: Design of Materials programme
Motivations:	Higher education in treatment and design of materials (stone, wood, metals and polymers) – practical training of students through their work on the Mythical park sculptures.
Roles:	Design and creation of 11 of the 12 stone sculptures along the two circuit trails of Rodik's Mythical park by students of the programme under the mentorship of Špela Šedivy
Actor(s):	Turistička zajednica općine Mošćenička Draga (Tourist Board of the Mošćenička Draga municipality)
Motivations:	Development of the tourist sector in the Mošćenička Draga municipality (Croatia).
Roles:	Promotion of tourist packages drafted by the Faculty of Tourism and Hospitality Management (Rijeka, Croatia).
Actor(s):	Faculty of Tourism and Hospitality Management Opatija, University of Rijeka, Croatia
Motivations:	Education and scientific development in the fields of tourism, hospitality industry and sustainable development.
Roles:	Drafting of tourist packages aimed at different sectors of the population (families with children, active guests, couples), offering guests the experience of both the Croatian and Slovenian part of the Mythical park.
Actor(s):	Poslovni inkubator Sežana (Sežana Business Incubator)
Motivations:	Support and development of the business sector in the region.
Roles:	Publisher of the booklet “Kamen in označevanje”, authored by sculptor and designer Špela Šedivy, It also organised the exhibition of stone markers and sculptures in Rodik.

### C-7 Description of the supporting background that existed to make the activities happen:

What kind of supporting background existed to make the activities happen (financial, institutional etc.)	The Mitski park cross border project was co-financed through the European Union Interreg instrument, namely the Interreg Slovenia-Croatia cooperation programme. In the case of the Rodik Mitski park, financing also came from the Municipality of Hrpelje-Kozina, which also provided institutional support, most notably through the project's application for EU funds, while currently it also operates the park. Important was the cooperation of local inhabitants, particularly individual landowners, who gave access and permission for the placement of the 12 Mythical park points and trail markers on their private land. Crucial was the cooperation of the University of Primorska, namely the Faculty of Humanities, the original proponent of Rodik's Mythical park, which provided professional guidance of the project. Most notable in the cooperation of the faculty was the role of Assoc. Prof. Katja Hrobat Virloget from the Department of Anthropology and Cultural Studies, who provided the idea of the 12 points along the routes, while also heading education course for educators. Another educational institution playing a role in the creation of the park in Rodik was the Srečko Kosovel School Centre in Sežana, whose students from the Design of Materials programme participated in designing and creating sculptures for the 11 out of 12 mythical points under the mentorship of sculptor and designer Špela Šedivy. Furthermore, the support of local actors tied to the business sector was important, namely the Sežana Business Incubator, as well as the ORA territorial development agency (focusing on the Kras and Brkini regions). The first published a booklet addressing the possibilities of using stone for marking of tourist sites titled “Kamen in označevanje” authored by designer/sculptor Špela Šedivy, while the second will act as a partner in the project of a shop with goods from local producers.
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### C-8 Sectors involved in the development of the creative works with public spaces:

Culture	✓
Education	✓
Health	✗
Sustainability	✗
Science	✗
Tourism	✓
Sport	✗
Industry	✗
Other:	✓
Specify other:	Governmental

### C-9 Sector which was..

..the initiator of the activities:	Tourism
..the most crucial for the whole case study:	Other
Comment:	Tourism and Education was initiator, namely Katja Hrobat Virloget from the Faculty of Humanities and the Rodik Tourism Association originally proposed the project to the municipality of Hrpelje-Kozina

### C-10 How was the local community involved in the project/activities:

How was the local community involved in the project/activities?	The involvement of the local community was crucial for the project, as its success depended on the its recognition among local inhabitants, as well as local organisations. As already mentioned, it was of great importance that the placement of the 12 points was not objected to by local landowners. For this reason, a very open dialogue with them was established, resolving legal issues through contracts and permissions. Secondly, of great importance was the fact that recently (in 2014) a new village community centre was inaugurated, replacing the old worn out building. This way, Rodik gained new and expanded indoor facilities for cultural and community activities. This created the opportunity for part of the centre to be dedicated to the project, and today the park's visitor centre, including a dedicated exhibition operate on the first floor of the community centre building. Furthermore, the local community participates through courses educating people on local traditions and cultural heritage, in order for members of the local community to eventually participate as tour guides around the park or staff at the visitor centre. Furthermore, students from the Srečko Kosovel School Centre in Sežana who specialise in sculpture, were given an opportunity to finish their required internship, while their creations are now permanently exhibited as part of the mythical points along the circuit routes.
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### C-11 The role of natural/cultural heritage in the project/activities:

Did cultural and/or natural heritage play any specific role in the project/activities?	One of the main features of Mythical park is the way it includes both natural and cultural heritage to form a simultaneous experience of both. Stone was chosen as a material for the creation of the 12 points due to its non-intrusiveness in the context of a natural environment, while the type of stone was chosen based on the prevailing type of rock along each trail. Therefore, for the Lintver circuit, sandstone blocks were used for the sculptures, as it leads through the western edge of Brkini hills, known for their flysch geological composition, while limestone blocks were used to create sculptures in the Baba circuit, which runs through the eastern edge of a Karst plateau. Also, the project centred on the presentation of local folk legends, therefore addressing mainly intangible elements of cultural heritage, transferred into a physical form through the format of the park. Finally, archaeological findings also played a role in the form of the park, most notably in the position and form of the mythical point on site of the Ajdovščina hillfort on the Lintver circuit, but also other sites such as Njivice and Križev dren.
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### C-12 The targeted impact of the project/activity:

What was the targeted impact of the project / activities?	The concept of Rodik's Mythical park, as already mentioned, originates from previous research of archaeological and ethnological heritage in Rodik. The idea for the project was first put forward by researchers at the Primorska University, primarily by archaeologist and ethnologist Katja Hrobat Virloget, Assoc. Prof. at the Faculty of Humanities of Primorska University. The intention was to present the rich ethnological heritage of folk legends in Rodik to its visitors. This way, a potential for the establishment of a new tourist attraction inviting visitors from beyond the immediate surroundings was created, which would present the local heritage to a wider audience, as well as bring additional economic benefits to local businesses, particularly restaurants and providers of accommodation, due to the higher number of visitors coming to experience the park. Also, the park would encourage the participation of diverse actors, from the local population – inviting them to get to get know their area better and cooperate in the parks operation – to local institutional, educational and business actors, creating a tourist product in which the surrounding community (the village, municipality as well as the wider regions of Brkini and Kras) would play an important role.
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### C-13 Achievement of the targeted impact:

Yes/no/partly:	Partly
Comment:	As the park's opening coincided with the Covid-19 pandemic – due to restrictions related to it – the full impact of the project has not yet been fully realised and enjoyed. This applies particularly to local restaurants and accommodation providers, who are (as of this paper's writing in June 2021) yet to experience the full positive effects of the park, as health restrictions get eased further. However, the goal of creating a presentation of local tangible and intangible heritage in space was achieved, managing to attract the cooperation of local actors – from fields of education, business, archaeology, as well as government actors – thus establishing a tourist product integrated with the regional economy and cultural sphere.

### C-14 Additional achieved impacts:

Were any additional impacts achieved?	One additional impact is the promotion of young local artists, whose work made during the internship is now permanently exhibited in the natural environment. Also, the project's well thought through and original concept managed to attract the participation of two established Slovenian sculptors. The first is Marko Pogačnik – author of the design for the Slovenian coat of arms and author of several projects in Slovenia as well as abroad, most famously stone sculpture installations in natural environments (so called geopuncture circles), and a UNESCO artist for peace from 2016. In Mitski park, he designed the Baba mythical point on the Baba circuit. The second is academic sculptor Damjan Švara, who designed sculptures for the Fukova Jama point along the Baba circuit. The participation of a well-established artists contributed to an even wider recognition of the project.
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### C-15 The main beneficiaries of the creative work in public space(s):

Who were the main beneficiaries of the creative works in public spaces(s)?	Although as already mentioned, the full effects of Mythical park are yet to be seen, it is likely to bring most benefits to businesses working in the tourist sector, particularly within the Rodik itself. This applies to restaurants and providers of accommodation. Additionally, the park also brings new employment opportunities for people working as guides around the park or as staff at the visitor centre, or potentially at the new shop with local goods. Beyond purely economic benefits, the park brings opportunities for local creative and education sectors, most obviously in the case of sculptures made by students for the mythical points along the two trails. This way, young creative individuals got an opportunity to finish internships while at the same time their products are now being exhibited in a public space. Also, the inclusion of various local actors, particularly local inhabitants, has raised awareness of Rodik's heritage and of the potential of such cooperative projects for future development of the local economy, cultural production and education.
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### C-16 Presence (or not) of economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces:

Were there any, no matter how big or small, economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces?	Economic benefits are expected to manifest most obviously in the local tourist sector, namely the already existing hospitality industry, while new employment opportunities directly related to Mythical park are also likely to be created. Also, since Mythical park is a cross-border project of two communities on opposite sides of the border, this widens each destination's reach as they both promote each other, while the Mythical park tourist packages, drafted by the Faculty of Tourism and Hospitality Management in Opatija (Croatia) all include both destinations, which further boosts the potential for reaping economic benefits from an increase in the number of visitors.
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### C-17 Presence (or not) of any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development:

Were there any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development?	The inclusion of actors from various fields as well as the international nature of the project guaranteed exchange of knowledge between diverse actors from both sides of the border.
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### C-18 Monitoring (or not) of the impact of the project:

How was the impact of the project / activities monitored? If it wasn't – how do you think it could be monitored?	A dedicated monitoring of the impacts has not (yet) been done within the project, and full effects of the park's establishment are expected to manifest themselves in the future. However, as reported by local restaurant owners, a number of guests visiting them have come to Rodik specifically to see and experience the Mythical park. Therefore, a good monitoring technique might be the comparison of visitor numbers to local restaurants and accommodation facilities before and after
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### C-19 Way in order to communicate the impact of the project:

How was the impact of the project / activities disseminated or communicated?	The main communication channels were social media sites (namely the Facebook page of the park) and the official website of Mythical park, as well as the official website and social media of the municipality of Hrpelje-Kozina. News about the project have also been reported by various local and national media outlets
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### C-20 Perception of the creative works in public space(s) by the final users and the reactions of the general public:

How were the creative works in public space(s) perceived, evaluated, judged by the final users – what were the reactions of the general public?	Although the full effect of the park's establishment is yet to be seen, it has already attracted visitors coming to see the new attraction specifically, while interest has been expressed among tourists for purchasing of local products. Thus, the response among outside users is mostly positive. The perception among the local population has been very positive as well, particularly due to the nonintrusive character of the installations in the natural environment, as well as open cooperation with local landowners, who were ensured the legal protection of their property through contracts with the municipality.
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### C-21 The (one) main success and the (one) main failure of the project/activities

Main success:	Since the sculptures of the 12 mythical points are made from a natural material native to the area (namely, limestone and sandstone) they are not intrusive in the natural environment in which they are placed. This achieved harmony of the project with the natural environment can be described as the main success of the project.
Main failure:	The Ajdovščina hillfort, although representing an important point along the Lintver circuit, has not been developed fully in terms of on-site archaeological presentation. Also, the fact that it is designated merely as a monument of local importance (instead of national importance, despite it being one of the largest structures of such kind in the country) plays a role in its recognition and potentially interest for further development of the site. Another factor which could stall further efforts is the fact that the archaeological site is located on private land.

### C-22 Importance of broader conditions for the main success and main failure factor:

How important were the broader conditions (e.g. the supporting state of the art in the community, infrastructure, institutional support, financial sources, local or "imported" know-how etc.) for the main success and main failure factor	In order to be able to introduce the entire idea of the park – the 12 mythical points linked to local folk tales as well as path markers – into the natural environment, cooperation with the local community was necessary. Here once again we should mention the approach towards private landowners already described, as it gave space for the idea of the park to be fully developed. Instrumental was also the cooperation with people and institutions who helped create the sculptures – sculptors Damjan Švara and Marko Pogačnik, and students from the Srečko Kosovel School Centre in Sežana, under mentorship of designer and sculptor Špela Šedivy. Also, an open workshop was organized in Rodik in the end of May 2020, where people could come see the sculptures and stone markers being created.
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### C-23 Provide the links to public data on the creative works

Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://mitski-park.eu/en/">https://mitski-park.eu/en/</a> ( <a href="https://mitski-park.eu/en/">https://mitski-park.eu/en/</a> )
The link:	Official website of the park
Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.fhs.upr.si/sl/">https://www.fhs.upr.si/sl/</a> ( <a href="https://www.fhs.upr.si/sl/">https://www.fhs.upr.si/sl/</a> )
The link:	Official website of the Faculty of Humanities



Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.facebook.com/Mitski-park-Interreg-SI-HR-652811841821592">https://www.facebook.com/Mitski-park-Interreg-SI-HR-652811841821592</a> ( <a href="https://www.facebook.com/Mitski-park-Interreg-SI-HR-652811841821592">https://www.facebook.com/Mitski-park-Interreg-SI-HR-652811841821592</a> )
The link:	Official Facebook page of the cross-border Mythical park project
Link to public data to better understand the activities and actors, as well as impacts:	Arhej d.o.o., official website (Arhej d.o.o., official website)
The link:	<a href="http://www.arhej.com/">http://www.arhej.com/</a>
Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://inkubator.si/">https://inkubator.si/</a> ( <a href="https://inkubator.si/">https://inkubator.si/</a> )
The link:	Sežana Business Incubator, official website
Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.fthm.uniri.hr/en/">https://www.fthm.uniri.hr/en/</a> ( <a href="https://www.fthm.uniri.hr/en/">https://www.fthm.uniri.hr/en/</a> )
The link:	Faculty of Tourism and Hospitality Industry in Opatija, University of Rijeka, official website
Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.tz-moscenicka.hr/en">https://www.tz-moscenicka.hr/en</a> ( <a href="https://www.tz-moscenicka.hr/en">https://www.tz-moscenicka.hr/en</a> )
The link:	Tourist Board of Mošćenička Draga, official website
Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.dnevnik.si/1042954367">https://www.dnevnik.si/1042954367</a> ( <a href="https://www.dnevnik.si/1042954367">https://www.dnevnik.si/1042954367</a> )
The link:	Dnevnik, a newspaper covering news across Slovenia, reporting on the opening of the Mythical park
Link to public data to better understand the activities and actors, as well as impacts:	<a href="http://rodik.si/">http://rodik.si/</a> ( <a href="http://rodik.si/">http://rodik.si/</a> )
The link:	Official website of the Tourist Association of Rodik
Link to public data to better understand the activities and actors, as well as impacts:	<a href="http://www.markopogacnik.com/">http://www.markopogacnik.com/</a> ( <a href="http://www.markopogacnik.com/">http://www.markopogacnik.com/</a> )
The link:	Sculptor Marko Pogačnik, official website
Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.ora.si/">https://www.ora.si/</a> ( <a href="https://www.ora.si/">https://www.ora.si/</a> )
The link:	ORA development agency of Kras and Brkini, official website
Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://radioprvi.rtvsl.si/2017/09/nedeljska-reportaza-85/">https://radioprvi.rtvsl.si/2017/09/nedeljska-reportaza-85/</a> ( <a href="https://radioprvi.rtvsl.si/2017/09/nedeljska-reportaza-85/">https://radioprvi.rtvsl.si/2017/09/nedeljska-reportaza-85/</a> )
The link:	An interview with some of the key actors of Mythical park on the website of Radio Slovenia
Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.primorske.si/2021/04/21/miti-kot-edinstvena-turistica-dozivetja">https://www.primorske.si/2021/04/21/miti-kot-edinstvena-turistica-dozivetja</a> - <a href="https://www.primorske.si/primorska/srednja-primorska/miti-in-nov-sprejemnicenter-cakajo-goste">https://www.primorske.si/primorska/srednja-primorska/miti-in-nov-sprejemnicenter-cakajo-goste</a> ( <a href="https://www.primorske.si/2021/04/21/miti-kot-edinstvena-turistica-dozivetja">https://www.primorske.si/2021/04/21/miti-kot-edinstvena-turistica-dozivetja</a> - <a href="https://www.primorske.si/primorska/srednja-primorska/miti-in-nov-sprejemnicenter-cakajo-goste">https://www.primorske.si/primorska/srednja-primorska/miti-in-nov-sprejemnicenter-cakajo-goste</a> )
The link:	News coverage of the Mythical park project by Primorske novice regional news site
Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.vss-sezana.si/">https://www.vss-sezana.si/</a> ( <a href="https://www.vss-sezana.si/">https://www.vss-sezana.si/</a> )
The link:	Vocational college of the Srečko Kosovel School Centre in Sežana, official website

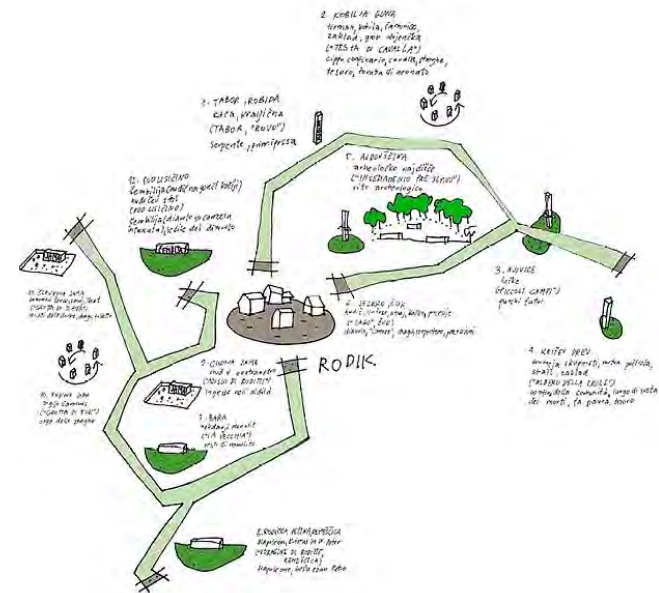
## D-1 Main editor in charge of this entry and potential other authors of this case study description

Name and surname:	Jaka Veber
Organization:	UIRS
Email:	veber.jaka@gmail.com

Role:

## D-2 Representative pictures

Picture's caption:	The concept of Rodik Mythical park
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Picture's author:	Katja Hrobat Virloget
Picture's date:	
Picture's source:	Radio Prvi
Picture's caption:	Students workshop under the mentorship of Spela Šedivy



Picture's author: Natali Iskra  
Picture's date:  
Picture's source: Mythical park website  
Picture's caption: Instalment of stone elements in Rodik



Picture's author: Jan Antonac  
Picture's date:  
Picture's source: Mythical park website  
Picture's caption: Exhibition of stone elements



Picture's author: Tea Požar  
Picture's date:  
Picture's source: Mythical park website  
Picture's caption: Students workshop under the mentorship of Špela Šedivy



Picture's author: Natali Iskra

Picture's date:

Picture's source: Mythic park website

Picture's caption: Sculpture workshop in Rodik, open for visitors to witness the creative process



Picture's author: Natali Iskra

Picture's date:

Picture's source: Mythical park website

Picture's caption: Instalment of stone elements in Rodik



Picture's author: Tina Furlan

Picture's date:

Picture's source: Mythical park website

Picture's caption: Instalment of stone elements in Rodik

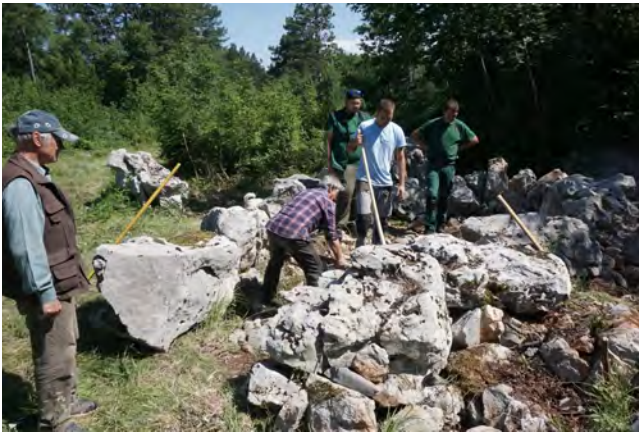


Picture's author: Neža Jandrič

Picture's date:

Picture's source: Mythical park website

Picture's caption: Works on the Baba point lead by sculptor Marko Pogačnik



Picture's author:	Natali Iskra
Picture's date:	
Picture's source:	Mythical park website

### D-3 Additional information

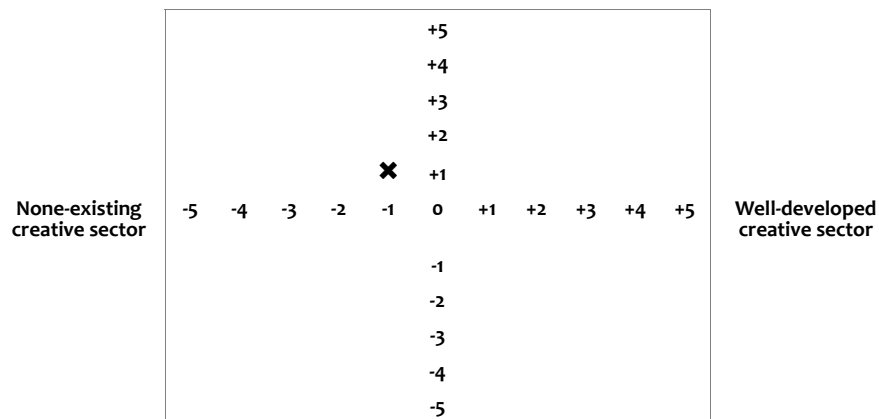
Additional information:	“Mitska Krajina” (Mythical landscape) – a booklet authored by Assoc. Prof. Katja Hrobat Virloget, presenting the Mythical park project:
Link:	<a href="https://www.hippocampus.si/ISBN/978-961-293-060-8.pdf">https://www.hippocampus.si/ISBN/978-961-293-060-8.pdf</a> ( <a href="https://www.hippocampus.si/ISBN/978-961-293-060-8.pdf">https://www.hippocampus.si/ISBN/978-961-293-060-8.pdf</a> )
Additional information:	Mythical park childrens memory game
Link:	<a href="http://mitski-park.eu/wpcontent/uploads/2020/05/Mitski-park_01_spomin_A3.pdf">http://mitski-park.eu/wpcontent/uploads/2020/05/Mitski-park_01_spomin_A3.pdf</a> ( <a href="http://mitski-park.eu/wpcontent/uploads/2020/05/Mitski-park_01_spomin_A3.pdf">http://mitski-park.eu/wpcontent/uploads/2020/05/Mitski-park_01_spomin_A3.pdf</a> )
Additional information:	The booklet “Kamen in označevanje” authored by designer and sculptor Špela Šedivy
Link:	<a href="https://inkubator.si/wp-content/uploads/2018/01/Priročnik-KAMEN-IN-OZNAČEVANJE_SLO_eknjiga_144ppi.pdf">https://inkubator.si/wp-content/uploads/2018/01/Priročnik-KAMEN-IN-OZNAČEVANJE_SLO_eknjiga_144ppi.pdf</a> ( <a href="https://inkubator.si/wp-content/uploads/2018/01/Priročnik-KAMEN-IN-OZNAČEVANJE_SLO_eknjiga_144ppi.pdf">https://inkubator.si/wp-content/uploads/2018/01/Priročnik-KAMEN-IN-OZNAČEVANJE_SLO_eknjiga_144ppi.pdf</a> )

### D-4 Optional final remark

Optional final remarks: is there any additional information that was not communicated through the template	Special thanks to Ester Mihalič, coordinator of the project from the municipality of Hrpelje-Kozina, who kindly accepted to present the Mythical park project to the team from UIRS – Urban Planning Institute of the Republic of Slovenia, who visited Rodik on June 8, 2021 – consisting of staff members Matej Nikšič (PhD, Architecture), Nina Goršič (Architect) and student/intern Jaka Veber. She provided valuable information in a condensed form about the park's establishment and current operation and guided us through the exhibition in the visitor centre.
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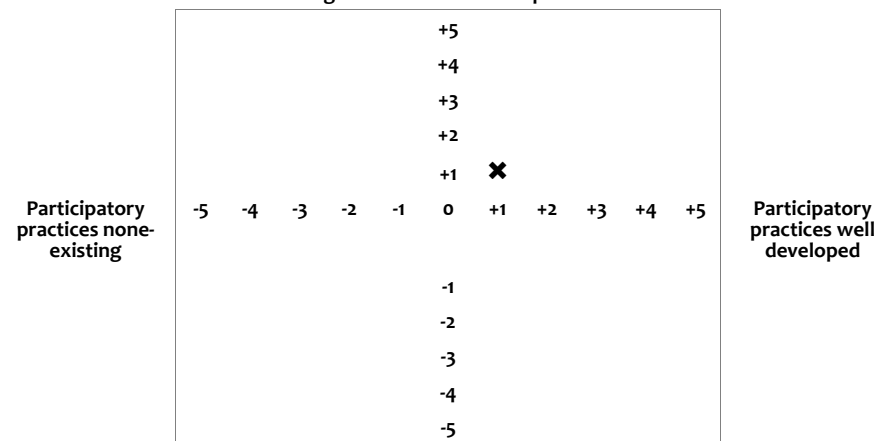
### Diversified economic activities



### Absence of economic activity

Comment: The Society of Arts and Culture is located in the village of Smlednik.

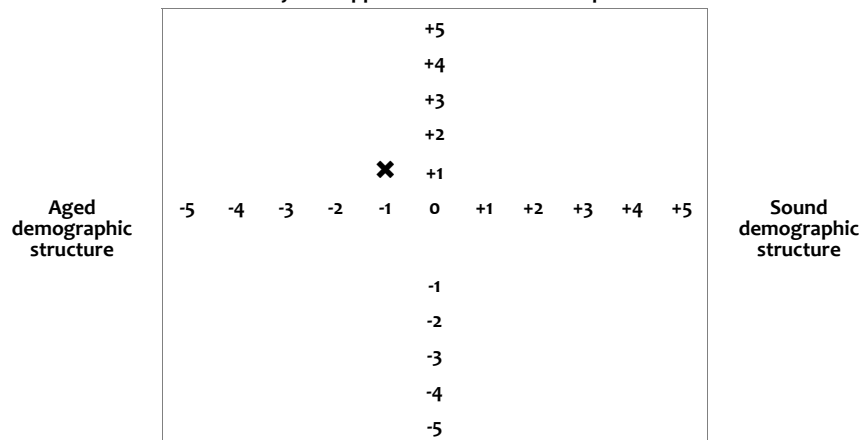
### High-income households prevail



### Low-income households prevail

Comment: Households income are similar to the average in Slovenia. In the last few years, there were two projects in the settlement, which have also taken place in a participatory manner.

### Daily-life-support facilities well developed



### Daily-life-support facilities none-existing

Comment: The development of daily-life-support facilities is medium. Demographic structure is similar to the average in Slovenia.

### A-3 Estimation of how residents perceive the remoteness of this place, from 0 (not remote at all) to 5 (extremely remote)

Estimation: 3

Explanation: If I would ask the residents, they would probably answer that the settlement is moderately remote.

### A-4 Elements that characterise the remoteness of the place:

Low population density	✗
Geographical barrier/allocation	✗
No good transportation links	✗
Difficulties in accessing daily-life-support facilities	✓
Social specifics and/or divisions	✗
Economic inferiority	✗
Subjective criteria	✓
Specify subjective criteria (e.g. community's self-perception of being remote etc):	community's self-perception of being remote
Other	✗
Specify other:	poor bus frequency

Summary of the elements that characterise this case as a remote place: In my case it is the settlement of Smlednik with approximately 590 inhabitants. It is located in the north of the municipality Medvode. The settlement has a rather poor connection with public transport. The biggest drawback is the poor frequency, as buses run only on weekdays (on average one in one hour / hour and a half). Also, the bus station is away from the village centre (approx. 500 meters) and most of the residential houses in the village. Smlednik is also poorly equipped with daily-life facilities – the only smaller grocery store in the vicinity of the settlement is located in the neighbouring village Valburga. Due to all the above-mentioned characteristics of the place, many locals also think that Smlednik is a fairly remote place – community's self-perception of being remote.

Low population density rank:

Geographical barrier/allocation rank:

No good transportation links rank:	
Difficulties in accessing daily-life-support facilities rank:	1
Social specifics and/or divisions rank:	
Economic inferiority rank:	
Subjective criteria (e.g. community's self-perception of being remote etc) rank:	3
Other rank:	2

### A-5 Provide the links to public data

Links to public data on the remote place	Municipality Medvode website
The link:	<a href="http://www.medvode.si/objava/55001">www.medvode.si/objava/55001</a> ( <a href="http://www.medvode.si/objava/55001">www.medvode.si/objava/55001</a> )
Links to public data on the remote place	Spatial data portal (GIS) for Municipality Medvode
The link:	<a href="https://medvode.gisportal.si/javno/profile.aspx?id=Medvode_Javno@Medvode">https://medvode.gisportal.si/javno/profile.aspx?id=Medvode_Javno@Medvode</a> ( <a href="https://medvode.gisportal.si/javno/profile.aspx?id=Medvode_Javno@Medvode">https://medvode.gisportal.si/javno/profile.aspx?id=Medvode_Javno@Medvode</a> )
Links to public data on the remote place	Smlednik website
The link:	<a href="http://www.smlednik.si">www.smlednik.si</a> ( <a href="http://www.smlednik.si">www.smlednik.si</a> )

### A-7 The type of public spaces that can be found in this remote place (besides the roads/streets/path network)

Square/s, Plaza/s	✓
Park/s, Garden/s	✓
Market space/s	✗
Playground/s	✗
Recreational space/s, Sport-field/s	✓
Community open-air space/s	✓
Institution-related open-air space/s (e.g. University grounds)	✗
Watersides	✓
Meadows	✓
Parking area	✓
Service yard	✗
Other types:	✗
Specify other types:	
Type of indoor public spaces that can be found in this remote place:	<b>The Society of Arts and Culture Smlednik</b> <b>Church of St. Urh</b>

### A-8 General description of..

The network of roads, streets, paths and alike elements that tie this remote place together:

A regional road Zbilje-Vodice runs near the village of Smlednik (approx. 500 meters from the main village square). Public paths intertwine throughout the entire settlement of Smlednik, which otherwise enables quite good connections within the settlement itself. An approximately 500-meter-long (but narrow) public path also connects the regional road with the village centre. Along one side of the regional road there is also a narrow sidewalk, while along other roads there are no sidewalks or areas for pedestrians and cyclists.

The quantity and structure of public space network (besides roads/streets/paths network) in this remote place:

In addition to roads and paths, there is also a recently completed sports park in the settlement of Smlednik (along the regional road), which is used for students of the nearby primary school in the morning, and for all residents in the afternoon. In the village centre itself, between the Society of Arts and Culture and the church, there is a small square - St. Urh Square. I think that both – the sports park and the village square – are appropriately located in the space. The sports park is located near the primary school, where children and young people gather, while the square is located next to the Society of Arts and Culture and the church, where practically all residents (both young and old) gather. I also think that the distances to the sports park / square are appropriate for residents of Smlednik.

### A-9 General description of the quality of public spaces in this remote place

Answer:

Public areas in Smlednik are best arranged for the recreation, and a little less for the field of culture and art. There are many open green areas, which are mostly used for agriculture and are surrounded by forest, but they are accessible to the public. Local residents use recreational areas the most (in addition to the sports park, most of them also recreate on paths that are otherwise intended for traffic). Public spaces of Smlednik are also used by residents of neighbouring villages, which tells us that the settlement is generally (for its size) quite good equipped in comparison to neighbouring places.

### B-1 Name(s) of the public space(s)

Name(s) of the public space(s) (in local language):	Vaški vrt Smlednik
Name(s) of the public space(s) (in English):	The Village Garden of Smlednik
Latitude of the public space(s):	46.16327626063944,
Longitude of the public space(s):	14.431169681284779

Ground plan showing the land use of the public space(s):



Caption's map of the public space:	Plan of case study and its immediate surroundings
Legend's map of the public space:	Key to Figure: black stroke and white fill - buildings black dots - grass light grey - roads/paths grey pattern - square green pattern - garden yellow dashed line - garden area grey circles - trees
Main location	✗

## B-2 Describe the physical environment

Physical environment description of the public space(s) with creative works: The garden is located in the historic part of Smladnik and it's practically located at one of the most important nodes in the village. An attribute of this physical environment is primarily the village character. The buildings are mostly renovated and create a pleasant village atmosphere. There are grassy areas around the buildings, and narrow roads lead past them. Between the church of St. Urh and the Society of Arts and Culture, an extension of the paved road was made - there is the main village square and the village garden. There are also a parking lot, a cemetery, green areas and the Sava river nearby. The terrain in the area is gradually rising, which allows open views of the surrounding areas and the possibility of recreation (in open green areas and in the woods).

Physical environment elements were important and/or actually "used" by creative people for their activities: The creative sector (i.e. architects) was involved in the construction of buildings in the area, while other undeveloped areas (most likely) arose spontaneously or were designed by the residents / owners themselves.

## B-3 Describe the general functions

Functions and land uses description in the area of the public space: The area is rural and surrounded by lots of green areas that residents use for recreation and agriculture. Community buildings (church and the Society of Arts and Culture) are also located in the vicinity of the case study. Residential buildings predominate. The public open space (i.e. St. Urh Square) surrounded by residential buildings, the church and the Society is considered the main node in the village.

Functionalities of space were important and/or actually "used" by creative people for their activities: I think the only activity that is actually used by the creative people is the Society of Arts and Culture.

## B-4 General demographic characteristics of the area around the public space:

Describe the general demographic characteristics: As I have already mentioned in question A-ii-d, the demographic structure of the settlement itself is similar to the average in Slovenia. The demographic characteristics of the public spaces are therefore appropriate. As is well known, the population is aging, so the area is dominated by elderly people, which of course is also influenced by the immediate vicinity of the church and cemetery. In addition, there are many young people in the area who recreate in the area or are part of activities in the area. We can also notice children who mostly come accompanied by their parents or grandparents.

## B-5 Type of the public space(s) with creative work

Form and function: There is a village garden for growing indigenous plant species in the area and it is in the immediate vicinity of the village square (which is also considered a community open-air space). The square is on one side defined by a building dedicated to the Society of Arts and Culture.

Ownership: Ownership is mixed. The study case area and its immediate surroundings is mostly owned by the Parish Smladnik and public good.

Access regarding entry-control: The case study area (the village garden and the village square) has an open access.

Access regarding time of day/week/year: The case study area (the village garden and the village square) has 24-7 access.

## B-7 Kind of activity initially designed for this public space:

What kind of activity has been this public space designed for initially: The main purpose of the project was to preserve indigenous plant species - in other words: to preserve nature and tradition.

## B-8\_a Which are the activities in this public space(s)?

Activity: gardening  
 Activity: events ("Flančanje" ...)  
 Activity: socializing / casual meeting  
 Activity: education  
 Activity: garden as attraction

## B-8\_b Who are the main users of this public space(s)?

User: visitors / tourists from abroad

User: local residents

User: visitors from nearby places / Slovenia

## B-8\_c What are the users activities of this public space(s)?

Users	Activity	Before	After
local residents	gardening	✗	✓
local residents	events ("Flančanje" ...)	✓	✓
local residents	socializing / casual meeting	✓	✓
local residents	education	✗	✓
local residents	garden as attraction	✗	✓
visitors from nearby places / Slovenia	events ("Flančanje" ...)	✓	✓
visitors from nearby places / Slovenia	socializing / casual meeting	✓	✓
visitors from nearby places / Slovenia	education	✗	✓
visitors from nearby places / Slovenia	garden as attraction	✗	✓
visitors / tourists from abroad	garden as attraction	✗	✓

## B-9 Parts/sections/spots seem most attractive within the public space (location and duration) - Parts/sections/spots at people seem to avoid:

Describe what parts seem to be the most attractive to people: The most attractive place for people / residents within the area shown on the map below is certainly the village garden. People stay for a longer time in the garden, the surrounding forest paths and green areas (for recreational purposes), in the Society of Arts and Culture and the church. For shorter periods of time they linger in the village square and in the cemetery when arranging graves. I do not think there is an area here that people seemingly avoid.

## B-10 Provide the links to public data on the public space(s)

Website: The Society for Oral History  
 Website's link: [www.smladnik.si/drustvo-za-ustno-zgodovino](http://www.smladnik.si/drustvo-za-ustno-zgodovino) ([www.smladnik.si/drustvo-za-ustno-zgodovino](http://www.smladnik.si/drustvo-za-ustno-zgodovino))  
 Website: The Society of Arts and Culture of Smladnik  
 Website's link: [www.smladnik.si/kud-smladnik](http://www.smladnik.si/kud-smladnik) ([www.smladnik.si/kud-smladnik](http://www.smladnik.si/kud-smladnik))

## B-11 Provide photos of the public space(s) with creative works

Caption: Designing and building the village garden following the principle of community gardens



Photo's author: Špela Rakun



Caption:

Summer gardening in the village garden



Photo's author:

Urška Sešek

Caption:

An exchange of seedlings in the village square



Photo's author:

Denis Oblak

Caption:

Children's workshop on learning about plants



Photo's author:

Janez Strojani

### C-1 Official name of the activity/project

Name in local language:

Vaški vrt Smednik

Name in English:

The Village Garden of Smednik

Nickname:

Overall name:

✘

### C-2 Description of the project (activities) that took place in the analysed public space(s):

Describe the project (activities) that took place in the analysed public space(s)

The garden was designed east of St. Urh Square. That area was before unused for a long time. The terrain is rising, so the garden is designed on terraces, which allows better use of space, and at the same time the terraces are also a geological feature of the settlement, so we can say that the garden is Smednik on a smaller scale. With the arrangement of the Village Garden, the cohesion of the locals was improved. They created an innovative and learning space intended for socializing, getting to know each other and education. The garden is arranged permaculture to thrive with little maintenance and is more resistant to environmental change. It also follows the principles of sustainable development. Wooden stairs run through the garden, making it easier to access the flower beds. At the top of the garden there is also a bench from which we have an open view on the garden and the surrounding areas. The main purpose of the Village Garden is the preservation of nature (especially indigenous plant species) and tradition in Smednik: connection with nature and the associated local community. The founders desire was also the community self-sufficiency, connecting locals, education and tourist enrichment of the place. It also takes place every year the event "Flancanje", where visitors exchange seedlings, prepare an exhibition of herbs, etc. There are also organized tours of the garden and work-shops for children.

### C-3 Challenge that the project (activities) tried/is trying to tackle:

What challenge was the project (activities) trying to tackle – what was the aim

The aim of the project was primarily to preserve the cultural heritage and indigenous plant species. In addition, the purpose of the garden was to connect locals, preserve nature and old knowledge, education, community self-sufficiency and tourist enrichment of the place.

### C-4 Time frequency:

Time Frequency

A constant process

Other information:

Due to the nature of the project, it is a constant process. The idea for the garden was born in 2016, two years later the construction of the garden began. Cultivation work -ongoing

### C-5 Time period

Start:

5/12/2018 12:00:00 AM

End:

Comment:

Arranging and planting in the village garden

Start:	1/1/2016 12:00:00 AM
End:	4/1/2018 12:00:00 AM
Comment:	The idea was born in 2016, two years before the 900th anniversary of the first mention of the village of Smlednik. First organisation works started.
Start:	4/1/2018 12:00:00 AM
End:	5/12/2018 12:00:00 AM
Comment:	Designing and building of the village garden

### C-6 Actors in relation to the analysed creative work, their main motivation and their roles

Actor(s):	Društvo za ustno zgodovino/the local Society for Oral History
Motivations:	preservation of cultural heritage and indigenous plant species and arranging common areas for socializing and education
Roles:	they proposed and established the garden and helped to build and arranged the garden
Actor(s):	Local residents and volunteers
Motivations:	connected local community, arrangement of common areas and relaxation space
Roles:	they built and arranged the garden, contributed seedlings and other necessary material things
Actor(s):	Local societies (Local Community of Smlednik ...)
Motivations:	preservation of cultural heritage and indigenous plant species, connected local community, arrangement of common areas and improving the tourist offer
Roles:	they supported the idea of the garden, helped to build and arranged the garden and contributed financial resources
Actor(s):	Local educational institutions (employees and students)
Motivations:	desire for education and involvement in a community project
Roles:	they helped with the arrangement of the garden
Actor(s):	Other (local) institutions and companies (Municipality of Medvode ...)
Motivations:	connected local community, arrangement of common areas, improving the tourist offer and financial support
Roles:	they supported the idea of the garden and contributed financial resources

### C-7 Description of the supporting background that existed to make the activities happen:

What kind of supporting background existed to make the activities happen (financial, institutional etc.)

### C-8 Sectors involved in the development of the creative works with public spaces:

Culture	✓
Education	✓
Health	✗
Sustainability	✗
Science	✗
Tourism	✓
Sport	✗
Industry	✗
Other:	✗
Specify other:	

### C-9 Sector which was..

..the initiator of the activities:	Culture
..the most crucial for the whole case study:	Culture
Comment:	The initiator of the activity was the cultural sector, more precisely Društvo za ustno zgodovino.

### C-10 How was the local community involved in the project/activities:

How was the local community involved in the project/activities?	All generations were involved in the realization of the project. Children from the Smlednik kindergarten painted stones that mark the paths in the upper part of the garden. Pupils from the Simon Jenko primary school (Smlednik) made equipment for a "dwarf corner" under a tree. Somewhat older children from the Fran Miličinski Institute made a bench that stands on the terrace above the garden. Locals and volunteers took care of the physical and mechanical work to prepare the terrain and the finishing work, such as planting seedlings, which were also provided by the locals. Many local companies and private entrepreneurs, as well as local societies, provided assistance in the form of support and donations. In the last days before the opening of the new village garden, 27 volunteers gathered (some of them was from other places as well). The youngest participant was 5 years old and the oldest 78. In one day, according to a pre-prepared plan, more than a hundred species of herbs and other cultivated plants were planted. The locals also participated in creative works.
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### C-11 The role of natural/cultural heritage in the project/activities:

Did cultural and/or natural heritage play any specific role in the project/activities?	The society that proposed the village garden (Društvo za ustno zgodovino) brings together individuals from various professions and professions whose main purpose is to preserve cultural heritage.
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### C-12 The targeted impact of the project/activity:

What was the targeted impact of the project / activities?	The project came to life and it was well received among all the locals. Its most important goal and purpose has been fulfilled - because of it and the event "Flancanje" some indigenous plant species and traditions of the Smlednik settlement have been preserved. More and more people come to the garden, look at it and relax next to it. Among them are many grandparents who bring their grandchildren. The maintenance of the garden is the responsibility of Društvo za ustno zgodovino, which coordinates work actions and gatherings. Every few weeks, all those who are interested are invited. Usually, 10 to 15 people take part in work actions, and after the work is completed, socializing also follows. In the time between organized workshops / work actions, smaller works are done by individuals - especially neighbours - and thus ensure that the garden is always tidy.
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### C-13 Achievement of the targeted impact:

Yes/no/partly:	-1
Comment:	The target impact was mostly achieved. Residents meet in or around the garden and arrange it. More and more people come to the garden to relax, educate and there are also many visitors from other places. In addition to existing events, they are working for more of them.

### C-14 Additional achieved impacts:

Were any additional impacts achieved?

### C-15 The main beneficiaries of the creative work in public space(s):

Who were the main beneficiaries of the creative works in public spaces(s)?	The main beneficiaries of creative work in the public space were mainly local residents and the association (Društvo za ustno zgodovino) that developed the idea of the village garden. Due to the nature of the project, they previously made a plan on how to prepare the terrain for the garden (in the form of terraces). They also made a well-thought-out plan of where individual plant species will be planted.
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### C-16 Presence (or not) of economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces:

Were there any, no matter how big or small, economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces?	I do not think there were any specific economic benefits. However, all participants gained valuable experience and knowledge.
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### C-17 Presence (or not) of any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development:

Were there any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development?	As already mentioned, all participants got acquainted with the cultural and natural heritage of Smlednik, during the implementation of the project they got to know plant species, gained experience in the field of participation, and at the same time socialized and made new friends.
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### C-18 Monitoring (or not) of the impact of the project:

How was the impact of the project / activities monitored? If it wasn't – how do you think it could be monitored?	The impact of the project was constantly monitored by the founders of the project and all those involved in the process from the beginning. They monitor how it develops, how many new participants and visitors it attracts, and how it is accepted among them.
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### C-19 Way in order to communicate the impact of the project:

How was the impact of the project / activities disseminated or communicated?	The project and its impact have been mentioned in many local as well as other newspapers, publications, on social networks, etc.
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### C-20 Perception of the creative works in public space(s) by the final users and the reactions of the general public:

How were the creative works in public space(s) perceived, evaluated, judged by the final users – what were the reactions of the general public?	As I mentioned before, the project was very well accepted among all. Many journalists came to the opening of the garden, it was written about it in newspapers at the national and local levels. The project was well accepted mainly because there are very few such projects in Slovenia. With the village garden, Smlednik put itself on the map of good practices of community management of life resources from all over Slovenia.
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### C-21 The (one) main success and the (one) main failure of the project/activities

Main success:	The main success of the project is that with the successful participation of citizens, the cultural and natural heritage of Smlednik is preserved.
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Main failure:	The main failure could be that they have not (yet) been able to enrich the program of events.
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### C-22 Importance of broader conditions for the main success and main failure factor:

How important were the broader conditions (e.g. the supporting state of the art in the community, infrastructure, institutional support, financial sources, local or "imported" know-how etc.) for the main success and main failure factor	The main reason for the creation of this project was Društvo za ustno zgodovino, which at the same time led the project through the whole process (and still does) and presented it in an interesting way to people and aroused their interest in it. I believe that the (financial) support from companies, other institutions and individuals has had a very big impact on the success of this project. It also seems to me that the success has been influenced by the involvement of so many different groups of people and their efforts to build this project. Due to the nature of the project and its technical implementation, the knowledge and skills of the residents also had a great impact, as they did practically everything themselves, with their knowledge, experience and tools. It would be difficult to say that the project has any visible shortcomings, as their original goal was achieved. Also, despite the pandemic, it still works (albeit in a reduced range), but the local residents regularly care for the arrangement of the village garden and thematically adapt it to each season.
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### C-23 Provide the links to public data on the creative works

Link to public data to better understand the activities and actors, as well as impacts:	<a href="http://www.smlednik.si/drustvo-za-ustno-zgodovino">www.smlednik.si/drustvo-za-ustno-zgodovino</a> ( <a href="http://www.smlednik.si/drustvo-za-ustno-zgodovino">www.smlednik.si/drustvo-za-ustno-zgodovino</a> )
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The link:	
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Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://dovoljazvse.si/praksa/vaski-vrt-v-smledniku/">https://dovoljazvse.si/praksa/vaski-vrt-v-smledniku/</a> ( <a href="https://dovoljazvse.si/praksa/vaski-vrt-v-smledniku/">https://dovoljazvse.si/praksa/vaski-vrt-v-smledniku/</a> )
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The link:	
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Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://permakultura.si/article/flancanje">https://permakultura.si/article/flancanje</a> ( <a href="https://permakultura.si/article/flancanje">https://permakultura.si/article/flancanje</a> )
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The link:	
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Link to public data to better understand the activities and actors, as well as impacts:	<a href="http://www.delo.si/nedelo/v-smlednik-po-sadike-in-na-vaski-vrt/">www.delo.si/nedelo/v-smlednik-po-sadike-in-na-vaski-vrt/</a> ( <a href="http://www.delo.si/nedelo/v-smlednik-po-sadike-in-na-vaski-vrt/">www.delo.si/nedelo/v-smlednik-po-sadike-in-na-vaski-vrt/</a> )
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The link:	
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Link to public data to better understand the activities and actors, as well as impacts:	<a href="http://www.vzajemnost.si/clanek/175639/vaski-vrt-povezuje-krajane/">www.vzajemnost.si/clanek/175639/vaski-vrt-povezuje-krajane/</a> ( <a href="http://www.vzajemnost.si/clanek/175639/vaski-vrt-povezuje-krajane/">www.vzajemnost.si/clanek/175639/vaski-vrt-povezuje-krajane/</a> )
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The link:	
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Link to public data to better understand the activities and actors, as well as impacts:	<a href="http://www.gorenjskiglas.si/article/20210408/C/210409832/1025/vaski-vrt-privablja-z-velikonocno-okrasitvijo">www.gorenjskiglas.si/article/20210408/C/210409832/1025/vaski-vrt-privablja-z-velikonocno-okrasitvijo</a> ( <a href="http://www.gorenjskiglas.si/article/20210408/C/210409832/1025/vaski-vrt-privablja-z-velikonocno-okrasitvijo">www.gorenjskiglas.si/article/20210408/C/210409832/1025/vaski-vrt-privablja-z-velikonocno-okrasitvijo</a> )
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The link:	
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Link to public data to better understand the activities and actors, as well as impacts:	
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The link:	Žebovec, M., 2018. Če spoštujemo preteklost, bo svetla naša prihodnost: zbornik ob 900. obletnici prve pisne omembe Smlednika in Hraš. Smlednik: Krajevna skupnost Smlednik.
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Link to public data to better understand the activities and actors, as well as impacts:	<a href="http://www.academia.edu/44309830/Zgodovina_župnije_Smlednik_in_cerkve_sv_Urha">www.academia.edu/44309830/Zgodovina_župnije_Smlednik_in_cerkve_sv_Urha</a> ( <a href="http://www.academia.edu/44309830/Zgodovina_župnije_Smlednik_in_cerkve_sv_Urha">www.academia.edu/44309830/Zgodovina_župnije_Smlednik_in_cerkve_sv_Urha</a> )
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The link:	<a href="#">Vaški vrt v Smledniku (225-230 page)</a>
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### D-1 Main editor in charge of this entry and potential other authors of this case study description

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Role:	author
-------	--------

### D-2 Representative pictures

Picture's caption:	Izdelava Vaškega vrta v Smledniku
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Picture's author: Špela Rakun  
 Picture's date:  
 Picture's source: Društvo za ustno zgodovino  
 Picture's caption: Skupno urejanje vaškega vrta poleti



Picture's author: Urška Sešek  
 Picture's date:  
 Picture's source: Društvo za ustno zgodovino  
 Picture's caption: Vaški vrt in izmenjava sadik



Picture's author: Denis Oblak  
 Picture's date:  
 Picture's source: Društvo za ustno zgodovino  
 Picture's caption: Otroci spoznavajo rastline



Picture's author: Janez Strojan  
 Picture's date:  
 Picture's source: Društvo za ustno zgodovino  
 Picture's caption: Zeliščna spirala



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Picture's author:

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Picture's date:

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Picture's source: Društvo za ustno zgodovino

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### D-3 Additional information

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Additional information: Article - Vaški vrt v Smledniku (225-230 page)

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Link: [www.academia.edu/44309830/Zgodovina\\_župnije\\_Smlednik\\_in\\_cerkve\\_sv\\_Urha](http://www.academia.edu/44309830/Zgodovina_župnije_Smlednik_in_cerkve_sv_Urha)  
([www.academia.edu/44309830/Zgodovina\\_župnije\\_Smlednik\\_in\\_cerkve\\_sv\\_Urha](http://www.academia.edu/44309830/Zgodovina_župnije_Smlednik_in_cerkve_sv_Urha))

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### D-4 Optional final remark

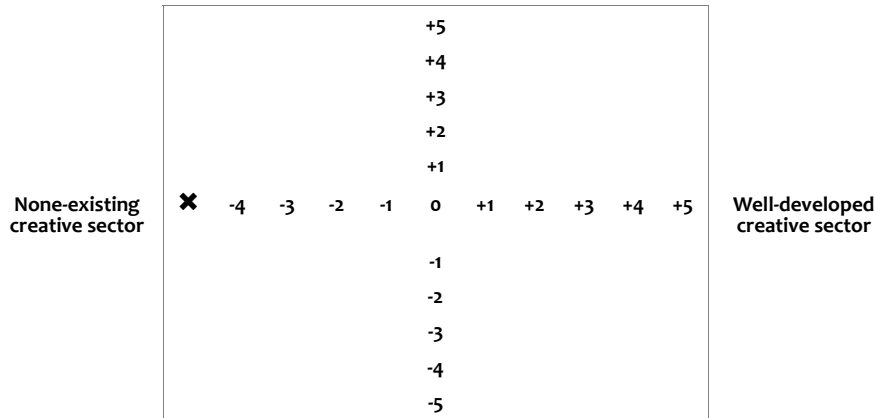
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Optional final remarks: is there any additional information that was not communicated through the template

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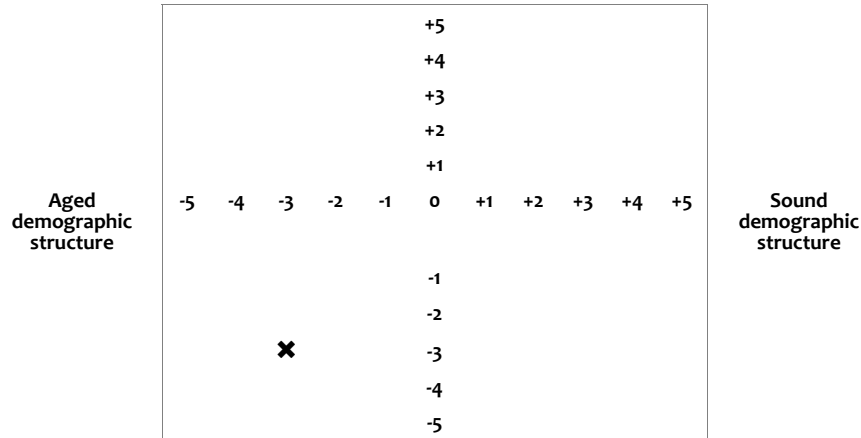
### Diversified economic activities



### Absence of economic activity

Comment: The economy of Tomaj consists mostly of tourism and agriculture, which are intertwined.

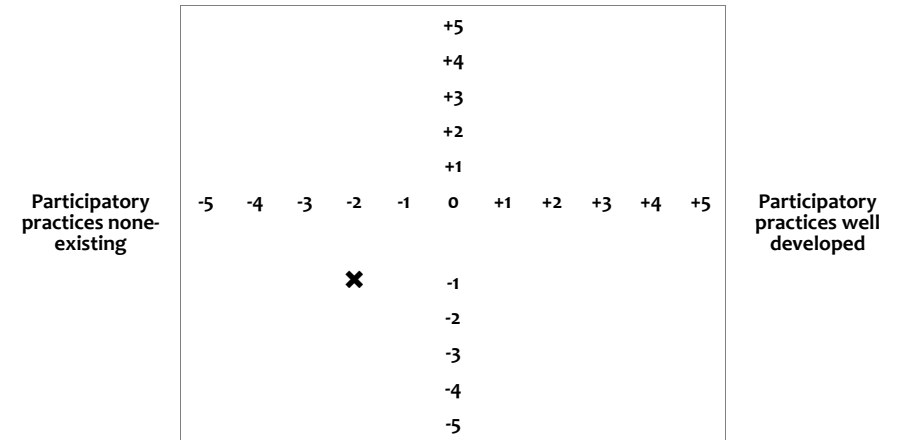
### Daily-life-support facilities well developed



### Daily-life-support facilities none-existing

Comment: The population of the village is aging and rapidly shrinking. All the essential services and a retirement home are in nearby Sežana.

### High-income households prevail



### Low-income households prevail

Comment: Participatory practices are almost non-existent and poorly documented. The data on households' income in Tomaj doesn't exist. However, the before and after-tax income of the municipality is slightly below the national average.

### A-3 Estimation of how residents perceive the remoteness of this place, from 0 (not remote at all) to 5 (extremely remote)

Estimation: 3

Explanation: Tomaj lies in the vicinity of Sežana, one of the region's major cities. Getting to Sežana doesn't pose a problem to car owners, but it might to the locals that rely on public transportation.

### A-4 Elements that characterise the remoteness of the place:

Low population density	✗
Geographical barrier/allocation	✗
No good transportation links	✓
Difficulties in accessing daily-life-support facilities	✓
Social specifics and/or divisions	✗
Economic inferiority	✗
Subjective criteria	✗

Specify subjective criteria (e.g. community's self-perception of being remote etc):

Other: ✗

Specify other:

Summary of the elements that characterise this case as a remote place: Tomaj is a moderately remote place. One of the main weaknesses is the poor public transport links between Tomaj and the regional centers, like Sežana, Koper, Nova Gorica, and Trieste. There are only seven departures from Tomaj to Sežana on weekdays, making public transport unattractive. That also poses a problem to the elderly in the village that don't own a car or a driver's license, making it even harder to reach the essential services in Sežana. That might become an even bigger problem over time since the population is aging and in decline.

Low population density rank:

Geographical barrier/allocation rank:

No good transportation links rank: 1

Difficulties in accessing daily-life-support facilities rank:	2
Social specifics and/or divisions rank:	
Economic inferiority rank:	
Subjective criteria (e.g. community's self-perception of being remote etc) rank:	
Other rank:	

### A-5 Provide the links to public data

Links to public data on the remote place	
The link:	<a href="http://zupnija-tomaj.rkc.si/zgodovina-tomaja/">http://zupnija-tomaj.rkc.si/zgodovina-tomaja/</a> ( <a href="http://zupnija-tomaj.rkc.si/zgodovina-tomaja/">http://zupnija-tomaj.rkc.si/zgodovina-tomaja/</a> )
Links to public data on the remote place	
The link:	<a href="https://www.geoprostor.net/PisoPortal/vstopi.aspx">https://www.geoprostor.net/PisoPortal/vstopi.aspx</a> ( <a href="https://www.geoprostor.net/PisoPortal/vstopi.aspx">https://www.geoprostor.net/PisoPortal/vstopi.aspx</a> )
Links to public data on the remote place	
The link:	<a href="https://www.stat.si/obcine/sl/Municip/Index/150">https://www.stat.si/obcine/sl/Municip/Index/150</a> ( <a href="https://www.stat.si/obcine/sl/Municip/Index/150">https://www.stat.si/obcine/sl/Municip/Index/150</a> )
Links to public data on the remote place	
The link:	<a href="https://pxweb.stat.si/SiStatData/pxweb/sl/Data/-/05C5002S.px/">https://pxweb.stat.si/SiStatData/pxweb/sl/Data/-/05C5002S.px/</a> ( <a href="https://pxweb.stat.si/SiStatData/pxweb/sl/Data/-/05C5002S.px/">https://pxweb.stat.si/SiStatData/pxweb/sl/Data/-/05C5002S.px/</a> )

### A-7 The type of public spaces that can be found in this remote place (besides the roads/streets/path network)

Square/s, Plaza/s	✓
Park/s, Garden/s	✗
Market space/s	✗
Playground/s	✓
Recreational space/s, Sport-field/s	✓
Community open-air space/s	✗
Institution-related open-air space/s (e.g. University grounds)	✗
Watersides	✗
Meadows	✗
Parking area	✓
Service yard	✗
Other types:	✗
Specify other types:	
Type of indoor public spaces that can be found in this remote place:	-Elementary school Dutovlje - Tomaj
	-Local cultural centre (Kulturni dom)
	-Local community space (Prostori KS)

### A-8 General description of..

The network of roads, streets, paths and alike elements that tie this remote place together:

There is one regional road running through Tomaj connecting it to Sežana, Nova Gorica, the Italian border, and neighbouring villages. It's a two-way road with a couple of bottlenecks in places where old houses stand very close to each other. One of its weaknesses is the absence of sidewalks which makes it less safe for pedestrians. The secondary network consists of streets that connect private plots of land to the regional road. Together they form a network of circuits with occasional dead ends. An average street in this network is up to 3,5 meters wide, has a steep slope, is suitable for one-way traffic, has tight turns, and is surrounded by stone or concrete walls on both sides. Just like the regional road, these streets also lack sidewalks. However, they are safer for pedestrians due to low and slower traffic. Paths and gravel roads form a tertiary network of connections. Residents of the village use them to access vineyards, meadows, forests, and sinkhole ponds. Some of them are also used by tourists as hiking and thematic trails.

The quantity and structure of public space network (besides roads/streets/paths network) in this remote place:

Tomaj doesn't have many well-defined public spaces like some other villages in the Karst region. Most of them are in the center of the settlement, close to the regional road. Besides a few parking lots, there are five open public spaces, of which three are not fenced up or locked. Those public spaces are a paved courtyard outside the community building, a small paved open place in front of the local cemetery, and a small square with an old well. There are enough open public spaces in Tomaj, considering its small population size, but they might not be enough equipped and not be easily accessible to the elderly because of the sloped streets.

### A-9 General description of the quality of public spaces in this remote place

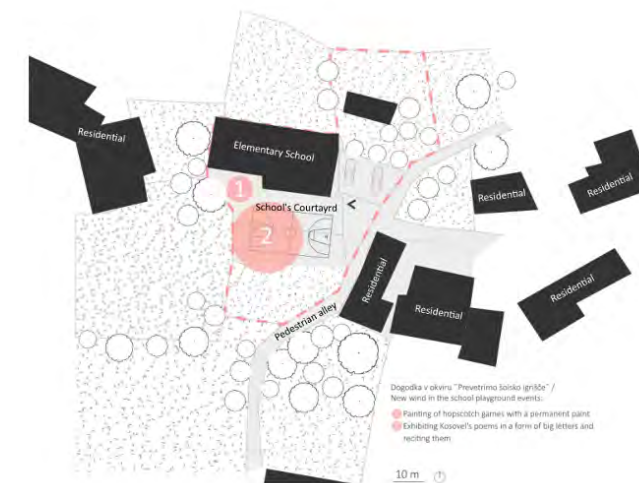
Answer:

Most of the public spaces in Tomaj have some form of minimal equipment that is relevant to each open public space. Two public spaces could have more equipment to meet the needs of the users. The school's courtyard could include a playground since there aren't any in the village. Besides, the surroundings of the school are very safe due to almost non-existent traffic. The second open space that could be better equipped is the community center's courtyard. It does contain a boules court, but it lacks benches. Another downside of the open public spaces is a lack of surfaces to sit on along the streets. That would make walking around the village easier for the elderly walking along the sloped streets. There should be more emphasis on helping create the village comfortable for the rapidly aging population of the village. However, all open public spaces are at least minimally equipped to serve their purpose.

### B-1 Name(s) of the public space(s)

Name(s) of the public space(s) (in local language):	Različni javni prostori
Name(s) of the public space(s) (in English):	Several public spaces
Latitude of the public space(s):	45.756058
Longitude of the public space(s):	13.854185

Ground plan showing the land use of the public space(s):





Caption's map of the public space:	The area around the Elementary School and its basketball court. Spatial data source: GURS
Legend's map of the public space:	Tomaj-karta2_@_Lovro Novak
Main location	✘
Name(s) of the public space(s) (in local language):	košarkarsko igrišče in dvorišče ob osnovni šoli
Name(s) of the public space(s) (in English):	elementary school basketball court and courtyard
Latitude of the public space(s):	45.759668
Longitude of the public space(s):	13.852807
Ground plan showing the land use of the public space(s):	
Caption's map of the public space:	
Legend's map of the public space:	
Main location	✘
Name(s) of the public space(s) (in local language):	kal v gozdiču, dvorišče kulturnega doma
Name(s) of the public space(s) (in English):	local cultural center's courtyard
Latitude of the public space(s):	45.755180
Longitude of the public space(s):	13.854539
Ground plan showing the land use of the public space(s):	
Caption's map of the public space:	
Legend's map of the public space:	
Main location	✘
Name(s) of the public space(s) (in local language):	dvorišče ob sedežu krajevne skupnosti
Name(s) of the public space(s) (in English):	community center's courtyard
Latitude of the public space(s):	45.754898
Longitude of the public space(s):	13.855155
Ground plan showing the land use of the public space(s):	
Caption's map of the public space:	
Legend's map of the public space:	
Main location	✘
Name(s) of the public space(s) (in local language):	majhen trg z vodnjakom
Name(s) of the public space(s) (in English):	square with a well
Latitude of the public space(s):	45.755063
Longitude of the public space(s):	13.855737
Ground plan showing the land use of the public space(s):	
Caption's map of the public space:	

Legend's map of the public space:	
Main location	✘
Name(s) of the public space(s) (in local language):	asfaltiran odprt prostor s spomenikom NOB
Name(s) of the public space(s) (in English):	paved open space with a NOB memorial
Latitude of the public space(s):	45.754923
Longitude of the public space(s):	13.853849
Ground plan showing the land use of the public space(s):	
Caption's map of the public space:	
Legend's map of the public space:	
Main location	✘
Name(s) of the public space(s) (in local language):	avtobusnim postajališčem in parkirimi mesti
Name(s) of the public space(s) (in English):	a bus stop and parking spots
Latitude of the public space(s):	45.756531
Longitude of the public space(s):	13.855318
Ground plan showing the land use of the public space(s):	
Caption's map of the public space:	
Legend's map of the public space:	
Main location	✘
Name(s) of the public space(s) (in local language):	netlakovan odprt prostor in stopnišče pred župnijsko cerkvijo
Name(s) of the public space(s) (in English):	unpaved open space and a stairway in front of the local parish church & paved open space in front of the local cemetery
Latitude of the public space(s):	45.755825
Longitude of the public space(s):	13.848049
Ground plan showing the land use of the public space(s):	
Caption's map of the public space:	
Legend's map of the public space:	
Main location	✘

## B-2 Describe the physical environment

Physical environment description of the public space(s) with creative works:	Creative works took place in different public spaces and spaces accessible to the public in the village. Their goal was reviving the already existing open public spaces for socialization. Those places are in the town center and are surrounded by old and low buildings with plaster or natural stone facades and gable roofs covered with clay roof tiles. Other creative works took place in the upper part of the village that is characterized by hilly terrain, the old church, vineyards, meadows, fragmented forests and sink-hole ponds.
--	--

Physical environment elements were important and/or actually "used" by creative people for their activities:

The ProstoRož architects' priority was to renovate disused or neglected parts of open public spaces or renovate parts of buildings that impact the surrounding open public space since the aim of the creative works was to revitalize Tomaj. The work campaigns consisted of renovating one of the sink-hole ponds, equipping one of the squares with a stone bench, and restoring the old wooden gate of the local cultural center's courtyard. All of the renovations were carried out carefully, so they didn't spoil the authenticity of the cultural and natural heritage that which is very important for that village..

### B-3 Describe the general functions

Functions and land uses description in the area of the public space: Most of the village has either residential or agricultural land use. However, almost all public spaces where creative works took place border to buildings with other functions. The elementary school's basketball court and courtyard are a part of the only educational institution in the settlement, the local cultural center's courtyard is an extension of an indoor cultural institution, community center's courtyard is a part of an indoor cultural place, and the unpaved open space in front of the local parish church is a cultural and touristic center of the village.

Functionalities of space were important and/or actually "used" by creative people for their activities: The most important functionalities of space for further creative activities were educational, cultural and civic. These places have been a backbone of the village's identity and will further shape its future. The creative people used these spaces because of their importance when it comes to socializing. With more attractive such open public spaces the local community might become stronger and more connected.

### B-4 General demographic characteristics of the area around the public space:

Describe the general demographic characteristics: Tomaj has always been heavily influenced by both the Italian and Slovene culture, but the official data on ethnic structure of Tomaj's residents doesn't exist. However, the main problem of the village is that its population is aging and is in decline. According to the official statistical office of Slovenia the village has lost 60 residents over the last 13 years. The number of the people aged 65 or above has been rising and the number of people aged 0 – 14 years and 15 – 64 has been declining.

### B-5 Type of the public space(s) with creative work

Form and function: Sport field, recreational space.

Ownership: The open space is a part of a public school.

Access regarding entry-control: Controlled access. The basketball courtyard is fenced up and is used by the students that attend the elementary school.

Access regarding time of day/week/year: The gate to the basketball court is unlocked during classes because it also leads to the school entrance, but it is not clear if it's locked once the class period is over.

### B-7 Kind of activity initially designed for this public space:

What kind of activity has been this public space designed for initially: This open public space is a part of the only educational institution in the village. It is an open public space for education, socialisation and recreation of the young residents.

### B-8\_a Which are the activities in this public space(s)?

Activity: Playing basketball

Activity: Cultural events

Activity: Playing other games

### B-8\_b Who are the main users of this public space(s)?

User: Teenagers

User: Teachers

User: Children

### B-8\_c What are the users activities of this public space(s)?

Users	Activity	Before	After
Children	Playing basketball	✓	✓
Children	Playing other games	✓	✓
Children	Cultural events	✗	✓

Teenagers	Playing basketball	✓	✓
Teachers	Cultural events	✗	✓

### B-9 Parts/sections/spots seem most attractive within the public space (location and duration) - Parts/sections/spots at people seem to avoid:

Describe what parts seem to be the most attractive to people

### B-10 Provide the links to public data on the public space(s)

Website:

Website's link: <https://prostoroz.org/en/portfolio/items/tomaj/> (<https://prostoroz.org/en/portfolio/items/tomaj/>)

Website:

Website's link: <https://www.primorske.si/2011/07/26/mednarodni-tabor-mladih-je-snovno-in-idejno-prevet> (<https://www.primorske.si/2011/07/26/mednarodni-tabor-mladih-je-snovno-in-idejno-prevet>)

Website:

Website's link: [http://os-dutovlje.sonce.net/tiskanje/?print\\_path=36316,234850&mylang=0&search\\_words=&result\\_start=\(http://os-dutovlje.sonce.net/tiskanje/?print\\_path=36316,234850&mylang=0&search\\_words=&result\\_start=\)](http://os-dutovlje.sonce.net/tiskanje/?print_path=36316,234850&mylang=0&search_words=&result_start=(http://os-dutovlje.sonce.net/tiskanje/?print_path=36316,234850&mylang=0&search_words=&result_start=))

### B-11 Provide photos of the public space(s) with creative works

Caption: Tomaj\_čistilna akcija



Photo's author: © Prostoroz

Caption: Tomaj, locations of open space where creative works took place



Photo's author: © Prostorož

Caption: Tomaj, children creative workshop on school playground



Photo's author: © Prostorož

Caption: Tomaj, children creative workshop for school playground



Photo's author: © Prostorož

Caption: Tomaj, children creative works on the school playground



Photo's author: © Prostorož

Caption: Tomaj, voluntary camp



Photo's author: © Prostorož

Caption: Tomaj, creative works on the school playground



Photo's author: Source: Google Street View

### C-1 Official name of the activity/project

Name in local language: Prevetrimo Tomaj

Name in English: New wind in Tomaj

Nickname:

Overall name: ✓

### C-2 Description of the project (activities) that took place in the analysed public space(s):

Describe the project (activities) that took place in the analysed public space(s) Prevetrimo Tomaj or New wind in Tomaj was an urban revitalisation project that included participation of a local community. Cultural association prostoRož guided and coordinated the activities based on the previously adopted plan for revitalisation, following their experiences and knowledge of participatory practices for improving public open spaces. To revive the village and its public open space, strengthen the local community and connect the village to the region they used different tools such as workshops, events, presentations, clean up events. The classes on the history and tradition of the village were organised for the locals too through the social events and movie-programme in order to improve the understanding of the local cultural and natural heritage. In the first stage the local community set up a plan and a vision for creative activities in the village. The next stage included activities that helped bring ideas to life. Local residents took part in several cultural events where they could gain more knowledge about Tomaj's history, customs and culture. They also participated in a 10-day voluntary work campaign when most of the revitalisation and renovation activities took place. During the work campaign the residents hosted seven international volunteers that helped with the physical work.

### C-3 Challenge that the project (activities) tried/is trying to tackle:

What challenge was the project (activities) trying to tackle – what was the aim All the actors involved tried to give new life to some public spaces that had more potential at helping to build a stronger community.

### C-4 Time frequency:

Time Frequency One-time activity

Other information:

### C-5 Time period

Start: 1/1/2010 12:00:00 AM

End: 1/1/2011 12:00:00 AM

Comment:

### C-6 Actors in relation to the analysed creative work, their main motivation and their roles

Actor(s):	Municipality of Sežana
Motivations:	Improving well-being of people living in a remote place.
Roles:	Connecting regional actors.
Actor(s):	Ministry of Culture
Motivations:	Enhancing local and national culture
Roles:	Providing funds.
Actor(s):	Voluntariat Institute
Motivations:	Connecting Tomaj with volunteers from abroad.
Roles:	Forming a group of seven international volunteers for a 10-day voluntary work campaign.
Actor(s):	Kosovel Library of Sežana
Motivations:	Educating the local community about Tomaj's cultural heritage.
Roles:	Organizing literary evenings.
Actor(s):	prostoRož Cultural Association
Motivations:	Improving public open spaces, creating new activities.
Roles:	Guiding and coordinating the activities, sharing their previous experience and knowledge of participatory practices, connecting all the actors involved.
Actor(s):	Local Community of Tomaj (residents of Tomaj and their local administration)
Motivations:	Improving public spaces and making the community more connected.
Roles:	Setting up a plan for revitalisation of the village, taking part in creative activities.
Actor(s):	Elementary School of Tomaj
Motivations:	Creating better and more interactive places for children.
Roles:	Providing open space for a cultural event and new playground. Educating children about the local culture.
Actor(s):	Higher Vocational College of Sežana
Motivations:	Providing an opportunity for its students to get more hands-on experience.
Roles:	Providing urban furniture (a stone bench) designed and made by their students.
Actor(s):	Local wineries and farms
Motivations:	Making their local food products more widely known.
Roles:	Providing accommodation and food for the international volunteers.

### C-7 Description of the supporting background that existed to make the activities happen:

What kind of supporting background existed to make the activities happen (financial, institutional etc.) The project was supported by different institutions that provided knowledge about certain topics. Institutions that mainly provided different kinds of knowledge were: prostoRož Cultural Association, Kosovel Library of Sežana, the local community of Tomaj and High Vocational College of Sežana. The source of financial support is not completely clear, but it is usually provided by the national Ministry of Slovenia and a municipality.

### C-8 Sectors involved in the development of the creative works with public spaces:

Culture	✓
Education	✓
Health	✗
Sustainability	✓
Science	✗

Tourism	✓
Sport	✗
Industry	✗
Other:	✗
Specify other:	

### C-9 Sector which was..

..the initiator of the activities:	Culture
..the most crucial for the whole case study:	Culture
Comment:	

### C-10 How was the local community involved in the project/activities:

How was the local community involved in the project/activities?	The local community was involved during all the stages of the project. That was very important since the project was a means of strengthening the community which should shape local public spaces even after the project and activities were officially over. One of their first and most important activities was setting up a plan for revitalising and improving Tomaj. They did that in workshops where they expressed their wishes and needs, analysed the local space, debated possible physical changes of the local environment and carried out surveys. Together with the help of PorstoRož they turned the ideas into a plan for revitalising Tomaj. The plan served as a vision for the future of a friendlier and more livable village. The next stage consisted of different creative works that were open for any resident to join in and contribute. Some residents took part in activities of the voluntary camp by providing food, accommodation, company and cultural exchange, and others attended cultural events to educate themselves about the less known historical and ethnologic fact about their village.
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### C-11 The role of natural/cultural heritage in the project/activities:

Did cultural and/or natural heritage play any specific role in the project/activities?	Both cultural and natural heritage played a major role in the project because the aim was to boost activities in the already existing or even neglected public spaces of the historical village and cultural landscapes surrounding it. The aim of the project was also to nourish non-material cultural heritage by reviving traditional games, showing the locals ethnological movies, and arranging literary events.
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### C-12 The targeted impact of the project/activity:

What was the targeted impact of the project / activities?	The targeted impact of the project was to connect residents of the village so they would spontaneously keep maintaining, cleaning and upgrading open public spaces just like the residents of the past used to take care of the common places. These activities should help build a stronger community.
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### C-13 Achievement of the targeted impact:

Yes/no/partly:	Partly
Comment:	The target impact was partially achieved because there were a lot of activities at the time when the project was going on, but it seems like the village still doesn't attract more younger residents that could take care of the open public spaces in the future.

### C-14 Additional achieved impacts:

Were any additional impacts achieved?	Prevetrimo Tomaj project might have inspired establishment of a local political party called Prevetrimo Kras. This party encourages young people of Municipality of Sežana to proactively participate in spatial and social issues on the local and municipal level.
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### C-15 The main beneficiaries of the creative work in public space(s):

Who were the main beneficiaries of the creative works in public spaces(s)?	The biggest beneficiary was the local community because it actively changed public spaces for the better and learned more about the historical values of the village. The residents also gained knowledge and experience about improving open public spaces with small-scale interventions and cooperation with different actors. ProstoRož architects also benefited because they gained new experience on how participatory urban revitalisation works in a small and remote settlement.
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### C-16 Presence (or not) of economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces:

Were there any, no matter how big or small, economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces?

### C-17 Presence (or not) of any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development:

Were there any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development?

### C-18 Monitoring (or not) of the impact of the project:

How was the impact of the project / activities monitored? If it wasn't – how do you think it could be monitored?

The project could be monitored by surveying the local residents about their well-being and their satisfaction with the local community. Quality and impact of both public spaces that were revitalised during the project a decade ago and public spaces that might have been revitalised after the official end of the project should be assessed by architects or other experts in the field of urban studies.

### C-19 Way in order to communicate the impact of the project:

How was the impact of the project / activities disseminated or communicated?

There wasn't any official report done after the project. The impact of the project was mentioned in local media only.

### C-20 Perception of the creative works in public space(s) by the final users and the reactions of the general public:

How were the creative works in public space(s) perceived, evaluated, judged by the final users – what were the reactions of the general public?

### C-21 The (one) main success and the (one) main failure of the project/activities

Main success: This project shows that a small-scale interventions with local residents and other institutions (library, college, local community, municipality etc.) can make changes and can empower the local actors to maintain and upgrade common places for a better quality of life and a more vivid social environment. It also reflects the power of voluntary work of local community.

Main failure: Poor reporting about the project. Participatory practices are still evolving in Slovenia, especially in small settlements like Tomaj. Monitoring this project could be a great opportunity for the Municipality of Sežana to analyse setbacks and achievements of such a project. This knowledge could be helpful for other villages in the Karst region.

### C-22 Importance of broader conditions for the main success and main failure factor:

How important were the broader conditions (e.g. the supporting state of the art in the community, infrastructure, institutional support, financial sources, local or "imported" know-how etc.) for the main success and main failure factor?

ProstoRož architects contributed a lot to the main success because they specialize in participatory urban practices and are one of the very few such cultural associations in Slovenia. One of their most significant contributions was bringing so many actors together and organizing a lot of various events. Institutional support played a big role as well, since local, municipal and national administrative departments backed the project.

### C-23 Provide the links to public data on the creative works

Link to public data to better understand the activities and actors, as well as impacts:

<https://www.primorske.si/2011/07/26/mednarodni-tabor-mladih-je-snovno-in-idejno-prevet>  
<https://www.primorske.si/2011/07/26/mednarodni-tabor-mladih-je-snovno-in-idejno-prevet>

The link:

Link to public data to better understand the activities and actors, as well as impacts: <https://prostoroz.org/en/portfolio/items/tomaj/> (<https://prostoroz.org/en/portfolio/items/tomaj/>)

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The link:

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### **D-1 Main editor in charge of this entry and potential other authors of this case study description**

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Name and surname: Lovro Novak, Nina Goršič

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Organization: UIRS

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Email: lovro.novak.2@gmail.com, nina.gorsic@uirs.si

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Role: Authors of text (both) and maps (Lovro)

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### **D-2 Representative pictures**

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Picture's caption:

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Picture's author:

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Picture's date:

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Picture's source:

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### **D-3 Additional information**

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Additional information:

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Link:

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### **D-4 Optional final remark**

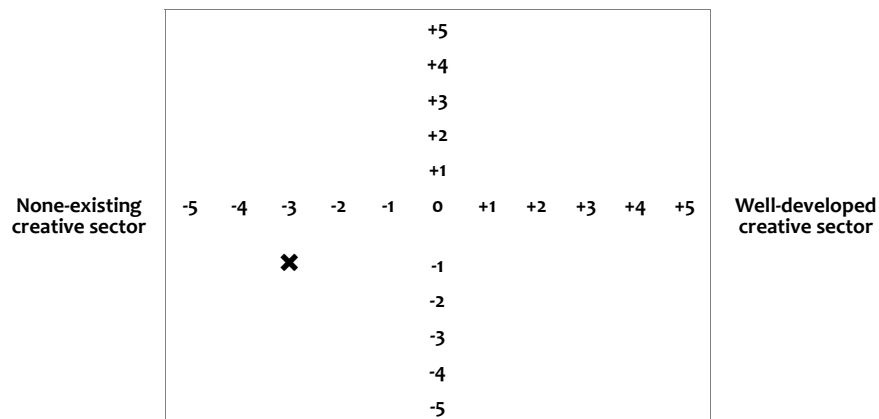
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Optional final remarks: is there any additional information that was not communicated through the template

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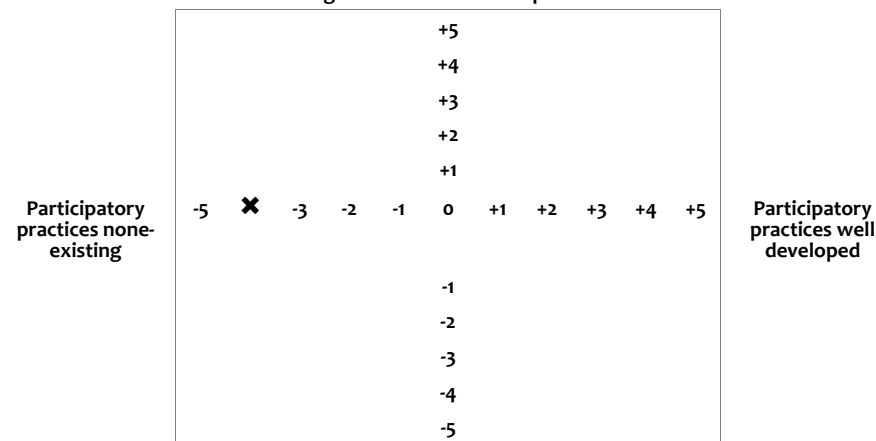
### Diversified economic activities



### Absence of economic activity

Comment: Economic activities are not well developed in Žlebe. Most economic activities established in the settlement concern agricultural or rural sectors. Žlebe is composed of many farms and fields. Besides farmers, inhabitants work in more developed neighbouring towns. However, there is no space dedicated for culture in the village.

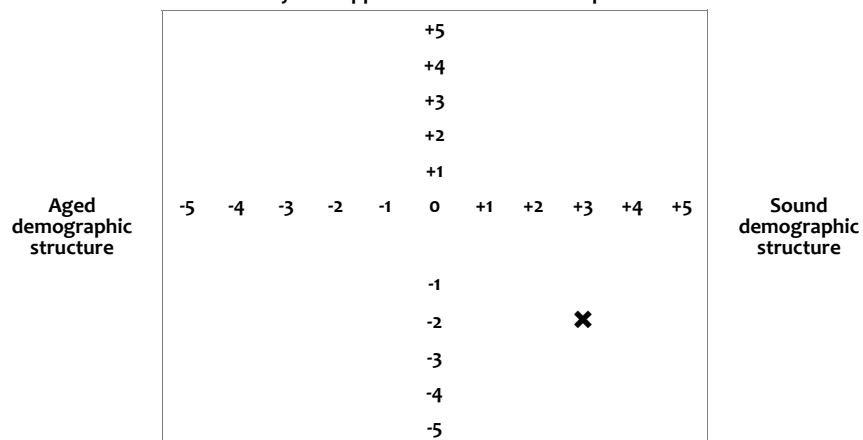
### High-income households prevail



### Low-income households prevail

Comment: Assessing the inhabitants' incomes of Žlebe is somehow difficult due to the statistical methodologies, namely the definition of statistical units. We only have the statistics of the municipality. Thus, as Žlebe is in the Municipality of Medvode, we took the income data of this last one. In this way, the average gross income of Medvode in 2019 (14860,97€) is above the slovenian average gross income (13298,38€). However, due to the specific location of Žlebe, these datas should be shaded. However, in terms of participatory practices, this kind of activity did not exist in the settlement.

### Daily-life-support facilities well developed



### Daily-life-support facilities none-existing

Comment: Despite its set back location, the demographic structure of Žlebe is in the average of the Slovenian demographic composition. Indeed, the distribution of ages in the settlement is equitable. However, we can distinguish a lack of life-support facilities: the nearest supermarket is located downhill of Žlebe, in Medvode at 4km away.

### A-3 Estimation of how residents perceive the remoteness of this place, from 0 (not remote at all) to 5 (extremely remote)

Estimation:	4
Explanation:	Here, the strong remoteness does not come from objective criterias, but rather from subjective one. People here have the feeling of being far from the city and the rest of the society. Moreover, the population of Žlebe follows a way of life which remains traditional. Indeed, the activities are mainly rural and agricultural. This lifestyle strengthens the idea of remoteness.

### A-4 Elements that characterise the remoteness of the place:

Low population density	✓
Geographical barrier/allocation	✓
No good transportation links	✓
Difficulties in accessing daily-life-support facilities	✓
Social specifics and/or divisions	✗
Economic inferiority	✓
Subjective criteria	✓
Specify subjective criteria (e.g. community's self-perception of being remote etc):	lack of cultural offer
Other	✗

Specify other:

Summary of the elements that characterise this case as a remote place: Even if the strong remoteness comes from the self-perception by the population of being remote, There are several objective forms of remoteness. The density is quite low with 100 inhabitants per Km<sup>2</sup> in a sprawl settlement. Moreover, the Polhov Gradec Hills can represent a geographical barrier for the access to Žlebe, because the altitude is high and the settlement is surrounded by forests. Also, if the settlement is only 15km away from Ljubljana, there are no bus services in Žlebe and the nearest bus station is located 5km away. The easiest way to get to Žlebe is by car but the route uses dirt roads. The lack of daily-life support such as supermarkets strengthens this impression of remoteness. The accumulation of deficiencies gives rise to a feeling of remoteness.



Low population density rank:	6
Geographical barrier/allocation rank:	3
No good transportation links rank:	4
Difficulties in accessing daily-life-support facilities rank:	2
Social specifics and/or divisions rank:	
Economic inferiority rank:	5
Subjective criteria (e.g. community's self-perception of being remote etc) rank:	1
Other rank:	

### A-5 Provide the links to public data

Links to public data on the remote place	GIS Portal Medvode
The link:	<a href="https://medvode.gisportal.si/javno/profile.aspx?id=Medvode_Javno@Medvode">https://medvode.gisportal.si/javno/profile.aspx?id=Medvode_Javno@Medvode</a> ( <a href="https://medvode.gisportal.si/javno/profile.aspx?id=Medvode_Javno@Medvode">https://medvode.gisportal.si/javno/profile.aspx?id=Medvode_Javno@Medvode</a> )

### A-7 The type of public spaces that can be found in this remote place (besides the roads/streets/path network)

Square/s, Plaza/s	✘
Park/s, Garden/s	✘
Market space/s	✘
Playground/s	✘
Recreational space/s, Sport-field/s	✘
Community open-air space/s	✓
Institution-related open-air space/s (e.g. University grounds)	✘
Watersides	✘
Meadows	✓
Parking area	✓
Service yard	✘
Other types:	✓
Specify other types:	Forests
Type of indoor public spaces that can be found in this remote place:	-Churches -Tourist farm

### A-8 General description of..

The network of roads, streets, paths and alike elements that tie this remote place together: To connect the settlement to the nearest town, Medvode, there are roads that run around the wooden area. However these roads are in poor condition and mostly used by locals that are willing to gain their houses. As the settlement is spread out, there is a road network which connects the hamlets of Žlebe. However, as they are used by residents to reach their homes, most of these roads are dead ends. Only two roads cross the village to join other settlements such as Topol but these roads are in poor quality as they go through forest. Moreover, as Žlebe is characterised by a tough topography and a lot of small hills due to its location, the roads are constantly sloping and this makes travelling in the settlement difficult. Along that network, there are no sidewalks or special areas designed for pedestrians and cyclists but a path network, dedicated to hikes across the settlement and the wooden area exists.

The quantity and structure of public space network (besides roads/streets/paths network) in this remote place:

As said before, Žlebe is not a continuous settlement, but rather a set of small and dispersed hamlets alongside paths and connected by a road network. In these conditions, we cannot say that there is a specific city center which hosts public spaces and where people can naturally meet. Indeed, these various hamlets have a residential function, where the people living there return home in the evening to lodge. Consequently, this area suffers from a lack of public spaces. Although some equipment exists, they are very few. Among the most notable public spaces, we can quote the St. Margaret's church or the Znamenje chapel. However, located in the heights, these two places are poorly connected and difficult to reach. The accumulation of these infrastructures deficiencies feeds and reinforces the remoteness of Žlebe. However, if we consider forests or green areas as public spaces, their place in Žlebe is predominant, and henceforth easily accessible by the several hiking paths.

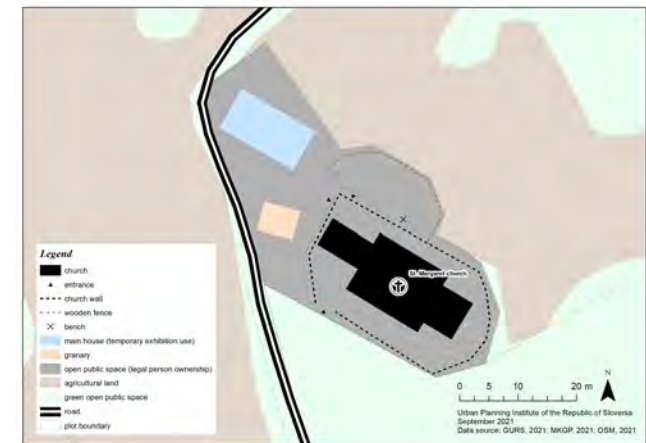
### A-9 General description of the quality of public spaces in this remote place

Answer: In a general way, the public spaces in Žlebe are not well equipped to respond to the different needs of people. The deficiency of public spaces is not due to their quality but also to the fact that the offer does not meet the demand that the population may have.

### B-1 Name(s) of the public space(s)

Name(s) of the public space(s) (in local language):	Cerkev Sv. Marjeta
Name(s) of the public space(s) (in English):	St. Margaret Church
Latitude of the public space(s):	46.110556
Longitude of the public space(s):	14.392526

Ground plan showing the land use of the public space(s):



Caption's map of the public space: Ground plan of the "House on the Hill" (©Ženja Brezovar)

Legend's map of the public space:

Main location	✘
Name(s) of the public space(s) (in local language):	
Name(s) of the public space(s) (in English):	Main house
Latitude of the public space(s):	46.110775
Longitude of the public space(s):	14.392271
Ground plan showing the land use of the public space(s):	
Caption's map of the public space:	

Legend's map of the public space:	
Main location	✘
Name(s) of the public space(s) (in local language):	
Name(s) of the public space(s) (in English):	Granary
Latitude of the public space(s):	46.110639
Longitude of the public space(s):	14.392288
Ground plan showing the land use of the public space(s):	
Caption's map of the public space:	
Legend's map of the public space:	
Main location	✘

## B-2 Describe the physical environment

Physical environment description of the public space(s) with creative works:	The creative work that we are studying here is composed of three locations (St. Margaret church, Homestead Pr' Lenart and Sr. Katarina church) which create a hiking path along the forest and mountains north-east from Ljubljana. However, for greater convenience, we will focus here on the first location which is the main exhibition space. Located in the South part of the settlement of Žlebe, this public space is surrounded by mountains and dense forests. The area of study around St. Margaret church stands on the slope of the Jeterbenk hill which overlooks the valley. With clear weather, we can distinguish the Julian Alps in the North. Due to its mountainous character, the access to the area can be difficult, especially in winter during snow episodes. The road that leads to the church is a narrow and poorly maintained dead-end. However, a path allows hikers to continue their walk to the South. To access the monument, visitors need to park their cars in a parking lot next to a hay rack and continue on foot. After a 5 minutes journey, people discover a small settlement organized around St. Margaret church. It is composed of the old deacon's house, a granary and a bench which faces the valley. The church itself is said to have been built at the beginning of the 16th century from the remains of the ruined Jeterbenk Castle and it features a late Gothic design.
Physical environment elements were important and/or actually "used" by creative people for their activities:	During this project, creative people have tried to use the insulation of the place as a strength and a red thread for all they have created. Thus, the topics covered are linked with this geographical characteristic. Moreover, they have wanted to use all the built elements of the area to implement them in their creative works (such as the church at the beginning or the granary today). There, the physical environment is part of the creative works and it takes into account its features and history.

## B-3 Describe the general functions

Functions and land uses description in the area of the public space:	The lands around St. Margaret Church have a rural function with some farms (see the map on A-VI point). The presence of dense forests also allows the development of silviculture. The church and the buildings around are exceptions in this area with very different functions. The first one is tourism. Indeed, St. Margaret brings here tourists who want to discover the building and its four Baroque altars and frescos from the 17th century. Moreover, they come here to admire the view of the valley and the mountains in the background. Tourism has also been developed in this space because of the creative works which have brought visitors for 7 years (we will explain this in part C). Another proof of the touristic function of the area is the hiking path that allows an access to the settlement from the center of Medvode or from the South. Finally, we should not forget the religious function of the church. Even if there are no weekly offices, the parish continues to celebrate in the monument some of the major Catholic feast. Normally, the church is open for visits but due to renovation works, its access is temporarily closed.
Functionalities of space were important and/or actually "used" by creative people for their activities:	The main functionality of space that has been important in the project is the rurality. It has been important firstly because of the use of the granary and other agricultural equipment which make that the creative work have taken place in the rural heritage of Žlebe. Then, this rurality has been important and used in the purpose of the project which has presented it as a strength, but also as a weakness for some aspects of the life in this remote place.

## B-4 General demographic characteristics of the area around the public space:

Describe the general demographic characteristics	The density of the town of Žlebe is around 100 inhabitants per km <sup>2</sup> . However, it remains difficult to assess the demographic characteristics of the studied area because of two factors. First of all, this space around St. Margaret church is at the edge of the settlement of Žlebe and thus, it should have different demographic characteristics than the "center" of the town in the North. The second factor is that the Jeterbenk hill is not a residential area. Visitors, hikers, tourists are passing by but nobody is living here.
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## B-5 Type of the public space(s) with creative work

Form and function:	The relevant public spaces in the area are some meadows (below the church), a forest (behind in the hill), a community open-air space (a bench with tables next to the church) and two indoor spaces (the granary and the deacon's house).
Ownership:	Mixed
Access regarding entry-control:	The access to the creative work can be defined as controlled because one artist is always on site. She/he introduces to visitors the exhibition before they discover it.
Access regarding time of day/week/year:	Visits are organized and there are opening hours. The exhibition was open from 20th August to 19th September 2021 every day from 15 to 20 p.m.

## B-7 Kind of activity initially designed for this public space:

What kind of activity has been this public space designed for initially	This public space has been designed to serve an educational purpose. The idea was to bring culture and contemporary art to this remote settlement for locals. In fact, the artists pointed to the fact that culture is too often limited to places that are made for it (museum, gallery, ...). They wanted to bring culture to a place where people need it. By extension, this educational role has also been designed for children and younger generations that come here to learn more about these practices.
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## B-8\_a Which are the activities in this public space(s)?

Activity:	Prayers, masses
Activity:	farming
Activity:	Church maintenance
Activity:	Art, exhibition
Activity:	tourism

## B-8\_b Who are the main users of this public space(s)?

User:	Worshippers
User:	Farmers
User:	Deacon
User:	Tourists
User:	Visitors of the exhibition
User:	artists

## B-8\_c What are the users activities of this public space(s)?

Users	Activity	Before	After
Worshippers	Prayers, masses	✔	✔
Farmers	farming	✔	✘
Deacon	Church maintenance	✔	✘
Tourists	tourism	✔	✔
Visitors of the exhibition	Art, exhibition	✘	✔
artists	Art, exhibition	✘	✔

## B-9 Parts/sections/spots seem most attractive within the public space (location and duration) - Parts/sections/spots at people seem to avoid:

Describe what parts seem to be the most attractive to people

In the public space that we are studying, the old deacon house seems to be the most attractive spot for visitors. Also called the main house, this place is where the artists spend the longest time in the guided tour to explain the purpose of the project. This place also hosts MI:ZA, one of the major artwork of the exhibition (explanation in part C). The attractiveness of this place can also be explained by the fact that it is an indoor space with seats. Concerning the parts that people seemingly avoid, we do not think that any fits this description. The only exception is the church which is temporarily closed. More broadly, it is interesting to see that the attractiveness of this public space has changed since the start of the project 7 years ago. The first years, the artists had to invite visitors and communicate a lot (for example, they needed to contact schools). But as time passed, we have observed a role reversal: now, schools are calling the artists in order to know when they can come to visit the exhibition.

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### B-10 Provide the links to public data on the public space(s)

Website:	Facebook page of the institute
Website's link:	<a href="https://www.facebook.com/zavodccc">https://www.facebook.com/zavodccc</a> ( <a href="https://www.facebook.com/zavodccc">https://www.facebook.com/zavodccc</a> )
Website:	Website of the artists institute
Website's link:	<a href="http://www.zavod-ccc.org/">http://www.zavod-ccc.org/</a> ( <a href="http://www.zavod-ccc.org/">http://www.zavod-ccc.org/</a> )

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### B-11 Provide photos of the public space(s) with creative works

Caption:	Children in main house
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Photo's author:	UIRS - Grégoire Nicolleau
Caption:	exhibition in the basement of the granary



Photo's author:	UIRS
Caption:	exhibition in the basement of the main house



Photo's author:	UIRS
Caption:	Pots that are part of the hiking participatory artwork



Photo's author: UIRS - Grégoire Nicolleau

Caption: artwork in the granary



Photo's author: UIRS - Grégoire Nicolleau

### C-1 Official name of the activity/project

Name in local language: HIŠA NA HRIBU

Name in English: House on the Hill- IN THE LAP of Cultural and Natural Heritage

Nickname:

Overall name: ✓

### C-2 Description of the project (activities) that took place in the analysed public space(s):

Describe the project (activities) that took place in the analysed public space(s)

The project "In the lap of Cultural and Natural Heritage" has lasted for 7 years each end of summer and took place this year in three different locations (Topol, Belo and Žlebe). The main aim of this project is to bring back culture in rural and remote areas in order to promote art and particularly contemporary art to people who do not have access to it. This year, the numerous exhibitions across the Polhov Gradec Hills are the common project of a community of more than 50 artists from different backgrounds and countries who have the same feeling about the environment in order to create a common work. However, the main exhibition of the project stands "in the House on the Hill" in Žlebe, next to St Margaret's church where there were several activities outdoors, in a granary and an old deacon house. Among them, the table MI:ZA, which was exhibited in the deacon house, was the main piece of the exhibition this year. Its name means in Slovenian MI = for and ZA = us. The table was designed by the artist community and is supposed to be a symbol of the local community. The MI:ZA table activity consists of the reproduction of templates using the screen printing technique. This activity seeks to put the visitors in the centre of the process for a total involvement in the exhibition.

### C-3 Challenge that the project (activities) tried/is trying to tackle:

What challenge was the project (activities) trying to tackle – what was the aim

The project has a social aim. The exhibition is designed with the aim to intertwine the artists' work and connect artists from different backgrounds and countries in order to make a common work. The principle of the project is to further extend contemporary art into time and space in the more remote areas that do not have access to art while gathering people and local communities

### C-4 Time frequency:

Time Frequency: Periodical activity

Other information:

### C-5 Time period

Start: 8/20/2021 12:00:00 AM

End: 9/19/2021 12:00:00 AM

Comment: Every day from 15 to 20pm.

### C-6 Actors in relation to the analysed creative work, their main motivation and their roles

Actor(s): CCC Zavod/artists

Motivations: Promoting contemporary art in remote places

Roles: Initiator of the project

Actor(s): The Public Institute Sotočje Medvode

Motivations: Promoting culture in Medvode

Roles: Financial help

Actor(s): The European Union

Motivations: Develop culture in remote territories of the Union

Roles: Financial help

Actor(s): BB BIO.SI

Motivations: Wanted to support the project

Roles: Host some events related to the project

### C-7 Description of the supporting background that existed to make the activities happen:

What kind of supporting background existed to make the activities happen (financial, institutional etc.)

The project has received the support of many actors to come into existence. In their aim to promote culture in the area, some public actors helped with financial aids such as the Public Institute Sotočje Medvode or the European Union through the fund for culture. However, private funds contributed to finance this project such as BB.Bio.SI. In exchange for its support, some products of the companies are exhibited in the granary. The financing of the project is an important issue for its implementation, the activities are not lucrative. In other ways, the local institutions agreed to lend the deacon's house and the granary for the host of activities.

### C-8 Sectors involved in the development of the creative works with public spaces:

Culture ✓

Education	✓
Health	✗
Sustainability	✓
Science	✗
Tourism	✓
Sport	✗
Industry	✗
Other:	✗
Specify other:	

### C-9 Sector which was..

..the initiator of the activities:	Culture
..the most crucial for the whole case study:	Education
Comment:	

### C-10 How was the local community involved in the project/activities:

How was the local community involved in the project/activities?	Local community is involved in the project in several ways. On one hand, the local community is involved by its help for the set-up of the public space. Indeed they have been mobilized to help build the exhibition and their help allowed the community of Žlebe to gather and meet. For instance, a local farmer brought the Mi:ZA table in the house and some local electricians helped because lights are part of this project. After helping, they want to see the production of their work so they visit the exhibition. At this moment, the local community is involved in the exhibition through its participation in activities to create artworks. As the main activity with the Mi:ZA table is based on the art of reproduction and printing, the visitors fully contribute to the project and finally become “artists” by themselves. In the end, they are their own public which gives a feeling of pride and accomplishment.
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### C-11 The role of natural/cultural heritage in the project/activities:

Did cultural and/or natural heritage play any specific role in the project/activities?	From the beginning of the project, cultural heritage has played a major role. It starts with the general purpose of the exhibition which is to bring generations together and “live” the tradition of this place. Concretely, this heritage has been implemented in the artworks, such as with the method of printing used with the elements of the Mi:ZA table (screen printing). Then, the very concept of the table that is present in every part of the exhibition reminds some cultural and spiritual elements. This is the case for the table in the granary which reminds us at some point of “the last supper” painting from Leonardo Da Vinci. Moreover, this project also refers to local traditions and practices that took place hundred years ago. By inviting hikers to take with them jars from one location of the project to the other in the form of participatory art, the artists wanted to remind us women that used to bring goods and share news in the past from villages to villages. In the future, CCC Zavod wants to pursue the implementation of the cultural/natural heritage of Žlebe with the use of local textiles and traditions in their artworks.
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### C-12 The targeted impact of the project/activity:

What was the targeted impact of the project / activities?	When the project started, the artists had two targeted impacts in mind. First of all, the idea was to fight against the “cultural remoteness” of this place. Due to the location and geographical characteristics of the area, the settlement of Žlebe has suffered from a lack of offer in cultural activities. Therefore, the artists wanted to bring culture to this place and let locals discover new forms of art. It also means to let them participate in the artworks. Moreover, they wanted to make the inhabitants more aware of the history and traditions of Žlebe. The second targeted impact was to make the artists change the way they conceive the creation of artworks. In fact, the idea was to create common pieces of art that involve visitors and question the “sacredness” of the work.
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### C-13 Achievement of the targeted impact:

Yes/no/partly:	Yes
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Comment:	The targeted impact has mostly been achieved. At the beginning, artists had difficulties to involve the local community and most of the visitors who came to the exhibitions were already sensitized to art, and particularly to contemporary art. However, as time passed, more and more locals have come and the “House on the Hill” has become a landmark for the cultural life in Žlebe. They also succeed in involving visitors to participate in the activities and teach them the heritage of the settlement. This is mostly the case for pupils from nearby schools when they come for visits and discover printing methods with the Mi:ZA table. This is also the case for adults who can bring art with them along the hiking path. Concerning the targeted impact of the project in artists' practices, we can say that they succeed to work together and innovate in the way they conceive art practices.
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### C-14 Additional achieved impacts:

Were any additional impacts achieved?	Due to the success of the project, we have assisted in the development in Žlebe of tourism. Visitors come here not only to admire the view from the hill, but also to experience the exhibition, which has become a landmark in the area.
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### C-15 The main beneficiaries of the creative work in public space(s):

Who were the main beneficiaries of the creative works in public spaces(s)?	In general terms, the local community seems to be the main beneficiary of this creative work that was implemented in Žlebe. It could indeed benefit from the access to culture and art in their remote settlement and find here a pleasant place to visit. This project is also a way for them to socialize and learn more about their roots and the traditions that took place here. Another beneficiary is the local creative sector which has been highly developed by the implementation of the “House on the hill”.
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### C-16 Presence (or not) of economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces:

Were there any, no matter how big or small, economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces?	Even if this project has brought tourists to the settlement, we did not observe a boom in the local economy due to the fact that it is practically non-existing. Indeed, the first restaurant or store is several kilometers away from the exhibition.
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### C-17 Presence (or not) of any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development:

Were there any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development?	The exchange of knowledge is at the heart of the project and this exchange is from the artists to the locals/visitors and vice-versa. Artists, by their artworks, bring to locals knowledge about contemporary art and the history of the place. On their side, locals participate in the project and help the artists to implement new elements in the exhibition.
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### C-18 Monitoring (or not) of the impact of the project:

How was the impact of the project / activities monitored? If it wasn't – how do you think it could be monitored?	The impact of the project was quite well monitored because of the financial help from the European Union. It obliged the artists to make a report of the affluence on site which gives us a good idea of the impact. Another good way to measure the impact of the project is to see that before, artists needed to invite people to come to the exhibition but now, visitors are coming on their own.
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### C-19 Way in order to communicate the impact of the project:

How was the impact of the project / activities disseminated or communicated?	The CCC Zavod Institute has two major communication channels. The first one is their website where they share information about the exhibition and the second one is their Facebook page with various photos of the project.
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### C-20 Perception of the creative works in public space(s) by the final users and the reactions of the general public:

How were the creative works in public space(s) perceived, evaluated, judged by the final users – what were the reactions of the general public?	At the beginning of the project, 7 years ago, it was not well perceived by the local community. One of the first editions included artworks in the church and this disturbed some locals. However, time helped the following years for more acceptance and now, the “House on the hill” is pretty well perceived by the public.
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### C-21 The (one) main success and the (one) main failure of the project/activities

Main success: According to Mojca Senegačnik, the main success was to involve the local community in the project. However, it was also the hardest part because they practically started from scratch in their idea to develop culture in that remote place. Today, the project is still growing and the involvement of the local community is set to increase in the next few years.

Main failure: According to the artist, there are no real failures but only some difficulties at the beginning relating to the involvement of the local community.

### C-22 Importance of broader conditions for the main success and main failure factor:

How important were the broader conditions (e.g. the supporting state of the art in the community, infrastructure, institutional support, financial sources, local or "imported" know-how etc.) for the main success and main failure factor

During the project, the broader conditions were crucial in order to make it a success. These conditions are firstly investors which allow the funding of the "House on the Hill". But the major financial help comes from the European Union. Moreover, the project could not have come to life without the support of local authorities which gave access to this place around St. Margareth Church. Even if at the beginning the authorisations were difficult to obtain, the cooperation between the artists and these authorities went well. Finally, we should not forget the importance of the public acceptance of the project, which targeted locals. This broader condition explains itself the main failure and also the main success, because the way locals perceive the project is crucial in order for it to last.

### C-23 Provide the links to public data on the creative works

Link to public data to better understand the activities and actors, as well as impacts: Link to the website of Zavod CCC, the organization that organize the exhibition (Link to the website of Zavod CCC, the organization that organize the exhibition)

The link: <http://www.zavod-ccc.org/hisa-na-hribu-2/>

Link to public data to better understand the activities and actors, as well as impacts: Facebook page of Zavod CCC (Facebook page of Zavod CCC)

The link: <https://www.facebook.com/zavodccc/>

### D-1 Main editor in charge of this entry and potential other authors of this case study description

Name and surname: Ženja Brezovar, Thomas Delfini & Grégoire Nicolleau

Organization: UIRS

Email: [zenja.brezovar@gmail.com](mailto:zenja.brezovar@gmail.com) // [thomas.delfini@etudiant.sciencespo-rennes.fr](mailto:thomas.delfini@etudiant.sciencespo-rennes.fr) // [gregoire.nicolleau@etudiant.sciencespo-rennes.fr](mailto:gregoire.nicolleau@etudiant.sciencespo-rennes.fr)

Role: Ženja : maps, Thomas & Grégoire: field trip and the report

### D-2 Representative pictures

Picture's caption: view from the main house to the valley



Picture's author: UIRS - Grégoire Nicolleau

Picture's date: 9/16/2021 12:00:00 AM

Picture's source:

Picture's caption: View from the road below the hill



Picture's author: UIRS - Grégoire Nicolleau

Picture's date: 9/16/2021 12:00:00 AM

Picture's source:

Picture's caption: Itinary of hiking path



Picture's author: Zavod CCC

Picture's date: 5/19/2021 12:00:00 AM

Picture's source:

Picture's caption: MIZA table



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Picture's author: UIRS - Grégoire Nicolleau

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Picture's date: 9/16/2021 12:00:00 AM

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Picture's source:

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### D-3 Additional information

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Additional information:

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Link:

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### D-4 Optional final remark

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Optional final remarks: is there any additional information that was not communicated through the template

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Ynni Ogwen community hydro  
scheme  
*Ynni Ogwen community hydro  
scheme*

*Pentredwr Hub  
Hwb Pentredwr*

Utopias Bach  
*Utopias Bach*

The Wall Is\_\_\_\_  
*Mae'r Wal Yn\_\_\_\_*

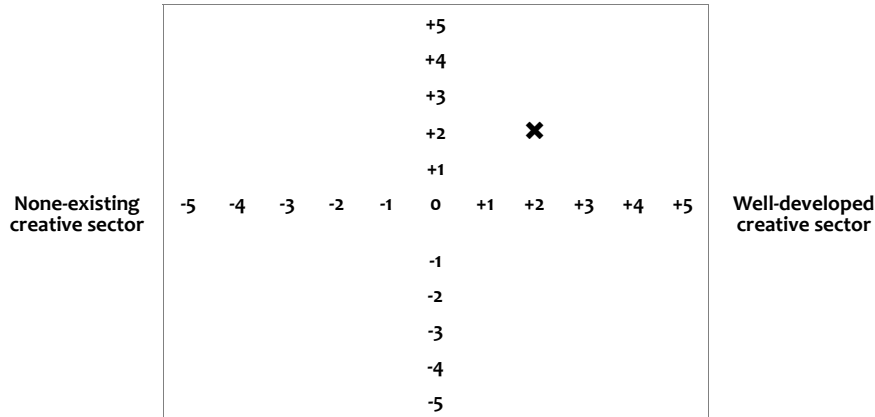
Cosmic Colliery  
*Glofa'r Gofod*

UNITED  
KINGDOM





**Diversified economic activities**

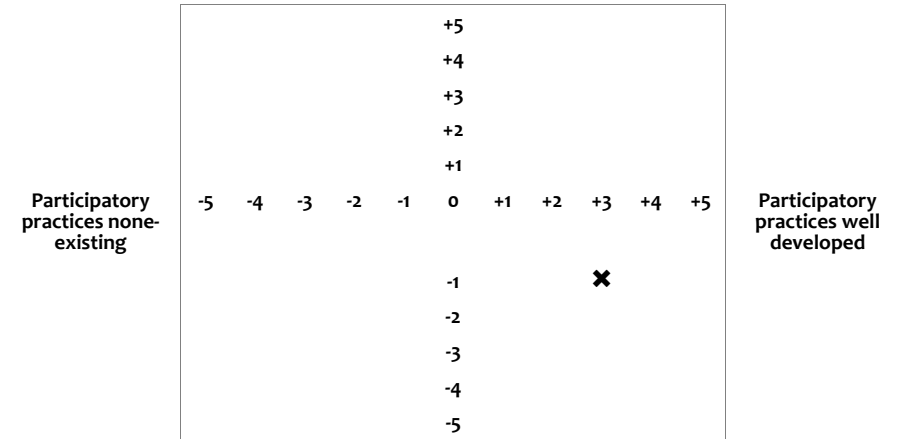


**Absence of economic activity**

There are two wards of Bethesda, Gerlan and Ogwen. With regard to social class, Gerlan has a higher proportion than average of managerial and professional, whereas Ogwen is commensurate with the averages for Gwynedd and Wales; the percentage of those that are skilled is commensurate with the average (for both Gwynedd and Wales); the proportion of the population that is part/unskilled in Gerlan is commensurate with the average for Gwynedd but the proportion in Ogwen is higher; 13% of Gerlan's and 12% of Ogwen's population are students/ other, both of which are lower than the average for both Gwynedd and Wales. There is economic activity which is somewhat diversified and comes from 5 main employers in the area. Bethesda has a unique collection of slate art and a recent history of a fairly active music scene in the 70s and 80s

Comment:

**High-income households prevail**

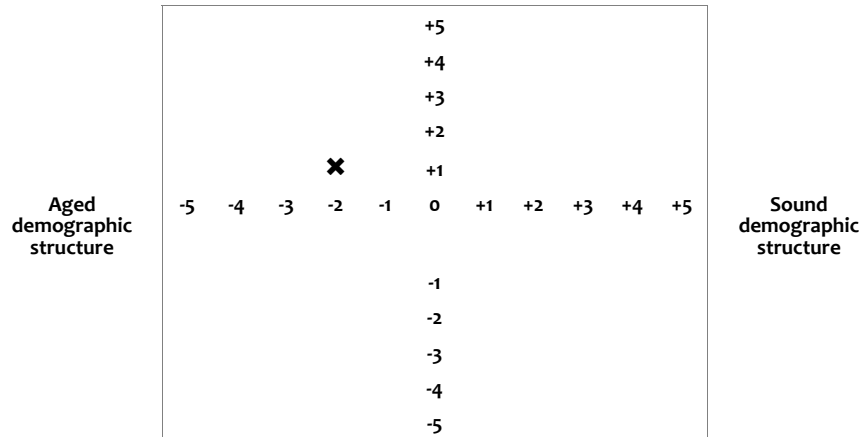


**Low-income households prevail**

Income levels rank Gerland ward within the top 50% most deprived in Wales. Ogwen is in the top 30% most deprived. There is a good level of energy and engagement in community and sustainability projects, a large proportion of which are run by Partneriath Ogwen, a social enterprise working for the benefit of the economy, environment and communities of the Ogwen Valley.

Comment:

**Daily-life-support facilities well developed**



**Daily-life-support facilities none-existing**

Although the town has some amenities - small shops, post office, hardware store, GP, recent surveys have identified the need to improve the town centre; address issues such as the decline in the townscape and empty shop units. It is lacking evening recreational offer – particularly cafes/ bars/ restaurants. Cadwyn Ogwen, which is an online platform that helps independent business owners to sell their local produce in the area.

Comment:

**A-3 Estimation of how residents perceive the remoteness of this place, from 0 (not remote at all) to 5 (extremely remote)**

Estimation: 2

Explanation:

**A-4 Elements that characterise the remoteness of the place:**

Low population density	✗
Geographical barrier/allocation	✓
No good transportation links	✓
Difficulties in accessing daily-life-support facilities	✗
Social specifics and/or divisions	✗
Economic inferiority	✓
Subjective criteria	✗
Specify subjective criteria (e.g. community's self-perception of being remote etc):	
Other	✗

Specify other:

Summary of the elements that characterise this case as a remote place: Geographically, Bethesda is a fairly remote town - located in the Ogwen valley, it aspires to be considered the gateway to Snowdonia National Park, and is a 15 minute drive from Bangor, the nearest major city. Its relatively weak public and transport infrastructure and visitor amenities contribute to its sense of remoteness.

Low population density rank:

Geographical barrier/allocation rank: 2

No good transportation links rank: 3

Difficulties in accessing daily-life-support facilities rank:

Social specifics and/or divisions rank:	
Economic inferiority rank:	1
Subjective criteria (e.g. community's self-perception of being remote etc) rank:	
Other rank:	

## A-5 Provide the links to public data

Links to public data on the remote place	
The link:	<a href="https://www.gwynedd.llyw.cymru/en/Council/Documents--Council/Key-statistics-and-data/WIMD-2014-data.pdf">https://www.gwynedd.llyw.cymru/en/Council/Documents--Council/Key-statistics-and-data/WIMD-2014-data.pdf</a> ( <a href="https://www.gwynedd.llyw.cymru/en/Council/Documents--Council/Key-statistics-and-data/WIMD-2014-data.pdf">https://www.gwynedd.llyw.cymru/en/Council/Documents--Council/Key-statistics-and-data/WIMD-2014-data.pdf</a> )
Links to public data on the remote place	
The link:	<a href="http://www.llechi.cymru/SiteElements/Dogfennau/Bethesda-Community-Destination-Plan.pdf">http://www.llechi.cymru/SiteElements/Dogfennau/Bethesda-Community-Destination-Plan.pdf</a> ( <a href="http://www.llechi.cymru/SiteElements/Dogfennau/Bethesda-Community-Destination-Plan.pdf">http://www.llechi.cymru/SiteElements/Dogfennau/Bethesda-Community-Destination-Plan.pdf</a> )
Links to public data on the remote place	
The link:	<a href="https://en.wikipedia.org/wiki/Bethesda,_Gwynedd">https://en.wikipedia.org/wiki/Bethesda,_Gwynedd</a> ( <a href="https://en.wikipedia.org/wiki/Bethesda,_Gwynedd">https://en.wikipedia.org/wiki/Bethesda,_Gwynedd</a> )
Links to public data on the remote place	
The link:	<a href="https://www.visitsnowdonia.info/bethesda">https://www.visitsnowdonia.info/bethesda</a> ( <a href="https://www.visitsnowdonia.info/bethesda">https://www.visitsnowdonia.info/bethesda</a> )

## A-7 The type of public spaces that can be found in this remote place (besides the roads/streets/path network)

Square/s, Plaza/s	✓
Park/s, Garden/s	✓
Market space/s	✗
Playground/s	✓
Recreational space/s, Sport-field/s	✓
Community open-air space/s	✓
Institution-related open-air space/s (e.g.University grounds)	✓
Watersides	✓
Meadows	✓
Parking area	✓
Service yard	✓
Other types:	✗
Specify other types:	
Type of indoor public spaces that can be found in this remote place:	library, community hall

## A-8 General description of..

The network of roads, streets, paths and alike elements that tie this remote place together:

Bethesda has one main road that leads through the town, which is two lanes, and connects it to motorways and the nearest neighbouring city, Bangor. The streets branching off from the main road into neighbourhoods are narrower and fairly winding. There are many hiking trails immediately accessible from the peripheries of the town. There are public footpaths along the main road, but not necessarily on side roads.

The quantity and structure of public space network (besides roads/streets/paths network) in this remote place:

There are some small public squares and gardens along the high street, and some parks with playgrounds. There are playgrounds and sports fields and garden allotments. All of these are connected by public footpaths. The public spaces are built mostly for residents, and there is an identified challenge of how to attract more tourists and not just be a thoroughfare town. There is also Neuadd Ogwen, a community arts centre and concert hall.

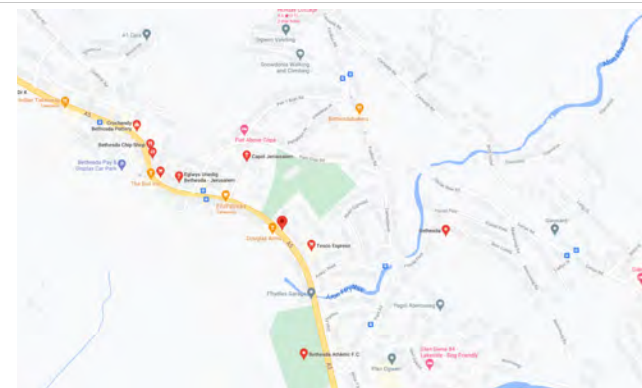
## A-9 General description of the quality of public spaces in this remote place

Answer:

There is considerable work underway to make these public spaces more appealing, sustainable, and accessible. There does seem to be a good mix of spaces for different age demographics, ie adults, teens, children. Play equipment, benches, and facilities are well kept. The public library is well used. There are several community-owned buildings. The one issue, again, is the quality of public spaces that are designed to appeal to tourists.

## B-1 Name(s) of the public space(s)

Name(s) of the public space(s) (in local language):	Bethesda
Name(s) of the public space(s) (in English):	Bethesda
Latitude of the public space(s):	53.179607086281244
Longitude of the public space(s):	-4.058918613375887



Ground plan showing the land use of the public space(s):

Caption's map of the public space:	Map of Bethesda
Legend's map of the public space:	white – roads light grey – open public space dark grey – private building plots
Main location	✓

## B-2 Describe the physical environment

Physical environment description of the public space(s) with creative works:

Bethesda is a town and community on the River Ogwen and the A5 road on the edge of Snowdonia, in Gwynedd, north-west Wales. It is the 5th largest Community in Gwynedd. It is an ex-mining community, and is known for one of the longest industrial strikes in British history. The architecture is largely utilitarian. Most of the buildings are constructed of stone with slate roofs. Some are constructed wholly of slate blocks, although such buildings tend to suffer from damp and structural slippage because the very flat and smooth surfaces of slate do not bind well to mortar. The town has 40 Grade II listed buildings and three pubs. The town sits along the base of the Carneddau mountains.

Physical environment elements were important and/or actually "used" by creative people for their activities:

The river Ogwen, several community-owned buildings, the public squares.

### B-3 Describe the general functions

Functions and land uses description in the area of the public space:	The river area where the hydro generator is situated is natural and rural. The public squares are recreational. The community owned buildings have different purposes. The library is civic and educational. One of the buildings now houses a food bank which started during the pandemic.
Functionalities of space were important and/or actually "used" by creative people for their activities:	The hydro generator requires the natural power of the river in order to function. The recreational function of the public squares were and are being used by creatives in that they are installing new community artworks and plants in them. The library is still being used as a civic educational space.

### B-4 General demographic characteristics of the area around the public space:

Describe the general demographic characteristics	The population of Bethesda was 4,735 people in 2011. In terms of employment, there are limited opportunities in the town - there are a few manufacturing businesses and some jobs in the low-paid service sector and hospitality industry. For employment with higher earning potential, residents tend to commute to towns along the North Wales coast. There is a bilingual comprehensive school with 374 pupils. 77.5% of the residents are Welsh-speaking, higher than the average for both Gwynedd and Wales as a whole.
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### B-5 Type of the public space(s) with creative work

Form and function:	The Partneriaeth Ogwen project that this case study focuses on takes place around the Ogwen riverbed, which is located in the same valley as Bethesda. It is a community open air space.
Ownership:	Ynni Ogwen is the community benefit society that runs the hydrogenerator. For the hydro scheme rent is paid to two landowners: Welsh Slate and Penrhyn estate.
Access regarding entry-control:	There are different kinds of entry control for each of Partneriaeth Ogwen's projects. There are scheduled visits to the site of the hydrogenerator, arranged with schools, public officials, etc.
Access regarding time of day/week/year:	Although the public can visit the site of the hydrogenerator at any time of day, an average of 15 people visit it at a time, twice a month. Ynni Ogwen would like to develop display boards around the site. There have also been displays on the scheme in one of the office buildings managed by PO.

### B-7 Kind of activity initially designed for this public space:

What kind of activity has been this public space designed for initially	Each of the public spaces where PO's projects have taken place were initially designed for different activities. The riverbed was simply a natural riverbed before the hydrogenerator was installed.
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### B-8\_a Which are the activities in this public space(s)?

Activity:	tours, talks about hydro
Activity:	on power purchase agreement with Octopus Energy (energy supplier)

### B-8\_b Who are the main users of this public space(s)?

User:	300 members of hydro scheme
User:	board of voluntary directors (8)
User:	general public, visitors

### B-8\_c What are the users activities of this public space(s)?

Users	Activity	Before	After
300 members of hydro scheme	tours, talks about hydro	✘	✔
300 members of hydro scheme	on power purchase agreement with Octopus Energy (energy supplier)	✘	✔
board of voluntary directors (8)	tours, talks about hydro	✘	✔
general public, visitors	tours, talks about hydro	✘	✔

### B-9 Parts/sections/spots seem most attractive within the public space (location and duration) - Parts/sections/spots at people seem to avoid:

Describe what parts seem to be the most attractive to people	Turbine house where the hydro generator is located isn't necessarily where creative works happen, although people are attracted to it to learn more about the scheme. PO considers their creative works to be more centred around the development of green spaces in Bethesda, although these are projects in development, which have slowed during covid. The plans are to make public squares in Bethesda much more attractive, encouraging biodiversity, and using a creative design of space, with carved slate sculptures, and murals. The community owned buildings managed by PO throughout Bethesda are used much more by the community than before PO had acquired them, such as the public library.
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### B-10 Provide the links to public data on the public space(s)

Website:	
Website's link:	<a href="https://www.bbc.co.uk/news/av/uk-wales-38290899">https://www.bbc.co.uk/news/av/uk-wales-38290899</a> ( <a href="https://www.bbc.co.uk/news/av/uk-wales-38290899">https://www.bbc.co.uk/news/av/uk-wales-38290899</a> )
Website:	
Website's link:	<a href="https://www.datrys.net/project/hydro-ogwen/">https://www.datrys.net/project/hydro-ogwen/</a> ( <a href="https://www.datrys.net/project/hydro-ogwen/">https://www.datrys.net/project/hydro-ogwen/</a> )
Website:	
Website's link:	<a href="https://geotopoi.wordpress.com/2017/07/30/hydro-ogwen-scheme/">https://geotopoi.wordpress.com/2017/07/30/hydro-ogwen-scheme/</a> ( <a href="https://geotopoi.wordpress.com/2017/07/30/hydro-ogwen-scheme/">https://geotopoi.wordpress.com/2017/07/30/hydro-ogwen-scheme/</a> )
Website:	
Website's link:	<a href="https://www.ogwen.wales/en/community-projects/ynni-ogwen/">https://www.ogwen.wales/en/community-projects/ynni-ogwen/</a> ( <a href="https://www.ogwen.wales/en/community-projects/ynni-ogwen/">https://www.ogwen.wales/en/community-projects/ynni-ogwen/</a> )
Website:	
Website's link:	<a href="https://www.partneriaethogwen.cymru/site/assets/files/1274/partneriaeth_ogwen_annual_report_2020.pdf">https://www.partneriaethogwen.cymru/site/assets/files/1274/partneriaeth_ogwen_annual_report_2020.pdf</a> ( <a href="https://www.partneriaethogwen.cymru/site/assets/files/1274/partneriaeth_ogwen_annual_report_2020.pdf">https://www.partneriaethogwen.cymru/site/assets/files/1274/partneriaeth_ogwen_annual_report_2020.pdf</a> )
Website:	
Website's link:	<a href="https://www.bbc.co.uk/news/uk-wales-38236414">https://www.bbc.co.uk/news/uk-wales-38236414</a> ( <a href="https://www.bbc.co.uk/news/uk-wales-38236414">https://www.bbc.co.uk/news/uk-wales-38236414</a> )
Website:	
Website's link:	<a href="https://www.youtube.com/watch?v=NSIRmOmR7mU">https://www.youtube.com/watch?v=NSIRmOmR7mU</a> ( <a href="https://www.youtube.com/watch?v=NSIRmOmR7mU">https://www.youtube.com/watch?v=NSIRmOmR7mU</a> )

### B-11 Provide photos of the public space(s) with creative works

Caption:	
***	
Photo's author:	

### C-1 Official name of the activity/project

Name in local language:	Ynni Ogwen community hydro scheme
Name in English:	
Nickname:	
Overall name:	✔

### C-2 Description of the project (activities) that took place in the analysed public space(s):

Describe the project (activities) that took place in the analysed public space(s)

Partneriaeth Ogwen is a place-based regeneration organisation that is committed to Circular Economy principles. All the work they do is geographically defined by the 3 community council parishes they work in. Their mission is to help and develop these three areas in terms of economic, community, and environmental benefit. They have run a number of regeneration projects which are wide ranging in their scope. In terms of economic benefit, PO manages 7 properties as community assets and helps them become more sustainable. This includes taking over the library from Gwynedd council and making it more sustainable and accessible, installing charge points for cars, improving wheelchair access, and improving it as a community space. PO is also improving sustainable tourism, by acquiring a fleet of electric cars to help the community with everyday trips and transport, to transport the products of local businesses, as well as re-routing tourist traffic to the area by running a park and ride from Bethesda to Snowdonia tourist attractions. The electric vehicles will be charged at the chargepoint at the library, which is linked to solar panels installed on the community run buildings. They also run a Welsh bookshop, a craft shop, a pop up shop selling local produce. Cadwn Ogwen, an online shop and a food delivery service, was set up during covid to support local businesses. The community hydro scheme, which this case study focuses on, began in 2016. It will combine community and environmental benefits by harnessing the power of the river Ogwen to supply local homes with electricity. PO was the lead organisation. (Although the hydro generator has been constructed and is generating electricity, Ynni Ogwen is still working on the final stages of setting up a direct power supply to the homes of the scheme's members - currently members benefit from National Lottery hydro scheme until this has been arranged.) The project has spread a new awareness in the community of the potential of green jobs. It is publicised through educational visits, newsletters, annual general meetings, and there is a strong sense of ownership amongst the members. It has also become a catalyst to develop more projects.

### C-3 Challenge that the project (activities) tried/is trying to tackle:

What challenge was the project (activities) trying to tackle – what was the aim	PO run projects that create economic, environmental and social benefit with a focus on transferring community assets, buying new assets to create income and projects that make their community stronger, more sustainable and resilient.
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### C-4 Time frequency:

Time Frequency	A constant process
Other information:	It depends on the project - the hydro generator is a constant process.

### C-5 Time period

Start:	1/1/2016 12:00:00 AM
End:	
Comment:	

### C-6 Actors in relation to the analysed creative work, their main motivation and their roles

Actor(s):	Partneriaeth Ogwen
Motivations:	guide its development, and to assist volunteers in setting up Ynni Ogwen
Roles:	initial project leader
Actor(s):	Ynni Ogwen
Motivations:	Lead on hydro scheme, benefit from hydro scheme
Roles:	community benefit association
Actor(s):	Steering Group (including local community groups - veterans shed, National Trust, litter picking group, Snowdonia Society, Ynni Ogwen, Voice of the Forest
Motivations:	advise direction of project
Roles:	steering group
Actor(s):	Volunteers
Motivations:	support project, have input
Roles:	volunteers

### C-7 Description of the supporting background that existed to make the activities happen:

What kind of supporting background existed to make the activities happen (financial, institutional etc.)

A significant supporting background factor was PO's guidance as the community was setting up Ynni Ogwen, as many communities would not have capacity or time to set this up on their own. It was essential to have full time staff committed to setting this up. It is perceived by surrounding communities as well that Bethesda is very lucky to have this kind of support. Other financial background support was the result of numerous applications to grants, funding early stages of the hydro scheme such as feasibility studies.

### C-8 Sectors involved in the development of the creative works with public spaces:

Culture	✓
Education	✓
Health	✓
Sustainability	✓
Science	✓
Tourism	✓
Sport	✗
Industry	✓
Other:	✓
Specify other:	Collaboration with other local community organisations

### C-9 Sector which was..

..the initiator of the activities:	Other
..the most crucial for the whole case study:	Other
Comment:	Both community involvement

### C-10 How was the local community involved in the project/activities:

How was the local community involved in the project/activities?	PO's role in the project was to guide its development, and to assist community volunteers in setting up Ynni Ogwen as a community benefit association to take leadership over the hydro scheme. There was a year-long planning stage in which legal agreements were made, grant applications were submitted, and wildlife conservation reports were drawn up. In 2016 the community share offer was opened, and £500k was raised in 2 months to fund the construction of the hydro. 85% of the members benefitting from the scheme live locally in Gwynedd. Members receive 3% interest, increasing to 4-5% over the next several years. The project created jobs as well - a local contractor was employed to build the hydro, and a local project manager was employed.
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### C-11 The role of natural/cultural heritage in the project/activities:

Did cultural and/or natural heritage play any specific role in the project/activities?	Ynni Ogwen's administration all takes place bilingually, as Welsh language is a key part of organisation, as well as cultural heritage. Welsh speaking communities are talented at developing cultural projects - the new challenge is to take on innovative environmental projects, raising the confidence of community to take leadership in this area. In terms of natural heritage, the quarry on Penrhyn estate has always used the power of river Ogwen to power compressors. This project looks to the history of community energy generation, using it not for the Penrhyn estate but for community benefit.
--	--

### C-12 The targeted impact of the project/activity:

What was the targeted impact of the project / activities?	In addition to the impact of supplying the community with locally generated electricity that is cheaper than buying from the grid, the hydro scheme should make approx £500k community profit over a 20 year period, which will be distributed through a new charity. There is clear direct financial impact, but the project also has good Social Return on Investment.
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### C-13 Achievement of the targeted impact:

Yes/no/partly:	Partly
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Comment: Partly as some targets are still ongoing. Although the hydro generator has been constructed and is generating electricity, Ynni Ogwen is still working on the final stages of setting up a direct power supply to the homes of the scheme's members - currently members benefit from National Lottery hydro scheme until this has been arranged. It is on track for generating 500k kilowatt hours annually.

### C-14 Additional achieved impacts:

Were any additional impacts achieved? The project raised awareness in the community regarding environmental matters, history, language, and culture. It was a catalyst for setting up a new climate assembly in the Ogwen Valley. PO's support of the hydro project means that the community now has the resources to organise this assembly, to tackle climate change on grass roots level.

### C-15 The main beneficiaries of the creative work in public space(s):

Who were the main beneficiaries of the creative works in public spaces(s)? Ynni Ogwen (300 members), the Steering Group (8 members), and volunteers.

### C-16 Presence (or not) of economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces:

Were there any, no matter how big or small, economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces? PO is committed to Circular and Foundational Economy principles, and to supporting local supply chains. With the hydro scheme specifically, there are interest payments to members, profit distribution, and employment. In 2014 PO employed two staff, now they employ 19, and are recruiting more. They run placements for young people - 7 of them have continued on to related jobs. (bi-lingual copy of community research on community, economy, environment, language & culture, led to theory of change document)

### C-17 Presence (or not) of any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development:

Were there any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development? There is constant collaboration with community groups, sharing learning and expertise. Young people are also educated about social enterprises, learning the difference between them and business, and consider them as a future career prospect.

### C-18 Monitoring (or not) of the impact of the project:

How was the impact of the project / activities monitored? If it wasn't – how do you think it could be monitored? The main way of measuring the success of the project is social outcomes. There is continuous monitoring, including the electricity generation, monitoring of social impact, and numbers of beneficiaries. This takes the form of case studies, quotes from people engaged. Ynni Ogwen is answerable to the Steering Group AND the community.

### C-19 Way in order to communicate the impact of the project:

How was the impact of the project / activities disseminated or communicated? There is a Ynni Ogwen newsletter, social media, local press, talking to people, word of mouth, website, videos. PO have been awarded a Community Engagement Award, national award for community engagement work, and has been shortlisted for other national awards. Politicians are also very interested, and PO representatives often present to conferences.

### C-20 Perception of the creative works in public space(s) by the final users and the reactions of the general public:

How were the creative works in public space(s) perceived, evaluated, judged by the final users – what were the reactions of the general public? Reactions to the hydro scheme are overwhelmingly positive. Some were initially worried it would be ugly, but the design complements the natural environment. There has been a very positive reaction from the users of the energy scheme. There is a researcher at a local university who is doing work on the wider impacts of community energy schemes as well. The hydro scheme will also feature in a State of the Sector report, which has a focus on Community Energy in Wales.

### C-21 The (one) main success and the (one) main failure of the project/activities

Main success: The main successes have been empowering the community to deliver a large scale environmental project, to raise the confidence of the community in this regard, and to attract more attention and energy in this area to more regeneration and environmental projects.

Main failure: The interviewee felt that it was not useful to think about the project in terms of 'failure', rather she emphasised that the project created an incredible learning experience. One obstacle was lack of expertise in terms of feasibility studies, but we overcame this by buying it in.

### C-22 Importance of broader conditions for the main success and main failure factor:

How important were the broader conditions (e.g. the supporting state of the art in the community, infrastructure, institutional support, financial sources, local or "imported" know-how etc.) for the main success and main failure factor? For the hydro scheme it was very important to have a subsidy from the English government for every unit of elect generated, in the form of Ofgen's Feed In Tariff. There was a strong incentive to capitalise on this, and bring money back into the community. Another important broader condition was the strong, close knit community in Bethesda; this was crucial to the success of the project. Welsh government to cover the feasibility studies was also a significant factor, bringing in 'imported know-how' in the form of experts on bats, otters, trees, fish, and geomorphology.

### C-23 Provide the links to public data on the creative works

Link to public data to better understand the activities and actors, as well as impacts:

The link:

### D-1 Main editor in charge of this entry and potential other authors of this case study description

Name and surname:	Kristin Luke
Organization:	Clear Village
Email:	kristin@clear-village.org
Role:	Editor and author

### D-2 Representative pictures

Picture's caption:

\*\*\*

Picture's author:

Picture's date:

Picture's source:

### D-3 Additional information

Additional information:

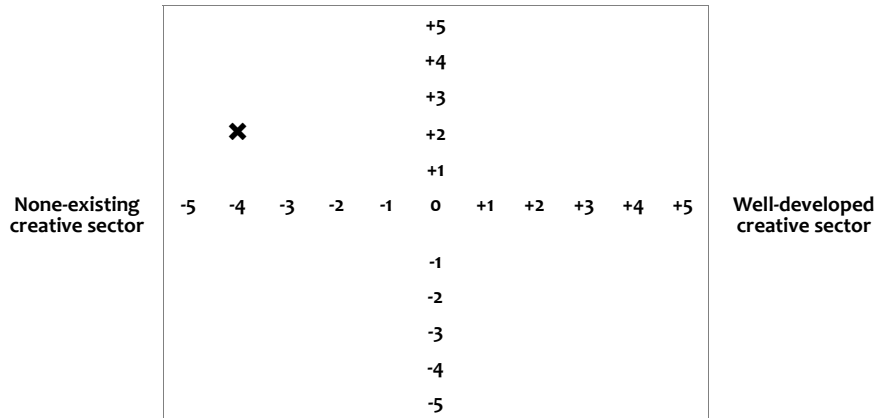
Link:

### D-4 Optional final remark

Optional final remarks: is there any additional information that was not communicated through the template? The interviewee for this project had issues with the use of 'success' and 'failure' as terms to define the project.



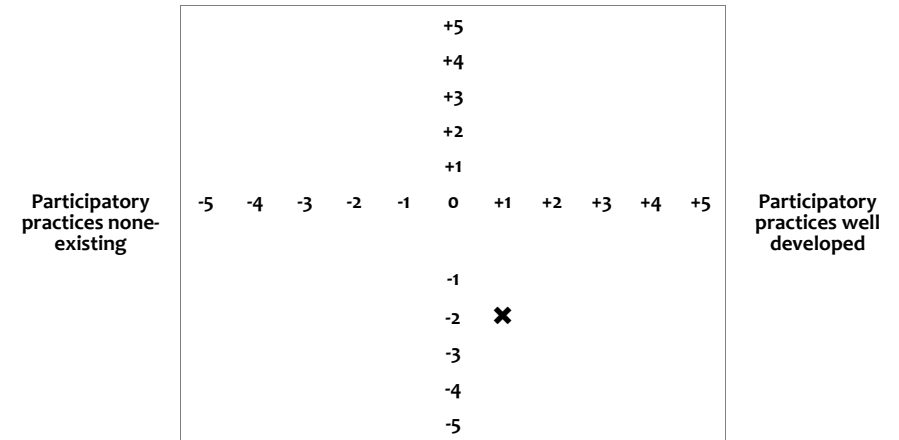
**Diversified economic activities**



**Absence of economic activity**

Comment: The creative sector is not listed as one of the areas of employment for this region. The top three sectors are Education, Health and Social Work, Accommodation and Food Service, and Wholesale and retail trade.

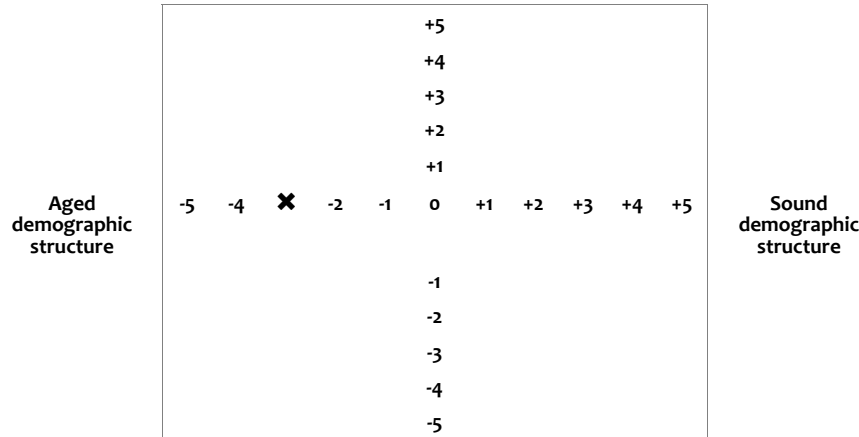
**High-income households prevail**



**Low-income households prevail**

Comment: Compared with other parts of Denbighshire, the unemployment rates and other forms of deprivation are relatively low. However, overall household income levels in Denbighshire are significantly below the national average for a range of measures. Median household incomes in the area were hit hard by the economic downturn after 2008, and have struggled to recover to pre-recession levels. There are some participatory practices in the form of an active community hall.

**Daily-life-support facilities well developed**



**Daily-life-support facilities none-existing**

Comment: The average age in this region is 49, whereas UK-wide it is 39. There are adequate amenities in Llangollen, such as shops, public toilets, petrol stations, post offices, etc. but these are only accessible by car from Pentredwr.

**A-3 Estimation of how residents perceive the remoteness of this place, from 0 (not remote at all) to 5 (extremely remote)**

Estimation:	3
Explanation:	Although nearby Llangollen, the community of Pentredwr itself is quite remote and most people would have to travel elsewhere to access amenities, schools, work etc.

**A-4 Elements that characterise the remoteness of the place:**

Low population density	✓
Geographical barrier/allocation	✓
No good transportation links	✓
Difficulties in accessing daily-life-support facilities	✓
Social specifics and/or divisions	✗
Economic inferiority	✓
Subjective criteria	✗
Specify subjective criteria (e.g. community's self-perception of being remote etc):	
Other	✗
Specify other:	



Summary of the elements that characterise this case as a remote place:

Transport and access to services are a matter of concern to some residents in the Dee Valley. Llandrillo and communities outside of Corwen and Llangollen appear as relatively deprived in the Access to Services domain of the Welsh Index of Multiple Deprivation due to the relatively long travel times by public or private transport to local facilities such as GPs, dentists, shops and post offices. People living in these areas may have a higher risk of social isolation. Recent high profile bus company bankruptcies are a cause for concern for the area. There are also significant levels of report loneliness and isolation in this area. Llangollen & Llantysilio (the region where Pentredwr is located) are closely linked and Llangollen is often attributed with assets that in reality sit in Llantysilio. The area stretches from Llantysilio Mountain to Sun Bank and includes Rhewl, Pentredwr and the Eglwyseg escarpment, a site of Special Scientific Interest. A mainly agricultural area it is also an Area of Outstanding Natural Beauty. The inhabitants of Llantysilio use Llangollen as their retail and services centre. Llantysilio has an active Community Council who often partner with Llangollen Town Council on projects.

Low population density rank:	2
Geographical barrier/allocation rank:	3
No good transportation links rank:	4
Difficulties in accessing daily-life-support facilities rank:	5
Social specifics and/or divisions rank:	
Economic inferiority rank:	1
Subjective criteria (e.g. community's self-perception of being remote etc) rank:	
Other rank:	

### A-5 Provide the links to public data

Links to public data on the remote place	Welsh wellbeing assessment
The link:	<a href="https://conwyanddenbighshiresb.org.uk/home/english-wellbeing-assessment/english-dee-valley/">https://conwyanddenbighshiresb.org.uk/home/english-wellbeing-assessment/english-dee-valley/</a> ( <a href="https://conwyanddenbighshiresb.org.uk/home/english-wellbeing-assessment/english-dee-valley/">https://conwyanddenbighshiresb.org.uk/home/english-wellbeing-assessment/english-dee-valley/</a> )

### A-7 The type of public spaces that can be found in this remote place (besides the roads/streets/path network)

Square/s, Plaza/s	✓
Park/s, Garden/s	✓
Market space/s	✓
Playground/s	✓
Recreational space/s, Sport-field/s	✓
Community open-air space/s	✓
Institution-related open-air space/s (e.g. University grounds)	✗
Watersides	✓
Meadows	✓
Parking area	✓
Service yard	✓
Other types:	✗
Specify other types:	In Pentredwr there are public footpaths and walking routes

Type of indoor public spaces that can be found in this remote place:

#### Pentredwr itself:

- Community hall
- Basic shop

#### Pentredwr is near Llangollen, which has

- Shops (food, hardware, craft, outdoor gear, etc)
- Churches
- Restaurants
- Schools
- Brewery

### A-8 General description of..

The network of roads, streets, paths and alike elements that tie this remote place together:

The main road that connects Pentredwr to Llangollen is the A542, a narrow 2 lane road. There is a network of smaller single track roads that connect it to smaller villages in the area. There are numerous footpaths and walking routes in the area as Llangollen is a popular destination for hikers.

The quantity and structure of public space network (besides roads/streets/paths network) in this remote place:

Aside from many walking/hiking paths, there are very few public spaces in this area which can be accessed without a car. Llangollen is a 25 minute bus ride away from Pentredwr. The nearest market is 4 miles away. The nearest playground is 3.7 miles away. Without a car these are not appropriately located to meet people's needs. One of the reasons the need to renovate the old school house in Pentredwr was identified is because the area does not have a central public gathering space

### A-9 General description of the quality of public spaces in this remote place

Answer:

In Llangollen, public spaces are generally well equipped. Playgrounds, village squares and public walkways are well kept, although parking is an issue. In Pentredwr, the Community Centre, where most activities in this project happen, is well equipped. It has a freshly renovated main hall, furniture, toilet block, shower. Other than that there are public footpaths which are fairly well maintained.

### B-1 Name(s) of the public space(s)

Name(s) of the public space(s) (in local language):	Pentredwr Community Centre Pentredwr, Llangollen LL20 8DG and Gwlangollen Lock Up Heritage Centre Victoria Square Llangollen LL20 8ET
Name(s) of the public space(s) (in English):	
Latitude of the public space(s):	53.00883741675904
Longitude of the public space(s):	-3.193944441954384

Ground plan showing the land use of the public space(s):



Caption's map of the public space: Pentredwr Community Centre

Legend's map of the public space:

Main location **x**

## B-2 Describe the physical environment

Physical environment description of the public space(s) with creative works:

Gwlangollen is in a 16th century stone building along a busier main road in Llangollen. The main activities and displays happen in an upper loft area in the building which is full of exhibits about wool and wool wares, the history of the wool industry in and around Llangollen. There is also a wool processing room on the ground floor, with tools and equipment for wool processing and crafting. The building is surrounded by shops and amenities. It is above what used to be known as the Old Lock Up/Magistrates' Rooms, which were set up as a hands-on Museum of Victorian Policing, reflecting its use as Llangollen's first Police Station, but has been closed since September 2017 due to the planning of further building works. The Community Centre in Pentredwr is in a 1909 school building which sits on a small hill surrounded by trees, with a handful of residential homes nearby and farms further away. There is a large main hall with adjoining facilities such as a storage room, toilet & shower block, and kitchen, and an outdoor yard for parking and/or outdoor crafting.

Physical environment elements were important and/or actually "used" by creative people for their activities:

The loft space in Gwlangollen is used for workshops, processing wool, and for participants to learn through educational displays. The main hall in the community centre in Pentredwr is used for bigger workshops, a varied community events programme, and wool sales. Both are used as meeting points for local sheep farmers to drop off their wool.

## B-3 Describe the general functions

Functions and land uses description in the area of the public space:

Pentredwr Community Centre is run by the Pentredwr and District Community Association, a charity dedicated to providing a place for the community to meet and hold events. It is classified as a 'community centre, charity organisation, performance and event venue'. Significant functional nodes include neighbouring sheep farms, which have a relationship with the Association through their work with wool. Visitors are welcome to book appointments at Gwlangollen, and it has connections to local boutiques which sell wool products. It also has connections with Plas Newydd, a historic house and gardens and popular tourist attraction. Gwlangollen runs workshops there.

Functionalities of space were important and/or actually "used" by creative people for their activities:

Gwlangollen offers talks demonstrations and bespoke workshops on most aspects of wool processing either in the museum itself, or at Pentredwr Community Centre. They have a number of experienced crafters who cover a wide range of skills. The team at Gwlangollen, the Pentredwr Charity, and groups that run local boutiques and Plas Newydd, and local farmers are all important to the project and used by the creative people involved in the project.

## B-4 General demographic characteristics of the area around the public space:

Describe the general demographic characteristics

In terms of gender, this area is broadly in line with average UK figures, with 51% male, 49% female. Pentredwr is in the Llantysilio region, which has a population of 472, falling to 421 at the 2011 census. 98.3% of the population is white. 13% are 0-17 years old, 59% are 18-64, and 27% are 65+.

## B-5 Type of the public space(s) with creative work

Form and function:

This project takes place predominantly in the two indoor spaces of the wool museum and community centre. It also has outreach activities at other venues previously mentioned - Plas Newydd historic house.

Ownership:

Gwlangollen in Llangollen is a space that is privately rented. It is run by Gwlangollen CIC. Pentredwr Community Centre is owned and managed by the Pentredwr and District Community Association.

Access regarding entry-control:

Gwlangollen is open to the public by appointment. It is volunteer run. Pentredwr community centre is run by the Association and it is also open by appointment and open to the public for regularly scheduled sessions throughout the year. It is also available for hire as a venue.

Access regarding time of day/week /year:

It is limited to the opening times or by appointment, both of which vary throughout the year.

## B-7 Kind of activity initially designed for this public space:

What kind of activity has been this public space designed for initially

The Community Centre was run as a school until 1982. It was then bought by the Pentredwr and District Community Association for use as a Community Centre. When initially purchased it was hardly used at all, but over the last few years usage has increased. It was used as a space for socialising and various community events until this current project started. The wool museum was an empty derelict building until it was turned into a museum. Its original use was a community lock up prison and courtroom. The room downstairs, formerly the cell, is a fleece cleaning room. Both spaces were run down and in need of total refurbishment before this project started. Gwlangollen currently rents workshop accommodation in the Lock Up Heritage Centre in Llangollen town centre. There is the main first floor workshop and a smaller fleece cleaning room at street level. Prior to becoming derelict, the 1830s the Grade 2 listed building has served as Llangollen's lock up, magistrates court, town hall, armoury & drill hall, community room and Eisteddfod ticket office. By the 1960s it had fallen into disrepair and became unsafe. It was then privately purchased. The Armoury Conversation Trust was created and now administers the building. Over time the building has served the community by meeting its judicial, civic, military and social needs. Today it continues to meet the needs of shepherds, small holders, crafters and those more vulnerable members of the community who enjoy coming to relax and learn new skills. The renovations were completed in 2021. The building now comprises a one room studio flat, a small shop, fleece cleaning room and workshop. Many of the original features have been retained – the barred windows, solid oak floors and doors. The stone steps up to the workshop means the building is inaccessible to those with mobility issues. Outreach provision helps to ensure our courses are available to everyone. Changing use of the space Historically the building was used for a range of meetings in different contexts relating to its varying functions over the years and occasional public celebrations. The 2 cells held prisoners waiting for the next magistrate's court hearing. Following 1870 the cells were used as secure weapons storage for the local militia. It now provides single person's living accommodation, workshop space (and a shop waiting to be let). Prior to Covid the workshop hosted classes in all wool related heritage skills traditionally carried out in the area, free tuition for fleece producers on how to maximize the return on their fleece, it was open to casual visitors, and in the evenings let to a local craft group and a writing group. Since Covid individual tuition has just recommenced. Outreach delivery is slowly picking up. Work with local schools and support agencies working with vulnerable people are both back at the planning stage.

## B-8\_a Which are the activities in this public space(s)?

Activity:	Maker days
Activity:	Primary school
Activity:	Wool skill sharing sessions
Activity:	Various community events
Activity:	Sheep meetings, national farmers' union

## B-8\_b Who are the main users of this public space(s)?

User:	Adult population of Pentredwr - participants
User:	Adult population of Pentredwr - sheep farmers
User:	Adult population of Pentredwr - Association and Wool teams
User:	Young people
User:	Wool producers
User:	Vulnerable adults

## B-8\_c What are the users activities of this public space(s)?

Users	Activity	Before	After
Adult population of Pentredwr - participants	Wool skill sharing sessions	✗	✓
Adult population of Pentredwr - participants	Maker days	✗	✓
Adult population of Pentredwr - participants	Various community events	✗	✓
Adult population of Pentredwr - sheep farmers	Sheep meetings, national farmers' union	✗	✓
Adult population of Pentredwr - Association and Wool teams	Wool skill sharing sessions	✗	✓
Adult population of Pentredwr - Association and Wool teams	Various community events	✗	✓
Wool producers	Sheep meetings, national farmers' union	✗	✓
Wool producers	Wool skill sharing sessions	✗	✓
Vulnerable adults	Various community events	✗	✓
Young people	Primary school	✗	✓

**B-9 Parts/sections/spots seem most attractive within the public space (location and duration) - Parts/sections/spots at people seem to avoid:**

Describe what parts seem to be the most attractive to people

The renovation work to the old school house in Pentredwr is still ongoing. Although the outside work yard still needs renovation, the main hall is now regularly hired for events as it's a pleasant, well-maintained area, with a nice atmosphere, and nice views. There are now accessible toilets installed, and the track leading up to the hall is now paved. Regarding Gwlangollen, this question is not particularly applicable because people come and use the spaces for specific reasons, and they use all the spaces for their functions, ie. wool processing/crafting. There is no outdoor space. Since the pandemic began, no casual visitors have been permitted.

**B-10 Provide the links to public data on the public space(s)**

Website:

Website's link: <https://gwlangollen.wixsite.com/home/home> <https://www.pentredwr.co.uk/index.php/en/> <https://www.facebook.com/pentredwrDCA/> <https://www.instagram.com/gwlangollen/> <https://www.facebook.com/Gwlangollen/> <https://cadw.gov.wales/sites/default/files/2019-05> <https://gwlangollen.wixsite.com/home/home> <https://www.pentredwr.co.uk/index.php/en/> <https://www.facebook.com/pentredwrDCA/> <https://www.instagram.com/gwlangollen/> <https://www.facebook.com/Gwlangollen/> <https://cadw.gov.wales/sites/default/files/2019-05>

**B-11 Provide photos of the public space(s) with creative works**

Caption: London-HwbPentredwr-Gwlangollen interior



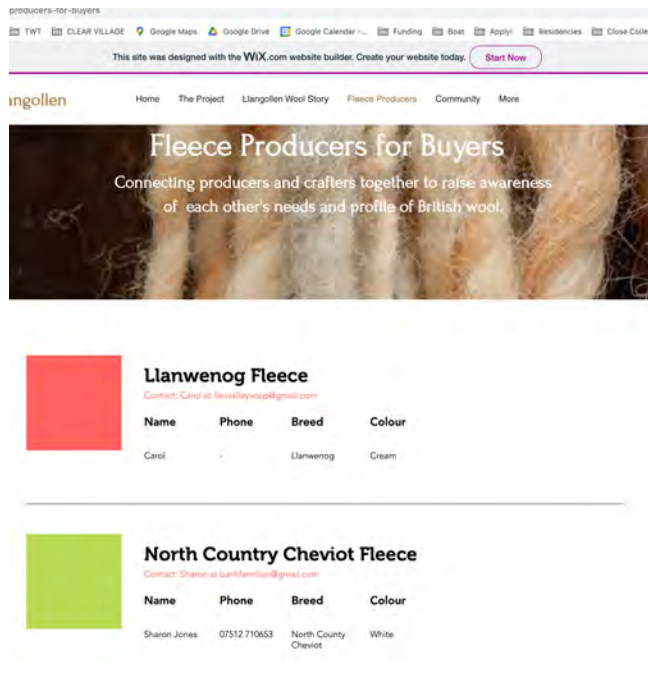
Photo's author: Gwlangollen

Caption: London-HwbPentredwr-Gwlangollen interior2



Photo's author: Gwlangollen

Caption: London-HwbPentredwr-Gwlangollen website



Photo's author: Gwlangollen

Caption: London-HwbPentredwr-Old Schoohouse interior1



Photo's author: Gwlangollen

Caption: London-HwbPentredwr-Old Schoohouse interior2



Photo's author: Gwlangollen

Caption: London-HwbPentredwr-wool weaving



Photo's author: Gwlangollen

### C-1 Official name of the activity/project

Name in local language: Hwb Pentredwr

Name in English: Pentredwr Hub

Nickname:

Overall name: ✓

### C-2 Description of the project (activities) that took place in the analysed public space(s):

Describe the project (activities) that took place in the analysed public space(s)

Hwb Pentredwr is a project jointly delivered by Pentredwr Community Centre (Pentredwr, Wales) and Gwlangollen (Llangollen, Wales). They are creating Hwb Pentredwr as a rural skills centre. Sheep production is central to farming in this region, therefore promoting wool and exploring the wider uses of locally produced fleece is a key element of the work of Hwb Pentredwr. They explore the wider uses of wool, allowing farmers to find better ways of working than just selling to the wool board. Gwlangollen offers talks, demonstrations and bespoke workshops on most aspects of wool processing and crafting. They also operate a digital platform which facilitates exchanges of wool between crafters and farmers. Pentredwr Community Centre is the heart of this rural, remote community, and a key location for project workshops and events. We chose this project for how it sensitively combines two ambitions: strengthening the community by reducing the impact of rural and digital isolation, and embracing the pre-existing skills and traditions in the region. The project works towards securing community prosperity by developing rural skills, enterprise, and networks.

### C-3 Challenge that the project (activities) tried/is trying to tackle:

What challenge was the project (activities) trying to tackle – what was the aim	The project addresses the increasing levels of social and digital isolation in this remote area, declining community cohesion and prosperity, and lack of communal spaces. No farmers in the valley are making a living purely from farming sheep; each has had to diversify to include running caravan parks, holiday lets, and other jobs. The whole area is considered to be experiencing in-work poverty - employment levels are high, prosperity very low.
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#### C-4 Time frequency:

Time Frequency	Other
Other information:	Ongoing, on a daily basis (aside from during Covid lockdown). Hwb Pentredwr is used over half days each week. Gwlangollen is open 7 days/week, with activities happening almost every day. Pentredwr fre

#### C-5 Time period

Start:	7/1/2018 12:00:00 AM
End:	
Comment:	Wool workshops started July 2018, Pentredwr building works started 2017,

#### C-6 Actors in relation to the analysed creative work, their main motivation and their roles

Actor(s):	Ticky Lowe
Motivations:	fundraising
Roles:	Steering Group Member
Actor(s):	Sian Hughes
Motivations:	supporting community, especially farming community, building community cohesion
Roles:	Project coordinator
Actor(s):	Gwlangollen team (Gill Britten)
Motivations:	Exploring wider use of fleece, passing on heritage skills to future generations
Roles:	Director
Actor(s):	Pentredwr and district residents (crafters)
Motivations:	skill sharing and development
Roles:	participants
Actor(s):	Pentredwr and District Community Association
Motivations:	Preserve and develop school building into a community facility, to provide a central location for the community to gather for events.
Roles:	Community Association
Actor(s):	Steering Group
Motivations:	Reporting to main committee
Roles:	sub committee
Actor(s):	Pentredwr and district residents (farmers)
Motivations:	Involved in developing wider and alternative uses of fleece, rather than selling it to government agencies. Using fleece differently, hope to provide employment and training in fleece that is locally produced, processed, and sold on. Growing their ow
Roles:	participants, providing raw material

#### C-7 Description of the supporting background that existed to make the activities happen:

What kind of supporting background existed to make the activities happen (financial, institutional etc.)	The idea for this project was developed in conjunction with Gwlangollen, the Pentredwr and District Community Association. Hwb Pentredwr is funded by National Lottery's Rural Futures grant stream. The school building renovation was funded by National Lottery. It is heavily supported by volunteers. It is also supported by volunteers.
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#### C-8 Sectors involved in the development of the creative works with public spaces:

Culture	✘
Education	✘
Health	✘
Sustainability	✘
Science	✘
Tourism	✘
Sport	✘
Industry	✘
Other:	✓
Specify other:	It was a needs-led community driven project, therefore its development was very much the result of the community of Pentredwr itself. Gwlangollen had a very small Economic Sustainability grant from Area Of Natural Beauty's funding stream to purchase

#### C-9 Sector which was..

..the initiator of the activities:	Other
..the most crucial for the whole case study:	Other
Comment:	For both of the above, 'the community'

#### C-10 How was the local community involved in the project/activities:

How was the local community involved in the project/activities?	The community has been involved at every step, from grant applications to the renovation of the school building, and in the form of many hours of volunteer work. People with connections to Pentredwr, including former primary school students of the school, returned to the village specifically to help with building renovations, and return regularly to attend events. Everyone used their unique skills accordingly, and the Hwb Pentredwr team coordinated those skills well. Sheep farmers also volunteer, come to events, and are very supportive. Farmers support Gwlangollen by donating as much fleece as needed.
---	--

#### C-11 The role of natural/cultural heritage in the project/activities:

Did cultural and/or natural heritage play any specific role in the project/activities?	Wool and wool production is an integral part of the regional culture and natural heritage of the area. It is for this reason that the project focuses on educating participants on this history, material processes, and new ways of reviving this heritage. Welsh language, a major aspect of Welsh culture and heritage, also plays a significant role. Although Llangollen, where Gwlangollen is located, has been Anglicised, the farming community around Pentredwr is predominantly Welsh speaking. Hwb Pentredwr supports the farming community to keep the language going by focussing on and using it throughout the project, always being mindful of preserving and using the language, and keeping it a living language.
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#### C-12 The targeted impact of the project/activity:

What was the targeted impact of the project / activities?	The aim of the project is to secure a more prosperous future for local people and strengthen the community by reducing the impact of rural and digital isolation. The project will work towards securing community prosperity by developing rural skills and enterprise; addressing rural isolation; supporting digital inclusion and access to services thereby strengthening the community.
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#### C-13 Achievement of the targeted impact:

Yes/no/partly:	Partly
Comment:	Partly - the project is ongoing. As it is at the beginning of the two year period for which it has received formal funding, is at the beginning of the phase where specific targets are being established, baseline information collected, etc. Additional funding for after the two year period will continue to be sought.

#### C-14 Additional achieved impacts:

Were any additional impacts achieved?	Over the past several years there has been an increase in the frequency and diversity of community events, increase in usage of the two spaces, and in community connection. But the new funding will help to build on this even more. Since the partnership was established, Gwlangollen has received many more opportunities for outreach work and projects. Being connected to a grant aided project has meant that the Local Authority has become interested in working with Gwlangollen on other projects, such as working with AONB to use heritage sheep to graze out hillside, then using that fleece to make products to sell in the Llangollen visitors shop, as well as running demos of fleece cleaning for visitors. The formal partnership agreement with Hwb Pentredwr has meant that Gwlangollen is now being approached by local authority agencies to be part of their community support. Gwlangollen/Hwb Pentredwr is now working with: Greening Pastures - a project using ancient breed sheep to graze out an overgrown hillside. Gwlangollen has been approached to use the fleece from those sheep the train volunteers to demonstrate fleece processing at their visitor centre. Plas Newydd - Textiles in the Garden an outdoor textile project located in the gardens of an historic house in Llangollen. Working with Wool – a schools project with 6 Denbighshire primary schools Wool to Wealth – a young people’s competition. The winner is for the most potentially profitable, commercially viable idea, for using locally produced fleece. Pengwern Community – another local Rural Future project. Planning is still at community consultation level. Once we have the community transport link up and running, Pengwern residents will have access to Maker Days at Pentredwr, Plas Newydd gardens and the workshop.
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### C-15 The main beneficiaries of the creative work in public space(s):

Who were the main beneficiaries of the creative works in public spaces(s)?	The local community were the main beneficiaries, gaining rural skills, a community hub, and free wifi in the hub. Locals are also now in employment from this project, including 3 on part time contracts.
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### C-16 Presence (or not) of economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces:

Were there any, no matter how big or small, economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces?	The Hwb has created jobs - 6 people have received some form of payment, either one-off or through employment, as a result of this project. One younger participant has given up her full time job to primarily work with wool and sell products on her etsy shop. Gill Britten also offers paid work for website maintenance and wool cleaning.
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### C-17 Presence (or not) of any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development:

Were there any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development?	The Maker Days are good examples of exchanges of knowledge - once a week the community meets to work on any projects they want to bring to the Hwb. Here they share skills and ask for training they need. In future the Hwb will also employ a professional craftsperson to come once a week to deliver classes on local heritage skills.
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### C-18 Monitoring (or not) of the impact of the project:

How was the impact of the project / activities monitored? If it wasn't – how do you think it could be monitored?	Although there has been significant activity related and building up to Hwb Pentredwr over the past 3 years, the project is only at its formal beginning in terms of reporting and monitoring impact. At its first maker day there will be ways of gathering oral feedback, audio recordings, attendance registers, social media, 'likes', photo documentation. The Hwb plans to develop ways of collecting data that don't just feel like a bureaucratic exercise.
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### C-19 Way in order to communicate the impact of the project:

How was the impact of the project / activities disseminated or communicated?	Social media, community newsletters, formal feedback to grant organisations.
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### C-20 Perception of the creative works in public space(s) by the final users and the reactions of the general public:

How were the creative works in public space(s) perceived, evaluated, judged by the final users – what were the reactions of the general public?	There are no final users as this is an ongoing project. However, an indicator of the project's strength is that first time visitors and participants keep coming back. Geographically, Pentredwr is hard to get to, and this is not a project in the middle of a town centre, so people have to make a concerted trip to get to the activities, not just drop in. Most visitors to Gwlangollen are very positive, wowed by the workshop space, and enjoy visiting. The only negative feedback is the lack of access to wheelchair users.
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### C-21 The (one) main success and the (one) main failure of the project/activities

Main success:	Both projects are still in infancy, but so far the main success is establishing a strong partnership, with a huge increase in activities and learning opportunities for the community, and completing renovations to both spaces, and dramatically changing the uses and functionality of the two spaces.
Main failure:	Covid has altered the way we work - both spaces are currently 'ticking over' but the pandemic has severely limited the level of activity possible in the past 1.5 years.

### C-22 Importance of broader conditions for the main success and main failure factor:

How important were the broader conditions (e.g. the supporting state of the art in the community, infrastructure, institutional support, financial sources, local or "imported" know-how etc.) for the main success and main failure factor	None of the conditions mentioned above have had any major influence on the project. Because of Covid there hasn't been enough time for any of those broader conditions to have had an impact yet. The funding from Rural Futures funding has allowed for the project to operate on a larger scale. However, even without this funding the project would have carried on at a different scale any way. The most important broader condition is the community enthusiasm and drive to address a need that the community had identified themselves.
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### C-23 Provide the links to public data on the creative works

Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.facebook.com/hwbpentredwr/?fref=tag">https://www.facebook.com/hwbpentredwr/?fref=tag</a> ( <a href="https://www.facebook.com/hwbpentredwr/?fref=tag">https://www.facebook.com/hwbpentredwr/?fref=tag</a> )
---	---

The link:

Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://gwlangollen.wixsite.com/home">https://gwlangollen.wixsite.com/home</a> ( <a href="https://gwlangollen.wixsite.com/home">https://gwlangollen.wixsite.com/home</a> )
---	---

The link:

Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.instagram.com/hwbpentredwr/">https://www.instagram.com/hwbpentredwr/</a> ( <a href="https://www.instagram.com/hwbpentredwr/">https://www.instagram.com/hwbpentredwr/</a> )
---	---

The link:

Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.pentredwr.co.uk/index.php/en/news/34-exciting-times-ahead-for-pentredwr-community-centre">https://www.pentredwr.co.uk/index.php/en/news/34-exciting-times-ahead-for-pentredwr-community-centre</a> ( <a href="https://www.pentredwr.co.uk/index.php/en/news/34-exciting-times-ahead-for-pentredwr-community-centre">https://www.pentredwr.co.uk/index.php/en/news/34-exciting-times-ahead-for-pentredwr-community-centre</a> )
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The link:

### D-1 Main editor in charge of this entry and potential other authors of this case study description

Name and surname:	Kristin Luke
Organization:	Clear Village
Email:	kristin@clear-village.org
Role:	Editor and author

### D-2 Representative pictures

Picture's caption:	London-HwbPentredwr-Gwlangollen interior
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Picture's author: Gill Britten  
Picture's date: 7/17/2019 12:00:00 AM  
Picture's source: Gill Britten  
Picture's caption: London-HwbPentredwr-Gwlangollen interior2



Picture's author: Gill Britten  
Picture's date: 7/17/2019 12:00:00 AM  
Picture's source: Gill Britten  
Picture's caption: London-HwbPentredwr-Old Schoohouse interior1



Picture's author: Gill Britten  
Picture's date: 7/23/2021 12:00:00 AM  
Picture's source: Gill Britten  
Picture's caption: London-HwbPentredwr-Old Schoohouse interior2



Picture's author: Gill Britten  
Picture's date: 7/23/2021 12:00:00 AM  
Picture's source: Gill Britten  
Picture's caption: London-HwbPentredwr-wool weaving



Picture's author: Gill Britten

Picture's date: 7/23/2021 12:00:00 AM  
Picture's source: Gill Britten

### D-3 Additional information

Additional information:

Link:

### D-4 Optional final remark

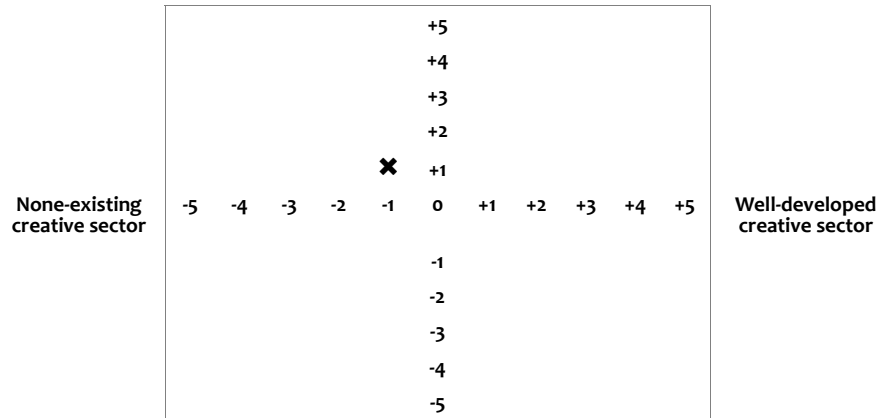
Optional final remarks: is there any additional information that was not communicated through the template

When interviewing representatives of the project, concerns were expressed that not a huge amount of the template is applicable to this project, and that not all community-led projects fit neatly into the parameters of this template. It was suggested by the project representatives that there could be a more engaging way to present the questions.





### Diversified economic activities



None-existing creative sector

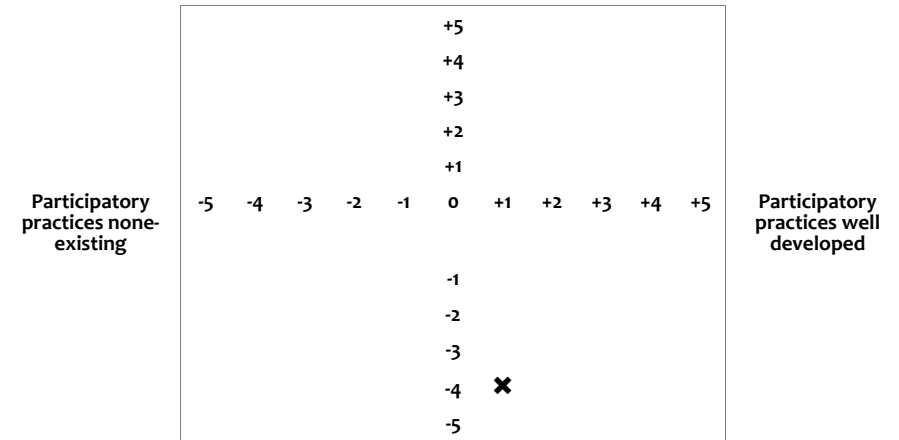
Well-developed creative sector

### Absence of economic activity

The county of Anglesey is one of the poorest areas in the UK. More than one third of homes in Gwynedd live below the poverty line. Of the 9 key employment sectors in Wales, the top 3 are financial & professional services, food & farming, and energy and environment. The creative industries only make up 5% of total employment and enterprise.

Comment:

### High-income households prevail



Participatory practices none-existing

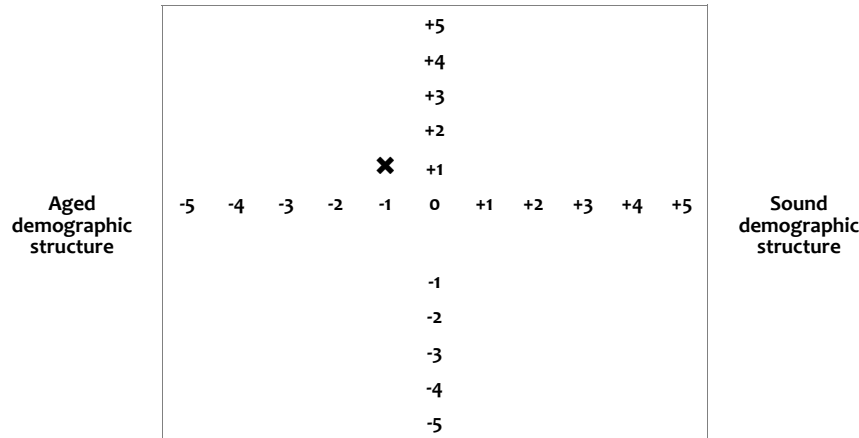
Participatory practices well developed

### Low-income households prevail

Compared to all regions of Wales, Anglesey has the 7th lowest average weekly income, and Gwynedd has the 5th lowest. Both are below the Welsh average.

Comment:

### Daily-life-support facilities well developed



Aged demographic structure

Sound demographic structure

### Daily-life-support facilities none-existing

The average age in Anglesey is 44.9 years, and 42.4 in Gwynedd, both of which are higher than the UK average. In each area there are basic public amenities, although some of them require driving or public transport.

Comment:

### A-3 Estimation of how residents perceive the remoteness of this place, from 0 (not remote at all) to 5 (extremely remote)

Estimation:	0
Explanation:	We had an extended conversation about the definition of remoteness with the organisers of this project. They thought that there were too many definitions of remote to be able to make one judgement about all the locations that their project takes place, and that it was not appropriate to make a judgement based on assumptions on behalf of so many people from so many communities.

### A-4 Elements that characterise the remoteness of the place:

Low population density	✓
Geographical barrier/allocation	✓
No good transportation links	✓
Difficulties in accessing daily-life-support facilities	✗
Social specifics and/or divisions	✓
Economic inferiority	✗
Subjective criteria	✗

Specify subjective criteria (e.g. community's self-perception of being remote etc):

Other: ✗

Specify other:

Summary of the elements that characterise this case as a remote place: The locations where this project takes place are largely rural, in small villages and towns with direct access to nature and wildlife. This, as noted by the members of the project, is not necessarily a reason why a place should be labelled remote. Some of the members reported feeling much more connected to the rest of the world and their community after they moved to these purportedly 'remote' areas. Statistically, in terms of population density, poverty and access to services, these places sit on the lower end of the scale when compared to neighbouring regions.

Low population density rank: 1

Geographical barrier/allocation rank:	2
No good transportation links rank:	3
Difficulties in accessing daily-life-support facilities rank:	
Social specifics and/or divisions rank:	4
Economic inferiority rank:	
Subjective criteria (e.g. community's self-perception of being remote etc) rank:	
Other rank:	

### A-5 Provide the links to public data

Links to public data on the remote place	
The link:	<a href="https://en.wikipedia.org/wiki/Anglesey">https://en.wikipedia.org/wiki/Anglesey</a> ( <a href="https://en.wikipedia.org/wiki/Anglesey">https://en.wikipedia.org/wiki/Anglesey</a> )
Links to public data on the remote place	
The link:	<a href="https://en.wikipedia.org/wiki/List_of_Welsh_principal_areas_by_population">https://en.wikipedia.org/wiki/List_of_Welsh_principal_areas_by_population</a> ( <a href="https://en.wikipedia.org/wiki/List_of_Welsh_principal_areas_by_population">https://en.wikipedia.org/wiki/List_of_Welsh_principal_areas_by_population</a> )
Links to public data on the remote place	
The link:	<a href="https://ugeo.urbistat.com/AdminStat/en/uk/demografia/eta/isle-of-anglesey/379/4">https://ugeo.urbistat.com/AdminStat/en/uk/demografia/eta/isle-of-anglesey/379/4</a> ( <a href="https://ugeo.urbistat.com/AdminStat/en/uk/demografia/eta/isle-of-anglesey/379/4">https://ugeo.urbistat.com/AdminStat/en/uk/demografia/eta/isle-of-anglesey/379/4</a> )
Links to public data on the remote place	
The link:	<a href="https://gov.wales/sites/default/files/statistics-and-research/2019-03/priority-sector-statistics-2016-new-gva-data-2014.pdf">https://gov.wales/sites/default/files/statistics-and-research/2019-03/priority-sector-statistics-2016-new-gva-data-2014.pdf</a> ( <a href="https://gov.wales/sites/default/files/statistics-and-research/2019-03/priority-sector-statistics-2016-new-gva-data-2014.pdf">https://gov.wales/sites/default/files/statistics-and-research/2019-03/priority-sector-statistics-2016-new-gva-data-2014.pdf</a> )
Links to public data on the remote place	
The link:	<a href="https://gov.wales/sites/default/files/statistics-and-research/2018-12/141218-local-area-summary-isle-anglesey-en.pdf">https://gov.wales/sites/default/files/statistics-and-research/2018-12/141218-local-area-summary-isle-anglesey-en.pdf</a> ( <a href="https://gov.wales/sites/default/files/statistics-and-research/2018-12/141218-local-area-summary-isle-anglesey-en.pdf">https://gov.wales/sites/default/files/statistics-and-research/2018-12/141218-local-area-summary-isle-anglesey-en.pdf</a> )
Links to public data on the remote place	
The link:	<a href="https://www.streetcheck.co.uk/postcode/ll554ue">https://www.streetcheck.co.uk/postcode/ll554ue</a> ( <a href="https://www.streetcheck.co.uk/postcode/ll554ue">https://www.streetcheck.co.uk/postcode/ll554ue</a> )

### A-7 The type of public spaces that can be found in this remote place (besides the roads/streets/path network)

Square/s, Plaza/s	✓
Park/s, Garden/s	✓
Market space/s	✓
Playground/s	✓
Recreational space/s, Sport-field/s	✓
Community open-air space/s	✓
Institution-related open-air space/s (e.g. University grounds)	✓
Watersides	✓

Meadows	✓
Parking area	✓
Service yard	✓
Other types:	✗
Specify other types:	
Type of indoor public spaces that can be found in this remote place:	

### A-8 General description of..

The network of roads, streets, paths and alike elements that tie this remote place together: The A4086 is the main road that connects Nant Peris to the main neighbouring town, Llanberis, and this road seems to bifurcate the village. Nant Peris is intersected by many different walking routes as it is in the heart of the national park Snowdonia. Roads are generally two lanes, sometimes narrowing to one lane, and are narrow and winding. There are very few paved footpaths on the main road or side streets.

The quantity and structure of public space network (besides roads/streets/paths network) in this remote place: Overall there are many natural outdoor public spaces but few indoor public spaces. There is a small playground, a carpark, a churchyard, and a pub, as well as a number of privately run campsites and a rock climbing hut business. There is instant access to many public hiking trails in pristine mountain ranges. The closest indoor public spaces are in the neighbouring town of Llanberis, where there are car parks, playgrounds, squares, a lake with lakeside activities and walks, and camp sites.

### A-9 General description of the quality of public spaces in this remote place

Answer: The public spaces are not well equipped for wheelchair access. There is some provision for children with the playground, but most of the recreational activities the village caters to are for adults. The quality of what public spaces there are is very high in terms of beauty and recreational purposes but there are not many places in Nant Peris that function as central community gathering spaces.

### B-1 Name(s) of the public space(s)

Name(s) of the public space(s) (in local language):	Fron Penrhyndraeth Nant Peris Bethesda Porthaethwy Llangoed Gwalchmai
Name(s) of the public space(s) (in English):	Fron Penrhyndraeth Nant Peris Bethesda Porthaethwy Llangoed Gwalchmai
Latitude of the public space(s):	52.30268331342794,
Longitude of the public space(s):	-3.334445437817761

Ground plan showing the land use of the public space(s):



Caption's map of the public space: The Old Goods Yard in Bangor

Legend's map of the public space: Utopias Bach events have taken place in woodlands, artists studios, members' private homes, in schools, and online. One example of one specific building that one of the events has taken place in is The Old Goods Yard in Bangor. It is a collection of artists' studios with an outdoor yard/workshop area. The studios are made up of corrugated metal warehouses and they each have a ground floor entrance. There is a goods yard in the middle of all of them which is also used for boat storage and vehicle parking.

Main location

### B-2 Describe the physical environment

Physical environment description of the public space(s) with creative works: When interviewed, the representatives of Utopias Bach felt, as this project was developed during and in response to the pandemic, that a key element of its nature is not being directly tied to specific geographic places. The project touches down in geographic places to facilitate and run artistic and creative events, but equally important is the fact that it is a support network, an exchange process, and a shared virtual space for experimentation and imagining the futures of members' communities, without the pressures of having concrete 'outcomes'. However, for the sake of completing this template, this response will focus on Nant Peris, one of the locations where activities have been based. Nant Peris is a village in Snowdonia national park, in the foothills of Mount Snowdon, in the county of Gwynedd, North Wales. The nearest major city is Bangor, 14 miles away. The village consists of small clusters of mostly one story cottages, farmhouses and farm buildings, a church and a pub. It is surrounded by rivers, lakes, and streams. There are several tourist accommodations in Nant Peris in the form of campsites, B&Bs, and climbing huts.

Physical environment elements were important and/or actually "used" by creative people for their activities: One of the artists involved used her studio and bases her participation in the project from Nant Peris, sometimes running Utopias Bach workshops from there. The project considers the current and future states of the landscape, public spaces, ecologies and communities for how they all connect to each other, so all of Nant Peris is 'used' in this project, in the sense that it is considered by the collective holistically.

### B-3 Describe the general functions

Functions and land uses description in the area of the public space: Nant Peris has a combination of different kinds of spaces, including residential (mostly cottages), agricultural (sheep farms), touristic (airbnbs, pub, climbing huts, campsites). It is at the base of Mount Snowdon so the main type of land use is touristic. There are no significant functional nodes as they are described in the question, although Llanberis, the town neighbouring Nant Peris, has many facilities and nodes, including a railway station, museum, high street with shops, restaurants etc.

Functionalities of space were important and/or actually "used" by creative people for their activities: Again, the project considers the current and future states of the landscape, public spaces, ecologies and communities for how they all connect to each other, so all of Nant Peris is 'used' in this project, in the sense that it is considered by the collective holistically.

### B-4 General demographic characteristics of the area around the public space:

Describe the general demographic characteristics: Across the UK as a whole, the gender split is roughly equal at 49% male, 51% female. Nant Peris is broadly in line with those figures, with 47% male. The percentage of detached houses is higher than the national average, and the percentage of homeownership is higher than the national average. A significant majority are between 45-59 years old, which is above the national average age.

### B-5 Type of the public space(s) with creative work

Form and function: Various Utopias Bach activities have taken place in community open air spaces, shop windows, and public indoor and outdoor spaces. Others have taken place online due to Covid.

Ownership: mixed

Access regarding entry-control: It depends on the event

Access regarding time of day/week/year: It depends on the event

### B-7 Kind of activity initially designed for this public space:

What kind of activity has been this public space designed for initially: This question is not relevant to this project as there are so many places that the project has taken place, and online meetings are equally integral to the project as are physical spaces.

### B-8\_a Which are the activities in this public space(s)?

Activity: Collaboratory

Activity: Community experiments

Activity: Community workshops such as Geocache Bach, Trawsfurfiad, a Box of Dreams, Blackout bach poetry and Microworld walks

Activity: Online meetings and workshops

Activity: Written responses and blogs

### B-8\_b Who are the main users of this public space(s)?

User: lead artists

User: Writers in residence

User: partners

User: 30 collaborators

User: plantlets

User: community connectors

### B-8\_c What are the users activities of this public space(s)?

Users	Activity	Before	After
partners	Collaboratory	✗	✓
partners	Community experiments	✗	✓
partners	Community workshops such as Geocache Bach, Trawsfurfiad, a Box of Dreams, Blackout bach poetry and Microworld walks	✗	✓
partners	Online meetings and workshops	✗	✓
partners	Written responses and blogs	✗	✓
30 collaborators	Community experiments	✗	✓
30 collaborators	Community workshops such as Geocache Bach, Trawsfurfiad, a Box of Dreams, Blackout bach poetry and Microworld walks	✗	✓
30 collaborators	Online meetings and workshops	✗	✓
plantlets	Collaboratory	✗	✓
plantlets	Community experiments	✗	✓
plantlets	Community workshops such as Geocache Bach, Trawsfurfiad, a Box of Dreams, Blackout bach poetry and Microworld walks	✗	✓
community connectors	Collaboratory	✗	✓
community connectors	Community experiments	✗	✓
community connectors	Community workshops such as Geocache Bach, Trawsfurfiad, a Box of Dreams, Blackout bach poetry and Microworld walks	✗	✓
community connectors	Online meetings and workshops	✗	✓
community connectors	Written responses and blogs	✗	✓
lead artists	Collaboratory	✗	✓
lead artists	Community experiments	✗	✓

lead artists	Community workshops such as Geocache Bach, Trawsfurfiad, a Box of Dreams, Blackout bach poetry and Microworld walks	✘	✓
lead artists	Online meetings and workshops	✘	✓
lead artists	Written responses and blogs	✘	✓
Writers in residence	Written responses and blogs	✘	✓

### B-9 Parts/sections/spots seem most attractive within the public space (location and duration) - Parts/sections/spots at people seem to avoid:

Describe what parts seem to be the most attractive to people

More attention, consideration and imagination have been given to each of the different locations where Utopias Bach takes place, with small-scale, microcosmic workshops and events undertaken to support participants' radical re-imagining of society, within their own immediate surroundings. For example, during the nature walks, participants have paid particular attention to the ecosystems that exist around them and how they connect to their communities, and they have therefore spent more time in the natural areas near their homes. There are no parts of any locations that people have avoided as a result of this project.

### B-10 Provide the links to public data on the public space(s)

Website:	
Website's link:	<a href="https://www.utopiasbach.org/">https://www.utopiasbach.org/</a> ( <a href="https://www.utopiasbach.org/">https://www.utopiasbach.org/</a> )
Website:	
Website's link:	<a href="https://www.instagram.com/utopiasbach/">https://www.instagram.com/utopiasbach/</a> ( <a href="https://www.instagram.com/utopiasbach/">https://www.instagram.com/utopiasbach/</a> )
Website:	
Website's link:	<a href="https://www.facebook.com/groups/530206858174320">https://www.facebook.com/groups/530206858174320</a> ( <a href="https://www.facebook.com/groups/530206858174320">https://www.facebook.com/groups/530206858174320</a> )

### B-11 Provide photos of the public space(s) with creative works

Caption:	
***	
Photo's author:	

### C-1 Official name of the activity/project

Name in local language:	Utopias Bach
Name in English:	Utopias Bach
Nickname:	
Overall name:	✓

### C-2 Description of the project (activities) that took place in the analysed public space(s):

Describe the project (activities) that took place in the analysed public space(s)

Utopias Bach involves experiments where artists and diverse communities work together to re-imagine the world on a small scale through interconnected, supportive, creative hubs in North Wales and beyond. The experiments range from geographical communities meeting together weekly to discuss ideas to dispersed networks sharing detailed observations to mini-festivals and small scale on-the-ground actions. The discoveries and connections made become the starting point for discussion, generating lasting networks, support, tools and strategies for thought and action. This project is counter-mainstream, counter globalisation, working small and local, and focuses on what the world will be like in future. It values the subtle changes in energy people put towards reimagining the future. It acknowledges that things are not working well now - people are depressed, especially in the midst of the pandemic. The project focuses on changes that feel manageable, working in small scale with miniatures to allow more things to be feasible, and for more radical ideas to come forward, as it is difficult for individuals to think on a global level about global solutions without feeling hopeless and disempowered. The nature of the project is collaborative, democratic, and non-judgmental - each member is encouraged to explore and own their biases. This is very much a process-based, fluid project, where a discussion can become an object, then lead to another discussion or object - there is no hierarchy between objects, the imaginary, the workshops, or the website. This is very different to thinking concretely about the traditional artist's, architect's, or urban planners' process of 'finishing' a work.

### C-3 Challenge that the project (activities) tried/is trying to tackle:

What challenge was the project (activities) trying to tackle – what was the aim	The main challenge is being overwhelmed by the current state of the world, even pre covid, ie. climate change, inequality, and all the 'big issues' that are a result of the existential neoliberal crisis we are all in. Utopias Bach gives people freedom not to have to think about the real world, and take a playful look at problems without consequence, to radically imagine. The project asks how we can respond to this moment of turning that has been created by lockdown, which gives us the chance to do something different. It is about making small things, feeling supported and contained, focussing on wildlife, the micro.
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### C-4 Time frequency:

Time Frequency	Other
Other information:	It depends on the particular type of activity - there are monthly 'collaboratories', which are the main structure to support, challenge, and develop the smaller group meetings & workshops, and each se

### C-5 Time period

Start:	3/1/2020 12:00:00 AM
End:	
Comment:	Project is ongoing

### C-6 Actors in relation to the analysed creative work, their main motivation and their roles

Actor(s):	
Motivations:	
Roles:	
Actor(s):	Lead Artists: Lindsey Colbourne, Julie Upmeyer, Lisa Hudson, Samina Ali, Wanda Zyborska
Motivations:	Learning, expanding, learning how to do co-creation, working small scale, exploring a list of collaborative questions in colaboratories. Focusing on positive change. Being their own clients. Experimenting, connecting, supporting and creating a though
Roles:	Collaboratively support and facilitate Utopias Bach, share the chairing of meetings, administration
Actor(s):	30 collaborators
Motivations:	Same as above - participate in an action learning space, being part of a supportive community, having organic input into the nature of Utopias Bach, participating in a safe, supportive space, not necessarily outcome-driven, philosophical. Noticing, e
Roles:	members of laboratory
Actor(s):	'plantlets'
Motivations:	Plantlets are grassroots community groups that have found their own motivations through Utopias Bach, and have grown under the core mother plant of UB, they go off to develop their own projects, decide when/if work independently, ie on health and we

Roles:	general participation in UB
Actor(s):	community connector
Motivations:	people who are already active in their communities; the 'plantlets' usually work with a community connector and a lead artist. They help ensure that marginalised voices are heard in the project, that the project is not top-down, non-hierarchical, and
Roles:	work with communities on the ground level
Actor(s):	lead artists
Motivations:	work with community connectors to develop the project in specific locations
Roles:	artist
Actor(s):	Seran Dolma
Motivations:	writes about the project, on website, making mini utopias, she has always wanted to write more, and develop her writing career
Roles:	writer in residence
Actor(s):	Frances Williams
Motivations:	involved outsider who writes critically on project, arts & health
Roles:	participant observer
Actor(s):	Rural Futures - Mark Gahan
Motivations:	Interested in new ways of hearing from young people as a starting point in engaging communities in imagining different futures in rural communities.
Roles:	Rural Futures
Actor(s):	Plas Bodfa Projects
Motivations:	Host organisation which coordinates activities, exhibitions
Roles:	host organisation

### C-7 Description of the supporting background that existed to make the activities happen:

What kind of supporting background existed to make the activities happen (financial, institutional etc.)	Significant support came from the existing network of creative people in North Wales. In terms of funding, the project has received a small seed fund grant from Creative Gwynedd which enabled the Penrhyndeudraeth pilot, a small amount of funding from Rural Futures to work in schools, then a sizable Arts Council Wales grant. It was also supported by 100s of hours of free labour.
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### C-8 Sectors involved in the development of the creative works with public spaces:

Culture	✓
Education	✓
Health	✓
Sustainability	✓
Science	✗
Tourism	✗
Sport	✗
Industry	✗
Other:	✗
Specify other:	The interviewees noted that in terms of this project, it is not productive to think about these as different sectors.

### C-9 Sector which was..

..the initiator of the activities:	Other
..the most crucial for the whole case study:	Other

Comment:	Individuals coming together with their own experiences, not sectors
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### C-10 How was the local community involved in the project/activities:

How was the local community involved in the project/activities?	The project consists of the local community. In Penrhyndeudraeth, for example, the community ran online activities which moved into the real world in the form of an exhibition in a shop window. This was developed in collaboration with Community Connectors. There is also a project currently being developed in Penrhyndeudraeth with teenagers. The UB schools project was developed with Rural Futures and local school children, who took leadership in the project. In Malawi UB is starting an after school club.
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### C-11 The role of natural/cultural heritage in the project/activities:

Did cultural and/or natural heritage play any specific role in the project/activities?	No and yes. One factor of cultural heritage is the Welsh language, which is incorporated throughout the project. Cultural heritage is also present in the project in the sense that one factor in radically imagining the future is learning from the past. Interviewees noted that the project is deliberately developing ways of breaking down the nature/culture divide as a symptom of our disconnection from the world around us. UB's rural projects are incredibly situated and sensitive to heritage.
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### C-12 The targeted impact of the project/activity:

What was the targeted impact of the project / activities?	Interviewees noted that this project is specifically resistant to targets and impacts - it is about being open-ended, asking questions, and seeing where it goes. The project website defines the nature of UB as undertaking 'experiments that explore ideas for the future (that may already be present) /constructed/presented/framed in a small scale (physically, or as a microcosm) that in some way might help us imagine the world a better place for humans and more-than-humans of all kinds, especially those who are most badly affected by the current state of the world.'
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### C-13 Achievement of the targeted impact:

Yes/no/partly:	-1
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Comment:	See C-XII. The project has an organic process and is still asking questions, is frequently changed by encounters with new members and world events, and is in a continuous state of becoming. The project evolves along with members and with non-members, as well as with other species. Interviewees emphasised that there is a freedom in going forward with a project without it being something, without having an 'outcome'. UB creates space to think about things without worrying about failure, or meeting quotas. In terms of evaluation, the group is developing ways of thinking about the impact years in the future of not only the project, but the project situated with a world whose future it affects. The strength of the project is that it's not about failure or success, and that deadlines and 'outcomes' don't necessarily allow for deep, organic exploration of ideas, and can lead to weak or superficial solutions for problems.
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### C-14 Additional achieved impacts:

Were any additional impacts achieved?	Not applicable.
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### C-15 The main beneficiaries of the creative work in public space(s):

Who were the main beneficiaries of the creative works in public spaces(s)?	Marginalised voices, artists, various communities (see map), non human beings including flora and fauna.
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### C-16 Presence (or not) of economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces:

Were there any, no matter how big or small, economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces?	Because of the many hours of volunteer time put into getting the project off the ground, and financial support from Gwynedd Council, Rural Futures, AHRC, Penrhyndeudraeth Covid grants, and the support of Metamorffosis arts festival, there is now substantial funding for the project from ACW, which will pay contributors.
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### C-17 Presence (or not) of any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development:

Were there any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development?

The entire project is structured around supporting and learning. It is about exchanging knowledge, empowering communities and individuals from a wide range of professional backgrounds to work in different ways, taking turns to try new ways of working and new activities, such as holding guided visualisations. People having so many different areas of expertise has meant that the group also tries many different ways of holding meetings and working through issues.

### C-18 Monitoring (or not) of the impact of the project:

How was the impact of the project / activities monitored? If it wasn't – how do you think it could be monitored?

The group participating in the events in Penrhynudraeth had to fill in monitoring forms for funders. Blogs have been written about the project. During the co-laboratories, the group discusses and reflects on projects people present. There were feedback sessions on the school activity. There is a significant amount of photo documentation, video, and recorded meetings, and reviewing and writing on meetings. The group is developing a schedule for holding 'reflective cycles.'

### C-19 Way in order to communicate the impact of the project:

How was the impact of the project / activities disseminated or communicated?

It is disseminated internally, as well as on the project website and social media.

### C-20 Perception of the creative works in public space(s) by the final users and the reactions of the general public:

How were the creative works in public space(s) perceived, evaluated, judged by the final users – what were the reactions of the general public?

After Metamorphosis arts festival, there was an online imaginary museum in which participants reimagined how the project could be different the next time. Feedback is also gathered through participants telling narratives of their experience during the project.

### C-21 The (one) main success and the (one) main failure of the project/activities

Main success:

Interviewees stated they don't use the terms 'success' and 'failure' to talk about Utopias Bach, as thinking and acting according to those terms would dictate the nature of the project.

Main failure:

### C-22 Importance of broader conditions for the main success and main failure factor:

How important were the broader conditions (e.g. the supporting state of the art in the community, infrastructure, institutional support, financial sources, local or "imported" know-how etc.) for the main success and main failure factor

See response in CXXI regarding the use of terms 'success' and 'failure'. Factors that contribute to the project's existence include a strong pre-existing network and culture of artists working together. The broader network also included people on the 'periphery' of art, who felt they were welcome to join in, without structured hierarchies, outside of institutions. The project's openness has meant that people choose to be involved through genuine interest, regardless of whether it would advance their career. The project also receives individual support and guidance from academics. The interviewees observed that there is a particularly strong energy from the community in North Wales to get involved in projects, without necessarily being previously involved in visual arts. In other contexts this project may have been perceived as having more barriers, but in North Wales it is perceived as open and inviting. Another broader condition was the pandemic and consequent lockdown, which structured the ways in which people were able to work together.

### C-23 Provide the links to public data on the creative works

Link to public data to better understand the activities and actors, as well as impacts:

<https://www.utopiasbach.org/blog-1/utopias-bach-egluhad-aneglur>  
(<https://www.utopiasbach.org/blog-1/utopias-bach-egluhad-aneglur>)

The link:

### D-1 Main editor in charge of this entry and potential other authors of this case study description

Name and surname: Kristin Luke  
Organization: Clear Village  
Email: kristin@clear-village.org  
Role: Editor and author

### D-2 Representative pictures

Picture's caption:

Utopias Bach mapping workshop



Picture's author:

Mark Gahan

Picture's date:

7/10/2021 12:00:00 AM

Picture's source:

Utopias Bach

Picture's caption:

1 Geocache Bach 26-27.6.21, Treborth



Picture's author:

Lindsey Colbourne

Picture's date:

7/27/2021 12:00:00 AM

Picture's source:

Utopias Bach

Picture's caption:

2 Geocache Bach 26-27.6.21, Treborth



Picture's author: Lindsey Colbourne

Picture's date: 6/27/2021 12:00:00 AM

Picture's source: Utopias Bach

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### D-3 Additional information

Additional information:

Link:

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### D-4 Optional final remark

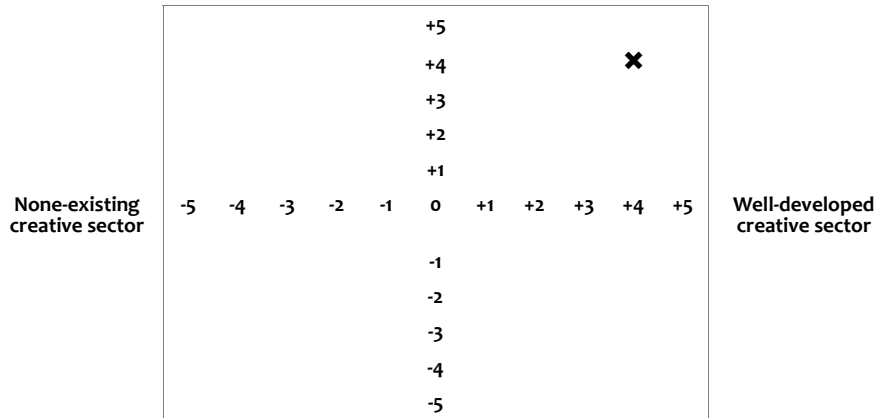
Optional final remarks: is there any additional information that was not communicated through the template

The interviewees for this case study, and the other case studies I have undertaken, have taken real issue with the terms 'success', 'failure' and 'remote'. My experience so far, with all of the people I have interviewed, whether their project is linked to the arts, social enterprise, or grassroots community groups, is that being asked questions from this template which label them and their communities as remote, creates a situation where they feel the need to explain and defend why they are not remote. This puts us, the Human Cities interviewers, in a hierarchical position in relation to them, as the party who is 'not remote'. Furthermore, being asked questions about a project's main 'failure' has caused all interviewees to feel uncomfortable, as none of them thought about their projects in these terms. It would be good to talk about these issues as we, the partners, develop the approaches we might take when we start co-developing our actual projects with our communities.





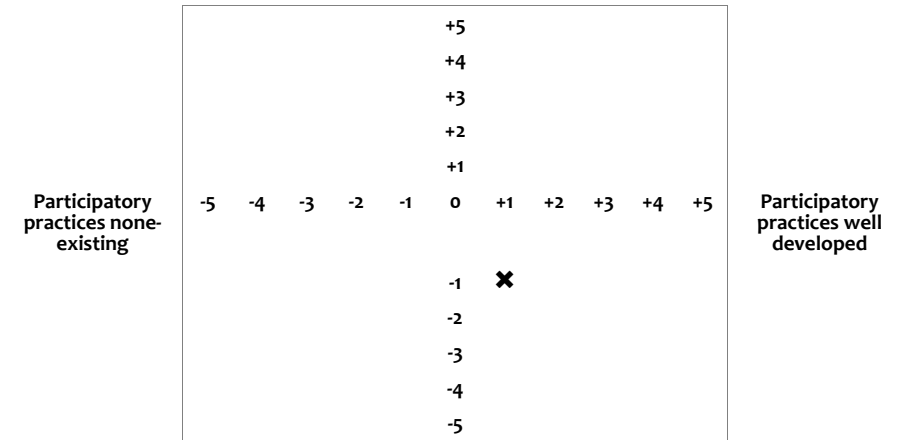
### Diversified economic activities



### Absence of economic activity

Comment: There is a diverse creative sector in the area, not within the estate itself, but accessible within the rest of Llandudno. Llandudno is home to a contemporary art gallery, theatre venues, museums, and hosts numerous arts festivals throughout the year. There are several community arts organisations which provide access to the arts within the broader community. Economic activities are diverse but heavily weighted on the hospitality sector as Llandudno is a holiday destination.

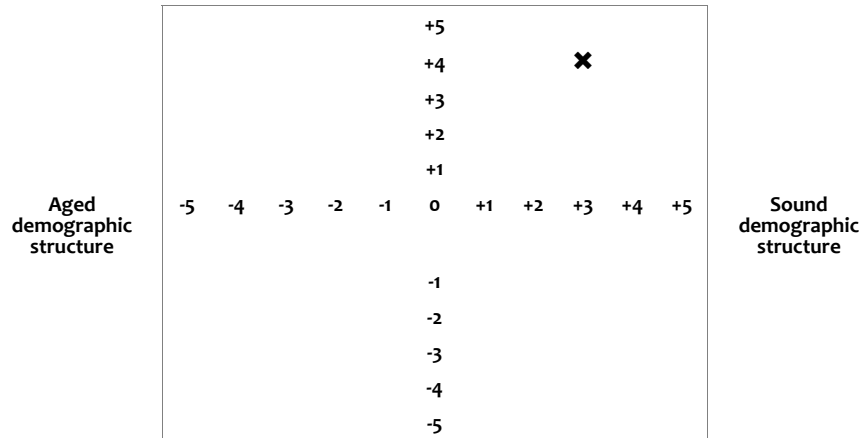
### High-income households prevail



### Low-income households prevail

Comment: The estate community has been the recipient of different socially engaged arts projects over the past 6 years and until the pandemic the community centre on the estate offered a rich programme of community services and activities. However, there are higher levels of poverty on the estate than in other parts of Llandudno, and 'parts of the Tudno ward in Llandudno are in the 10% most deprived areas of Wales'

### Daily-life-support facilities well developed



### Daily-life-support facilities none-existing

Comment: On the estate there is a community centre, an NHS outreach centre, a shop. In the rest of Llandudno a wide variety of amenities can be accessed - post office, shops, petrol, restaurants, health and wellbeing facilities, gyms, libraries etc.

### A-3 Estimation of how residents perceive the remoteness of this place, from 0 (not remote at all) to 5 (extremely remote)

Estimation:	1
Explanation:	Although this is difficult to judge and to make assumptions about what an entire community thinks, most residents would assume that remote means geographic remoteness and hence think the estate is not particularly remote.

### A-4 Elements that characterise the remoteness of the place:

Low population density	✗
Geographical barrier/allocation	✓
No good transportation links	✗
Difficulties in accessing daily-life-support facilities	✗
Social specifics and/or divisions	✓
Economic inferiority	✓
Subjective criteria	✗

Specify subjective criteria (e.g. community's self-perception of being remote etc):

Other: ✗

Specify other:

Summary of the elements that characterise this case as a remote place: This particular ward of Llandudno, the Tudno ward, is within the top 10% most deprived in Wales overall, and in terms of health, income, employment, and community safety, even though its neighbouring wards are in significantly less deprived percentiles in these aspects. There is a community self-perception that they are not a part of the rest of Llandudno, although they would like to be. The boundary wall that separates the estate from the rest of Llandudno gives a visual impression that it is separate as well.

Low population density rank:

Geographical barrier/allocation rank: 2

No good transportation links rank:	
Difficulties in accessing daily-life-support facilities rank:	
Social specifics and/or divisions rank:	1
Economic inferiority rank:	3
Subjective criteria (e.g. community's self-perception of being remote etc) rank:	
Other rank:	

## A-5 Provide the links to public data

Links to public data on the remote place	
The link:	<a href="https://gov.wales/welsh-index-multiple-deprivation-full-index-update-ranks-2019">https://gov.wales/welsh-index-multiple-deprivation-full-index-update-ranks-2019</a> <a href="https://www.conwy.gov.uk/en/Council/Statistics-and-research/Census/Census-2011/Area-profiles/Assets/documents-CC/2011-Census-area-profile-Llandudno.pdf">https://www.conwy.gov.uk/en/Council/Statistics-and-research/Census/Census-2011/Area-profiles/Assets/documents-CC/2011-Census-area-profile-Llandudno.pdf</a> <a href="https://www.conwy.gov.uk/en/Council/Statistics-and-research/Census/Census-2011/Area-profiles/Assets/documents-CC/2011-Census-area-profile-Llandudno.pdf">https://www.conwy.gov.uk/en/Council/Statistics-and-research/Census/Census-2011/Area-profiles/Assets/documents-CC/2011-Census-area-profile-Llandudno.pdf</a>

## A-7 The type of public spaces that can be found in this remote place (besides the roads/streets/path network)

Square/s, Plaza/s	✓
Park/s, Garden/s	✓
Market space/s	✗
Playground/s	✓
Recreational space/s, Sport-field/s	✓
Community open-air space/s	✓
Institution-related open-air space/s (e.g. University grounds)	✗
Watersides	✗
Meadows	✗
Parking area	✓
Service yard	✗
Other types:	✗
Specify other types:	
Type of indoor public spaces that can be found in this remote place:	

## A-8 General description of..

The network of roads, streets, paths and alike elements that tie this remote place together: Roads are generally in good repair. Maesdu Road is the main road that skirts the edge of the estate and connects it to the rest of Llandudno, and to highways that link Llandudno to other major towns and cities. The streets within the estate itself are winding and can be confusing to navigate, as some have been blocked off and turned into unexpected cul de sacs due to new housing being constructed. The estate also has a series of narrow walkways and parking areas which are often the site of fly tipping, and some residents have complained of the lack of safety in these narrow passageways. The estate has good sidewalks for pedestrians and has recently had a new bicycle lane installed.

The quantity and structure of public space network (besides roads/streets/paths network) in this remote place: There is a footpath at the back of the estate which leads up to Cwm Mountain, a network of walking trails around a hilly outcrop with ancient ruins. Within the estate are roughly 14 small public green spaces, but some of these are very small and may be just a patch of grass lining a footpath. There are three play areas for children with play equipment, some public seating, and a basketball court. These are either tarmaced or covered in grass. Most seating is in the form of concrete blocks.

## A-9 General description of the quality of public spaces in this remote place

Answer:	The children's play areas have relatively new and good quality play equipment, some made with natural boulders. There are some pathways through green areas which have been freshly paved. Spaces are generally made accessible to wheelchair users. The community centre provides for many different residents' needs through its services and activities, from youth club, support with job applications, bingo club, art classes, exercise classes, etc. The public green areas on the estate are generally well built and landscaped but are often sites of fly tipping. The public passageways through the estate, although originally built to facilitate pedestrian access, can be areas which are unsafe.
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## B-1 Name(s) of the public space(s)

Name(s) of the public space(s) (in local language):	Multiple sites across the Tre Cwm housing estate, between Maesdu Road, Maesdu Avenue, Bodnant Road, and Ty Llywelyn Community Centre, Llandudno, LL30 1LA.
Name(s) of the public space(s) (in English):	Multiple sites across the Tre Cwm housing estate, between Maesdu Road, Maesdu Avenue, Bodnant Road, and Ty Llywelyn Community Centre, Llandudno, LL30 1LA.
Latitude of the public space(s):	53.31201767999364
Longitude of the public space(s):	-3.8259795548091806
Ground plan showing the land use of the public space(s):	
Caption's map of the public space:	Map
Legend's map of the public space:	Light grey: public amenities or residences not considered part of the estate Dark grey: residences on the estate Light green: private green areas Dark green: public green areas
Main location	✗

## B-2 Describe the physical environment

Physical environment description of the public space(s) with creative works: Tre Cwm housing estate is a mix of apartment buildings and rows of individual houses originally built in the 60s which were renovated in the early 2000s. They are mainly comprised of stucco, concrete and brick. The individual houses often have small private gardens. The wall surrounding the estate, where the resulting artwork is installed, is roughly 2 metres high, pebbledash, and capped with square stones. The estate is located on the south end of the seaside town of Llandudno, a Victorian spa town with seafront buildings with ornately moulded facades, a pier, shopping centres, and surrounded by natural features such as the Great Orme with ancient copper mines, two beaches, and Cwm Mountain.

Physical environment elements were important and/or actually "used" by creative people for their activities: The creative works took place at multiple sites across the estate, and sometimes included going to every door step on the estate. Main activities took place along Ffordd Elizabeth, one of the main streets in the estate, with a bigger public green area, at Ty Llywelyn community centre, on the basketball court, on Cwm Mountain, and along Bodnant Road. The final creative work, the artwork for the wall, is located on the boundary wall along Maesdu Rd.

## B-3 Describe the general functions

Functions and land uses description in the area of the public space: The general functions of the space are residential (houses and neighbourhood green areas), recreational (basketball court), services (Community Centre), and transport (where the wall is located along the Maesdu Road).

Functionalities of space were important and/or actually "used" by creative people for their activities: They were all important - the nature of the project was to try and incorporate a programme of community activities into the pre-existing functions of the estate. Activities were led on the public green because that is where residents frequented. Activities were led in the community centre as part of their pre-existing set of services they offered.

## B-4 General demographic characteristics of the area around the public space:

Describe the general demographic characteristics

The population on the estate is roughly 800 people. In the ward where the estate is located, 53% are female and 47% are male. Percentage of age groups are generally in line with national figures, but there are more people aged 65+, and more people between 44-65, than the national average. 93.8% of the population is white British. 87% of people are in socially rented housing, which is far greater than the national average.

### B-5 Type of the public space(s) with creative work

Form and function:	Parking lot next to public green area with natural play landscape including miniature bridge, stones and sand pit; basketball court, community centre workshop rooms, kitchen, cafe, and office space, boundary wall alongside public walkway and two lane main road, corner shop, residents' houses and back gardens.
Ownership:	All of these areas were public except for people's homes.
Access regarding entry-control:	All of these areas were completely open access except for the community centre which was open for walk-ins during opening hours, and the shop with its own opening hours.
Access regarding time of day/week/year:	All of the areas that were open access were accessible 24-7; the areas that had opening hours were open on a daily basis, and the hours changed depending on the time of year

### B-7 Kind of activity initially designed for this public space:

What kind of activity has been this public space designed for initially

The variety of sites had a variety of original functions - the basketball court was for recreation, the community centre was for services, recreation and socialisation, the parking lot was for transit, the playground was for recreation, the area along the boundary wall was mostly for transit on foot and car, Cwm Mountain trails were for recreation.

### B-8\_a Which are the activities in this public space(s)?

Activity:	A. Participating in making film
Activity:	B. Participating in wall artwork brainstorming activities
Activity:	C. Participating in designing final wall artwork

### B-8\_b Who are the main users of this public space(s)?

User:	1. Adult residents of housing estate
User:	2. Young residents of housing estate
User:	3. Staff of community centre and housing associations

### B-8\_c What are the users activities of this public space(s)?

Users	Activity	Before	After
2. Young residents of housing estate	C. Participating in designing final wall artwork	✗	✓
1. Adult residents of housing estate	A. Participating in making film	✗	✓
2. Young residents of housing estate	A. Participating in making film	✗	✗
3. Staff of community centre and housing associations	C. Participating in designing final wall artwork	✗	✓

### B-9 Parts/sections/spots seem most attractive within the public space (location and duration) - Parts/sections/spots at people seem to avoid:

Describe what parts seem to be the most attractive to people

A number of different getting-to-know-you and brainstorming activities took place across the two year project, many of which encouraged residents to explore new areas of the estate. Residents were attracted to Cwm Mountain and its nature trails, some of them experienced these for the first time. There was a treasure hunt across the estate which encouraged residents to explore areas they had never visited before. Many residents who did not normally spend time at the basketball court attended the outdoor cinema night. Now more people walk along the boundary wall of the estate to look at the final artwork installed there.

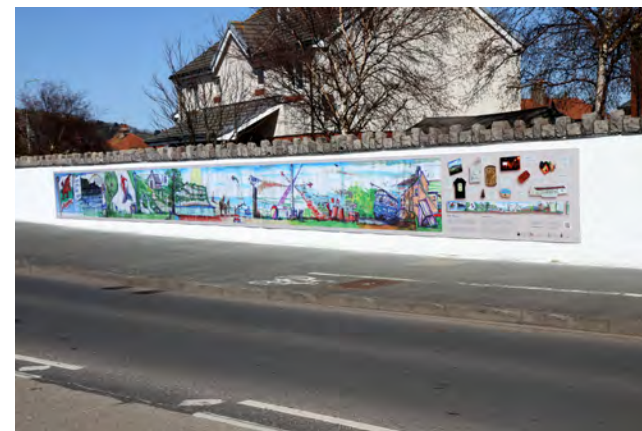
### B-10 Provide the links to public data on the public space(s)

Website:

Website's link: <https://cartreficonwy.org/get-involved-2/environmental-projects/> <https://www.wales247.co.uk/estates-green-makeover-secures-unique-double-honour-for-housing-association> <http://www.welshnewsextra.com/2-75m-scheme-to-transform-llandudno-housing-estate/> (<https://cartreficonwy.org/get-involved-2/environmental-projects/> <https://www.wales247.co.uk/estates-green-makeover-secures-unique-double-honour-for-housing-association> <http://www.welshnewsextra.com/2-75m-scheme-to-transform-llandudno-housing-estate/> )

### B-11 Provide photos of the public space(s) with creative works

Caption: London\_The Wall Is \_\_\_ final wall artwork installed



Photo's author: Kristin Luke

Caption: London\_The Wall Is \_\_\_ augmented reality brainstorming



Photo's author: Kristin Luke

Caption: London\_The Wall Is \_\_\_ getting to know you van stops



Photo's author: Kristin Luke

### C-1 Official name of the activity/project

Name in local language: Mae'r Wal Yn \_\_\_

Name in English: The Wall Is \_\_\_

Nickname: The Wall Is \_\_\_

Overall name: ✓

### C-2 Description of the project (activities) that took place in the analysed public space(s):

Describe the project (activities) that took place in the analysed public space(s) The Wall Is \_\_\_ was a two year programme of activities on Tre Cwm housing estate in Llandudno, North Wales, resulting in an artwork for the main boundary wall of the estate. Approaching this as a non-hierarchical learning experience, the residents decided together how the project would contribute to and reflect their community. The activities programme encouraged the sharing of stories, histories, residents' expertise, identity, and collective agency. The project addressed these questions: Can the wall be something to be proud of? What message should it tell the rest of the world? What are the stories, objects, and images that will bring this wall to life? Can residents learn about and connect with each other from participating in the project? We chose this project as an example of social and economic remoteness - although the housing estate is in proximity to a small town, the project came about because of the estate residents' experience of remoteness. It addresses community empowerment through long term engagement and a commitment to genuine co-creation throughout.

### C-3 Challenge that the project (activities) tried/is trying to tackle:

What challenge was the project (activities) trying to tackle - what was the aim The overall hypothesis was 'Does transforming an existing physical barrier through art and design-led engagement processes affect societal barriers to access/participation?'

### C-4 Time frequency:

Time Frequency A constant process

Other information:

### C-5 Time period

Start: 4/1/2019 12:00:00 AM

End: 4/1/2021 12:00:00 AM

Comment:

Start:

End:

Comment:

### C-6 Actors in relation to the analysed creative work, their main motivation and their roles

Actor(s):	Kristin Luke
Motivations:	Designing and leading programme of community activities and final wall artwork design
Roles:	Artist in residence
Actor(s):	Iwan Williams
Motivations:	Supporting project development and implementation
Roles:	Creative Producer
Actor(s):	Lisa Carter
Motivations:	Supporting project development and implementation
Roles:	Creative Producer 2
Actor(s):	Kevin Stonehouse
Motivations:	Participating in community activities and significantly contributing to the creation the final artwrok
Roles:	Estate resident and painter
Actor(s):	Core group of estate residents
Motivations:	Participating in community activities and having input into the direction of the project
Roles:	Key participants in project
Actor(s):	Wider group of estate residents
Motivations:	Participating in community activities
Roles:	Beneficiaries
Actor(s):	Steering Group
Motivations:	Oversee budget, reporting, and general direction of project
Roles:	Steering Group
Actor(s):	
Motivations:	
Roles:	

### C-7 Description of the supporting background that existed to make the activities happen:

What kind of supporting background existed to make the activities happen (financial, institutional etc.) In addition to general support, advice and guidance from community organisations such as Ty Llywelyn community centre staff, the mayor of Llandudno, North Wales Police, and Llandudno Museum, the project was also funded by the Paul Hamlyn Foundation

### C-8 Sectors involved in the development of the creative works with public spaces:

Culture	✓
Education	✓
Health	✗
Sustainability	✗
Science	✗
Tourism	✗
Sport	✗
Industry	✗

Other:	<b>x</b>
Specify other:	housing
<b>C-9 Sector which was..</b>	
..the initiator of the activities:	Culture
..the most crucial for the whole case study:	Culture
Comment:	

### C-10 How was the local community involved in the project/activities:

How was the local community involved in the project/activities?	The community participating in roughly 50 different activities to collectively brainstorm ideas for the wall artwork address the questions above. These included getting to know you van days, with activities taking place in a mobile workshop space, parked around the estate. There was a nature walk exploring the local wildlife, youth club design workshops, 3D scanning and augmented reality workshops, participating in a Bingo questionnaire, broadcasting on a local radio station, going on a treasure around the estate, dirt collection from residents to create bricks, one to one interviews and consultations, and outdoor cinema screening a film made about the project, and the creation of the final artwork. The number of participants in each project varied. Other artworks The Wall Is_ produced other artworks alongside the residents, including: • Tre Cwm: Distant Tomorrow by Ryan Parry. A short science fiction novel by a Tre Cwm resident about the estate. • Artefacts produced through the project such as bricks made from local earth and stamped with TRE CWM, found items reflecting the colours of the original designs for Tre Cwm, printed T-shirts and tote bags produced with the youth club. • Film documentary of the project. • Screening of the documentary. • An archive of film footage, photographs, residents' artwork, social media interactions that convey Tre Cwm during 2019 – 2020.
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### C-11 The role of natural/cultural heritage in the project/activities:

Did cultural and/or natural heritage play any specific role in the project/activities?	Yes, the nature walk and exploration of the history of the geographic site of the estate played a major role in the project, and directly led to final designs for the wall artwork. Exploring the flora and fauna on Cwm Mountain and ancient ruins on Cwm Mountain was a catalyst for bringing the community together and creating designs for the future of the estate, and the history of brick manufacture influenced nature of programmed activities, such as going from t door to door collecting dirt to filter and turn into clay to form Tre Cwm bricks. The heritage of Llandudno was a key feature in the final artwork on the wall too, as visualised by the resident painter.
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### C-12 The targeted impact of the project/activity:

What was the targeted impact of the project / activities?	The main impacts the project tested were: Residents 1. Explore whether the project will help residents feel less exclusion, division, and social isolation (support increased sense of connectedness) 2. Explore whether residents have gained real tangible skills through being involved in the project, which contribute to wellbeing, agency, self-organisation, employability, confidence, self-belief and motivation 3. Explore whether the project will have lasting positive effect on the community, beyond the completion of the wall, i.e. local pride, positive behaviours, and further participation Organisation 4. Explore whether having a long term, community-specific project with a planned artistic legacy at the start, influences the engagement process. The “who” as well as “how” we engage. 5. Explore what conditions are needed to foster effective cross sector partnerships between arts and social housing providers and how this can be replicated. External 6. Explore whether preconceived ideas and the negative perceptions the wider community has about the Estate's residents change 7. Explore how learning from this work can inform future arts and regeneration programmes in Llandudno and North Wales and feed into the CCBC cultural strategy.
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### C-13 Achievement of the targeted impact:

Yes/no/partly:	Partly
Comment:	The final evaluation of the project surmised that the targets were partially achieved: • Ideas around artist-led regeneration were tested and explored • Ideas around community-led place planning were tested and explored • There is evidence of active citizenship being promoted • It is not possible to assess if social pride was promoted • There was some increased participation in the arts but not a large amount • The hypothesis of 'Does transforming an existing physical barrier through art and design-led engagement processes affect societal barriers to access/participation?' was tested but conclusions are unclear

### C-14 Additional achieved impacts:

Were any additional impacts achieved?	The content above, gathered from the evaluation report, covers all of them.
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### C-15 The main beneficiaries of the creative work in public space(s):

Who were the main beneficiaries of the creative works in public spaces(s)?	The main beneficiaries were residents of the estate, secondary ones were staff at Ty Llywelyn community centre, the general public
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### C-16 Presence (or not) of economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces:

Were there any, no matter how big or small, economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces?	Kevin Stonehouse, the resident who came up with the final wall artwork, was paid an artists' fee for his participation in the project.
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### C-17 Presence (or not) of any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development:

Were there any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development?	One resident used his participation in the project in his college applications, and one resident benefited by having his artwork on display in the most large-scale and public facing context to date in his career.
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### C-18 Monitoring (or not) of the impact of the project:

How was the impact of the project / activities monitored? If it wasn't – how do you think it could be monitored?	Documentation, participation tallies, and feedback exercises were undertaken throughout the project by the creative producer and artist. These were compiled by an external evaluator for the final evaluation report.
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### C-19 Way in order to communicate the impact of the project:

How was the impact of the project / activities disseminated or communicated?	Through social media accounts of the project and of the housing associations, via the project website, Culture Action Llandudno's website, and local press. The final evaluation report written for Paul Hamlyn Foundation will also be available via PHF.
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### C-20 Perception of the creative works in public space(s) by the final users and the reactions of the general public:

How were the creative works in public space(s) perceived, evaluated, judged by the final users – what were the reactions of the general public?	The following feedback was collected from interviews with the external evaluator: the participants in the project itself perceived it to have engaged the 'hard to reach' who might be less confident in speaking out. The project helped residents develop the confidence to express their opinions and helped them to feel proud of their estate. The housing associations perceived that it was too soon to judge whether there had been a change in relationships between the housing association and the residents. There has not been a formal evaluation of responses to the completed wall artwork, but most informal responses to the final artwork were very positive
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### C-21 The (one) main success and the (one) main failure of the project/activities

Main success:	The wall artwork was successfully designed and installed and many residents are happy with it and feel it improves the estate, and a core group of residents benefitted tangibly and intangibly from participating in the design process.
Main failure:	Covid prevented the project from having a wider reach across the estate.

### C-22 Importance of broader conditions for the main success and main failure factor:

How important were the broader conditions (e.g. the supporting state of the art in the community, infrastructure, institutional support, financial sources, local or "imported" know-how etc.) for the main success and main failure factor	It was crucial that the project received support from pre-existing community organisations, in particular Ty Llywelyn community centre, to provide 'a way in' to the community through introductions and recommendations. The project would not have been possible without PHF funding and was greatly benefitted by additional smaller grants from the housing associations. The community centre closing down during the pandemic impacted on the project's main failure because it meant the project no longer had a physical base on the estate, and it was therefore more challenging to meet and reach people.
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### C-23 Provide the links to public data on the creative works

Link to public data to better understand the activities and actors, as well as impacts:

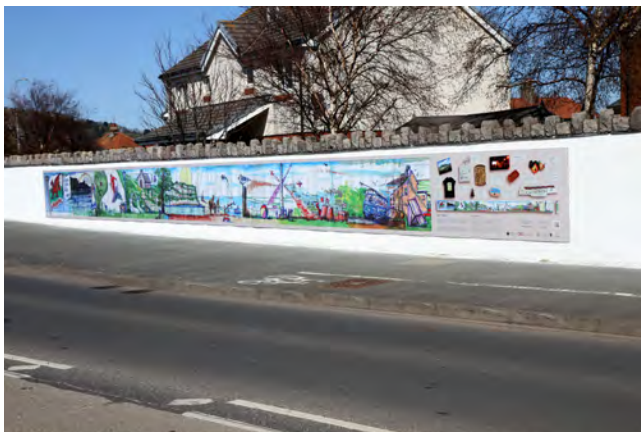
The link: <https://drive.google.com/file/d/1mayF34QEKHFgH7hku-138dZBoiFvcDj2/view?usp=sharing>  
<https://www.thewallis.cymru/> <https://www.cultureactionllandudno.co.uk/tre-cwm-celf/>  
<https://www.northwalespioneer.co.uk/news/18996567.community-mural-deemed-vandal-res>

### D-1 Main editor in charge of this entry and potential other authors of this case study description

Name and surname: Mrs Kristin J Luke  
Organization: Clear Village  
Email: kristin@clear-village.org  
Role: editor and author

### D-2 Representative pictures

Picture's caption: London\_The Wall Is \_\_ final wall artwork installed



Picture's author: Kristin Luke  
Picture's date: 6/19/2019 12:00:00 AM  
Picture's source: Artist  
Picture's caption: London\_TheWallIs\_London\_The Wall Is \_\_ dirt collection day



Picture's author: Iwan Williams  
Picture's date: 8/2/2020 12:00:00 AM

Picture's source: Artist

Picture's caption: London\_The Wall Is \_\_ augmented reality brainstorming



Picture's author: Kristin Luke  
Picture's date: 8/15/2019 12:00:00 AM  
Picture's source: Artist  
Picture's caption: London\_The Wall Is \_\_ getting to know you van stops



Picture's author: Iwan Williams  
Picture's date: 8/14/2019 12:00:00 AM  
Picture's source: Artist  
Picture's caption: London\_The Wall Is \_\_ interactive walking tour around estate



Picture's author:	Kristin Luke
Picture's date:	11/15/2019 12:00:00 AM
Picture's source:	Artist

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### D-3 Additional information

Additional information:
Link:
Additional information:
Link:

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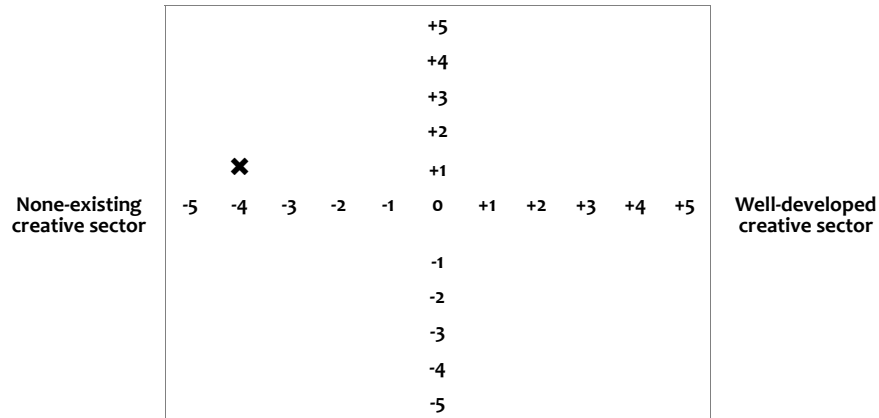
### D-4 Optional final remark

Optional final remarks: is there any additional information that was not communicated through the template
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### Diversified economic activities

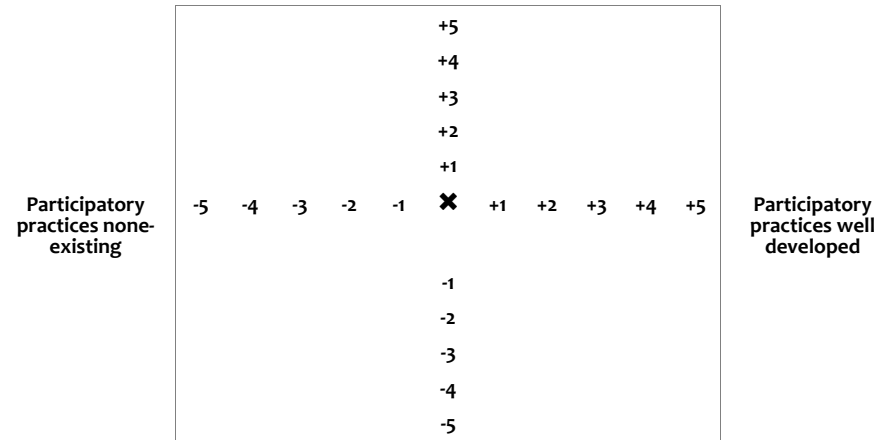


### Absence of economic activity

There isn't a creative sector to speak of that is involved in economic activities. the creative communities that exist in the area are more using creativity to facilitate socialising or are a part of tradition such as the Ystrad Mynach Mens choir. Otherwise the economic activities are fairly varied with 50% of employment being split between manufacturing, automotive repair and retail, education and health and social work.

Comment:

### High-income households prevail



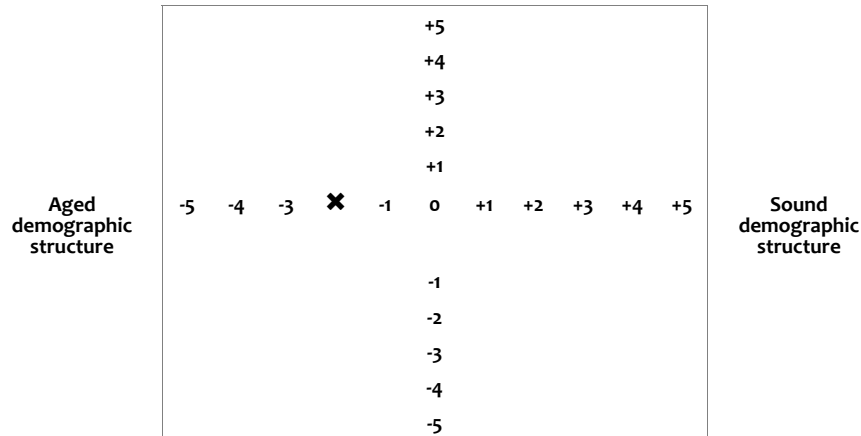
### Low-income households prevail

The average house price in Ystrad Mynach sits around £150,000, compared to the average in wales as a whole being £200,000. This could be affected by the fact that Ystrad Mynach is a commuter town, with many of its residents working in either Cardiff or Newport, it is not necessarily a tourism hot spot as other areas of wales are, contributing to the high average house price tag.

Comment:

Participatory Practices were not defined clearly in the framework so it is unclear which practices can be defined as this or how to assess their development.

### Daily-life-support facilities well developed



### Daily-life-support facilities none-existing

Over 40% of the population aged between 30 and 59 Mean Age: 39.1 Median Age: 39 (Figures are sourced from the 2011 Census key statistics.) However as of 2019 Wales has the highest median age in the UK at 42.5, signaling a rapidly aging population, this shows these figures are not unusual for the area. It is hard to determine the development of the daily life support facilities without visiting a place but I can see that places such as shops, schools, pubs, and GP's exist.

Comment:

### A-3 Estimation of how residents perceive the remoteness of this place, from 0 (not remote at all) to 5 (extremely remote)

Estimation:	3
Explanation:	Whilst many outsiders may define this place as more remote than this, it's locality to Cardiff, the capital of Wales, means the residents of the place may deem it as much less remote because of its access to the urban capital.

### A-4 Elements that characterise the remoteness of the place:

Low population density	✓
Geographical barrier/allocation	✓
No good transportation links	✗
Difficulties in accessing daily-life-support facilities	✗
Social specifics and/or divisions	✗
Economic inferiority	✓
Subjective criteria	✗
Specify subjective criteria (e.g. community's self-perception of being remote etc):	
Other	✓
Specify other:	ageing population

Summary of the elements that characterise this case as a remote place:

In order to characterise the place without the ability to visit the place I will be relying on the 2011 census data, I acknowledge that this is problematic and is not necessarily an accurate portrayal of the place in question. This is particularly true in relation to the questions regarding social aspects of a place, as the quantitative aspect of the census does not account for this. According to the 2011 census data for the Ystrad Mynach ward, the economic landscape has 30% unemployment for those between the ages of 16 and 74. Of the 70% in employment, only 45% of those are in full-time employment. Whilst this seems high, it doesn't account for those who live in Ystrad Mynach and commute out to Cardiff or Newport for work. Ystrad Mynach Ware has a population density of 8.1 people per hectare, whereas Cardiff, the local city, has a much greater population density of 43.7 people per hectare. This gives us some idea of its remoteness, hearing the stories of those from the place both from the designer and the individuals giving testimony in the film it is perhaps its population demographic that holds the key to its remoteness. 18 to 29-year-olds only account for 14.4% of Ystrad Mynach's population whereas Cardiff in comparison this is 22.3%. The population of young people in a place can reflect the number of opportunities available.

Low population density rank:	1
Geographical barrier/allocation rank:	2
No good transportation links rank:	
Difficulties in accessing daily-life-support facilities rank:	
Social specifics and/or divisions rank:	
Economic inferiority rank:	3
Subjective criteria (e.g. community's self-perception of being remote etc) rank:	
Other rank:	4

## A-5 Provide the links to public data

Links to public data on the remote place	the borough's website defining the town
The link:	<a href="https://www.caerphilly.gov.uk/loopsandlinks/english/villages/ystrad.html">https://www.caerphilly.gov.uk/loopsandlinks/english/villages/ystrad.html</a> ( <a href="https://www.caerphilly.gov.uk/loopsandlinks/english/villages/ystrad.html">https://www.caerphilly.gov.uk/loopsandlinks/english/villages/ystrad.html</a> )
Links to public data on the remote place	nearby settlement website
The link:	<a href="https://hengoed.net/index.php?x=penallta">https://hengoed.net/index.php?x=penallta</a> ( <a href="https://hengoed.net/index.php?x=penallta">https://hengoed.net/index.php?x=penallta</a> )
Links to public data on the remote place	2011 Census data for Ystrad Mynach Ward
The link:	<a href="https://www.nomisweb.co.uk/reports/localarea?compare=W05000750">https://www.nomisweb.co.uk/reports/localarea?compare=W05000750</a> ( <a href="https://www.nomisweb.co.uk/reports/localarea?compare=W05000750">https://www.nomisweb.co.uk/reports/localarea?compare=W05000750</a> )

## A-7 The type of public spaces that can be found in this remote place (besides the roads/streets/path network)

Square/s, Plaza/s	✓
Park/s, Garden/s	✓
Market space/s	✓
Playground/s	✓
Recreational space/s, Sport-field/s	✓
Community open-air space/s	✓
Institution-related open-air space/s (e.g. University grounds)	✓
Watersides	✓
Meadows	✓

Parking area	✓
Service yard	✓
Other types:	✓
Specify other types:	industrial estates

Type of indoor public spaces that can be found in this remote place:	<ul style="list-style-type: none"> <li>▪ Ysgol Gymraeg Penalltau school</li> <li>▪ Ystrad Mynach Primary School</li> <li>▪ Trinity Fields School &amp; Resource Centre</li> <li>▪ The Coopers Arms pub</li> <li>▪ Bethania Chapel Seventh-Day Adventist Church</li> <li>▪ Penallta RFC rugby club house</li> <li>▪ Penybryn Community Centre</li> <li>▪ Ystrad Mynach Non-Political Club Ltd</li> <li>▪ Ystrad Mynach Boys &amp; Girls Club</li> <li>▪ Ystrad Mynach Scout and Guide Hall</li> <li>▪ Ystrad Mynach Day Centre</li> </ul>
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## A-8 General description of..

The network of roads, streets, paths and alike elements that tie this remote place together:

There are a series of A roads that connect the towns and villages along and between the valleys. A roads are smaller than motorways but are considered the major through routes that connect places on a rural scale. You can see these on the map in black. All other roads seem to be sprawling connected cul de sacs that form quiet residential areas. This is interplaced with large industrial estates where a lot of the manufacturing and automotive businesses are located as well as the schools and hospitals, these sit on the major A roads making them easy to access.

The quantity and structure of public space network (besides roads/streets/paths network) in this remote place:

There is a very large park that was created when the colliery was closed down, the 'slag', a by product from the coal mining process, was used to landscape the park. The park received investment to transfer this from an industrial part of the local area to a park for all the residents. It features a fishing pond, an open structure that is called the observatory but it is just a simple frame, there is also a large sculpture of a horse made from the slag that can only be seen from the air and forms small hills for people to walk on. However in Wales it rains a lot and it is important to have indoor spaces that do not require a car to access. For many pubs form these spaces but are centered around drinking which is not ideal as it doesn't cater to young people leaving them with nowhere to go. There is the Boys and Girls club who participated in this project but doesn't have enough capacity to service all the young people in the area. The men's choir meets in the church as an alternative public place to the pub.

## A-9 General description of the quality of public spaces in this remote place

Answer:

As mentioned above, although this question is incredibly difficult to answer without spending time in this place, I would speculate that one of the needs for the community is free public space to support the young people in the community. The ystrad Boys and Girls Club is one of the only provisions for this. Located just 2 minutes from the Primary School (ages 5 to 11) it mainly caters to this age group. This leaves little space for those in the community enrolled at the secondary school. Similarly there is the Ystrad Mynach Scout and guides club and hut (see image below - <https://www.geograph.org.uk/photo/5993401>) This is a small space unable to provide for all the young people in the area, with little funding. It also does not address the needs of those over the age of 12. It has 'tots play' events for very young children (<https://tots-play-caerphilly.class4kids.co.uk/venue/6/ystrad-mynach-scout-and-guide-hall>) but I have been unable to find any provision for those over the age of 12. For those of secondary school age there is only the Lewis Girls' School providing only for female young people between 11 and 18 (<https://www.lgs.wales/>) and the Trinity field school and resource center, providing for those aged 4 to 19 with special educational needs, specialising in autism.

## B-1 Name(s) of the public space(s)

Name(s) of the public space(s) (in local language):	Penallta Colliery
Name(s) of the public space(s) (in English):	Penallta Colliery
Latitude of the public space(s):	<span><span><span><span><span>51°39′16.9″N</span> <span></span></span></span><span><span>﻿</span> / <span>﻿</span></span><span><span>51.654444°N 0°0′0″W</span><span><span>﻿</span> / <span>51.654444; -0</span></span></span></span></span>
Longitude of the public space(s):	<span><span><span><span><span>3°14′41.7″W</span> <span></span></span></span><span><span>﻿</span> / <span>﻿</span></span><span><span>-3.244917°W 0°0′0″N</span><span><span>﻿</span> / <span>-3.244917; 0</span></span></span></span></span>
Ground plan showing the land use of the public space(s):	
Caption's map of the public space:	
Legend's map of the public space:	
Main location	<b>×</b>

## B-2 Describe the physical environment

Physical environment description of the public space(s) with creative works:	'The location of the Penallta colliery played an important part in the history of Hengoed being the major employer in the area with over 3,200 men at its peak. Penallta colliery (originally from pen+yr+alltau) means 'head or top of the incline' which like many other place names relates to the physical description of the land. Penallta colliery was scheduled for closure by the British Coal Corporation (the statutory successor to the NCB) in November 1990. Penallta Colliery was decommissioned and finally closed in 1992. As the buildings had been listed, the site was not cleared after it closed, unlike almost all other closed collieries of South Wales. Its shafts were backfilled with hardcore but a number of buildings were retained, including the headgear of the two shafts, the bath-house, the winding house as well as number of small workshops, the lamp room and offices, the oil and general stores, and locomotive shed also survive although the boiler house and chimney have been demolished. 1996 saw the regeneration of the Penallta colliery site. 18o hectares of derelict land was transformed into a community park and subsequent enhancement programmes built on the previous activity carried out within Parc Penallta and increased the profile of the park. Much of the Penallta colliery site has now been landscaped into the Penallta Community Park, a business park, and the Cwm Calon housing estate. Traces of its coal tips can still be seen along with the headgear of the two shafts which still stand proudly over the site as a constant reminder of its former life and the industry that once dominated and defined South Wales.' - https://hengoed.net/index.php?x=penallta Last modified: Saturday 16th August 2014 09:28am
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Physical environment elements were important and/or actually "used" by creative people for their activities:	As a listed derelict site, very little of the activities involved took place inside the colliery with the exception of a guided tour from Paul Langford the property developer of the site and a subsequent DJ performance although no one else was permitted to enter the colliery. The main activities took place outside the colliery with the workshops being held in an area outside the colliery that Paul had cleared and prepared. This is not a public space and working physically in that space was only made possible with the full co-operation of the property developer. Paul the developer, had submitted plans to the council to make the building into luxury accommodation and provided these speculative plans to be used in a workshop that he participated in alongside other experts such as Hydrogeologist Gareth Farr. These plans were then manipulated to explore how the site could be used as an astronaut's training site.
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## B-3 Describe the general functions

Functions and land uses description in the area of the public space:	The land around the colliery was developed into a public park in 1996 and is called Parc Penallta, it consists of a large varied open green space with a fishing pond, a high point 36o <span>view point sculpture</span> , and a large landscape sculpture in ode to the pit pony. It has public toilets and walking and audio trails to be accessible for the local community. Nearby there is also the Penybryn Community Centre however they do not have any online presence so I cannot ascertain if this is open and how exactly it serves the community. There is a local school in the shadow of the colliery, Ysgol Gymraeg Penalltau, serving primary-aged children. Next to this school, there is a residential area. North of the Colliery there is an industrial center, this houses businesses such as a Vehicle repair shop, MOT services, concrete services, a soy sauce factory, and polystyrene producer as well as many other automotive and manufacturing businesses. To the east are fields and farmland with what looks like a local farm between the colliery and Parc Penallta.
--	---

Functionalities of space were important and/or actually "used" by creative people for their activities:	None of the above were used for the activities undertaken in this project, they took place at other spaces around the area, and the colliery itself was used as an idea or rather a vehicle for imagining new futures rather than a specific site for activity.
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## B-4 General demographic characteristics of the area around the public space:

Describe the general demographic characteristics	There were 5,043 usual residents as at Census day 2011. Of these, 99.9% lived in households and 0.1% lived in communal establishments. The average (mean) age of residents was 39.1 years. In total there were 2,278 household spaces. Of these, 2,136 (93.8%) had at least one usual resident and 142 (6.2%) had no usual residents. Density (number of persons per hectare) 8.1 Over 40% of population aged between 30 and 59 Mean Age: 39.1 Median Age: 39 97.6% white 75% identified as having no British identity https://www.nomisweb.co.uk/reports/localarea?compare=W05000750
--	---

<b>B-5 Type of the public space(s) with creative work</b>	
Form and function:	abandoned coal mine - grade 2 listed building
Ownership:	Private
Access regarding entry-control:	No Access to public
Access regarding time of day/week /year:	No Access to public

## B-7 Kind of activity initially designed for this public space:

What kind of activity has been this public space designed for initially	Initially this space was used as a coal mine. It opened in 1905 and operated until 1991. ‘at peak production during the 1930s, there were in excess of 3,200 men employed. In 1930 it produced 975,603 tons, and in 1935 it held the European record for coal winding’ http://www.welshcoalmines.co.uk/GlamEast/Penallda.htm
---	--

<b>B-8_a Which are the activities in this public space(s)?</b>	
Activity:	mining (before)

<b>B-8_b Who are the main users of this public space(s)?</b>	
User:	miners

<b>B-8_c What are the users activities of this public space(s)?</b>			
<b>Users</b>	<b>Activity</b>	<b>Before</b>	<b>After</b>
miners	mining (before)	<b>✓</b>	<b>×</b>

## B-9 Parts/sections/spots seem most attractive within the public space (location and duration) - Parts/sections/spots at people seem to avoid:

Describe what parts seem to be the most attractive to people	This question is difficult to answer as the site of the colliery is not a public space, but a private one bought by Paul Langford the property developer. Although private operating for almost 90 years it is of great historic importance to the town and many there had worked there for most of their lives. As this is a private space and not necessarily the site for specific community activities but rather the vehicle for speculation this question is rather difficult. In regards to how the creative works may have changed the situation, I think it changed the perspective of Paul the landowner and the community to be more open to different possibilities for the building that were not just housing and how it could be developed to serve the community or raise the profile of the place in order to stimulate more tourism in the area, and for this historic landmark to become more than a landmark to the past. At the start of the project Paul had already submitted residential conversion plans to the council however was very accommodating and excited to welcome other ideas for the place - this may not end up as an astronaut training center, but reaching for something so big has changed boundaries for what the space could be converted into in the future
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<b>B-10 Provide the links to public data on the public space(s)</b>	
Website:	Archive image of old colliery
Website's link:	http://www.hfinster.de/StahlArtz/archive-SouthWales-BW-4520-3-27.03.1990-en.html (http://www.hfinster.de/StahlArtz/archive-SouthWales-BW-4520-3-27.03.1990-en.html)
Website:	information on the history of the coal mine
Website's link:	http://www.welshcoalmines.co.uk/GlamEast/Penallda.htm (http://www.welshcoalmines.co.uk/GlamEast/Penallda.htm)

<b>B-11 Provide photos of the public space(s) with creative works</b>	
Caption:	
***	

Photo's author:	
<b>C-1 Official name of the activity/project</b>	
Name in local language:	Glofa'r Gofod
Name in English:	Cosmic Colliery
Nickname:	
Overall name:	✓

### C-2 Description of the project (activities) that took place in the analysed public space(s):

Describe the project (activities) that took place in the analysed public space(s)

Cosmic Colliery involved working with communities in the Rhymney Valley, South Wales, to speculate on the possibility of the local abandoned coal mine becoming an underwater astronaut training centre. Acknowledging that this may never happen, designer Hefin Jones collectively explored with the Rhymney Valley community how close they could get to something like that. “This project isn’t about actually building an astronaut training centre,” designer Hefin Jones explains in an interview. “I’m designing objects and scenarios as a way to make people consider new possibilities. I’ve been experimenting with designing situations which are in many ways ephemeral, and despite that, are successful at creating the necessary conditions to think big.” Bringing together the local youth club, mens choir, barber, school, scuba diving club and those who used to work in the mines, this project was a catalyst for imagining an alternative future for the young people of this community.

### C-3 Challenge that the project (activities) tried/is trying to tackle:

What challenge was the project (activities) trying to tackle – what was the aim

The aim of the creative work over the duration of the residency was to alter the perception that young people held of both themselves and their own futures. To reiterate how important their role is in imagining a different possibility for the area they live in.

### C-4 Time frequency:

Time Frequency	-1
Other information:	Constant Process of which additional activities and interventions arise organically as a result of this participant led meandering process.

### C-5 Time period

Start:	1/1/2015 12:00:00 AM
End:	9/1/2015 12:00:00 AM
Comment:	

### C-6 Actors in relation to the analysed creative work, their main motivation and their roles

Actor(s):	Big Pit National Coal Museum
Motivations:	Interested in the project and the opportunity to connect one of the volunteers (lee) with Hefin.
Roles:	Ceri - manager at the big pit, initial contact- during the meeting met Lee (maps)who was enthusiastic - Ceri not involved beyond that.
Actor(s):	British Geological Survey
Motivations:	Gareth Farr’s background as an artist meant he wasn't phased by the unusualness of this project. Gareth is keen to involve more artists, architects and the general community in the work of the British Geological Society.
Roles:	Gareth Farr - BGS Hydrogeologist, met the designer during previous Welsh space Campaign work. He provided maps and introductions to other organisations and took an active role in the final design meeting to create the speculative plans.
Actor(s):	CISWO (Coal Industry Social Welfare Organisation)
Motivations:	Potential connection to bingo club? Support for retired coal miners
Roles:	Facilitated connections to others involved.
Actor(s):	Gorilla Audio
Motivations:	Paid to provide services

Roles:	Brought the speakers for Pauls dj set - they do local raves and parties
Actor(s):	Dragon Divers
Motivations:	Ian - lives close by, and runs Dragon Divers. He was interested in the project because he was advocating for the voice of young people to think bigger for themselves and their community.
Roles:	Ian volunteered time + equipment to run the astronaut scuba diving classes for the youth club. He also took an active role in the final design meeting to create the speculative plans.
Actor(s):	Goldsmiths, University of London
Motivations:	Hefin was an ex student of the design course here, they were keen for him to show this connection in the publicity of this project.
Roles:	Provided technical printing etc for the exhibition.
Actor(s):	Ystrad Mynach Boys & Girls Club
Motivations:	Similar to school- met with Ken and he was enthusiastic for something for the kids to do. Initially representing the young people interests, but they were aware and had choice to take part
Roles:	Connection to the choir and ellin jones
Actor(s):	Welsh Historian Dr. Elin Jones
Motivations:	Has a background in charterism, actively engaging in heritage ideas - fascinated by this aspect of the project
Roles:	Ellin got involved as the project progressed and ended up leading the final town hall meeting
Actor(s):	La Bamba Barbershop at the Beach
Motivations:	Enthusiastic about doing something different, element of it being filmed and him starting a new business, other barbers turned down. Was paid for haircut and hoped to receive publicity in the village for it
Roles:	'Zero g haircut' performed and filmed at La Bamba in direct collaboration between Hefin and the owner of La Bamba, closing the shop and creating the zero g system
Actor(s):	Sony UK Technology Centre
Motivations:	Rhymney Valley is where Sony makes a specific camera. Sony were interested in the locality of this project focused on the community and for this to be able to go on their blog.
Roles:	Provided camera for proj however this collaboration took so long to facilitate it was only able to be used in the final design meeting.
Actor(s):	Ysgol Gymraeg Penalltau - school behind the colliery
Motivations:	In the shadow of the colliery, headteacher + others happy to have something provided for the kids to do, end of term etc talked a bit about local history but supporting kids to think different
Roles:	Facilitated a workshop to be ran and filmed by the lead designer with one of the classes at the school.
Actor(s):	Ystrad Mynach Male Voice Choir
Motivations:	Young choir leader, he was interested in doing something new/different to the traditional choir songs and the technical challenge of that.
Roles:	Performance and singing in the film, requiem from 2001 a space odyssey, framing the colliery against the ideas in the song + film
Actor(s):	Liboni Munnings- Filmmaker
Motivations:	Liboni was already a close collaborator and filmmaker. They were interested in the use of film as a tool to produce fiction.
Roles:	Was responsible for filming and producing the film of the project which was the primary means the project was communicated.
Actor(s):	Paul Langford - Property Developer
Motivations:	Paul was interested in space and at the prospect of using the building for something other than flats, as an outsider, not from Wales who has bought the colliery, he benefited from being able to make connections with the community.

Roles: Without Paul, owner of the colliery, the project wouldn't be possible. He facilitated access to the grounds, shared plans that had been drawn up with architects to use the colliery as flats, to be reconfigured as astronaut center. performed as DJ/MC

### C-7 Description of the supporting background that existed to make the activities happen:

What kind of supporting background existed to make the activities happen (financial, institutional etc.) This project was produced by Hefin Jones whilst partaking in the London Design Museum's Designer in Residence program. Each resident is provided with a commissioning budget of £6,000, which goes directly towards producing the work that will be presented at the end of the residency. This is supported using public funding as commissioned by Arts Council England.

### C-8 Sectors involved in the development of the creative works with public spaces:

Culture	✓
Education	✓
Health	✗
Sustainability	✗
Science	✓
Tourism	✗
Sport	✗
Industry	✗
Other:	✗

Specify other:

### C-9 Sector which was..

..the initiator of the activities:	Culture
..the most crucial for the whole case study:	Culture
Comment:	

### C-10 How was the local community involved in the project/activities:

How was the local community involved in the project/activities? This was a co-created project made in collaboration with the actors involved in the project as detailed in table C-VI. The community was not only involved at every stage but shaped the project. Instead of following a predefined path it grew and changed in response to the people who contributed. This is demonstrated in the final town hall meeting which is not lead by the designer, they become merely an observer as the project is taken on by the members of the community, leading discussions with each other from the men's choir to the boys and girls club, this also occurred in the final design meeting to make the speculative design plans for the astronaut training center. An example of one of the many ways this project was shaped by the people who became involved was as the property manager who owned the colliery and who was pushing forward plans for it to be developed. He used to live in South London where he would DJ and MC house music and acid nights in the 90's, he also had a huge interest in extraterrestrials believing we are not alone in the universe. This lead to the project developing to involve the Property developer performing an acid house set inside the abandoned colliery whilst reading aloud Stephen Hawking. This was not something that could be predicted or planned and is the sort of richness that only occurs by letting the work have its course defined by the community. This leads to an increased collaboration, as a result of taking an interest in the property developer's past and interests, it lead to an incredible level of generous support and openness that I don't think would have otherwise happened. He allowed the original planning permission plans from the architects be scribbled over and turned in to the astronaut center, he gave up hours and hours of time, he allowed access onto this private land of the colliery and cleared a site outside the building ensuring it was safe for the workshops to be held. This is just one example of the many involved in this project showing how allowing the community to have autonomy over the work can facilitate the better collaborations and stronger community relationships essential to participatory design work.

### C-11 The role of natural/cultural heritage in the project/activities:

Did cultural and/or natural heritage play any specific role in the project/activities? Cultural heritage did have a role to play in this project. Specifically the industrial heritage of the coal mine. It started in the town of Ystrad Mynach in 1909 and continued until 1991 when it was decommissioned and since then has stood as a huge landmark in the town, a reminder of this history. As the single main employer over the last century in the town, it has formed the identity of the town and a large proportion of men over a certain age worked in those mines and believed they had a job for life. Mining as a whole is hugely important to wales since the industrial revolution, it was the world's largest producers of coal. As the mines slowly shut it lead to the miners strike of 84/85 when Thatcher was in power, this was a huge political event, with the strikes lasting months as thousands faced losing their jobs. The national museum of Wales <https://museum.wales/bigpit/> is dedicated to this industrial history.

### C-12 The targeted impact of the project/activity:

What was the targeted impact of the project / activities? As a self led project for a designer in residence program there weren't specific predefined impact goals as this was also a short term project undertaken by a single individual in under a year. The main goal of the work was to alter the perceptions of young people of themselves and what they could achieve for themselves, encouraging them to 'Think Big' by imagining different possibilities for the area, and how they are perceived. This was inspired by the designer growing up in a similar rural wales ex-mining town where the identity was defining by the coal mine and this having an oppressive affect on the young people in the town, as so much focus was on the past, what had been and gone, not possibilities for the future.

### C-13 Achievement of the targeted impact:

Yes/no/partly:	Partly
Comment:	The project lead though that the targeted impact was only partly achieved. The project as a whole succeeded in becoming led by the community into something self organised and sustaining. However this did not end up creating long term opportunities for young people to interact with others in the locality. It was undeniable that it did inspire people in the community as a whole, not just young people, to 'think big' after living in the shadow of the past, we all need to be reminded to shoot for the moon. Although one of the clear goals was to create a concrete network to generate opportunities for young people to connect with organisations and individuals. This was not created in the time limit for the residency, these 'soft' network may exist but not something concrete that young people can actively utilise.

### C-14 Additional achieved impacts:

Were any additional impacts achieved? The additional impacts that were achieved were opportunities for people in addition to the young people targeted for this project. These opportunities include but arent limited to the opportunity to connect with others in the village, the opportunity to be creative and playful and the opportunity to become involved in a project, leaving feeling excited and inspired to think bigger. For example Paul the property developer making much better links with the community and is now open for an alternative idea for the old building other than housing.

### C-15 The main beneficiaries of the creative work in public space(s):

Who were the main beneficiaries of the creative works in public spaces(s)? The main beneficiary of the creative work was the targeted audience of young people from the local area, namely the individuals from the Ystrad Mynach Girls and Boys club who partook in the project.

### C-16 Presence (or not) of economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces:

Were there any, no matter how big or small, economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces? Due to the short term nature of this project driven by an individual without adequate impact measurement when asked the designer could not remark on the economic benefits.

### C-17 Presence (or not) of any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development:

<p>Were there any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development?</p>	<p>The main exchanges of knowledge that occurred during the creative works involved the learning by the individuals from the Ystrad Mynach Boys and Girls Club as they learnt to scuba dive, sign language, parts of the Russian language used by astronauts, to learn about NASA and space but most importantly to speculate and think big for themselves and their futures. There was also a significant exchange in knowledge during the final design meeting where Paul Langford the property developer, Hydrogeologist Gareth Farr, Ian from Dragon Divers, and others gathered to exchange expertise to contribute to a plan to turn the old Penallta Colliery to astronaut's training center.</p>
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### C-18 Monitoring (or not) of the impact of the project:

<p>How was the impact of the project / activities monitored? If it wasn't – how do you think it could be monitored?</p>	<p>Unfortunately, as a project undertaken by an individual as part of a design residency from the Design Museum, no impact measurement was carried out in direct relation to the project, or investigating the impacts created in the community. There was a limited amount of impact measurement carried out by the Design Museum themselves, however this seemed to be restricted to the impact of the experience of the residency on the individual taking part.</p>
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### C-19 Way in order to communicate the impact of the project:

<p>How was the impact of the project / activities disseminated or communicated?</p>	<p>The primary way the project was both communicated and disseminated was through the medium of film. This was not an afterthought but a huge aspect to the work, every moment spent working with the community was captured on film, even the moment that the designer was asked to cease the work by a local MP was recorded. This suited the improvisatory, meandering nature of the work, inform and driven by often unexpected interactions with the community. Requiring both the designer and the method of which it was recorded to be able to adapt to changing scenarios. If a different method of recording and communicating the project was used it would not have had the same power to record the journey of the work. Or if a film was created in retrospect it would tell a different story than the one created ad-hoc. The medium of film was also vital to integrate the speculative nature of the work into the narrative - as the context was imagined, by including archival footage, and excerpts from science fiction it helped the audience connect with the idea. The film was shown as a part of an exhibition at the design museum along with other artifacts such as a home-made flag, stills from the film and other material created such as the speculative colliery rave poster inspired by Paul Langford's performance. The film was also shown at a community screening in Ystrad Mynach for all those who took part. Shown in a different way to the exhibition for local audiences - celebrating the achievements of the community rather than analysing and critiquing the work.</p>
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### C-20 Perception of the creative works in public space(s) by the final users and the reactions of the general public:

<p>How were the creative works in public space(s) perceived, evaluated, judged by the final users – what were the reactions of the general public?</p>	<p>In order to answer this question I will refer to the 2 key audiences rather than 'the general public' as it is more representative of the final users. The exhibition at the Design Museum, which represents a professional peer audience, was well received. Some were skeptical about the nature of the work, as a participatory speculative design project of this nature was not traditional to the designs represented at the design museum, however this meant that it was a stand out piece that served to provoke discussion about the Design and art world taking on a new way of working with communities.</p>
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### C-21 The (one) main success and the (one) main failure of the project/activities

<p>Main success:</p>	<p>Participatory nature of the work, not defined by the designer but by the participants, at the end it started to become autonomous and the designer could sit back and become merely an observer as the individuals from the community lead the project. This can only be achieved if from the start the designer surrenders their agency and direction to be controlled by the community and the opportunities that naturally arise.</p>
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<p>Main failure:</p>	<p>Inadequate impact measurement due to brevity of the project.</p>
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### C-22 Importance of broader conditions for the main success and main failure factor:

<p>How important were the broader conditions (e.g. the supporting state of the art in the community, infrastructure, institutional support, financial sources, local or "imported" know-how etc.) for the main success and main failure factor</p>	<p>More support could have been provided by the initiator of the activities - the Design Museum, to help the individual carrying out the creative works understand the process of evaluating and to consider the effect of the work on the wider community as the output. However as this type of work was unprecedented for the residency, they were met with questions like 'what are you going to exhibit' rather than 'what do you need to do to ensure support is provided for all those involved?' or 'how might you record the effect on the community'.</p>
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### C-23 Provide the links to public data on the creative works

<p>Link to public data to better understand the activities and actors, as well as impacts:</p>	<p><a href="https://www.arrabbit.com/events/the-floating-cinema-extraterrestrial-home-grown-space-travel-talk-screening-with-hefin-jones">https://www.arrabbit.com/events/the-floating-cinema-extraterrestrial-home-grown-space-travel-talk-screening-with-hefin-jones</a> (<a href="https://www.arrabbit.com/events/the-floating-cinema-extraterrestrial-home-grown-space-travel-talk-screening-with-hefin-jones">https://www.arrabbit.com/events/the-floating-cinema-extraterrestrial-home-grown-space-travel-talk-screening-with-hefin-jones</a>)</p>
<p>The link:</p>	<p>screening + talk listing</p>
<p>Link to public data to better understand the activities and actors, as well as impacts:</p>	<p><a href="https://www.dezeen.com/2015/09/11/designers-in-residence-design-museum-london-migration-hefin-jones-stephanie-hornig-chris-green-alexa-pollmann/">https://www.dezeen.com/2015/09/11/designers-in-residence-design-museum-london-migration-hefin-jones-stephanie-hornig-chris-green-alexa-pollmann/</a> (<a href="https://www.dezeen.com/2015/09/11/designers-in-residence-design-museum-london-migration-hefin-jones-stephanie-hornig-chris-green-alexa-pollmann/">https://www.dezeen.com/2015/09/11/designers-in-residence-design-museum-london-migration-hefin-jones-stephanie-hornig-chris-green-alexa-pollmann/</a>)</p>
<p>The link:</p>	<p>design museum show review</p>
<p>Link to public data to better understand the activities and actors, as well as impacts:</p>	<p><a href="https://www.itsnicethat.com/articles/see-hefin-jones-talk-from-our-space-themed-nicer-tuesdays">https://www.itsnicethat.com/articles/see-hefin-jones-talk-from-our-space-themed-nicer-tuesdays</a> (<a href="https://www.itsnicethat.com/articles/see-hefin-jones-talk-from-our-space-themed-nicer-tuesdays">https://www.itsnicethat.com/articles/see-hefin-jones-talk-from-our-space-themed-nicer-tuesdays</a>)</p>
<p>The link:</p>	<p>video of talk from the designer at an event</p>
<p>Link to public data to better understand the activities and actors, as well as impacts:</p>	<p><a href="https://www.designindaba.com/videos/interviews/hefin-jones-socially-engaged-design">https://www.designindaba.com/videos/interviews/hefin-jones-socially-engaged-design</a> (<a href="https://www.designindaba.com/videos/interviews/hefin-jones-socially-engaged-design">https://www.designindaba.com/videos/interviews/hefin-jones-socially-engaged-design</a>)</p>
<p>The link:</p>	<p>socially engaged design interview with design indaba</p>
<p>Link to public data to better understand the activities and actors, as well as impacts:</p>	<p><a href="https://www.designweek.co.uk/issues/7-13-september-2015/designers-in-residence-tackle-topic-of-migration/">https://www.designweek.co.uk/issues/7-13-september-2015/designers-in-residence-tackle-topic-of-migration/</a> (<a href="https://www.designweek.co.uk/issues/7-13-september-2015/designers-in-residence-tackle-topic-of-migration/">https://www.designweek.co.uk/issues/7-13-september-2015/designers-in-residence-tackle-topic-of-migration/</a>)</p>
<p>The link:</p>	<p>design week review of the exhibition</p>

### D-1 Main editor in charge of this entry and potential other authors of this case study description

<p>Name and surname:</p>	<p>Josie King</p>
<p>Organization:</p>	<p>Clear Village Charitable Trust</p>
<p>Email:</p>	<p><a href="mailto:josie@clear-village.org">josie@clear-village.org</a></p>
<p>Role:</p>	<p>author</p>

### D-2 Representative pictures

<p>Picture's caption:</p>	<p>still from film depicting kids workshop outside colliery</p>
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<p>Picture's author:</p>	<p>Liboni Mullins</p>
<p>Picture's date:</p>	<p></p>
<p>Picture's source:</p>	<p><a href="http://hefinjones.co.uk/">http://hefinjones.co.uk/</a></p>

Picture's caption: still from film depicting diving lesson with russian space hand signals



Picture's author: Liboni Munnings

Picture's date:

Picture's source: <http://hefinjones.co.uk/>

Picture's caption: still from film depicting zero gravity haircut

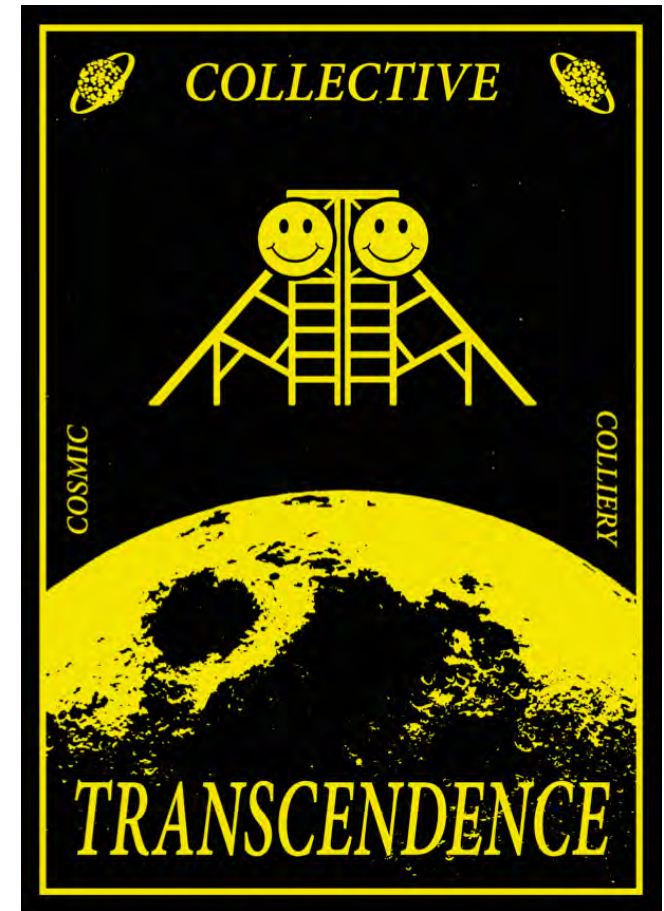


Picture's author: Liboni Munnings

Picture's date:

Picture's source: <http://hefinjones.co.uk/>

Picture's caption: poster for speculative cosmic rave at the old colliery



Picture's author: Liboni Munnings

Picture's date:

Picture's source: <http://hefinjones.co.uk/>

### D-3 Additional information

Additional information:

Link:

### D-4 Optional final remark

Optional final remarks: is there any additional information that was not communicated through the template I have additional material to upload but it is not supported by this portal, please email to arrange this.



Wandering oven; We knead  
desirable futures  
*Forno Vagabondo; Impastiamo  
futuri desiderabili*

Open Air  
*A Cielo Aperto*

Art to Art  
*Arte All'Arte*

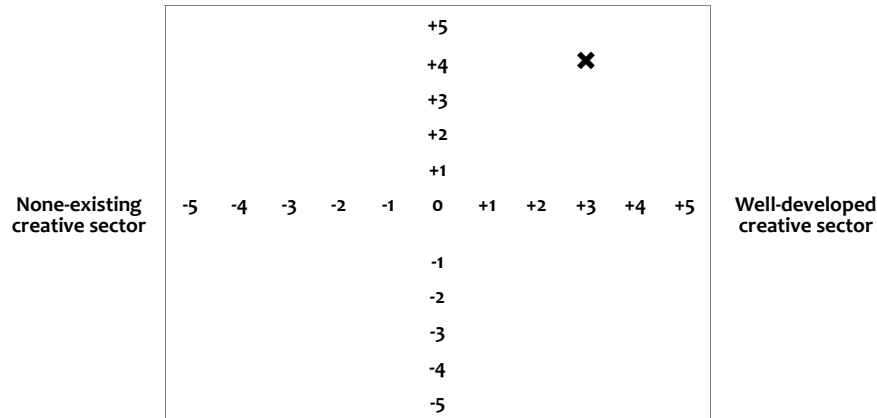
Fireplaces, meetings and  
experimentation in the rural area  
*Foghíles, Incontri e  
sperimentazione nello spazio rurale*

Big Benches Community Project  
(or BBCP)  
*BBCP*

ITALY



### Diversified economic activities



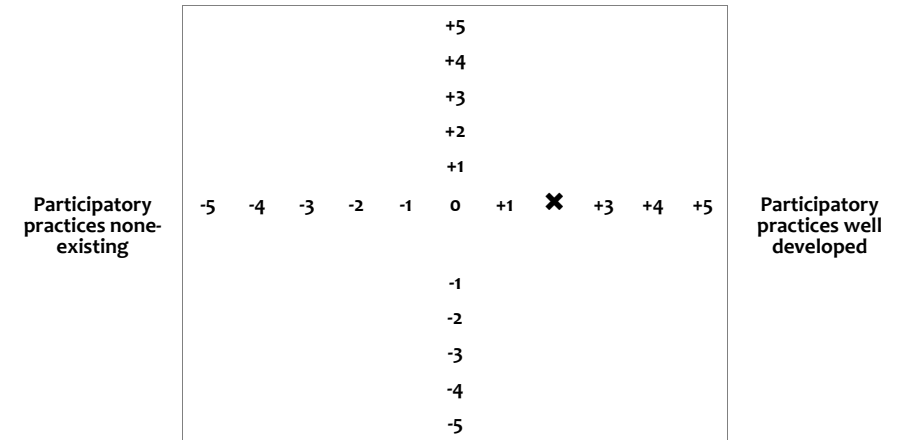
None-existing creative sector

Well-developed creative sector

### Absence of economic activity

Comment: The Vallagarina district, more specifically the city of Rovereto, has a quite developed creative sector. The creative group "La Foresta" stands out among the initiatives of the district, being an open network of associations, informal groups, and citizens. Since 2017 it has been co-designing, together with the Social Policy Service of the Municipality of Rovereto and local communities, to develop projects of social, economic and cultural nature to create participatory learning occasions, involving groups of different origins, generations, and social backgrounds (4).

### High-income households prevail



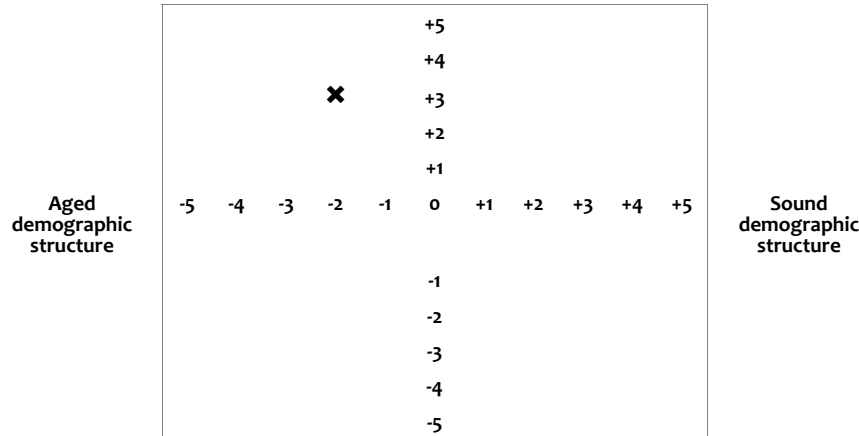
Participatory practices none-existing

Participatory practices well developed

### Low-income households prevail

Comment: We don't have exact information about income data. The Forno Vagabondo project was a self-organized research project with little funding, which meant that they did not focus on these aspects. In general, the household's income can vary from town to town. Some suburban areas (Brione) where the stove traveled, tend to be inhabited by lower-income families. The small villages (Calliano, Nomi and Villa Lagarina) tend to be inhabited by people with middle incomes, but it is hard to find any local with higher incomes except for some wine farmers who live there.

### Daily-life-support facilities well developed



Aged demographic structure

Sound demographic structure

### Daily-life-support facilities none-existing

Comment: Most of the Rovereto population is, on average, 45/50 years old (5) As regard daily-life-support facilities, Rovereto has most of the public and private first necessity facilities needed (6). The villages in the surroundings all have some small supermarkets, bakeries or a bank. But most of the locals go to the closest cities as they work there to do their daily shopping. Moreover, the small supermarkets often have higher prices and only a small range of products. As regards schools, most of the villages have kindergartens and some also have primary schools. However, the higher-level education schools are mostly in Rovereto or in the other closest cities.

### A-3 Estimation of how residents perceive the remoteness of this place, from 0 (not remote at all) to 5 (extremely remote)

Estimation:	1
Explanation:	Based on the interview that was carried out with Flora Mammana, the main designer of the project and our contact person, it was possible to notice that the population of Rovereto and its surroundings do not consider their towns as remote, even if they are mostly vacant or do not have many facilities within the same area. This is due to the number of roads and highways that connect Vallagarina cities and towns, facilitating the movement of the inhabitants. We also have to make a difference among Rovereto and the rest of the towns of Vallagarina. Rovereto, in fact, cannot properly be considered as a remote place, but a medium/small town that works as the main connection with the rest of the Vallagarina towns which are small and remote. Somehow, we could consider Rovereto as the small node of creativity linked to the rest of the towns.

### A-4 Elements that characterise the remoteness of the place:

Low population density	✓
Geographical barrier/allocation	✗
No good transportation links	✓
Difficulties in accessing daily-life-support facilities	✓
Social specifics and/or divisions	✗
Economic inferiority	✗
Subjective criteria	✗
Specify subjective criteria (e.g. community's self-perception of being remote etc):	
Other	✗
Specify other:	

Summary of the elements that characterise this case as a remote place:	Rovereto didn't have a large population increase in recent years. Its population of advanced age is increasing more than the number of newborns, being 44 years the average age. The perception of isolation and difficult access may vary among the population of Rovereto. Although this being the main city and having all the basic needs in terms of facilities and connections, many other places in Vallagarina are mostly rural, with few public initiatives and services.
Low population density rank:	1
Geographical barrier/allocation rank:	
No good transportation links rank:	3
Difficulties in accessing daily-life-support facilities rank:	2
Social specifics and/or divisions rank:	
Economic inferiority rank:	
Subjective criteria (e.g. community's self-perception of being remote etc) rank:	
Other rank:	

### A-5 Provide the links to public data

Links to public data on the remote place	1 - Trentino-Alto Adige inhabitants 2020
The link:	<a href="http://www.regione.taa.it/">http://www.regione.taa.it/</a> ( <a href="http://www.regione.taa.it/">http://www.regione.taa.it/</a> )
Links to public data on the remote place	3 - Trentino Trasporti company
The link:	<a href="https://www.trentinotrasporti.it/">https://www.trentinotrasporti.it/</a> ( <a href="https://www.trentinotrasporti.it/">https://www.trentinotrasporti.it/</a> )
Links to public data on the remote place	4 – La Foresta Project
The link:	<a href="https://laforesta.net/">https://laforesta.net/</a> ( <a href="https://laforesta.net/">https://laforesta.net/</a> )
Links to public data on the remote place	5 – Rovereto Demographic change
The link:	<a href="https://www.tuttitalia.it/trentino-alto-adige/67-rovereto/statistiche/popolazione-eta-sesso-stato-civile-2020/">https://www.tuttitalia.it/trentino-alto-adige/67-rovereto/statistiche/popolazione-eta-sesso-stato-civile-2020/</a> ( <a href="https://www.tuttitalia.it/trentino-alto-adige/67-rovereto/statistiche/popolazione-eta-sesso-stato-civile-2020/">https://www.tuttitalia.it/trentino-alto-adige/67-rovereto/statistiche/popolazione-eta-sesso-stato-civile-2020/</a> )
Links to public data on the remote place	6 – Rovereto general information
The link:	<a href="https://it.wikipedia.org/wiki/Rovereto">https://it.wikipedia.org/wiki/Rovereto</a> ( <a href="https://it.wikipedia.org/wiki/Rovereto">https://it.wikipedia.org/wiki/Rovereto</a> )
Links to public data on the remote place	6 – Rovereto general information
The link:	<a href="https://www.comune.rovereto.tn.it/">https://www.comune.rovereto.tn.it/</a> ( <a href="https://www.comune.rovereto.tn.it/">https://www.comune.rovereto.tn.it/</a> )
Links to public data on the remote place	6 – Rovereto general information
The link:	<a href="https://www.visitrovereto.it/vivi/eventi/">https://www.visitrovereto.it/vivi/eventi/</a> ( <a href="https://www.visitrovereto.it/vivi/eventi/">https://www.visitrovereto.it/vivi/eventi/</a> )
Links to public data on the remote place	2 – Rovereto inhabitants 2018
The link:	<a href="http://demo.istat.it/pop2018/index3.html">http://demo.istat.it/pop2018/index3.html</a> ( <a href="http://demo.istat.it/pop2018/index3.html">http://demo.istat.it/pop2018/index3.html</a> )

### A-7 The type of public spaces that can be found in this remote place (besides the roads/streets/path network)

Square/s, Plaza/s	✓
Park/s, Garden/s	✓

Market space/s	✓
Playground/s	✓
Recreational space/s, Sport-field/s	✓
Community open-air space/s	✗
Institution-related open-air space/s (e.g. University grounds)	✓
Watersides	✗
Meadows	✗
Parking area	✓
Service yard	✗
Other types:	✓
Specify other types:	Outdoor Museums
Type of indoor public spaces that can be found in this remote place:	<b>Antique palaces</b> <b>Churches</b> <b>Museums</b>

### A-8 General description of..

The network of roads, streets, paths and alike elements that tie this remote place together:	N.B. In this section, we are focusing on the general description of the network of places where the creative work took place (Rovereto, Nomi, Calliano and Villa Lagarina, all in Alta Vallagarina area in Trentino-Alto Adige region). In section A we are talking more about Rovereto town which is the biggest of the four and can be considered the headquarter of the creative works. For this reason, is not easy for us to provide information in detail. We will provide a more specific description in section B, where we have focused in particular on one of the remote towns where the creative works took place.
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The quantity and structure of public space network (besides roads/streets/paths network) in this remote place:	See previous answer
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### A-9 General description of the quality of public spaces in this remote place

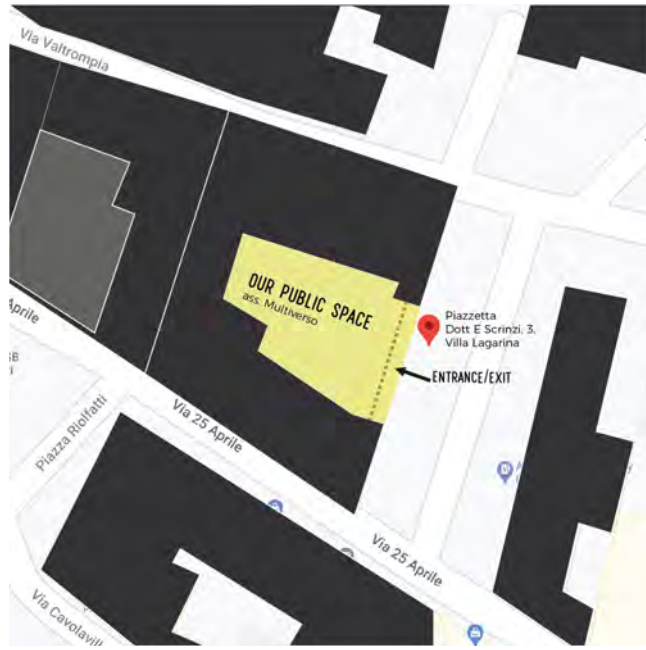
Answer:	In Flora's opinion, most of the public spaces they worked in, are almost over-equipped in some cases, so that there are hardly any free spaces that can still be transformed. The only things they needed in most cases for their activities were the public fountains and tables or benches. Other infrastructures were not necessary. Most people who were in the public space during the activity time just wanted to talk or hang out with each other. You hardly need any equipment for that.
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### B-1 Name(s) of the public space(s)

Name(s) of the public space(s) (in local language):	Rovereto-Brione, Comun'orto
Name(s) of the public space(s) (in English):	Rovereto-Brione, Common garden
Latitude of the public space(s):	45.90622151145013
Longitude of the public space(s):	11.04433503744085
Ground plan showing the land use of the public space(s):	
Caption's map of the public space:	
Legend's map of the public space:	
Main location	✗

Name(s) of the public space(s) (in local language):	Villa Lagarina, Piazzetta Scrinzi "Associazione Multiverso" (our chosen spot)
Name(s) of the public space(s) (in English):	Villa Lagarina, Scrinzi small square "Multiverso Association" (our chosen spot)
Latitude of the public space(s):	45.916019362847805
Longitude of the public space(s):	11.031756894001248

Ground plan showing the land use of the public space(s):



Caption's map of the public space:	Forno Vagabondo_Villa Lagarina_Scrinzi Small Square "Multiverso Association"_MAP
Legend's map of the public space:	Ground Plan of Associazione Multiverso, inside Palazzo Camelli, in Piazzetta Dott. E. Scrinzi, 3/1, one of the four Stops made by Il Forno Vagabondo in 2020 (Villa Lagarina) in Trentino Region showing building area delimitations. Key to Figure: Yellow: Associazione Multiverso - our public space for creative work Black-built structure White-streets Light grey-paved open public space Dark grey-private building plots
Main location	✓
Name(s) of the public space(s) (in local language):	Calliano, Parco Europa
Name(s) of the public space(s) (in English):	Calliano, Europe Park
Latitude of the public space(s):	45.93211423675554
Longitude of the public space(s):	11.092560734062216
Ground plan showing the land use of the public space(s):	
Caption's map of the public space:	
Legend's map of the public space:	
Main location	✗
Name(s) of the public space(s) (in local language):	Nomi, Parco Giochi di Nomi

Name(s) of the public space(s) (in English):	Nomi, Nomi playground
Latitude of the public space(s):	45.9287140113424
Longitude of the public space(s):	11.073583432371882
Ground plan showing the land use of the public space(s):	
Caption's map of the public space:	
Legend's map of the public space:	
Main location	✗
Name(s) of the public space(s) (in local language):	Rovereto Centro, Piazzetta Scharhardt
Name(s) of the public space(s) (in English):	Rovereto town center, Scharhardt small square
Latitude of the public space(s):	45.88700620491099
Longitude of the public space(s):	11.044448107118594
Ground plan showing the land use of the public space(s):	
Caption's map of the public space:	
Legend's map of the public space:	
Main location	✗
Name(s) of the public space(s) (in local language):	Rovereto-Brione, Giardini Ida Giovannini
Name(s) of the public space(s) (in English):	Rovereto-Brione, Ida Giovannini Gardens
Latitude of the public space(s):	45.907124080094164
Longitude of the public space(s):	11.044109462833283
Ground plan showing the land use of the public space(s):	
Caption's map of the public space:	
Legend's map of the public space:	
Main location	✗
Name(s) of the public space(s) (in local language):	Rovereto-Brione, Parco Amico
Name(s) of the public space(s) (in English):	Rovereto-Brione, Friend Park
Latitude of the public space(s):	45.905029801316275
Longitude of the public space(s):	11.041584352269057
Ground plan showing the land use of the public space(s):	
Caption's map of the public space:	
Legend's map of the public space:	
Main location	✗

## B-2 Describe the physical environment

Physical environment description of the public space(s) with creative works:	Villa Lagarina is an Italian town in the autonomous province of Trento. It is located in the middle of Vallagarina, on the right bank of the Adige river. It is located 4 km north of Rovereto and about 22 km south of Trento (1). The town is characterized by the presence of sumptuous noble palaces, vast parks, squares and rich churches, which make its historic center one of the most distinctive of Trentino. Villa Lagarina also hosts different hotels, markets, libraries, and seasonal markets for small producers (2). Villa Lagarina, as the rest of Vallagarina towns, is located close to two great geographic and touristic landmarks of Northern Italy: Garda Lake and Dolomite mountains. Despite being a mountainous area, Villa Lagarina, as well as the other towns chosen to carry out the creative works, are quite flat. The decision of the spots was also based on this geographic feature to facilitate the carriage of the cargo bike, needed for the activities, around the Alta Vallagarina towns.
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Physical environment elements were important and/or actually "used" by creative people for their activities:	None in particular. The town of Villa Lagarina has different public spaces to be exploited by the community and some common areas in public or private buildings which are sometimes shared among local associations. One example is Associazione Multiverso in Piazzetta Dott. E. Scrinzi, 3/1, which is the place that hosted the Forno Vagabondo activities in Villa Lagarina.
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### B-3 Describe the general functions

Functions and land uses description in the area of the public space:	Associazione Multiverso is a youth volunteer association that was born on November 2015 from the collaboration between three different youth realities of Vallagarina. The goal of the association is to be present and active in the territory, offering to Vallagarina inhabitants the opportunity to express themselves and meet through cultural events and activities for all ages. They pay particular attention to the quality of their offer and focus on the enhancement and care of their surroundings and of the spaces, especially in their town. Multiverso Association "headquarter" is located in a space, called "La Saletta", in the center of Villa Lagarina, inside Camelli Palace. This space "La Saletta" is a meeting point for socialization and aggregation, mostly outdoor and located in the courtyard of the Palace, open to young people and to youth associations from the whole community and beyond. It was assigned on free loan by the municipality of Villa Lagarina to the Multiverso Association to carry out activities related to youth policies. The space is shared with other voluntary organizations. The space is easily reachable by public transport from the major towns and by car.
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Functionalities of space were important and/or actually "used" by creative people for their activities:	The main aspect of the location that was "useful" for the activities of the Forno Vagabondo was that it was a wide and flat outdoor area inside a space already well known by locals. The support of the association, both from the staff and in terms of publicity, was able to give the activity carried out by Il Forno a wide reception by the inhabitants, managing to carry out two activities in this space.
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### B-4 General demographic characteristics of the area around the public space:

Describe the general demographic characteristics	Villa Lagarina has 3,787 inhabitants and specifically had a population increase in 2001 (4). The town has an almost equal percentage of men and women, with men accounting for 50.1% of the total population by 2020. The average age of the population is 50 years.
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### B-5 Type of the public space(s) with creative work

Form and function:	Palazzo Camelli, where the Multiverso association has its headquarter, is an institution-related building, with both indoor and open-air facilities. The building, in the indoor part, hosts the municipal library, the music school Jan Novak, as well as probably more facilities that we could not find. The public open-air part is shared among VillainVita association, Social Catena and The Right-Side Youth Group of Villa Lagarina.
Ownership:	The building is property of the Municipality of Villa Lagarina but the area "La Saletta" was assigned on free loan by the municipality of Villa Lagarina to the Multiverso Association and it is used by the four associations mentioned in the previous point.
Access regarding entry-control:	The entrance to the outdoor facilities is free and open since it is a municipal building. The activities developed by third parties in the space require a prior reservation, as well as confirmation of attendees. This is the case of the activities carried out by Il Forno, which were listed by the attendees through the social network Facebook.
Access regarding time of day/week/year:	Access to the building and services follows the common office hours in Italy: Monday to Friday from 9 to 6 pm. It may change depending on activities carried out by third parties who have reserved the space or according to the time of the schools and associations working there.

### B-7 Kind of activity initially designed for this public space:

What kind of activity has been this public space designed for initially	As already explained in point B-III a, the building itself Palazzo Camelli is a municipal edifice. Its courtyard, called "La Saletta" is used as the "Headquarter" of associations as Associazione Multiverso, to develop projects and activities related to youth policies. "La Saletta" beside activities connected to Forno Vagabondo, hosted other events and festivals, most of the time addressed to a young audience. One example is "The Right Side Festival", an artistic-cultural festival at Villa Lagarina with many activities and live shows, promoted by the Associazione Multiverso and other realities of the valley.
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### B-8\_a Which are the activities in this public space(s)?

Activity:	activities related to youth policies
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### B-8\_b Who are the main users of this public space(s)?

User:	
User:	Young people

### B-8\_c What are the users activities of this public space(s)?

Users	Activity	Before	After
Young people	activities related to youth policies	✓	✓

### B-9 Parts/sections/spots seem most attractive within the public space (location and duration) - Parts/sections/spots at people seem to avoid:

Describe what parts seem to be the most attractive to people	The function has not changed after the activities. In Flora's opinion, their stay was too short to generate that kind of effect. Moreover, it was not their goal. It is difficult to explain in the previous question the activities and users in the space since The Forno Vagabondo activities were all temporary ones, each usually lasting one day and most of the time in different spots. The activities carried out by Il Forno in the different towns of Trentino are transitory activities, of short duration and it is difficult to specify the previous activities in each spot before the arrival of Il Forno Vagabondo. As regards the users of the activities carried by Forno Vagabondo, mostly families took part. Usually children with their parents or grandparents or young people aged 25-32 who were interested in socio-cultural activities, but also 40-50 years old people who were curious about healthy eating or happened to be passing by. As regards the space we are focusing on in this section, "Associazione Multiverso" in Villa Lagarina, there was no connection between the users of the space before the creative works and the ones after.
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### B-10 Provide the links to public data on the public space(s)

Website:	Forno Vagabondo Facebook Page
Website's link:	<a href="https://www.facebook.com/fornovagabondo">https://www.facebook.com/fornovagabondo</a> ( <a href="https://www.facebook.com/fornovagabondo">https://www.facebook.com/fornovagabondo</a> )
Website:	Palazzo Camelli
Website's link:	<a href="https://www.comune.villalagarina.tn.it/conoscere_Villa_Lagarina/cultura/palazzi">https://www.comune.villalagarina.tn.it/conoscere_Villa_Lagarina/cultura/palazzi</a> ( <a href="https://www.comune.villalagarina.tn.it/conoscere_Villa_Lagarina/cultura/palazzi">https://www.comune.villalagarina.tn.it/conoscere_Villa_Lagarina/cultura/palazzi</a> )
Website:	Villa Lagarina general information.
Website's link:	<a href="https://it.wikipedia.org/wiki/Villa_Lagarina">https://it.wikipedia.org/wiki/Villa_Lagarina</a> ( <a href="https://it.wikipedia.org/wiki/Villa_Lagarina">https://it.wikipedia.org/wiki/Villa_Lagarina</a> )
Website:	List of Il Forno Stops
Website's link:	<a href="https://www.facebook.com/fornovagabondo/events/?ref=page_internal">https://www.facebook.com/fornovagabondo/events/?ref=page_internal</a> ( <a href="https://www.facebook.com/fornovagabondo/events/?ref=page_internal">https://www.facebook.com/fornovagabondo/events/?ref=page_internal</a> )
Website:	Multiverso Association Facebook page
Website's link:	<a href="https://www.facebook.com/Asso.Multiverso/?ref=page_internal">https://www.facebook.com/Asso.Multiverso/?ref=page_internal</a> ( <a href="https://www.facebook.com/Asso.Multiverso/?ref=page_internal">https://www.facebook.com/Asso.Multiverso/?ref=page_internal</a> )
Website:	Forno Vagabondo second activity in Villa Lagarina
Website's link:	<a href="https://www.facebook.com/events/330777325020552/">https://www.facebook.com/events/330777325020552/</a> ( <a href="https://www.facebook.com/events/330777325020552/">https://www.facebook.com/events/330777325020552/</a> )
Website:	Forno Vagabondo first activity in Villa Lagarina
Website's link:	<a href="https://www.facebook.com/events/663484144528681/">https://www.facebook.com/events/663484144528681/</a> ( <a href="https://www.facebook.com/events/663484144528681/">https://www.facebook.com/events/663484144528681/</a> )

**B-11 Provide photos of the public space(s) with creative works**

Caption: Villa Lagarina\_ "Forno Vagabondo" \_Palazzo Camelli in Piazzetta Scrinzi\_ The space outside the Palace before the creative works\_ Google map



Photo's author: Google map

Caption: Villa Lagarina\_ "La Saletta" in Palazzo Camelli \_The palace courtyard during one of the creative works



Photo's author: Fb page Forno Vagabondo\_ Credit: Julia Wagner

Caption: Villa Lagarina\_ "La Saletta" in Palazzo Camelli \_The palace courtyard during one of the creative works



Photo's author: Fb page Forno Vagabondo\_ Credit: Julia Wagner

Caption: Villa Lagarina\_ "La Saletta" in Palazzo Camelli \_The Wandering oven in the palace courtyard during one of the creative works



Photo's author: Associazione Multiverso

Caption: MILANO\_ Villa Lagarina\_ "Forno Vagabondo" \_Palazzo Camelli in Piazzetta Scrinzi\_ The entrance to the Palace before the creative works\_ Google map



Photo's author: Google map

### C-1 Official name of the activity/project

Name in local language: Forno Vagabondo; Impastiamo futuri desiderabili

Name in English: Wandering oven; We knead desirable futures

Nickname:

Overall name: ✕

### C-2 Description of the project (activities) that took place in the analysed public space(s):

Describe the project (activities) that took place in the analysed public space(s)

Il Forno Vagabondo is an itinerant social oven that travels through Alta Vallagarina (Trentino-Alto Adige) on an electric cargo bike. At each stop in a public space located in a small village of Vallagarina, the oven becomes a meeting and experimentation point for the local community, thanks to various activities related to the bread system. The scope of the project is to create opportunities for meeting and experimentation with the aim of bringing people closer to issues such as sustainability, biodiversity, and care for the territory, through the practice of convivial baking. From July, till November 2020, the oven it stopped in four different towns of Vallagarina, spending some time in each spot. There, it became a meeting and experimentation point for the community, thanks to various activities related to bread-making. They stopped the face-to-face activities during Covid lockdowns, but they restarted the activities in the spring of 2021. The project was born thanks to the Designer Flora Mammana from La Foresta Association, and it was developed with the contribution of other associations active on the territory. The idea of Il Forno came from the metaphor of fermentation, observing, during various previous workshops with people and local institutions, that something was "fermenting" in the territory. Hence the idea of working with the concept of bread-making and sourdough, in a participatory and inclusive way. The project included various activity formats, flexible and interchangeable according to the networks of each specific village and the people who would show up for the appointments. The Forno workshops varied from making sourdough together and baking bread, to exploring the valley through excursions to discover new tips related to the labs. The passion for bread, curiosity, and the desire for discovery and sharing animate the path and guide in kneading desirable futures.

### C-3 Challenge that the project (activities) tried/is trying to tackle:

What challenge was the project (activities) trying to tackle – what was the aim

Forno Vagabondo's challenge was to build an innovative and familiar space to guide people towards sustainable living, trying to connect the different stakeholders of Alta Vallagarina through social and creative meeting opportunities.

### C-4 Time frequency:

Time Frequency: Periodical activity

Other information: April-June 2020 started building an online community. July-November 2020 started in presence. After November 2020 stopped in presence and continued online. Spring 2021 restarted in presence.

### C-5 Time period

Start: 4/15/2020 12:00:00 AM

End:

Comment:

### C-6 Actors in relation to the analysed creative work, their main motivation and their roles

Actor(s): Flora Mammana

Motivations: Use design methods, to activate skills to do sustainable transformations in the community.

Roles: Association la Foresta member. Leader and Organizer of the activities

Actor(s): Association sVOLTA

Motivations: Collaborate and activate the community.

Roles: Partial funder

Actor(s): Matteo Pra Mio

Motivations: Collaborate and activate the community. Plan making for activities.

Roles: Association la Foresta member. Leader and Organizer of the activities

Actor(s): Association La Foresta

Motivations: Collaborate and activate the community. Plan making for activities.

Roles: Organizer of the activities

Actor(s): Bianca Elzenbaumer

Motivations: Collaborate and activate the community. Plan making for activities.

Roles: Support the activities

Actor(s): Local associations (one different per each town)

Motivations: Collaborate and activate the local community in each different town

Roles: Support the activities

### C-7 Description of the supporting background that existed to make the activities happen:

What kind of supporting background existed to make the activities happen (financial, institutional etc.)

Il Forno Vagabondo was developed by Associazione La Foresta with the support of other organizations active on the territory, which were fundamental to carry out all the activities since they already had a well-developed network in Vallagarina and they could benefit from the trust of the local community. Moreover, the project is strictly linked and supported by the Research Project "Alpine Community Economies Laboratory" that uses participatory design methods (co-design) to support Alpine communities in addressing issues of sustainable local socio-economic development. The associations are: - Ass. Italia Nicaragua - Ass. Goever - Cereali e prodotti del Trentino - Portobeseno/ Comitato genitori Calliano - Ass. Brave New Alps - Ass. Multiverso - sVOLTA - Fondazione Trentina per il Volontariato Sociale The lead designer of the project was Flora Mammana. The project was funded by association sVOLTA from March to December 2020, with a sum of 15.000 euros. This amount of money was used to buy the bike and materials and ingredients for the workshops. The oven, which was the main tool for the activities, was community financed. All materials were supplied from the community and Flora and Matteo used material leftovers from previous projects.

### C-8 Sectors involved in the development of the creative works with public spaces:

Culture ✓

Education ✓

Health ✕

Sustainability ✓



Science	✘
Tourism	✘
Sport	✘
Industry	✔
Other:	✘

Specify other:

### C-9 Sector which was..

..the initiator of the activities:	Education
..the most crucial for the whole case study:	Culture
Comment:	

### C-10 How was the local community involved in the project/activities:

How was the local community involved in the project/activities?	<p>The local community was involved since the beginning of the project, actually even before the project was conceived. La Foresta, in fact, which was already active in the Vallagarina area with other previous projects, started facilitating workshops with locals and institutions because they perceived that something was “fermenting” in the territory. At the beginning of the process, the scope was not very clear. They just wanted to activate and engage the community and to connect people from the different towns of Alta Vallagarina in a more inclusive way. That’s how the idea of the Forno started, by the metaphor of fermentation. The project started in April 2020, during the first Covid Lockdown. Due to the pandemic situation, Flora Mammana and her team could not start the activities with the communities in person, but they started engaging locals through social media activities. They firstly provided a digital booklet, that could be downloaded from La Foresta website and printed at home, with the instructions to make sourdough “Libretto pasta madre”. Secondly, they launched the hashtag #storiellevianti (rising stories) asking the community to send their personal stories connected to the bread/baking topic, to be shared on Forno Vagabondo social media. Moreover, they started online workshops always connected to sourdough, baking, raw materials, microorganisms involved in the rising process, etc. At the end of July 2020, once Covid restrictions eased, they could finally start the activities in person, moving around Alta Vallagarina with the oven carried by bike and stopping in different towns of the valley to host the workshops. The project plan included different formats of activities, flexible and interchangeable according to the network of each town and to the people that would have shown up at each appointment. The activities included bakery workshops in which everyone brought their own sourdough, "collaborative theaters", in which everyone could tell about the fermentation process of their ingredients, excursions to the surrounding places and some other convivial practice. For each place they stopped, they had a local actor as a reference partner. The process was quite chaotic but very spontaneous and with positive feedback from the community. During each meeting, there have always been moments of sharing both resources and knowledge by all the actors. The workshop usually began with a brief introduction to the community about the project Forno Vagabondo, then they used to explore together principles of care and mutual nourishment through the preparation of a sourdough. They reflected the care process in a collective, continuously growing Care-Diary, which also helped them to support each community during the first weeks of practicing. Anyone was able to participate in the workshop without prior fermentation experience or knowledge. For the workshop, it was only necessary to have the following things ready: 1 jam jar or preserving jar. 1 kitchen scale. 100g flour. 100g cold water. 1 knife or spoon. They were looking for continuous interaction with the attendees, from the beginning of the activities, till the end of the exercise where a feedback box was left to allow participants to write suggestions or questions about what had been done. The community involvement continued also after the activities were carried out, thanks to direct contact (email, phone messages, social network) with the local communities who were asked to share their pictures during the activities on-site, but also of their private experimentations with baking at home.</p>
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### C-11 The role of natural/cultural heritage in the project/activities:

Did cultural and/or natural heritage play any specific role in the project/activities?	Not so much, but in the workshops, they tried to focus more on raw materials and seeds that were more adaptable to the climate conditions of the area of Vallagarina.
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### C-12 The targeted impact of the project/activity:

What was the targeted impact of the project / activities?	To highlight how the public space plays an essential role in building and nourishing relationships among people. Using and recapturing public space to live in harmony with the land that is most severely damaged, Forno Vagabondo project explores new ways to engage communities in other forms of knowledge, action, and togetherness. The Forno project aims to show, through co-creation processes, that individual well-being and consequential community welfare, are based not only on other human beings but on the interdependence among everything surrounding us. Learning and reflecting on these principles is not easy, but the materiality of making bread is. Through the use of the hands and the senses, abstract concepts become material and can be experienced across the board by adults and children of all cultures and backgrounds. Bread unites people.
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### C-13 Achievement of the targeted impact:

Yes/no/partly:	Partly
Comment:	The Project leaders of Forno Vagabondo didn’t set up a specific impact methodology. For this reason, it was not possible to measure a quantitative impact. However, Flora Mammana during the interview with us highlighted some kind of qualitative impact of the project on the community. She noticed how people, after a few days of attending the activities, and even after the activities stopped, began to open up more to her and to others, to share stories and experiences. This result was, first of all, achieved thanks to the support of the local associations which had previously worked with the local communities, making them feel comfortable and building a sense of trust towards this kind of participatory activity in public space. Unfortunately, due to the pandemic, there was also not enough time to develop and carry out the activities as planned.

### C-14 Additional achieved impacts:

Were any additional impacts achieved?	Yes. In fact, the oven has inspired other associations and groups in Vallagarina, so that this year (2021) there will be an itinerant library, traveling to suburban areas with a cargo bike or an itinerant festival. The Forno Vagabondo designers have also started a local buying group to buy sustainable local flour.
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### C-15 The main beneficiaries of the creative work in public space(s):

Who were the main beneficiaries of the creative works in public spaces(s)?	There were three main beneficiaries: Local inhabitants, the associations involved in the activities, and small local businesses. The locals created stronger connections with other inhabitants, both from their town or others coming to visit and participate in the activities. The involved associations achieved greater visibility and connection with other associations which are committed to social and cultural projects. Local farmers and small businesses, the ones that provided the ingredients for the activities, also achieved better and stronger connections within the community and more visibility.
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### C-16 Presence (or not) of economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces:

Were there any, no matter how big or small, economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces?	The Forno Vagabondo designers sourced the flour for all the activities from a group of local women grain farmers and from a small miller. They also set up the solidarity buying group, which further supports the farmers. This means that, even to a small extent, the Forno Vagabondo project enhanced small local businesses.
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### C-17 Presence (or not) of any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development:

Were there any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development?	Through Forno Vagabondo, multiple forms of knowledge found a stage. For each activity, local actors and their wisdom were involved. Grain farmers, millers, herb specialists, environmental educators, etc. Many people contributed with their knowledge. A local bakery also helped out with the implementation of the project and the baker came himself to test the oven. Moreover, the core of all activities was to share knowledge about bread making. There were different focuses, for example on cereals, healthy eating, herbs, etc. In addition, there was a share of knowledge about how to achieve a sustainable bread-making system, on how to operate a wood stove, or who in the village already mastered the bread system.
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### C-18 Monitoring (or not) of the impact of the project:

How was the impact of the project / activities monitored? If it wasn't – how do you think it could be monitored?	The impact of the project was roughly qualitatively monitored through feedback from the attendees on different media, written or online (stories about baking, pictures of home baking exercises...). At the beginning of the activities, participants were provided with a diary where to note and measure their progress. The Forno team initially monitored the amount of material used in terms of ingredients and its result in baked goods. Unfortunately, they stopped keeping track since it was not feasible and, in their opinion, was not a priority because they thought it was more important the “human side” of the project, meaning their active presence in the activities and feedback listening. Flora said: “We put up feedback boxes during the activities and received lots of little notes. In addition, we received a lot of feedback in personal conversations. At the same time, I wrote to some of the people who took part in the activities to get more detailed feedback. At the same time, we have carefully observed how the spaces around the stove have evolved, the atmospheres, which conversations have formed and how the people have reacted to our arrival and activity. These were the main indicators for us. At the same time, the activities were accompanied by continuous self-reflective meetings in which we tried to improve the set-up and to look critically at our own practice from a feminist community economy perspective”. They think that there was not enough time to measure a real impact, since the actual project lasted just a few months (due to pandemic) but was supposed to last longer and to be carried out in a more organized way. Now that the activities have started again, they probably plan to implement an impact methodology.
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### C-19 Way in order to communicate the impact of the project:

How was the impact of the project / activities disseminated or communicated?	They didn't measure it so there was not a specific plan about disseminating it beyond the Facebook page which is constantly updated with the past and upcoming events.
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### C-20 Perception of the creative works in public space(s) by the final users and the reactions of the general public:

How were the creative works in public space(s) perceived, evaluated, judged by the final users – what were the reactions of the general public?	The activities were well perceived both by the attendees and by the supporting associations (for each of the 6 stops there was a local association supporting the activity in the spot). Attendees were always curious, open to communicate and share doubts about the process of each activity. The project didn't have a specific target, in order to be as open as possible to the whole local community. All the people involved were quite positive about the project.
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### C-21 The (one) main success and the (one) main failure of the project/activities

Main success:	They started from a strong and very active network on the territory, thanks to all the other local associations. For this reason, despite the complex historic moment, they were able to activate various entities through this project, working in a space of possibilities that were still left. This somehow was inspiring and encouraging for other partners and for the community to always do better.
Main failure:	They felt sorry for not being able to make the project more inclusive in terms of cultural diversity. Due to Covid restrictions, they couldn't stay in each spot for the number of weeks originally planned. For this reason, they didn't have the right amount of time to build deeper and long-term connections especially with specific slices of the community.

### C-22 Importance of broader conditions for the main success and main failure factor:

How important were the broader conditions (e.g. the supporting state of the art in the community, infrastructure, institutional support, financial sources, local or "imported" know-how etc.) for the main success and main failure factor	For the main success, the support of the other local associations that were already active on the territory was fundamental. For the main failure, Covid was the only main responsible.
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### C-23 Provide the links to public data on the creative works

Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://makerfairerome.eu/it/forno-vagabondo-impastare-futuri-sostenibili/">https://makerfairerome.eu/it/forno-vagabondo-impastare-futuri-sostenibili/</a> ( <a href="https://makerfairerome.eu/it/forno-vagabondo-impastare-futuri-sostenibili/">https://makerfairerome.eu/it/forno-vagabondo-impastare-futuri-sostenibili/</a> )
The link:	Article about Forno Vagabondo
Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://franzmagazine.com/2020/07/30/forno-vagabondo-impastiamo-e-inforniamo-futuri-desiderabili/">https://franzmagazine.com/2020/07/30/forno-vagabondo-impastiamo-e-inforniamo-futuri-desiderabili/</a> ( <a href="https://franzmagazine.com/2020/07/30/forno-vagabondo-impastiamo-e-inforniamo-futuri-desiderabili/">https://franzmagazine.com/2020/07/30/forno-vagabondo-impastiamo-e-inforniamo-futuri-desiderabili/</a> )
The link:	Article about Forno Vagabondo

Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.facebook.com/fornovagabondo/">https://www.facebook.com/fornovagabondo/</a> ( <a href="https://www.facebook.com/fornovagabondo/">https://www.facebook.com/fornovagabondo/</a> )
The link:	Forno Vagabondo Facebook page
Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://laforesta.net/forno-vagabondo/">https://laforesta.net/forno-vagabondo/</a> ( <a href="https://laforesta.net/forno-vagabondo/">https://laforesta.net/forno-vagabondo/</a> )
The link:	La Foresta Association
Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.instagram.com/forno_vagabondo/">https://www.instagram.com/forno_vagabondo/</a> ( <a href="https://www.instagram.com/forno_vagabondo/">https://www.instagram.com/forno_vagabondo/</a> )
The link:	Forno Vagabondo Instagram page
Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.alpinecommunityeconomies.org/it/2020/05/12/un-forno-sociale-mobile-ecco-il-forno-vagabondo/">https://www.alpinecommunityeconomies.org/it/2020/05/12/un-forno-sociale-mobile-ecco-il-forno-vagabondo/</a> ( <a href="https://www.alpinecommunityeconomies.org/it/2020/05/12/un-forno-sociale-mobile-ecco-il-forno-vagabondo/">https://www.alpinecommunityeconomies.org/it/2020/05/12/un-forno-sociale-mobile-ecco-il-forno-vagabondo/</a> )
The link:	Connection between Forno Vagabondo and Alpine Community Economies Laboratory
Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://designdisaster.unibz.it/2020/fermenting-caring-more-than-human-communities/">https://designdisaster.unibz.it/2020/fermenting-caring-more-than-human-communities/</a> ( <a href="https://designdisaster.unibz.it/2020/fermenting-caring-more-than-human-communities/">https://designdisaster.unibz.it/2020/fermenting-caring-more-than-human-communities/</a> )
The link:	Article about Forno Vagabondo

### D-1 Main editor in charge of this entry and potential other authors of this case study description

Name and surname:	Paola Russo
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Role:	Editor
Name and surname:	Flora Mammana
Organization:	Associazione La Foresta
Email:	mammanaflora@gmail.com
Role:	Direct contact for the case study and person interviewed for the case.

### D-2 Representative pictures

Picture's caption:	
***	
Picture's author:	
Picture's date:	
Picture's source:	
Picture's caption:	Representative illustration of the project



Picture's author: Flora Mammana

Picture's date: 4/15/2020 12:00:00 AM

Picture's source: Forno Vagabondo Facebook page

Picture's caption: Making bread during one of the workshops



Picture's author: Julia Wagner

Picture's date:

Picture's source: Flora Mammana

Picture's caption: Flora baking bread during one of the workshops



Picture's author: Fabio Franz

Picture's date:

Picture's source: Flora Mammana

Picture's caption: Making bread during one of the workshops



Picture's author: Julia Wagner

Picture's date:

Picture's source: Flora Mammana

Picture's caption: Cutting the fresh from the oven bread during a workshop with all partner associations to imagine the future of the project together



Picture's author: Unknown

Picture's date:

Picture's source: Flora Mammana

Picture's caption: The wandering oven on the road



Picture's author: Unknown

Picture's date:

Picture's source: Forno Vagabondo Facebook page

Picture's caption: The Booklet with instructions to make sourdough



Picture's author: Julia Wagner

Picture's date:

Picture's source: Forno Vagabondo Facebook page

### D-3 Additional information

Additional information:

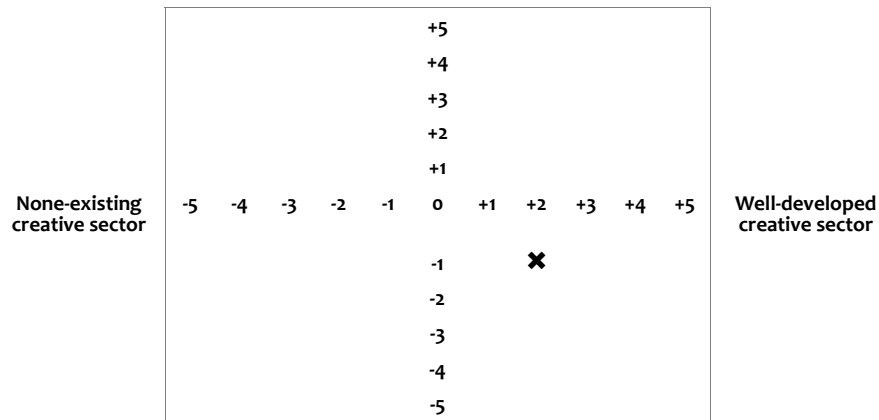
Link:

### D-4 Optional final remark

Optional final remarks: is there any additional information that was not communicated through the template



### Diversified economic activities

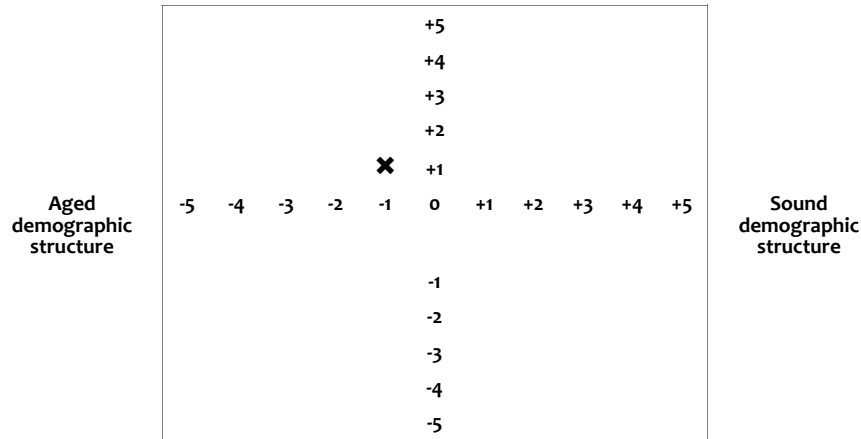


### Absence of economic activity

It is a non concatenated territory. The inhabitants live with small businesses or work in the administrative services of the municipality. Alternatively, the majority travel every day to work in neighboring villages. Despite being very remote, it has a large number of associations and people passionate and talented in artistic fields (music, visual art, writing).

Comment:

### Daily-life-support facilities well developed

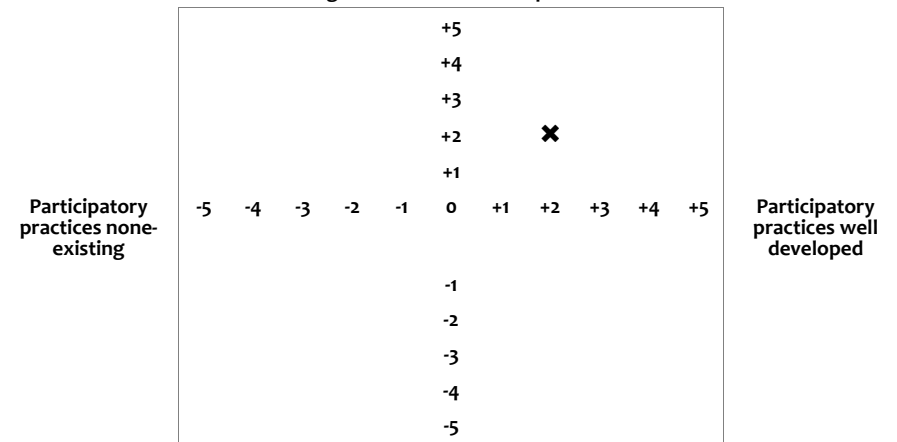


### Daily-life-support facilities none-existing

Before the 70's Latronico used to have within the town all services necessary to the area (especially the electrical sector). From the '70s onwards there has been a reversal. There is one medium and one high school. There is no hospital and the nearest is 30 minutes by car. Latronico is 1.5 hours away from Potenza (Latronico's province). The average age is about 50 years and most young people leave the town right after high school because the town doesn't offer much. The town is divided into two parts: the upper old part Capadavutu which was built on top of rock because the surrounding area was a landslide zone, and Capabasciu which is the underlying area of the town that rose after the 70s and the disastrous earthquake in Irpinia (a close town) in the 80s. Indeed, people left the old town and started building new houses and support facilities (markets, shops, etc) at the bottom of the rock. For this reason, the old town is now mostly vacant, also due to the fact that it is accessible just on foot because of its picturesque narrow streets called "Carrare".

Comment:

### High-income households prevail



### Low-income households prevail

As regards participatory processes, at the beginning of the project "A Cielo Aperto", in 2008, Latronico was not familiar with art initiatives or co-design activities. The locals started being familiar with these kinds of activities in the course of years (the project is still ongoing).

Comment:

### A-3 Estimation of how residents perceive the remoteness of this place, from 0 (not remote at all) to 5 (extremely remote)

Estimation:	3
Explanation:	The inhabitants of Latronico are mostly aware of their marginality status. However, in the course of the project A Cielo Aperto, they have shown a desire to get out of this condition of isolation, and for participation and appropriation of the public space.

### A-4 Elements that characterise the remoteness of the place:

Low population density	✓
Geographical barrier/allocation	✓
No good transportation links	✓
Difficulties in accessing daily-life-support facilities	✗
Social specifics and/or divisions	✗
Economic inferiority	✗
Subjective criteria	✗

Specify subjective criteria (e.g. community's self-perception of being remote etc):

Other: ✗

Specify other:

Summary of the elements that characterise this case as a remote place: Latronico is a mainly mountainous village that rises at the foot of Mount Alpi, a massive mountain of the southern Apennines. It is quite isolated from the surroundings due to poor transport links. After the 70s and mostly after the terrible earthquake of the 80s, it saw a demographic decrease due to the social scourge that heavily affected southern development for many years: emigration. The population is 4246 people, with an average age of 50 years. The amount of people varies considerably from winter to summertime (it can vary almost twice as much), due to people that come back home for vacation time.

Low population density rank: 2

Geographical barrier/allocation rank: 3

No good transportation links rank:	1
Difficulties in accessing daily-life-support facilities rank:	
Social specifics and/or divisions rank:	
Economic inferiority rank:	
Subjective criteria (e.g. community's self-perception of being remote etc) rank:	
Other rank:	

### A-5 Provide the links to public data

Links to public data on the remote place	Details about the project A Cielo Aperto
The link:	<a href="http://www.associazionevincenzodeluca.com/A_Cielo_Aperto.htm">http://www.associazionevincenzodeluca.com/A_Cielo_Aperto.htm</a> ( <a href="http://www.associazionevincenzodeluca.com/A_Cielo_Aperto.htm">http://www.associazionevincenzodeluca.com/A_Cielo_Aperto.htm</a> )
Links to public data on the remote place	General information about Latronico
The link:	<a href="https://it.wikipedia.org/wiki/Latronico">https://it.wikipedia.org/wiki/Latronico</a> ( <a href="https://it.wikipedia.org/wiki/Latronico">https://it.wikipedia.org/wiki/Latronico</a> )
Links to public data on the remote place	More information about Latronico town
The link:	<a href="https://www.latronico.eu/">https://www.latronico.eu/</a> ( <a href="https://www.latronico.eu/">https://www.latronico.eu/</a> )

### A-7 The type of public spaces that can be found in this remote place (besides the roads/streets/path network)

Square/s, Plaza/s	✓
Park/s, Garden/s	✗
Market space/s	✗
Playground/s	✗
Recreational space/s, Sport-field/s	✗
Community open-air space/s	✗
Institution-related open-air space/s (e.g.University grounds)	✗
Watersides	✗
Meadows	✗
Parking area	✓
Service yard	✗
Other types:	✗

Specify other types:	
Type of indoor public spaces that can be found in this remote place:	<p><b>Cultural association Vincenzo de Luca</b></p> <p><b>Thermal museum</b></p> <p><b>Cultural association Pollino Art</b></p> <p><b>Churches</b></p> <p><b>Thermal spa center</b></p>

### A-8 General description of..

The network of roads, streets, paths and alike elements that tie this remote place together:

As explained before, the town is mostly divided into two parts: the upper old part Capadavutu, and Capabasciu which is the underlying area of the town that rose after the 70s and the disastrous earthquake in Irpinia (a close town) in the 80s. Indeed, people left the old town and started building new houses and support facilities (markets, shops, etc) at the bottom of the rock. For this reason, the old town, which is the part we are focusing on since the creative works took place there, is now mostly vacant, also due to the fact that it is accessible just on foot because of its picturesque narrow streets called "Carrare". Its structure, in fact, is made of little streets with a maximum width of 1 meter, where is not possible to access by car. There are some parking areas right around the surroundings of the old town.

The quantity and structure of public space network (besides roads/streets/paths network) in this remote place:

I don't know how to answer this properly. As far as I understood, the old part of the town, Capadavutu, is mostly made of houses, churches and some associations. There is also an artist's residence called Buck, where artists who participated in the creative works were hosted. Moreover, it is possible to find Spazio Cantisani which is a space where many activities took place. Most of these spaces are actually private but made available by citizens. The rest of the services and public areas are located in the lower and modern town, Capabasciu.

### A-9 General description of the quality of public spaces in this remote place

Answer: I don't know. See previous answer.

### B-1 Name(s) of the public space(s)

Name(s) of the public space(s) (in local language):	Largo Eleonora Pimentel/Castello
Name(s) of the public space(s) (in English):	Eleonora Pimentel square/Castle
Latitude of the public space(s):	40.08798297092223
Longitude of the public space(s):	16.014241350882934

Ground plan showing the land use of the public space(s):



Caption's map of the public space:	A Cielo Aperto_Largo Eleonora Pimentel _vectorial map
Legend's map of the public space:	Map of "A Cielo Aperto" permanent works with the focus on the place where Latronico Flag has been displayed.
Main location	✗

## B-2 Describe the physical environment

Physical environment description of the public space(s) with creative works: We are focusing on Largo Eleonora Pimentel/Castello that is the area where was performed the final part of the activity we intend to talk about regarding the project "A Cielo Aperto". It is simply a lay-by where cars can be left. It is located in a part of the street right at the north border of the old town of Latronico. It can be physically described as a viewpoint looking at the green landscape below.

Physical environment elements were important and/or actually "used" by creative people for their activities: The actual creative works took part in different phases and in different spots of the town. However, this specific spot was chosen by the creative people, together with the locals, because it is a representative place of the town and they thought it was perfect to hang the result of the creative work (to be explained later in section C - the name and the result of this creative work is "A Flag for Latronico")

## B-3 Describe the general functions

Functions and land uses description in the area of the public space: Largo Eleonora Pimentel/Castello is simply a lay-by where cars can be left. It is located in a part of the street right at the north border of the old town of Latronico. It can be physically described as a viewpoint looking at the green landscape below. It is called "The Castle" by locals because it is the highest part of the town, despite it doesn't have any castle there.

Functionalities of space were important and/or actually "used" by creative people for their activities: The functionality that was "used" by the creative works was the fact that it is the highest spot of the town, looking at a wonderful panorama. For this reason, it represents the perfect spot in Latronico to hang the flag of the town (the flag is the result of the creative work we are focusing on).

## B-4 General demographic characteristics of the area around the public space:

Describe the general demographic characteristics: Since it is simply a viewpoint, the demographic characteristics correspond to the ones of the old town in general: it is mostly vacant because of the events of the '70s and '80s described before.

## B-5 Type of the public space(s) with creative work

Form and function: Lay-by for cars and viewpoint

Ownership: Public

Access regarding entry-control: 24/7

Access regarding time of day/week/year: 24/7

## B-7 Kind of activity initially designed for this public space:

What kind of activity has been this public space designed for initially: Largo Eleonora Pimentel, called by locals "Castle", is simply a lay-by where cars can be left. It is also the highest part of Latronico. It is located in a part of the street right at the north border of the old town of Latronico. It can be physically described as a viewpoint looking at the green landscape below.

## B-8\_a Which are the activities in this public space(s)?

Activity: Looking at the panorama and pulling over by car

## B-8\_b Who are the main users of this public space(s)?

User: People pulling over by cars and enjoying the sightseeing

## B-8\_c What are the users activities of this public space(s)?

Users	Activity	Before	After
People pulling over by cars and enjoying the sightseeing	Looking at the panorama and pulling over by car	✓	✓

## B-9 Parts/sections/spots seem most attractive within the public space (location and duration) - Parts/sections/spots at people seem to avoid:

Describe what parts seem to be the most attractive to people: It doesn't apply to our space.

## B-10 Provide the links to public data on the public space(s)

Website: A Cielo Aperto project website within Association Vincenzo De Luca

Website's link:

[http://www.associazionevincenzodeluca.com/progetti/EugenioTibaldi/Eugenio\\_Tibaldi.htm](http://www.associazionevincenzodeluca.com/progetti/EugenioTibaldi/Eugenio_Tibaldi.htm)  
([http://www.associazionevincenzodeluca.com/progetti/EugenioTibaldi/Eugenio\\_Tibaldi.htm](http://www.associazionevincenzodeluca.com/progetti/EugenioTibaldi/Eugenio_Tibaldi.htm))

## B-11 Provide photos of the public space(s) with creative works

Caption:

The raising of the winning flag in Largo Eleonora Pimentel in Latronico



Photo's author:

Pasquale Campanella

Caption:

One of the polling stations where locals have been invited to vote for the flag for the town of Latronico



Photo's author:

Pasquale Campanella

Caption:

Locals voting their favorite flag for the town of Latronico





Photo's author: Association Vincenzo De Luca

### C-1 Official name of the activity/project

Name in local language:	A Cielo Aperto
Name in English:	Open Air
Nickname:	"Una Bandiera per Latronico" (A Flag for Latronico) it is the creative work we are focusing on
Overall name:	✘

### C-2 Description of the project (activities) that took place in the analysed public space(s):

Describe the project (activities) that took place in the analysed public space(s)

This public art project, curated by Bianco-Valente (artistic duo) and Pasquale Campanella, was born in 2008 within the cultural association Vincenzo De Luca in Latronico, Basilicata, with the idea of working on the construction of a widespread open-air museum, in which various permanent works dialogue with the mountain environment, and with the aim to intervene in the urban space with shared and participated projects. Every year, one or two artists are invited to reside for a period of time in Latronico, before proposing their intervention; When in Latronico they stay in the artist's residence Buck. Their intervention can be a workshop or a permanent work to be set up outdoors. In designing their interventions the artists always include the inhabitants of Latronico, even those who return only in the summertime. The activities over time have been multiple and heterogeneous and most of them took place in the old part of the town, Capadavutu which used to be mostly vacant in the last decades, with the idea of bringing the people of Latronico to take back a part of their history. A Cielo Aperto is the first museum that contaminates itself with reality. It aims at creating a path to be built with others and not only the prerogative of artists One example is "Una bandiera per Latronico" (A flag for Latronico, the creative work we are focusing on) where the artist created a flag for the town, which didn't exist before. The community was involved in the process from the beginning with questionnaires where they were asked to tell the elements that, in their opinion, were more representative about Latronico. After a process of selection, organized through a sort of political election, a final icon was selected together with the inhabitants and a flag was created. Art can be a significant means for the development of the territory but it can also be an empty ornament, inscribed in generic tourist activity. In artistic practice, the relationship and the non-instrumental involvement of the people who animate the place are of great importance, creating moments of reflection on the history of the community and recovering vital, cultural, and communicative processes that go beyond disciplinary fences, towards a public sharing. A Cielo Aperto is the first museum that contaminates itself with reality.

### C-3 Challenge that the project (activities) tried/is trying to tackle:

What challenge was the project (activities) trying to tackle – what was the aim

A Cielo Aperto at the very beginning started without any artistic or collaborative purpose. The association was founded simply out of a need for the De Luca family and close friends to remember Vincenzo De Luca, who died prematurely in 1995. Vincenzo was a worker in a mechanical workshop and at the same time, he painted and loved art. He was much loved in his town of Latronico, which wished to pay homage to him with an association in his name. The association was born with the precise desire not to use public money. Initially, the founders wanted to create an internal laboratory, putting in place educational situations around local culture and art, inviting old local artists to collaborate. The aim was not very clear and the dynamics were still not smooth since locals were absolutely not familiar with artistic practices. One day it was proposed to invite Bianco-Valente, an artistic duo very active and knowledgeable about the territory since Giovanna Bianco is from Latronico. Giovanna and Pino started the activities in Latronico with a project of video installations scattered in the upper part of the town. People were surprised and curious and began to approach the themes of contemporary art. Thereafter, the scope of the project started to be clearer and clearer: working on the construction of a widespread open-air museum, in which various permanent works dialogue with the mountain environment, and with the aim to intervene in the urban space with shared and participated projects. Open-air museums were already widespread, but most of them were conceived as touristic or didactic places, while a push for a museum contaminated with reality, like the one realized thanks to A Cielo Aperto, was missing.

### C-4 Time frequency:

Time Frequency	Periodical activity
Other information:	

### C-5 Time period

Start:	8/10/2008 12:00:00 AM
End:	
Comment:	ongoing

### C-6 Actors in relation to the analysed creative work, their main motivation and their roles

Actor(s):	Elisabetta De Luca
Motivations:	working on the construction of a widespread open-air museum, in which various permanent works dialogue with the mountain environment, and with the aim to intervene in the urban space with shared and participated projects.
Roles:	President of the Association Vincenzo De Luca.
Actor(s):	Bianco-Valente
Motivations:	working on the construction of a widespread open-air museum, in which various permanent works dialogue with the mountain environment, and with the aim to intervene in the urban space with shared and participated projects.
Roles:	Artistic duo and project curators. Members of Association Vincenzo De Luca. Catalysts in project development.
Actor(s):	Associazione Vincenzo de Luca
Motivations:	working on the construction of a widespread open-air museum, in which various permanent works dialogue with the mountain environment, and with the aim to intervene in the urban space with shared and participated projects.
Roles:	Project founder and logistic
Actor(s):	The artists
Motivations:	Intervene in the urban space with shared and participated art-related projects. Activators of new positive dynamics in the territory.
Roles:	To design the co-activities and develop the art related projects
Actor(s):	The local community
Motivations:	To get out of a state of marginality getting involved in participatory practices
Roles:	Participants
Actor(s):	Pasquale Campanella

Motivations:	working on the construction of a widespread open-air museum, in which various permanent works dialogue with the mountain environment, and with the aim to intervene in the urban space with shared and participated projects.
Roles:	Project curator Members of Association Vincenzo De Luca. Catalysts in project development.

### C-7 Description of the supporting background that existed to make the activities happen:

What kind of supporting background existed to make the activities happen (financial, institutional etc.)	The association was born with the precise desire not to use public money. The little funds come from the Association Vincenzo De Luca. The members can pay a membership fee from 30 to 150 euros, depending on the possibilities. When they reach a sum of around 5000 euros each year, they start organizing the logistics for the new art intervention.
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### C-8 Sectors involved in the development of the creative works with public spaces:

Culture	✓
Education	✓
Health	✗
Sustainability	✗
Science	✗
Tourism	✓
Sport	✗
Industry	✗
Other:	✗

Specify other:

### C-9 Sector which was..

..the initiator of the activities:	Culture
..the most crucial for the whole case study:	Culture
Comment:	

### C-10 How was the local community involved in the project/activities:

How was the local community involved in the project/activities?	Over the years the various layers of the population have been involved, from children to the elderly, depending on the type of activity developed. Since the activities are carried out mainly in the summer period, all the inhabitants who normally do not reside in Latronico, but return home in the summer period, have also been involved. Even the decision of the type of activity to be developed came from time to time from the succession of the various projects over years and from listening to the territory. Just to make an example, it was understood that the few children in Latronico did not have the possibility to be in the street in places where they could interact. The mothers wanted to encourage experiences that were different from everyday life. So that year they invited the artist Elisa Fontana, who was already working in Europe on a project about children in relation to their parents. The result was a performance in the square with good public participation. For her project in Latronico, Elisa developed a workshop together with the children where they co-composed a text. The result was a performance in the square, a silent event, where headphones were distributed to the participants and from which they could listen to single words of that text. They were asked to respond to each word with a gesture. In the past, public art interventions arose from a confrontation with physical space and not with social space. The sculptural element was preponderant, it was installed in the public space coming directly from the artist's studio and did not take into account neither the users nor the place. The A Cielo Aperto project sought a more direct approach with citizenship, thinking that in reality the participatory act should be reformulated. The planning was practiced mainly in the workshops, places where it is possible to meet and "design without thinking", a path to be built with others and not only the prerogative of artists. This practice was then poured into public space, experienced not as a neutral container, as happened in many experiences of the sixties, but connoted by the history and biographies of people and these places. The workshops were fundamental for the development of the individual projects; many people participated and established a friendly relationship with the artists; the lunches and dinners were a moment of sharing with familiar characteristics, a way of making everyone feel at home, but also a place for discussion and debate.
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### C-11 The role of natural/cultural heritage in the project/activities:

Did cultural and/or natural heritage play any specific role in the project/activities?	Yes. The public art projects developed during the A Cielo Aperto project have had and continue to have an important role, claiming the existence and resistance of Latronico to a condition of marginality, the desire for participation and appropriation of space. In the practices developed in Latronico, the projects have been conductors of local stories in which sociological, anthropological and political aspects, but also fairy-tale and popular ones, have been given a wide scope, combined with the personal experiences of the inhabitants.
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### C-12 The targeted impact of the project/activity:

What was the targeted impact of the project / activities?	A Cielo Aperto at the very beginning started without any artistic or collaborative purpose. The association was founded simply out of a need for the De Luca family and close friends to remember Vincenzo De Luca, who died prematurely in 1995 and was an art lover. The aim was not very clear and the dynamics were still not smooth since locals were absolutely not familiar with artistic practices. Over a few years and thanks to the collaboration with the artistic duo Bianco-Valente, the scope of the project started to be clearer and clearer: working on the construction of a widespread open-air museum, in which various permanent works dialogue with the mountain environment, and with the aim to intervene in the urban space with shared and participated projects. The main consequential impact to be achieved was then to enable Latronico to emerge from its marginalized status thus fostering new cultural dynamics in the town.
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### C-13 Achievement of the targeted impact:

Yes/no/partly:	Yes
Comment:	Yes. Over the course of years, the project has brought a breath of fresh air to the small town of Latronico activating cultural processes that enabled such a small town to become a destination for more visitors than ever before. Moreover, A Cielo Aperto has brought contemporary art into the town in a simple, immediate and engaging way. Ten years of projects have helped locals to realize that they, too, can be carriers of culture and that it is not just limited to the big cities. They discovered that they had a dense and strong cultural heritage made up of interesting aspects worthy of being translated together with artists. The choice of the Association and the premise of the A Cielo Aperto was that of a design method that develops outside the canonical structures and spaces of the contemporary art world. The invited artists, although with great differences from each other, work in public space and act as receptors of needs and criticality, capturing stories, living public space and returning moods and sensations that require constant verification and in-depth analysis.

### C-14 Additional achieved impacts:

Were any additional impacts achieved?	Yes. From the moment that locals understood that they can be carriers of their dense and strong cultural heritage, other cultural associations and new dynamics, that were not previously present in the area, emerged. Moreover, A Cielo Aperto attracts more and more attention from other organizations too, in diverse fields of interest. For example, the Cultural Association Vincenzo De Luca has recently joined a new national association on Italian residences, which deals with territorial realities similar to Latronico where other projects are being developed.
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### C-15 The main beneficiaries of the creative work in public space(s):

Who were the main beneficiaries of the creative works in public spaces(s)?	The local community at all levels. The project involved everyone, from kids to the elderly. From local permanent residents to the ones that do not reside there but come back in the summertime. They learned that their dense and strong cultural heritage is a very interesting and powerful means of communication that can be fostered and translated with the collaboration of the artists.
--	--

### C-16 Presence (or not) of economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces:

Were there any, no matter how big or small, economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces?	The project fostered the development of micro economies but above all has improved the social and cultural positivity.
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### C-17 Presence (or not) of any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development:

Were there any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development?	Yes. The project has improved social and cultural positivity. This happened thanks to a constant and over time sharing of knowledge and experiences among locals, artists and the project organizers. In these kinds of participatory projects, the exchange of knowledge is at the base of every step of the process.
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### C-18 Monitoring (or not) of the impact of the project:

How was the impact of the project / activities monitored? If it wasn't – how do you think it could be monitored?	It was not monitored. It could be done somehow monitoring the number of old and new visitors over time; if new associations or activities rises; understand if the project is disseminated spontaneously outside of the region, etc.
--	--

### C-19 Way in order to communicate the impact of the project:

How was the impact of the project / activities disseminated or communicated?	The project acquired more and more visibility over time and it got different mentions and publications (1). They also attract interest from other areas (for example territorialists), so much so that they have recently joined a new national association on Italian residences, which deals with territorial realities similar to Latronico where other projects are being developed. Besides that, the project gets disseminated through its website and facebook page.
--	---

### C-20 Perception of the creative works in public space(s) by the final users and the reactions of the general public:

How were the creative works in public space(s) perceived, evaluated, judged by the final users – what were the reactions of the general public?	Many initially struggled to understand the project. It took several years for locals to acquire the tools to become familiar with the basic concepts of A Cielo Aperto. Ten years of projects helped them to understand that they could be primarily bearers of culture and that this was not only limited to big cities. They discovered that they had a dense and strong cultural heritage made up of interesting aspects. From that point on, the perception of the locals changed and new cultural associations were born in the country.
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### C-21 The (one) main success and the (one) main failure of the project/activities

Main success:	It is a project that continues to nurture interest and enthusiasm by various actors. It encapsulates important and beautiful concepts such as hospitality and communication. It has brought art out of its typical elitist dimension and into sociality. It has developed a new way of making art. It also attracts interest from other cultural spheres, generating the possibility of cross-collaboration to solve common problems.
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Main failure:	Pasquale Campanella, our contact person for the project, does not see the mistakes made during the years of A Cielo Aperto as failures but as fundamental parts of the project. He believes that if an artist creates problems because his work touches more delicate sections of the population, it is not a problem but a stimulating opportunity because it moves dynamics that would otherwise remain crystallized.
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### C-22 Importance of broader conditions for the main success and main failure factor:

How important were the broader conditions (e.g. the supporting state of the art in the community, infrastructure, institutional support, financial sources, local or "imported" know-how etc.) for the main success and main failure factor	The most important thing at the beginning of the project that enabled A Cielo Aperto to come to life was for sure the love towards Vincenzo De Luca. The affection that the locals felt for this man for sure sparked everything. This is why the Association Vincenzo de Luca was born and how A Cielo Aperto Started. As regards financial support, they never used public money, but just private funds coming from the association. Even if the amount is always quite limited, this shows how it is possible to create beautiful projects and generate a positive impact on a small town with very limited economic resources. A distinctive feature of A Cielo Aperto is the commitment of a few people with ties to the village, including Pasquale Campanella and Bianco-Valente, who acted as catalysts in the development of the projects. These figures were fundamental for the success of the project. They were able to act as bridges, giving the artists involved a sense of familiarity with the place and knowledge of the relational fabric. Their presence helped to bring out the potential of Latronico, which was then exploited by the artists. One other element that contributed in general to the success of the project is the strong sense of community of the people in Latronico, both residents and not.
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### C-23 Provide the links to public data on the creative works

Link to public data to better understand the activities and actors, as well as impacts:	<a href="http://www.associazionevincenzodeluca.com/progetti/EugenioTibaldi/Eugenio_Tibaldi.htm">http://www.associazionevincenzodeluca.com/progetti/EugenioTibaldi/Eugenio_Tibaldi.htm</a> ( <a href="http://www.associazionevincenzodeluca.com/progetti/EugenioTibaldi/Eugenio_Tibaldi.htm">http://www.associazionevincenzodeluca.com/progetti/EugenioTibaldi/Eugenio_Tibaldi.htm</a> )
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The link:	Page of "A Cielo Aperto Website" dedicated to the creative work we are focusing on: "Una bandiera per Latronico" (A flag for Latronico)
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Link to public data to better understand the activities and actors, as well as impacts:	<a href="http://www.bianco-valente.com/">http://www.bianco-valente.com/</a> ( <a href="http://www.bianco-valente.com/">http://www.bianco-valente.com/</a> )
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The link:	Website of the artistic duo Bianco Valente, member of the Association Vincenzo De Luca and Catalysts in project development.
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Link to public data to better understand the activities and actors, as well as impacts:	<a href="http://www.associazionevincenzodeluca.com/Stampa.htm">http://www.associazionevincenzodeluca.com/Stampa.htm</a> ( <a href="http://www.associazionevincenzodeluca.com/Stampa.htm">http://www.associazionevincenzodeluca.com/Stampa.htm</a> )
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The link:	Articles and books about "A Cielo Aperto"
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### D-1 Main editor in charge of this entry and potential other authors of this case study description

Name and surname:	Pasquale Campanella
Organization:	Associazione Vincenzo De Luca (Association Vincenzo De Luca)

Email:	pasquale.campanella@fastwebnet.it
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Role:	Direct contact for the case study and person interviewed for the case.
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Name and surname:	Paola Russo
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Organization:	Politecnico di Milano
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Email:	paola.russo@polimi.it
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Role:	Main editor
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### D-2 Representative pictures

Picture's caption:	Eugenio Tibaldi's Sketches of the possible flags
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Picture's author:	Eugenio Tibaldi
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Picture's date:	8/24/2011 12:00:00 AM
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Picture's source:	Pasquale Campanella_Association Vincenzo De Luca
-------------------	--

Picture's caption: The raising of the winning flag in Largo Eleonora Pimentel in Latronico



Picture's author: Unknown

Picture's date: 8/25/2011 12:00:00 AM

Picture's source: Pasquale Campanella\_Association Vincenzo De Luca

Picture's caption: The raising of the winning flag in Largo Eleonora Pimentel in Latronico



Picture's author: Unknown

Picture's date: 8/25/2011 12:00:00 AM

Picture's source: Pasquale Campanella\_Association Vincenzo De Luca

Picture's caption: A word about Latronico" creative work. onOne of the 8 weathering steel words hanging on the village walls



Picture's author:	Unknown
Picture's date:	8/25/2010 12:00:00 AM
Picture's source:	Website Association Vincenzo De Luca
Picture's caption:	A word about Latronico" creative work. One of the 8 weathering steel words hanging on the village walls



Picture's author:	Unknown
Picture's date:	8/25/2010 12:00:00 AM
Picture's source:	Website Association Vincenzo De Luca
Picture's caption:	A word about Latronico" creative work. Stefano Boccacini's postcard sent to collect the words for Latronico.



Picture's author:	Unknown
Picture's date:	8/25/2010 12:00:00 AM
Picture's source:	Website Association Vincenzo De Luca
Picture's caption:	Eugenio Tibaldi's Sketches of the possible flags



Picture's author:	Eugenio Tibaldi
Picture's date:	8/24/2011 12:00:00 AM
Picture's source:	Pasquale Campanella_ Association Vincenzo De Luca

### D-3 Additional information

Additional information:	
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Link:

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#### D-4 Optional final remark

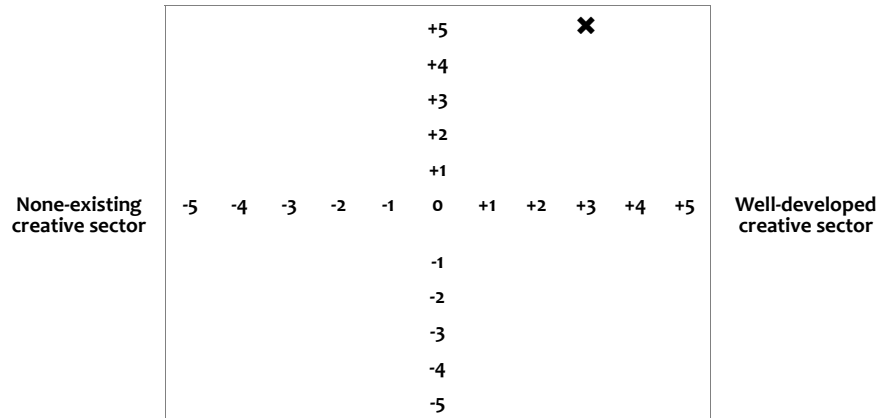
Optional final remarks: is there any additional information that was not communicated through the template

We would like to explain in depth two of the artwork developed in the course of A Cielo Aperto Project. The first is “Una Bandiera per Latronico” (A flag for Latronico), the artwork we focused on in section C. The second is “Una parola su Latronico” (A word for Latronico), which is very interesting too. “Una Bandiera per Latronico” (A flag for Latronico) The artist Eugenio Tibaldi created for the town a flag, which didn't exist before. When was first hosted in Latronico, he realised that the municipality of Latronico had a banner but no flag. He wanted the flag to be chosen in a democratic way. Therefore, he decided to involve both residents and emigrants in the project, through the door-to-door and the network, with a detailed questionnaire asking for symbols, colours, shape, historical and landscape elements that, in their opinion, were more representative about Latronico. After recollecting all the questionnaires, he made a synthesis and created three different sketches of possible flags which were displayed to the public in the spaces of the Association Vincenzo De Luca. An election was then organized, with real ballot boxes located in different parts of Latronico and neighboring towns. People were asked to choose their favorite flag and the place where they wanted it to be placed in the town. There was a good involvement of locals. They got about 800 ballot sheets back. The final flag which was chosen is the one that contains the three symbols of Latronico most loved by locals: the three mountains of the area, Sant'Egidio stick (the patron saint) and the water drop which symbolizes the Thermal Spa in Latronico. As a spot to hang it, locals chose Largo Eleonora Pimentel, called “The Castle”, not because of the presence of a real Castle, but because it is the highest part of the town. This flag became the official flag used by the municipality of Latronico. “Una parola su Latronico” (A word about Latronico) The Artist Stefano Boccasini used the idea of the postcard as a link between himself and the people of the village. He visited and did an inspection in latronico during winter time, when the town is mostly desert. He walked to a high point of the town and he was impressed by the beautiful panorama visible from Paolo Borsellino street. He took some photos, one of which became a traditional tourist postcard. He decided to send some of them to inhabitants of Latronico living abroad and gave some others by hand to the local residents. He gave away about 700 cards. He asked people to write a single word on the postcard that specifically identified a socio-economic aspect, a historical tradition or a suggestion of the country. He got back around 360 filled postcards. After a selection of all the words with a selection of people, they chose 8 most representative words which were cut from weathering steel and permanently applied on chosen walls in the old town. Significant is the word 'return' affixed to the house of Elisabetta De Luca, president of the association, who has returned to Latronico after thirty-five years working in northern Italy.

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### Diversified economic activities

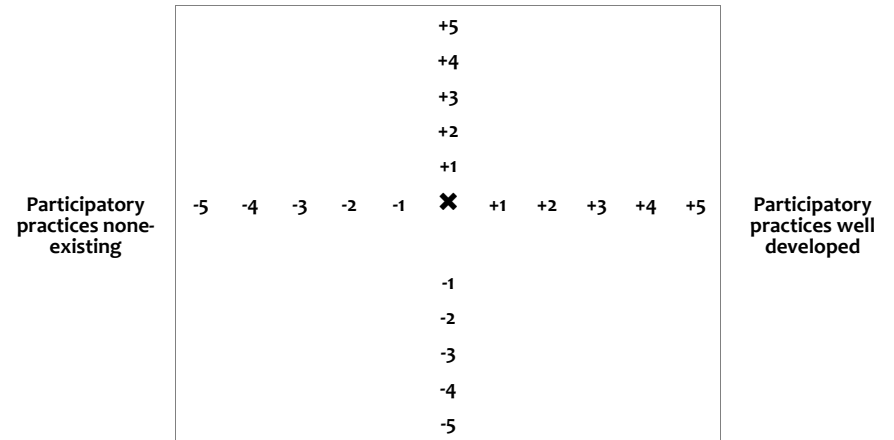


### Absence of economic activity

Since the Middle Ages, Poggibonsi has always had a particular commercial vocation that has placed it at the centre of economic exchanges passing through the Valdelsa. The town is currently the capital of the Distretto Industriale dell'Alta Valdelsa (Upper Valdelsa Industrial District), which also includes the municipalities of Colle Val d'Elsa, San Gimignano, Casole d'Elsa, Barberino Tavarnelle and Certaldo, and is a point of reference for employment in a vast area covering the provinces of Florence, Siena and Pisa. While throughout the period from the "economic boom" to the 1980s local production was essentially monothematic and focused on the furniture and furnishing sector, it is now possible to find companies that deal with different and varied sectors. In addition to industrial production, another important item for the local economy is service companies. Another sector that has become established in recent years and is currently booming is tourism. This is thanks to the rediscovery of many recently enhanced historical and cultural attractions, but above all thanks to a fortunate geographical position. In fact, Poggibonsi, given its central position with respect to important cities of art such as San Gimignano, Colle di Val d'Elsa, Florence and Siena, but also Volterra and Pisa, has seen an increase in its accommodation capacity, with the birth of many hotels and holiday farms. In general, considering the territory of Tuscany, we can tell that it has been active in the field of territorial art since the 70's. This is one of the reasons why the creative sector can be considered quite developed.

Comment:

### High-income households prevail



### Low-income households prevail

Comment: No sufficient information about it to answer

### A-3 Estimation of how residents perceive the remoteness of this place, from 0 (not remote at all) to 5 (extremely remote)

Estimation:	1
Explanation:	

### A-4 Elements that characterise the remoteness of the place:

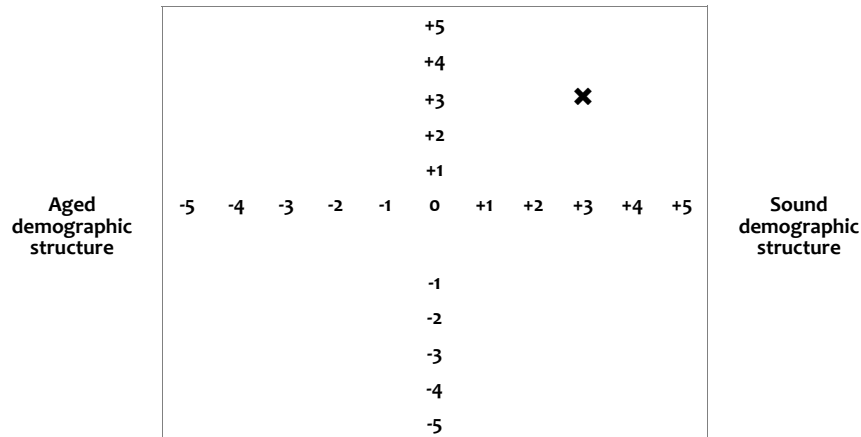
Low population density	<input checked="" type="checkbox"/>
Geographical barrier/allocation	<input checked="" type="checkbox"/>
No good transportation links	<input checked="" type="checkbox"/>
Difficulties in accessing daily-life-support facilities	<input checked="" type="checkbox"/>
Social specifics and/or divisions	<input checked="" type="checkbox"/>
Economic inferiority	<input checked="" type="checkbox"/>
Subjective criteria	<input checked="" type="checkbox"/>
Specify subjective criteria (e.g. community's self-perception of being remote etc):	"aesthetic inferiority"
Other	<input checked="" type="checkbox"/>

Specify other:

Summary of the elements that characterise this case as a remote place: From the above-described points of view, Poggibonsi certainly cannot be defined as a small and remote place from an infrastructure or economic point of view. It is, however, a very interesting place compared to the other small municipalities that surround it and that stand out for their historical and natural beauty, unlike Poggibonsi which is a rather anonymous town from which tourists pass by absent-mindedly on their way to the more famous and nearby San Gimignano.

Low population density rank:	
Geographical barrier/allocation rank:	
No good transportation links rank:	
Difficulties in accessing daily-life-support facilities rank:	

### Daily-life-support facilities well developed



### Daily-life-support facilities none-existing

Comment: No sufficient information about it to answer



Social specifics and/or divisions rank:	
Economic inferiority rank:	
Subjective criteria (e.g. community's self-perception of being remote etc) rank:	1
Other rank:	

## A-5 Provide the links to public data

Links to public data on the remote place	Poggibonsi demographical data
The link:	<a href="https://ugeo.urbistat.com/adminstat/it/it/demografia/dati-sintesi/poggibonsi/52022/4">https://ugeo.urbistat.com/adminstat/it/it/demografia/dati-sintesi/poggibonsi/52022/4</a> ( <a href="https://ugeo.urbistat.com/adminstat/it/it/demografia/dati-sintesi/poggibonsi/52022/4">https://ugeo.urbistat.com/adminstat/it/it/demografia/dati-sintesi/poggibonsi/52022/4</a> )
Links to public data on the remote place	Poggibonsi website
The link:	<a href="https://www.comune.poggibonsi.si.it/">https://www.comune.poggibonsi.si.it/</a> ( <a href="https://www.comune.poggibonsi.si.it/">https://www.comune.poggibonsi.si.it/</a> )
Links to public data on the remote place	General information about Poggibonsi
The link:	<a href="https://en.wikipedia.org/wiki/Poggibonsi">https://en.wikipedia.org/wiki/Poggibonsi</a> ( <a href="https://en.wikipedia.org/wiki/Poggibonsi">https://en.wikipedia.org/wiki/Poggibonsi</a> )

## A-7 The type of public spaces that can be found in this remote place (besides the roads/streets/path network)

Square/s, Plaza/s	✓
Park/s, Garden/s	✓
Market space/s	✓
Playground/s	✓
Recreational space/s, Sport-field/s	✓
Community open-air space/s	✓
Institution-related open-air space/s (e.g. University grounds)	✓
Watersides	✗
Meadows	✗
Parking area	✓
Service yard	✓
Other types:	✗

Specify other types:	
Type of indoor public spaces that can be found in this remote place:	<ul style="list-style-type: none"> <li>Religious edifices</li> <li>Castle Magione</li> <li>Parco Archeologico e Tecnologico</li> <li>Fonte delle fate</li> </ul>

## A-8 General description of..

The network of roads, streets, paths and alike elements that tie this remote place together:

Poggibonsi is situated in the Alta Valdelsa at the confluence of the main communication routes that cross Tuscany. On the surface, it may appear to be only a modern town. It has suffered several destructions during wars and world conflicts and has been rebuilt over the years, seeing the most significant development around the 1970s. Nevertheless, it remains rich in some ancient monuments of great value and interest. In general, we can tell that it has the structure of a contemporary town, with buildings from the 50/60' and some new ones in the outskirts, which live harmoniously together some historical sightseeings.

The quantity and structure of public space network (besides roads/streets/paths network) in this remote place:

There are several squares and meeting places: three cinemas, a couple of theatres, a beautiful public library recently restored. A cycle path has been created along the small river that crosses the city and has become a promenade with several benches along the way. In the street leading from the town center to the fortress, there is also a lovely park with several children's playgrounds, which has recently been well maintained and arranged.

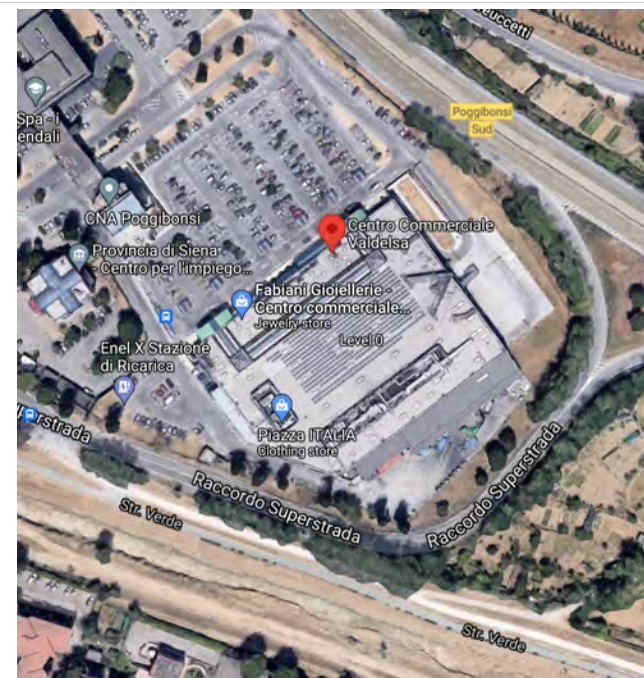
## A-9 General description of the quality of public spaces in this remote place

Answer: From the little information we manage to get, it seems that the public spaces in the town are well equipped to respond to people's different needs.

## B-1 Name(s) of the public space(s)

Name(s) of the public space(s) (in local language):	Centro commerciale Val D'Elsa
Name(s) of the public space(s) (in English):	Shopping center Val D'Elsa
Latitude of the public space(s):	43.46842592202957
Longitude of the public space(s):	11.156022999816292

Ground plan showing the land use of the public space(s):



Caption's map of the public space:	Arte all'Arte_Poggibonsi_Shopping Center Val D'Elsa_Google map
Legend's map of the public space:	Shopping Center Val D'Elsa_Google map
Main location	✓
Name(s) of the public space(s) (in local language):	Fortezza di Poggio Imperiale

Name(s) of the public space(s) (in English):	Fortress of Poggio Imperiale
Latitude of the public space(s):	43.46057647424343
Longitude of the public space(s):	11.155081864834585

Ground plan showing the land use of the public space(s):



Caption's map of the public space:	Arte all'Arte_Poggibonsi_Fortress of Poggio Imperiale_Google map
Legend's map of the public space:	Fortress of Poggio Imperiale_Google map
Main location	✓
Name(s) of the public space(s) (in local language):	Largo Gramsci
Name(s) of the public space(s) (in English):	Gramsci Square
Latitude of the public space(s):	43.47200922267936
Longitude of the public space(s):	11.143330467888969
Ground plan showing the land use of the public space(s):	
Caption's map of the public space:	
Legend's map of the public space:	
Main location	✗
Name(s) of the public space(s) (in local language):	Parco il Vallone
Name(s) of the public space(s) (in English):	Vallone Park
Latitude of the public space(s):	43.46455667996423
Longitude of the public space(s):	11.145995372076968
Ground plan showing the land use of the public space(s):	
Caption's map of the public space:	

Legend's map of the public space:	
Main location	✗
Name(s) of the public space(s) (in local language):	Piazza Cavour
Name(s) of the public space(s) (in English):	Cavour Square
Latitude of the public space(s):	43.46770393933571
Longitude of the public space(s):	11.147020057458608
Ground plan showing the land use of the public space(s):	
Caption's map of the public space:	
Legend's map of the public space:	
Main location	✗
Name(s) of the public space(s) (in local language):	Ponte ex Fassati
Name(s) of the public space(s) (in English):	Bridge ex Fassati
Latitude of the public space(s):	43.4741532613953
Longitude of the public space(s):	11.148889223179768
Ground plan showing the land use of the public space(s):	
Caption's map of the public space:	
Legend's map of the public space:	
Main location	✗
Name(s) of the public space(s) (in local language):	Stazione FFSS (binario 2)
Name(s) of the public space(s) (in English):	Station FFSS (rail 2)
Latitude of the public space(s):	43.468238238173726
Longitude of the public space(s):	11.149391984380829
Ground plan showing the land use of the public space(s):	
Caption's map of the public space:	
Legend's map of the public space:	
Main location	✗

## B-2 Describe the physical environment

Physical environment description of the public space(s) with creative works:

We will focus just on two of the spots where the artworks are located and of which we have information. Shopping center Val D'Elsa: it's an ordinary shopping mall. The Artist Gormley installed one of its statues in the pedestrian area in front of the main entrance of the shop and the parking lot. Fortress of Poggio Imperiale: The fortress of Poggio Imperiale was built on a hill in Poggibonsi between the end of the 15th and the beginning of the 16th century at the behest of Lorenzo il Magnifico with the aim of strengthening the territorial defenses of the Florentine dominion, but the project was never completed. It was abandoned for many years and restored in 2015. The Artist Gormley installed one of its statues on top of one of the perimeter walls of the Fortress.

Physical environment elements were important and/or actually "used" by creative people for their activities: None of them. The Iron sculptures are fixed objects installed in the city. The sculpture installed on the perimeter wall of the fortress has the advantage of looking at a wonderful panorama over the Chianti hills. It is possible to walk on these walls for 2km.

### B-3 Describe the general functions

Functions and land uses description in the area of the public space: Shopping center Val D'Elsa: it's an ordinary shopping mall. Fortress of Poggio Imperiale: Left untouched for almost more than 500 years, it now stands as a park and public area where during the summer there are shows and concerts, a restaurant with a stunning panoramic position and lots of space to enjoy a stroll overlooking the land that divides Florence and Siena. It is also an archeological site. In 2003, the Municipality of Poggibonsi and the University of Siena inaugurated the Poggio Imperiale Archaeological and Technological Park on the hill, offering tourists the opportunity to visit the various phases of settlement brought to light and to observe the work of the archaeologists up close during excavation periods. A fundamental role in the project was played by the Cassero of the Fortezza Medicea, which represented the reference point for the "park system"; it housed a complex documentation center with a conference room, guest quarters, archaeological and computer laboratories, bar, restaurant and bookshop. The idea was to create a multipurpose center in which to carry out scientific research, organize conferences and training activities.

Functionalities of space were important and/or actually "used" by creative people for their activities: None of them.

### B-4 General demographic characteristics of the area around the public space:

Describe the general demographic characteristics: It corresponds to Poggibonsi's described characteristics since these spots are in the town itself.

### B-5 Type of the public space(s) with creative work

Form and function: The first is simply a Shopping mall. The second is a historical fortress surrounded by a park. In the Park there are various visitor routes focusing on different themes and accompanied by numerous illustrative panels. It is possible to walk along paths with archaeological, historical-architectural, geological-morphological, naturalistic-environmental and panoramic-monumental themes. The signs on the panels, containing topographical indications relating to the various areas of cultural and environmental interest on the hillside, allow visitors to the Park to find their way around and use the paths with ease.

Ownership: mixed

Access regarding entry-control: The statues are always visible. We don't exactly have information about the entry control on the Fortress.

Access regarding time of day/week/year: See answer c

### B-7 Kind of activity initially designed for this public space:

What kind of activity has been this public space designed for initially: The first is simply a Shopping mall. The second is a historical fortress surrounded by a park. In the Park there are various visitor routes focusing on different themes and accompanied by numerous illustrative panels. It is possible to walk along paths with archaeological, historical-architectural, geological-morphological, naturalistic-environmental and panoramic-monumental themes. The signs on the panels, containing topographical indications relating to the various areas of cultural and environmental interest on the hillside, allow visitors to the Park to find their way around and use the paths with ease.

### B-8\_a Which are the activities in this public space(s)?

Activity: shopping

Activity: working

Activity: visit the different attractions hosted in the Fortress

Activity: Enjoy the park and activities hosted there

### B-8\_b Who are the main users of this public space(s)?

User: People going for shopping to the mall

User: Workers of the mall

User: Visitors of the Fortress and the overall area

User: Workers of the Fortress

### B-8\_c What are the users activities of this public space(s)?

Users	Activity	Before	After
People going for shopping to the mall	shopping	✓	✓
Workers of the mall	working	✓	✓
Visitors of the Fortress and the overall area	visit the different attractions hosted in the Fortress	✓	✓
Visitors of the Fortress and the overall area	Enjoy the park and activities hosted there	✓	✓
Workers of the Fortress	working	✓	✓
Workers of the Fortress	Enjoy the park and activities hosted there	✓	✓

### B-9 Parts/sections/spots seem most attractive within the public space (location and duration) - Parts/sections/spots at people seem to avoid:

Describe what parts seem to be the most attractive to people: We don't have information about it.

### B-10 Provide the links to public data on the public space(s)

Website: Shopping Center Val D'Elsa

Website's link: <https://www.coopfirenze.it/centri-commerciali/centro-poggibonsi> (<https://www.coopfirenze.it/centri-commerciali/centro-poggibonsi>)

Website: Poggio Imperiale Archaeological and Technological Park

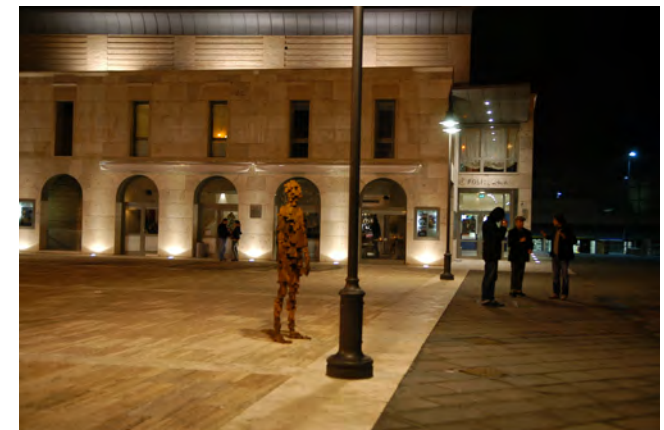
Website's link: <https://artbonus.gov.it/parco-archeologico-e-tecnologico-della-fortezza-di-poggio-imperiale.html> (<https://artbonus.gov.it/parco-archeologico-e-tecnologico-della-fortezza-di-poggio-imperiale.html>)

Website: The Fortress

Website's link: <https://castellitoscani.com/en/poggibonsi-fortress/> (<https://castellitoscani.com/en/poggibonsi-fortress/>)

### B-11 Provide photos of the public space(s) with creative works

Caption: One of Antony Gormley's sculptures in Cavour square\_Poggibonsi



Photo's author: Ela Bialkowska/ Courtesy: Associazione Arte Continua - San Gimignano, Italy

Caption:

One of Antony Gormley's sculptures in Shopping Center Val D'Elsa\_Poggibonsi



Photo's author:

Ela Bialkowska/ Courtesy: Associazione Arte Continua - San Gimignano, Italy

Caption:

One of Antony Gormley's sculptures in Poggibonsi train station, rail 2



Photo's author:

Ela Bialkowska/ Courtesy: Associazione Arte Continua - San Gimignano, Italy

Caption:

One of Antony Gormley's sculptures on the Fortress of Poggio Imperiale\_Poggibonsi



Photo's author:

Ela Bialkowska/ Courtesy: Associazione Arte Continua - San Gimignano, Italy

### C-1 Official name of the activity/project

Name in local language:

Arte All'Arte

Name in English:

Art to Art

Nickname:

Overall name:

✘

### C-2 Description of the project (activities) that took place in the analysed public space(s):

Describe the project (activities) that took place in the analysed public space(s)

"Arte all'Arte", promoted by "Galleria Continua" of San Gimignano, is a public art project born in 1996 and concluded in 2006, thanks to an idea of "Associazione Arte Continua" (A non-profit association) and the support of the art critic Luciano Pistoletti. The aim of the project was to promote the municipalities in the province of Siena and Florence as an agri-environmental art district, linking and balancing contemporary art with the wonderful Tuscan historic heritage. Each of the ten editions of Arte all'Arte has produced several interventions by international artists in the public space, realized starting from the analysis of the places and in dialogue with its communities. Arte all'Arte project revolves around the idea of creating, through the work of artists, a new balance between the city and the countryside because, whereas in the past cities were like islands within the countryside, now it is the other way around. The city, which continues to expand, is turning remote areas into deserts. This imbalance is very dangerous and it is important to create interesting and lively dynamics even in areas far from large urban centers, thus creating harmony and balance in the relationship between city and countryside. Thanks to Arte all'Arte, each year professional curators are invited to select an international artist for each town or city. After visiting the site and after workshops and meetings with the local population, the artists conceive and execute a project to transform or reinterpret the site through a site-specific installation. A total of 84 artists were invited by the 20 curators who worked on the project over the ten years.

### C-3 Challenge that the project (activities) tried/is trying to tackle:

What challenge was the project (activities) trying to tackle – what was the aim

The aim of the project was to promote the municipalities in the province of Siena and Florence as an agri-environmental art district. The Arte all'Arte project revolves around the idea of creating, through the work of artists, a new balance between the city and the countryside to avoid turning remote areas into deserts, enhancing interesting and lively dynamics even in areas far from large urban centers. A further aspect of the city-countryside relationship that underpins the whole project is a rich food and wine itinerary with food and agricultural products from quality local businesses. Moreover, since "Arte all'Arte" project is strictly linked to "Associazione Arte Continua", the project is based also on the Association's scope; "Associazione Arte Continua" in fact, for more than 30 years has been the only one in Italy to periodically offer free public art initiatives involving high-profile national and international artists. This kind of initiative allows residents to increase their sense of pride and belonging to the local community and territory, thus decreasing the migration flow to the cities. The value of the project for the area consists in the creation of a new, partially diffuse cultural attraction, capable of combining a cultural tourism circuit with a policy of social and educational awareness around major public works, created by famous contemporary international and Italian artists.

<b>C-4 Time frequency:</b>	
Time Frequency	Periodical activity
Other information:	One edition per year

<b>C-5 Time period</b>	
Start:	7/10/1996 12:00:00 AM
End:	7/12/2006 12:00:00 AM
Comment:	

<b>C-6 Actors in relation to the analysed creative work, their main motivation and their roles</b>	
Actor(s):	"Galleria Continua"
Motivations:	Promote the municipalities in the province of Siena and Florence as an agri-environmental art district.
Roles:	Financial, bureaucratic and practical supporter
Actor(s):	Luciano Pistoì
Motivations:	Promote the municipalities in the province of Siena and Florence as an agri-environmental art district.
Roles:	Founder and supporter
Actor(s):	The Artists
Motivations:	Support the aim of the project
Roles:	Design and make the artworks
Actor(s):	The curators
Motivations:	Support the aim of the project
Roles:	Choosing the artists and managing all aspects of the organization of art installations
Actor(s):	"Associazione Arte Continua"
Motivations:	Promote the municipalities in the province of Siena and Florence as an agri-environmental art district.
Roles:	Founder; financial, bureaucratic and practical supporter Mario Cristiani, partner; Lorenzo Fiaschi, director and partner; Maurizio Rigillo, director and partner;

<b>C-7 Description of the supporting background that existed to make the activities happen:</b>	
What kind of supporting background existed to make the activities happen (financial, institutional etc.)	The project was funded with private money by Mario Cristiani (one of the Founders of "Associazione Arte Continua" and "Galleria Continua"), and 10.000 euros from a private art collector, Mario's friend. To enable the project to grow, it was very important also the support of the "Galleria Continua", the Art Gallery that was already present and active in the Tuscan territory. Moreover, Mario Cristiani's personal contacts were very important to carry on all activities, especially to obtain the numerous permits necessary to use public space to install the artworks (Mario used to be an activist and to work in politics in Tuscany). Unfortunately, one of the reasons why they ended the project was the lack of support from the province and institutions.

<b>C-8 Sectors involved in the development of the creative works with public spaces:</b>	
Culture	✓
Education	✓
Health	✗
Sustainability	✗
Science	✗
Tourism	✓
Sport	✗

Industry	✗
Other:	✗
Specify other:	
<b>C-9 Sector which was..</b>	
..the initiator of the activities:	Culture
..the most crucial for the whole case study:	Culture
Comment:	

<b>C-10 How was the local community involved in the project/activities:</b>	
How was the local community involved in the project/activities?	The project took place during 10 different editions, all in the Tuscan territory of the municipalities of the province of Siena and Florence. Each year two art curators have been invited to participate in the project. The curators had to select about 6 to 8 artists to join "Arte all'Arte" and contribute with their artwork. In the selection process, they have always tried to ensure the presence of at least one Italian curator and one Italian artist for each edition in order to make them known abroad. After visiting the site, the artists design and execute a project to transform a specific site or reinterpret the location through a site-specific installation. This has been done in collaboration with the relevant municipality and has been accompanied by workshops and meetings between the local population and the artists. These initiatives were then followed up with art training programs open to the population, led by qualified teachers. An important objective in most of the projects of Arte all'Arte is that the viewer should not have the role of being merely a passive appreciator, but should participate in the cultural production of the work. Since "Arte all'Arte" is an extremely wide project, rich in many different workshops and art installations, we decided to focus on a specific one: "Fai spazio, Prendi posto" (Making Space, Taking Place), the art intervention by Antony Gormley which was carried on in 2004, during the 9th edition of "Arte all'Arte" in the city of Poggibonsi. Despite this Artwork takes place in Poggibonsi, which cannot be properly considered a remote place, we think that it is very interesting from the participatory point of view and it is coherent to the scope of this research since the bigger aim of "Arte all'Arte" is consistent. The town of Poggibonsi was Anyony Gormley's chosen site for his ambitious project. In contrast to the charming, picturesque character of the other towns where creative works of Arte all'Arte took place, Poggibonsi had an anonymous character that appealed and stimulated him, as if it was seeking a new sense of pride and identity. Poggibonsi is a town where tourists pass through on their way to San Gimignano and it went through a continuous process of construction and reconstruction from the Middle Ages till now. This project was the most demanding of all since it required intense preparation, ongoing interaction with the local community, and considerable negotiation with local authorities within a short time frame. Gormley's project consisted of the production and installation of seven iron sculptures produced from body casts. Advertisements were placed in local and national newspapers to recruit volunteers to have plaster molds taken of their bodies and then cast in iron. Six local inhabitants plus one external one were chosen by lot to participate. A temporary workshop was set up in the town to produce the molds which were subsequently shipped to the UK to the artist's studio to be finished. Rectangular polystyrene blocks were cut, glued and fitted to the contours of the molds then cast in an industrial facility in Sheffield. Once finished, the seven iron sculptures of pixelized shape were shipped back to Poggibonsi to be installed in seven different spots in the town which are familiar places of present times and forgotten places of the past. They ranged from squares, parks, railways and supermarkets. At the same time, the artist has worked on the creation of a collective memory map as a fundamental part of his project. Sociological research has been led by asking Poggibonsi inhabitants which memories they instinctively associated to specific places of their town. Thanks to this questionnaire, the artist has been able to create a map which was displayed in a city tourist center together with the questionnaires and historical pictures of the town and its citizens and of photos of the manufacturing process of the sculptures. In Gormley's opinion "the role of the statues is to serve as a catalyst for unacknowledged thoughts and feelings, coordinated to reconsider the collective condition of the town". Gormley has related his project to psychogeography: the study of how physical surroundings have an impact on an individual's emotions and behaviors. The basic concept is to allow a representative section of the population to express itself within the fabric of the city. Representations of subjects not as the world see them, not as they see themselves, but how an objective digital-analytic system of registration sees them: the pixel made physical; a contemporary version of the graffiti wall, a digital registration of existence. The challenge is to pull this virtual registration back to the world of physical, the real, the absolute, the material.

<b>C-11 The role of natural/cultural heritage in the project/activities:</b>	
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Did cultural and/or natural heritage play any specific role in the project/activities?	Yes. The project is all based on the harmonious interaction between contemporary art and the historical heritage of the Tuscanian territory (art, architecture, etc.). Moreover, the project supports and tells the food and wine heritage of the region at the same time, through an integrated Art-food guide.
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### C-12 The targeted impact of the project/activity:

What was the targeted impact of the project / activities?	The aim of the project was to promote the municipalities in the province of Siena and Florence as an agri-environmental art district. The Arte all'Arte project revolves around the idea of creating, through the work of artists, a new balance between the city and the countryside to avoid turning remote areas into deserts, enhancing interesting and lively dynamics even in areas far from large urban centers.
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### C-13 Achievement of the targeted impact:

Yes/no/partly:	Partly
Comment:	We don't have specific information about it. For sure the project, together and in connection with the other art-related initiatives and associations present in Tuscany, contributed over years to attracting more visitors to the territory. As regards the change of perception towards contemporary art, we understood that it is still difficult to make non-art-related people understand the value of this kind of creative works. Also from a political and administrative point of view, the superintendency and politicians usually do not understand the value of such interventions thus don't support much the preservation and dissemination of them.

### C-14 Additional achieved impacts:

Were any additional impacts achieved?	Yes. The project has led to the creation of a series of didactic paths for schools of different levels, with the aim of narrating and making people understand environmental and contemporary art from a young age. In order to contribute significantly to the preservation of these widespread works, it is important that the community recognizes itself in these works, and thus in the intention to contribute to their maintenance. To this end, it is necessary to sensitize the younger generation to active
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### C-15 The main beneficiaries of the creative work in public space(s):

Who were the main beneficiaries of the creative works in public spaces(s)?	In general, we could say local community and creative sector. This project has left an artistic public open-air artistic and cultural heritage
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### C-16 Presence (or not) of economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces:

Were there any, no matter how big or small, economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces?	We don't know
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### C-17 Presence (or not) of any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development:

Were there any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development?	Maybe there was a more profound and long-term exchange of knowledge in the collateral impact of the project, the one that generated didactic laboratories to let young people discover and appreciate the artworks.
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### C-18 Monitoring (or not) of the impact of the project:

How was the impact of the project / activities monitored? If it wasn't – how do you think it could be monitored?	It wasn't monitored. It could be monitored trying to better understand how people's perceptions of contemporary art have changed in the course of the project.
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### C-19 Way in order to communicate the impact of the project:

How was the impact of the project / activities disseminated or communicated?	We don't know specifically, but the project, in general, is very well known in the artistic field.
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### C-20 Perception of the creative works in public space(s) by the final users and the reactions of the general public:

How were the creative works in public space(s) perceived, evaluated, judged by the final users – what were the reactions of the general public?	Many locals reacted by criticizing the interventions, particularly those that impacted on ancient works of art. Tuscany has a great medieval artistic heritage, so it is complex to understand contemporary art. We do not have a general answer but we can say that the perception of the project was different depending on the type of work developed.
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### C-21 The (one) main success and the (one) main failure of the project/activities

Main success:	The greatest success is that the project lasted 10 years and that the works are still present and visible in the area and are an integral part of the city. The project has also brought attention to contemporary art, even in small and remote places.
Main failure:	We don't have an answer to this.

### C-22 Importance of broader conditions for the main success and main failure factor:

How important were the broader conditions (e.g. the supporting state of the art in the community, infrastructure, institutional support, financial sources, local or "imported" know-how etc.) for the main success and main failure factor	We understood that Mario Cristiani's personal contacts were fundamental in the development of the project. Moreover, it helped the fact that the Tuscan territory was already active in the artistic field.
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### C-23 Provide the links to public data on the creative works

Link to public data to better understand the activities and actors, as well as impacts:	Article for La Repubblica about Gormley's work in Poggibonsi (Article for La Repubblica about Gormley's work in Poggibonsi)
The link:	<a href="https://firenze.repubblica.it/tempo-libero/articoli/arte-e-fotografia/2015/05/07/foto/le_sette_sculture_di_gormley_che_vivono_tra_gli_abitanti_di_poggibonsi-113744598/1/">https://firenze.repubblica.it/tempo-libero/articoli/arte-e-fotografia/2015/05/07/foto/le_sette_sculture_di_gormley_che_vivono_tra_gli_abitanti_di_poggibonsi-113744598/1/</a>
Link to public data to better understand the activities and actors, as well as impacts:	Association Arte Continua (Association Arte Continua)
The link:	<a href="https://www.artecontinua.org/">https://www.artecontinua.org/</a>
Link to public data to better understand the activities and actors, as well as impacts:	Article for La Repubblica about Gormley's work in Poggibonsi (Article for La Repubblica about Gormley's work in Poggibonsi)
The link:	<a href="https://firenze.repubblica.it/tempo-libero/articoli/arte-e-fotografia/2015/05/07/news/_l_1_altra_gormley_gli_omini_di_ferro_che_non_se_ne_sono_piu_andati_via-113740440/">https://firenze.repubblica.it/tempo-libero/articoli/arte-e-fotografia/2015/05/07/news/_l_1_altra_gormley_gli_omini_di_ferro_che_non_se_ne_sono_piu_andati_via-113740440/</a>
Link to public data to better understand the activities and actors, as well as impacts:	Galleria Continua (Galleria Continua)
The link:	<a href="https://www.galleriacontinua.com/">https://www.galleriacontinua.com/</a>

### D-1 Main editor in charge of this entry and potential other authors of this case study description

Name and surname:	Paola Russo
Organization:	Politecnico di Milano
Email:	paola.russo@polimi.it
Role:	Editor

### D-2 Representative pictures

Picture's caption:	Molds of a young boy to be used to make the statues
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Picture's author:

Picture's date:

Picture's source: Associazione Arte Continua - San Gimignano, Italy

Picture's caption: Making the molds to produce the statues



Picture's author:

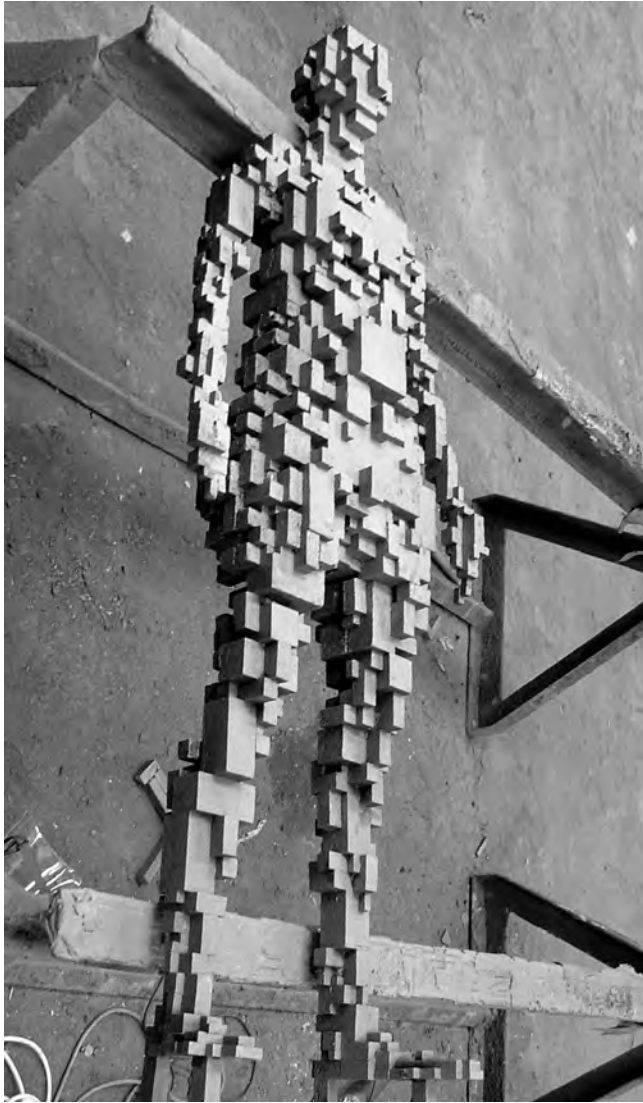
Picture's date:

Picture's source: Associazione Arte Continua - San Gimignano, Italy

Picture's caption: One of Antony Gormley's sculptures in front of Don Milani Elementary School



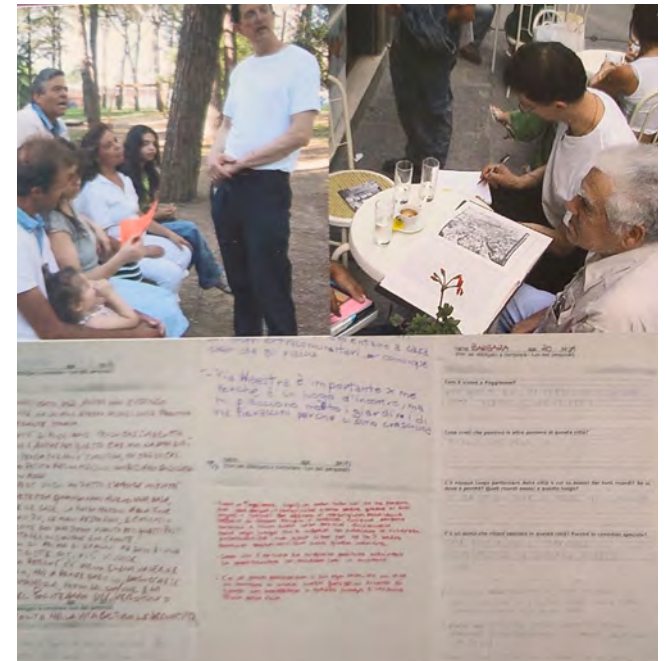
Picture's author: Ela Bialkowska  
Picture's date:  
Picture's source: Associazione Arte Continua - San Gimignano, Italy  
Picture's caption: One of Antony Gormley's sculptures



Picture's author: Ela Bialkowska  
Picture's date:  
Picture's source: Associazione Arte Continua - San Gimignano, Italy  
Picture's caption: Production phases of Antony Gormley's sculptures



Picture's author:  
Picture's date:  
Picture's source: Mario Cristiani\_Book "Arte all'Arte 9. Arte architettura paesaggio; la forma delle nuvole"  
Picture's caption: Antony Gormley interviewing the locals and co-creating with them



Picture's author:  
Picture's date:  
Picture's source: Mario Cristiani\_Book "Arte all'Arte 9. Arte architettura paesaggio; la forma delle nuvole"  
Picture's caption: Antony Gormley's team making molds of the locals to produce the sculptures





Picture's author:

Picture's date:

Picture's source: Mario Cristiani\_Book "Arte all'Arte 9. Arte architettura paesaggio; la forma delle nuvole"

Picture's caption: Antony Gormley interviewing the locals and co-creating with them



Picture's author:

Picture's date:

Picture's source: Mario Cristiani\_Book "Arte all'Arte 9. Arte architettura paesaggio; la forma delle nuvole"

### D-3 Additional information

Additional information:

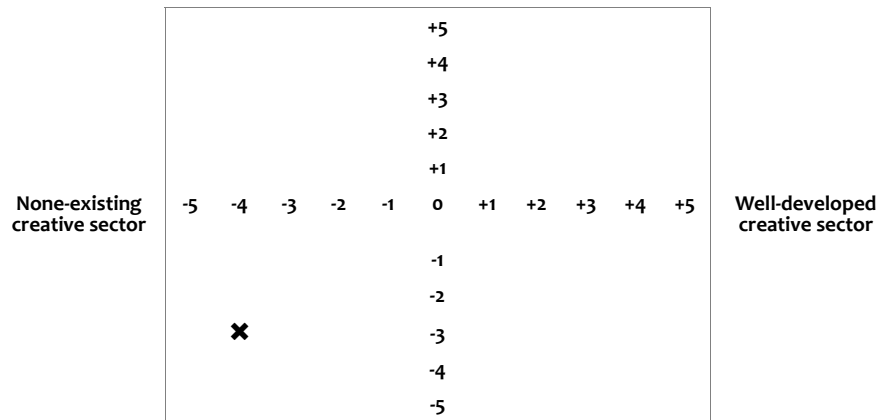
Link:

### D-4 Optional final remark

Optional final remarks: is there any additional information that was not communicated through the template



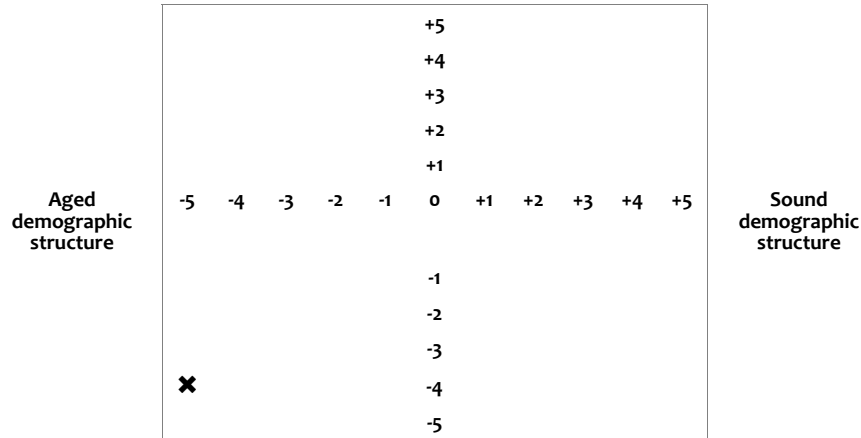
### Diversified economic activities



### Absence of economic activity

Comment: The economy of Semestene is mostly based on agriculture and on sheep and goat breeding. Being the number of inhabitants is so small (120 people), it is possible to know very specific details of the demography of this village: -12 of the inhabitants are shepherds, all employed from the dairy industry. None of them is a freelancer. - There is one vineyard that is used for commercial use. - There are 10 farmers, producing the goods for their family sustenance. - There is only one bar-mini market. - There was one pastry shop, which closed recently for the Covid crisis. (3)

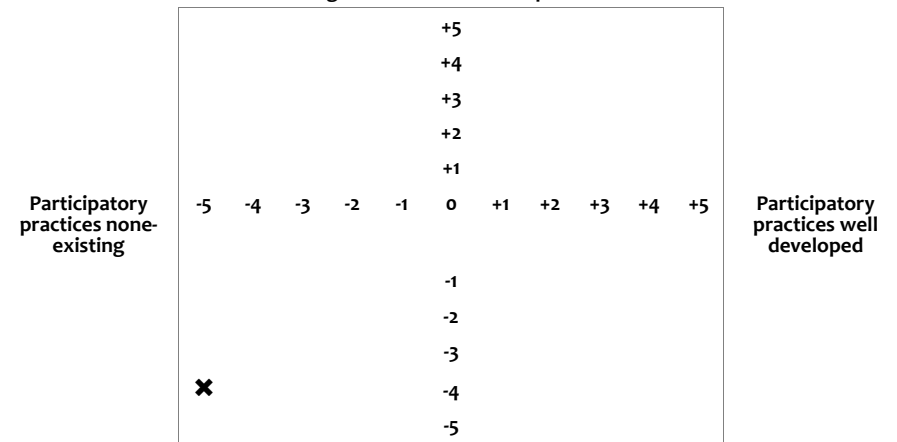
### Daily-life-support facilities well developed



### Daily-life-support facilities none-existing

Comment: Thanks to the interview we had with the creator of Foghiles, Antonio Vincenzo Sotgiu, it was possible to explore in-depth the demographic structure and the services available in the village. The majority of the population is older than 50 years, with an average age of 62 years. (6) In the same way, the amount of services and businesses present in the territory is quite scarce. Vincenzo also shared that there are many non-existent services in the territory, such as fiber optic internet, making the village extremely remote from a digital point of view. Most people in Semestene, such as freelancers or regular internet users, have to use private satellite internet in order to access a decent connection.

### High-income households prevail



### Low-income households prevail

Comment: Semestene economy is mostly based on agriculture and sheep farming. The Municipality of Semestene, after long negotiations, authorized Foghiles to use public space safely, making their organization the first that has ever been in charge of cultural activities dedicated to the community in the area.

### A-3 Estimation of how residents perceive the remoteness of this place, from 0 (not remote at all) to 5 (extremely remote)

Estimation: 4

Explanation:

### A-4 Elements that characterise the remoteness of the place:

Low population density	✓
Geographical barrier/allocation	✗
No good transportation links	✗
Difficulties in accessing daily-life-support facilities	✓
Social specifics and/or divisions	✗
Economic inferiority	✓
Subjective criteria	✗
Specify subjective criteria (e.g. community's self-perception of being remote etc):	
Other	✓
Specify other:	Digital divide

Summary of the elements that characterise this case as a remote place: Semestene is a tiny village of 120 people and, according to the latest data, it will be the first village on the island which will be completely uninhabited in the next ten years. It is extremely remote from a digital point of view. Dealing with a very small community allowed the creators of the project to see concretely every day all the qualities of the social complexity. This means that every day they had the chance to meet people that play a special role inside the community. They want to bring inside Foghiles project people that want to make a community, organize convivial meals as occasions to imagine and build the future of that place together. The project aims to extend and enhance the life of this little village for many years.

Low population density rank: 1

Geographical barrier/allocation rank:

No good transportation links rank:

Difficulties in accessing daily-life-support facilities rank:	3
Social specifics and/or divisions rank:	
Economic inferiority rank:	4
Subjective criteria (e.g. community's self-perception of being remote etc) rank:	
Other rank:	2

### A-5 Provide the links to public data

Links to public data on the remote place	(1) General information about Semestene town
The link:	<a href="https://it.wikipedia.org/wiki/Semestene">https://it.wikipedia.org/wiki/Semestene</a> ( <a href="https://it.wikipedia.org/wiki/Semestene">https://it.wikipedia.org/wiki/Semestene</a> )
Links to public data on the remote place	(2) General information about Semestene town
The link:	<a href="https://comune.semestene.ss.it/contenuti/101372/cenni">https://comune.semestene.ss.it/contenuti/101372/cenni</a> ( <a href="https://comune.semestene.ss.it/contenuti/101372/cenni">https://comune.semestene.ss.it/contenuti/101372/cenni</a> )
Links to public data on the remote place	General information about Sardinia and Semestene Town
The link:	<a href="https://it.wikipedia.org/wiki/Sardegna">https://it.wikipedia.org/wiki/Sardegna</a> ( <a href="https://it.wikipedia.org/wiki/Sardegna">https://it.wikipedia.org/wiki/Sardegna</a> )
Links to public data on the remote place	General information about Sardinia and Semestene Town
The link:	<a href="https://www.sardegnaturismo.it/it/esplora/semestene">https://www.sardegnaturismo.it/it/esplora/semestene</a> ( <a href="https://www.sardegnaturismo.it/it/esplora/semestene">https://www.sardegnaturismo.it/it/esplora/semestene</a> )

### A-7 The type of public spaces that can be found in this remote place (besides the roads/streets/path network)

Square/s, Plaza/s	✓
Park/s, Garden/s	✗
Market space/s	✗
Playground/s	✗
Recreational space/s, Sport-field/s	✓
Community open-air space/s	✗
Institution-related open-air space/s (e.g.University grounds)	✗
Watersides	✗
Meadows	✗
Parking area	✓
Service yard	✗
Other types:	✗

Specify other types:	
Type of indoor public spaces that can be found in this remote place:	<b>San Giorgio parish church</b>
	<b>Municipality of Semestene (Ex Elementary School)</b>
	<b>Santa Croce Church</b>
	<b>Camper parking area</b>

### A-8 General description of..

The network of roads, streets, paths and alike elements that tie this remote place together:	Semestene is a remote city but is well connected from an infrastructural point of view. It is 6 km far from the main street which connects the village to the rest of the island and it's 45 minutes drive away from Sassari, one of the main cities of Sardinia where is possible to find a connection to other destinations through different means of transport.
The quantity and structure of public space network (besides roads/streets/paths network) in this remote place:	Being such a small community, they do not have large public spaces. There are communal squares in which the inhabitants gather. Likewise, the number of services that the territory offers are few because they present more rural and less urban activities.

### A-9 General description of the quality of public spaces in this remote place

Answer:	Deepening the response immediately above, there are no large public spaces for its inhabitants; however, the squares and areas around churches have ordinary benches and bleachers, which were also used for some of the activities carried out by Foghiles. We don't know much more in detail.
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### B-1 Name(s) of the public space(s)

Name(s) of the public space(s) (in local language):	Campagna Bia Lada
Name(s) of the public space(s) (in English):	Bia Lada farmland
Latitude of the public space(s):	40.39518176643513
Longitude of the public space(s):	8.726749192343885

Ground plan showing the land use of the public space(s):



Caption's map of the public space:	Bia Lada map_Google map
Legend's map of the public space:	Zoom on Bia Lada farmland, with the house and the surrounding field. Key to figure: White line - delimitation of the private space
Main location	✓
Name(s) of the public space(s) (in local language):	Via Umberto I

Name(s) of the public space(s) (in English):	Umberto the first street
Latitude of the public space(s):	40.39894552318089
Longitude of the public space(s):	8.725301006186923

Ground plan showing the land use of the public space(s):



Caption's map of the public space: Torchlight procession from Umberto I street to Bia Lada farmland

Legend's map of the public space: The torchlight procession path, from Via Umberto I, in the center of the village, to Bia Lada farmland, where the activity took place. Key to figure: Dotted orange line - torchlight procession path from the village center to the space where the activity took place, Bia Lada farmland.

Main location **x**

### B-2 Describe the physical environment

Physical environment description of the public space(s) with creative works: Bia Lada farmland is a rural area near the village, owned by a Welsh man, Brian, and his wife Teresa originally from Semestene, who bought the land years ago to spend their retirement there. In the land, they built themselves a little house to support the agrarian activities. Shortly after Brian died leaving Bia Lada's house and land unattended. The farmland of Bia Lada is a large land, quite dry and designated for agricultural activities. Brian and his wife's house is a very small and humble construction which was abandoned in the last years and made available by Teresa for Foghiles activities.

Physical environment elements were important and/or actually "used" by creative people for their activities: Foghiles' team actually used the house itself as a sort of "museum space" to celebrate Brian's memory. The outdoor land was used to create different sets which were part of the Foghiles event, making the most of the flat terrain.

### B-3 Describe the general functions

Functions and land uses description in the area of the public space: The land and the little house are both privately owned but made available for the activities. The outdoor space was mostly used for agricultural activities. The indoor space was supposed to be Brian and Teresa's home, decorated with symbols reminiscent of Welsh and Sardinian culture.

Functionalities of space were important and/or actually "used" by creative people for their activities: As regards the outdoor space, none in particular. The indoor area was used as a museum space, as explained in point B-II.a

### B-4 General demographic characteristics of the area around the public space:

Describe the general demographic characteristics: It doesn't apply since it is open land and is close to the tiny village of Semestene itself, which is extremely rural, mostly based on agriculture and farms.

### B-5 Type of the public space(s) with creative work

Form and function:	Open land with a small house in it.
Ownership:	Private but abandoned for many years and made available for the project.
Access regarding entry-control:	The access to the land is open. The house is a private and closed building, which opened for the event/activity.
Access regarding time of day/week/year:	Not applicable since it is open land with a private building.

### B-7 Kind of activity initially designed for this public space:

What kind of activity has been this public space designed for initially: It was private land owned by a Welsh man, Brian and his wife Teresa from Semestene, who bought the space and built the house to spend their retirement there and dedicate their time to agricultural activities in their field. Shortly after, Brian died and his wife didn't want to stay in that place anymore so she abandoned the place that sat unused for years. Once Foghiles was given permission to use the space for their activity, they entirely redeveloped the space (cutting brushwoods, fixing the house).

### B-8\_a Which are the activities in this public space(s)?

Activity:	Living in the house in the farmland
Activity:	Visiting the space and the house
Activity:	Participating to the activities of the event (torchlight procession, dining, visiting the house, enjoying the concert in the space)

### B-8\_b Who are the main users of this public space(s)?

User:	Bia Lada owner
User:	Foghiles project team
User:	Locals

### B-8\_c What are the users activities of this public space(s)?

Users	Activity	Before	After
Bia Lada owner	Living in the house in the farmland	✓	x
Bia Lada owner	Participating to the activities of the event (torchlight procession, dining, visiting the house, enjoying the concert in the space)	x	✓
Foghiles project team	Participating to the activities of the event (torchlight procession, dining, visiting the house, enjoying the concert in the space)	x	✓
Locals	Visiting the space and the house	x	✓
Locals	Participating to the activities of the event (torchlight procession, dining, visiting the house, enjoying the concert in the space)	x	✓

### B-9 Parts/sections/spots seem most attractive within the public space (location and duration) - Parts/sections/spots at people seem to avoid:

Describe what parts seem to be the most attractive to people

Regarding this Baia Lada spot specifically, we don't know if there were specific spots that seemed most attractive to people. Speaking in general about the whole project and the other spots, according to our interview with Vincenzo, we can tell that the activities that were carried out in private spaces such as houses or lands, brought discord to the events due to family disputes and complex social dynamics typical of small villages. This caused some inhabitants not to participate in the activities due to family issues with the owners of the spaces in which they would take place. On the contrary, other activities carried out in public spaces became so popular that residents of neighboring communities were invited to attend and participate. The creative works have changed the situation in the sense that Bia Lada was completely abandoned and left apart, so, with Foghiles intervention, it was completely requalified hence valued.

### B-10 Provide the links to public data on the public space(s)

Website:	General information about Semestene village
Website's link:	<a href="https://comune.semestene.ss.it/home">https://comune.semestene.ss.it/home</a> ( <a href="https://comune.semestene.ss.it/home">https://comune.semestene.ss.it/home</a> )
Website:	Foghiles project presentation
Website's link:	<a href="https://www.foghiles.com/">https://www.foghiles.com/</a> ( <a href="https://www.foghiles.com/">https://www.foghiles.com/</a> )

### B-11 Provide photos of the public space(s) with creative works

Caption: Bia Lada before the creative works\_2019



Photo's author: Hadriana Casla

Caption: The start of the torchlight parade\_2019.jpg



Photo's author: Hadriana Casla

Caption: "In sa domo 'e su furru yard" (Umberto I street) during the preparation of the fire for the torchlight parade\_2019



Photo's author: Hadriana Casla

Caption: Bia Lada Dinner during the creative works\_2019



Photo's author: Hadriana Casla

Caption: Bia Lada during the preparation of the creative works 2\_2019



Photo's author: Hadriana Casla

Caption: The house interior in Bia Lada set up for the creative works\_2019



Photo's author: Hadriana Casla

Caption: Bia Lada before the creative works 2\_2019



Photo's author: Hadriana Casla

Caption: "In sa domo 'e su furru yard" (Umberto I street) during the preparation of the fire for the torchlight parade\_2019



Photo's author: Hadriana Casla

Caption: Jam session in Bia Lada during the creative works\_2019



Photo's author: Hadriana Casla  
Caption: Jam session in Bia Lada during the creative works\_2019



Photo's author: Hadriana Casla

### C-1 Official name of the activity/project

Name in local language: Foghiles, Incontri e sperimentazione nello spazio rurale  
 Name in English: Fireplaces, Meetings and experimentation in the rural area  
 Nickname: "Celebrazione del Luogo" / "Celebration of the Place"  
 Overall name: ✕

### C-2 Description of the project (activities) that took place in the analysed public space(s):

Describe the project (activities) that took place in the analysed public space(s) Foghiles is a project, born in the summer of 2018, that promotes and organizes opportunities for meeting and experimentation in the rural area, through constant research, reflection and practice on the organic relationship between the human being and his surroundings. Foghiles means "fireplaces" in sardo logudorese, the local dialect. In the past and still today, the meetings around the fire represent the occasions for transmission of knowledge and direct learning through tales and experiences. Directly connected with the territorial context of Semèstene, the meetings have been aiming to reinterpret places and traditional knowledge, moving "beyond the museification" of rural life and the empowerment of countryside collective celebration. According to the agrarian calendar, Foghiles' year starts in September during the week of the autumn equinox. Other solstices, equinoxes and several punctual events during the year, are connected with the local practices and the creation of new aware rituals, following the seasonal rhythm. During every event, young volunteers and participants become a temporary part of the village community creating a direct dialogue with the locals, in a context where time is marked by the tolling of bells and space is shaped by scenarios of learning and conviviality. The project is curated by Po.Ps. Rurbana who collaborates with other realities on the territory and abroad, always defending their manifesto and respecting the rhythms of the place.

### C-3 Challenge that the project (activities) tried/is trying to tackle:

What challenge was the project (activities) trying to tackle – what was the aim The main aim is to promote and organize opportunities for meeting and experimentation in the rural area, through constant research, collective reflection and practice on the organic relationship between the human being and his surroundings. Young volunteers and participants become a temporary part of the village community creating a direct dialogue with the locals to extend and enhance the life of Semestene. The population of this tiny village, in fact, is made of about 120 people and, according to the latest data, Semestene will be the first village of Sardinia that will be completely uninhabited in the next ten years.

### C-4 Time frequency:

Time Frequency: Periodical activity  
 Other information: They do 10 days each September during the Autumn Equinox and then 2 days meeting the following solstice and equinox with small activities.

### C-5 Time period

Start: 9/23/2018 12:00:00 AM



End:	
Comment:	
<b>C-6 Actors in relation to the analysed creative work, their main motivation and their roles</b>	
Actor(s):	Antonio Vincenzo Sotgiu
Motivations:	Coordinate all activities and get in contact with locals respecting rhythms and culture of the territory
Roles:	project director and direct contact with locals
Actor(s):	Hadriana Casla
Motivations:	Document and disseminate activities
Roles:	photo/video and creative direction
Actor(s):	Maria Chiara Sotgiu
Motivations:	Document and disseminate activities
Roles:	web design and communication
Actor(s):	Silvia Nurchi
Motivations:	Mediator among project coordinators and locals
Roles:	human resources
Actor(s):	Silvia Mocci
Motivations:	Providing physical-visual support to the activities
Roles:	scenography and installations
Actor(s):	Antonio Pinna Nossai
Motivations:	Organize all the activities at the best, respecting the territory
Roles:	logistics
Actor(s):	Chiara Coppola
Motivations:	Document and disseminate activities
Roles:	photo
Actor(s):	Some of the locals
Motivations:	Support the activities
Roles:	Informal and spontaneous "catering service"

### C-7 Description of the supporting background that existed to make the activities happen:

What kind of supporting background existed to make the activities happen (financial, institutional etc.)

The project is curated by Po.Ps. Rurbana, which is an association that promotes specific interventions and long-term projects in the Sardinian territory, a potential place for the development of new lifestyles, for future generations. Po.Ps. Rurbana operates mainly in the territory of Semestene (Sardinia) but is open to overseas exchanges and meetings. Through the creation of public, artistic, and cultural events, has the aim of relating different realities, to activate the sharing and safekeeping of knowledge over time. (2) From an economical point of view, the project has been completely self-financed, until now. This has been a choice since the beginning, which allowed Foghiles team to experiment freely during the first years and to be independent from possible funders. Each participant contributed with a fee depending on the activities proposed and the number of days of participation. During the year, one-day events have been organized in order to finance the September meeting that, taking place for 10 consecutive days, needs more resources. As regards institutional and concrete support, the Municipal Administration participated by granting the availability of public spaces for the reception and for some events (such as the There was also good support from some members of the community who, in a completely voluntary and informal way, have collaborated especially for the gastronomic part. Moreover, ss for formal organizations, during September 2019, the Objective Meilogu Association of Bonorva, the neighboring town, took care of the video projection of a film in the Church Square of Semestene. During September 2018 and 2019, the Trampolieri of Guspini, a town located in another historical region of Sardinia, collaborated for the realization of the final parade.

### C-8 Sectors involved in the development of the creative works with public spaces:

Culture	✓
Education	✓
Health	✗
Sustainability	✗
Science	✗
Tourism	✗
Sport	✗
Industry	✗
Other:	✓
Specify other:	Local traditions

### C-9 Sector which was..

..the initiator of the activities:	Culture
..the most crucial for the whole case study:	Culture
Comment:	

### C-10 How was the local community involved in the project/activities:

How was the local community involved in the project/activities?

The first edition of Foghiles started in September 2018 and, for ten days, Semestene hosted different people coming from other cities and towns, to carry on different kinds of activities. Foghiles calendar consists on 10 days of activities in September and then 2 days of meetings each solstice and equinox. The team began the activities with locals starting from rituals and seasonal celebrations. The involvement of the community often happened through the stimulation of memories. Since the activities began in September, the first one was connected to grape harvest. It started with Salvatore, one of the local inhabitants and the one who proposed himself to involve participants in harvesting. He told stories about growing techniques, curious tricks, and personal family tales. The activity included also a practical grape harvest, following all the supply chain, from the collection of grapes to the production of wine. The second activity was a pastry workshop, where locals, together with the only pastry chef in town Bruna, cooked and experimented with the inhabitants to create a small dessert for September. The idea behind the activity is that Semestene should have had a typical dessert for Foghiles events, as other important festivities of the year. Moreover, the involvement of the community always passed through food moments. Gianni, Antonio's neighbor, for example used to cook for the people who came to join the festival for the whole ten days. As a third activity, Foghiles organized a game called "Stories of the territory" with a textile map, where the participants were invited to tell their favorite spot in Semestene. The result was a fabric map where each color spot represents a story told by a member of the community about a specific place (The community is made by permanent locals and people staying just for the time of the event). Since memory is not only represented by oral tradition but it's also in physical objects, they developed, as a fourth activity, a workshop to build the "banchittas", the typical stools used in the past to sit around the fireplace. One of the closing activities and most attractive ones was the "Su Cabidanni" (September in Sardinian), which plays around the dialect expression saying that "the harvest time is another carnival". It was a sort of carnival parade with people dressed up in strange costumes made of natural elements. Two of the locals participated in the parade itself. Moreover, this was one of the biggest events since people and kids from surrounding towns came to see it too. The activities described above were carried out in daylight during the two firsts years of Foghiles activity. At night, instead, they organized music events and open-air theaters. In particular, in 2019, they invited a Sardinian-Senegalese band called "Gegò Yegò" to play in the municipal amphitheater. In all these happenings there was a continuous collaboration among Foghiles team and locals since most of the activities involved the inhabitants' wisdom. Here below we will focus in detail on the activity/event "Celebration of the Place" that was carried out in the specific place of Bia Lada farmland in September 2019 (marked above in section B). The "Celebration of the Place" is a practice at the heart of the Foghiles manifesto: reading places, experiencing them, constructing a new narrative, giving new meaning, and finally celebrating them. This practice was carried out in both September 2018 and 2019. In September 2019, the place of Bia Lada, farmland near the village, was chosen. Bia Lada was the nest of Brian, a Welshman who had decided to enjoy his retirement years in Semestene, where his wife had origins. Brian and Teresa had bought the land of Bia Lada and self-built a house full of symbols that recalled the Welsh and Sardinian cultures. Shortly thereafter, Brian passed away leaving the Bia Lada house and grounds unattended. His wife Teresa continued to live in Semestene and just in 2019 made this place available, to be celebrated. During September, on the eve of the Autumnal Equinox, Foghiles and all the participants completed the preparation of the site, selecting the objects and materials available locally, working on the preparation of a set that respected and praised the story of a "foreign" man, who had chosen Semestene as his last home, welcomed by the local community for his physical strength and goodness of heart. The celebration started from the center of the village around a small fire, which allowed each participating person to light a candle. Participants gathered in a silent procession to the Bia Lada countryside. Here, after years of disuse, Brian's Nordic stove was rekindled as a community fire, around which everyone could talk, comment on the experience of setting it up, share emotions about the week spent with Foghiles and wish each other a happy end to the summer and beginning of autumn. The celebration in Bia Lada ended with dinner and musical improvisations, integral parts of the convivial spirit of Foghiles.

### C-11 The role of natural/cultural heritage in the project/activities:

Did cultural and/or natural heritage play any specific role in the project/activities?

Absolutely yes. Rural life and the empowerment of the countryside play a crucial role in all Foghiles events. The territory of Semestene and the local's knowledge and memories allow Foghiles team to promote and organize opportunities for meeting and experimentation in the area. Without these local assets, the projects couldn't exist.

### C-12 The targeted impact of the project/activity:

What was the targeted impact of the project / activities?

Foghiles project aims to extend and enhance the life of the little Village of Semestene bringing in active people that want to build community, organize convivial events as occasions to imagine and design the future of the place together. Working on such a small territory and community allowed the Foghiles team to see concretely all the qualities of the social complexity of the village. This means that every day they have the chance to meet people that play a special role inside the community. Initially, Foghiles aimed at reaching its scope becoming a big festival, collecting a lot of people from Sardinia and abroad for ten days. This didn't happen for different reasons. However, they realized afterward that this "failure" was luck because bringing in a large crowd in a short time would have disrupted the pace and dynamics of the community. However, on average, the number of people who took part in the activities of Foghiles was about 20 to 40 people per time. This means a lot for a community that is normally made of 120 people in total.

### C-13 Achievement of the targeted impact:

Yes/no/partly:

Partly

Comment:

Also for the reasons described above, the impact was partially achieved. For sure Foghiles started the path to change some of the local old dynamics and to enhance the territory. We should also say that the kind of impact wished by the team requires a longer amount of time and of implementation of the further editions of the project. Moreover, there are still some political issues to be unhinged in order to reach the aim. The municipality gave them space to organize the activities but still wants to hold the management of the cultural events in Semestene, laboring to hand it over to Foghiles.

### C-14 Additional achieved impacts:

Were any additional impacts achieved?

During a private interview with Foghiles creator, Antonio Vincenzo Sotgiu, he showed us a picture of a small domestic altar in a private woman's home in Semestene. In the photo, it is possible to see a Foghiles invitation postcard together with the holy cards, habitually present in the homes of the elderly. This same old woman, once she had received the agenda of Foghiles festival from Antonio, used to call him every day to check if they were respecting the schedule. She also participated in providing food to the participants of the events, together with her neighbor. This is a sweet anecdote to represent a kind of complementary impact that was not foreseen but that was reached. Foghiles team didn't exactly know how involved the locals of Semestene would have spontaneously been. Inhabitants were actively present in the activities; they provided help in the organization, as well as spaces and food, welcoming and caring for the attendees.

### C-15 The main beneficiaries of the creative work in public space(s):

Who were the main beneficiaries of the creative works in public spaces(s)?

Foghiles' activities in Semestene were always addressed to the community, to promote and organize opportunities for meeting and experimentation in the rural area. During every event, young volunteers and participants became a temporary part of the village community, creating a direct dialogue with the locals. For this reason, we can tell that the main beneficiaries were the inhabitants of Semestene.

### C-16 Presence (or not) of economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces:

Were there any, no matter how big or small, economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces?

The only services present, the bakery and the bar, have benefited from the presence of the guests of Foghiles. Thanks to the organized events, the trust in the organizing team has been strengthened, as a reference point for cultural activities and, at the same time, new synergies with some of the inhabitants. Each event that is organized, strengthens relationships and includes new availability from the locals.

### C-17 Presence (or not) of any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development:

Were there any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development?

We don't have a precise answer to this question. As we understood, there was a mutual exchange of knowledge: the locals shared their knowledge and ancient traditions with the Foghiles team and other participants, and the Foghiles team offered and showed them new approaches and tools to see and reinterpret tradition, in order to design a better future for the territory.

### C-18 Monitoring (or not) of the impact of the project:

How was the impact of the project / activities monitored? If it wasn't – how do you think it could be monitored?	The impact of the project was not exactly monitored. However, there were small signs that gave Foghiles organizers an idea that they were on the right track with the community (one example is the aforementioned Foghiles' Postcard on a private home altar). These small but significant expressions of affection on the side of the inhabitants, as well as their support in the organization of activities, show how involved the locals are and the love they have for the project. What was measured is the number and type of participants in the different activities. During the 10 days of September, 15 steady people from outside the village + temporary guests participated. They reached up to a maximum of about 60 people for the final closing events ("Celebration of Place" and "Su Cabidanni" parade) During the seasonal meetings (one day) have participated up to 30 people from outside the country. The age range of the external participants was from 20 to 40 years old. Participating Semestene residents range from 65 to 84 years of age.
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### C-19 Way in order to communicate the impact of the project:

How was the impact of the project / activities disseminated or communicated?	In the beginning, Foghiles was promoted through public presentations and small meetings, both in Semestene and in other territories of Sardinia (Alghero, Sassari, Cagliari). These were the occasions to introduce the team project to the public personally and to collect contacts of people interested in participating. They then invited people through our newsletter, integrating their contacts, including international ones. There was a varied word of mouth among contacts. According to what Foghiles team saw, these approaches worked rather than communication through social networks (Instagram @foghiles). Instead, due to the poor internet connection in Semestene, but mostly because of social dynamics of small villages, in Semestene Foghiles team invited the locals to the events through physical postcards and posters. This was an important touchpoint for a project being developed in a small community, which usually values the importance of an invitation in person. Regarding the dissemination of the project on other channels (eg academic dissemination, event blogs,...) Foghiles team started posting more information on the website (eg the cost of tickets to participate in the event), trying to make their project more known outside Sardinia. However, they decided to pause this kind of broader communication because of the complex social dynamics of the village.
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### C-20 Perception of the creative works in public space(s) by the final users and the reactions of the general public:

How were the creative works in public space(s) perceived, evaluated, judged by the final users – what were the reactions of the general public?	At first, the community did not understand very well what Foghiles project was about, and its intentions with the territory. Due to some rituals that were performed related to fire, the community misinterpreted or also found some of their activities bizarre. Its creator, Antonio, exemplifies one of these moments, in which the community wondered “Which kind of religion is it?”, mostly talking about the torchlight procession. Apart from these fun facts, locals overall reacted in a positive way, taking actively part in most of the activities.
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### C-21 The (one) main success and the (one) main failure of the project/activities

Main success:	For Foghiles, it was a great social occasion to gather different generations and to make them work together. Equally valuable is for the team the affection that the project generated in Semestene inhabitants, the support and attention given to their activities, which came to unite their community more.
Main failure:	Most of the problems were communication issues. Foghiles team realized that, in a very small community like Semestene, if you want to get active participation from locals, you have to invite them personally, knocking at their door and giving them a personal invitation. It's not enough to just hang a promo poster on the community bar. People value this kind of gesture. Most of the problems came also from the use of space. The activities, in fact, were carried out in public space, but also in private ones. This can be an issue in a small community because it calls into question family disputes and complex social dynamics. For example, many people didn't participate in the torchlight parade “Celebration of the Place” for ancestral problems with that family owning the land. Another problem, which can be a positive aspect too, is that the project leaders of Foghiles live in Semestene so they are part of that community. This means that, when they moved to live there, they made a choice somehow of where to stay and who to “stand for”. In a small village like that, this brings to dynamics of camps and disagreement. For this reason, some people didn't participate in the events because they didn't agree with the Foghiles’ “deployment in the community”.

### C-22 Importance of broader conditions for the main success and main failure factor:

How important were the broader conditions (e.g. the supporting state of the art in the community, infrastructure, institutional support, financial sources, local or "imported" know-how etc.) for the main success and main failure factor	The answer to this question is implicit in the answers to the question above .
---	--

### C-23 Provide the links to public data on the creative works

Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.foghiles.com/">https://www.foghiles.com/</a> ( <a href="https://www.foghiles.com/">https://www.foghiles.com/</a> )
The link:	(1) Link to Foghiles website
Link to public data to better understand the activities and actors, as well as impacts:	Link to Po.Ps. Rurbana association ( <a href="#">Link to Po.Ps. Rurbana association</a> )
The link:	<a href="http://popsrurbana.com/">http://popsrurbana.com/</a>
Link to public data to better understand the activities and actors, as well as impacts:	Foghiles instagram page ( <a href="#">Foghiles instagram page</a> )
The link:	<a href="https://www.instagram.com/foghiles/?hl=en">https://www.instagram.com/foghiles/?hl=en</a>
Link to public data to better understand the activities and actors, as well as impacts:	Po.Ps Rurbana Facebook page ( <a href="#">Po.Ps Rurbana Facebook page</a> )
The link:	<a href="https://www.facebook.com/pops.postazionepsicogeografica/">https://www.facebook.com/pops.postazionepsicogeografica/</a>
Link to public data to better understand the activities and actors, as well as impacts:	Link to Vimeo video about the first year of Foghiles ( <a href="#">Link to Vimeo video about the first year of Foghiles</a> )
The link:	<a href="https://vimeo.com/346948077">https://vimeo.com/346948077</a>

### D-1 Main editor in charge of this entry and potential other authors of this case study description

Name and surname:	Paola Russo
Organization:	Politecnico di Milano
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Role:	Editor
Name and surname:	Antonio Vincenzo Sotgiu
Organization:	Foghiles / Po.Ps. Rurbana
Email:	<a href="mailto:info@foghiles.com">info@foghiles.com</a>
Role:	Direct contact for the case study and main person interviewed for the case.

### D-2 Representative pictures

Picture's caption:	All representative pictures have already been uploaded in section B
***	
Picture's author:	
Picture's date:	
Picture's source:	

### D-3 Additional information

Additional information:	
Link:	

---

**D-4 Optional final remark**

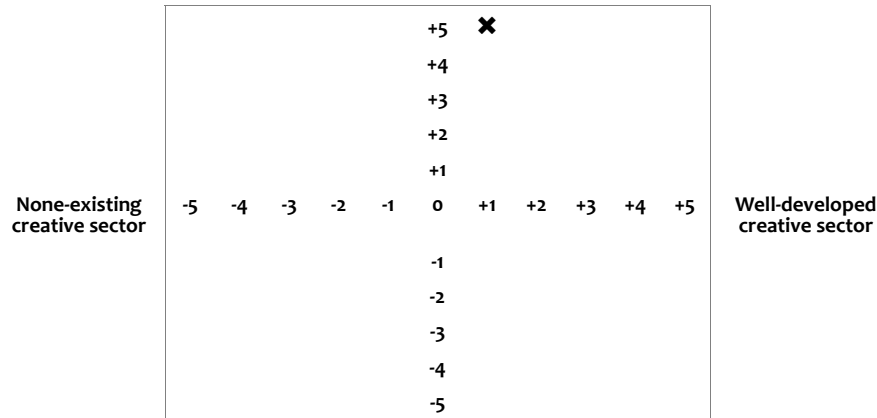
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Optional final remarks: is there any additional information that was not communicated through the template

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### Diversified economic activities

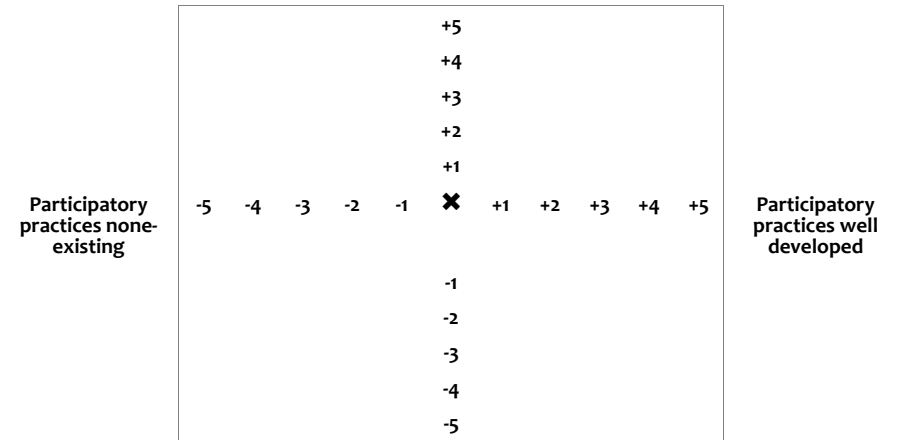


### Absence of economic activity

Piedmont in general is a region characterized by food and wine activities, together with some other excellences in terms of landscape and historical references. An important activity is the cultivation of peaches, while a typical product is the madernassa pear, which, in addition to Vezza d'Alba, is found only in Castagnito and Guarene, two neighboring municipalities. For these reasons, an important role in the provincial economy is played by the tourism industry. Also, the economy of the province of Cuneo is traditionally strong in the agriculture and animal husbandry sectors. Among the main industries known nationally and internationally are the following: Miroglio textile industry of Alba among the major companies in the sector in Italy. Ferrero di Alba, the fourth confectionery industry in the world. Maina di Fossano, specialized in the production of baked goods. Balocco di Fossano, specialized in the production of baked goods. Silvateam of San Michele Mondovi, a multinational specialized in the production of Tannin (2). Looking at all these characteristics, it is not very correct to define the province of Cuneo as a remote area. There are quite a lot of well-developed realities and local excellences. However, it happens to miss a strong and systemic network among them.

Comment:

### High-income households prevail



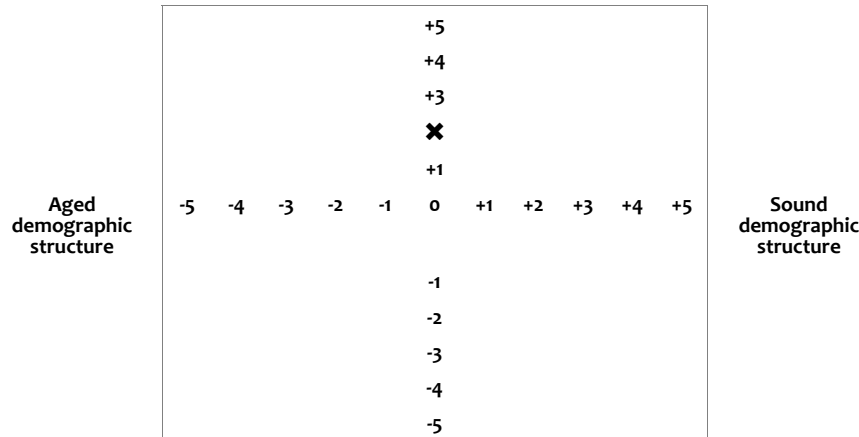
### Low-income households prevail

Comment: We don't have the information to answer this question.

### A-3 Estimation of how residents perceive the remoteness of this place, from 0 (not remote at all) to 5 (extremely remote)

Estimation:	3
Explanation:	Even if the inhabitants do not consider themselves remote, they are aware of their "marginal" position due to generally difficult access roads.

### Daily-life-support facilities well developed



### Daily-life-support facilities none-existing

According to statistical data and the last census carried out in Vezza d'Alba in 2020, the community has increased since 2001 by approximately 200 inhabitants, presenting an increase of 6.1% in its population. The average age of the population is between 45 to 54 years, with 50.2% men and 49.8% women. (3) There is a list of a few basic services (e.g. 2 mini markets) and a large number of farms and wineries. There are also some places of interest to visit and museums, like the Naturalistic Museum of Roero which is the most representative. (4)

Comment:

### A-4 Elements that characterise the remoteness of the place:

Low population density	✓
Geographical barrier/allocation	✓
No good transportation links	✓
Difficulties in accessing daily-life-support facilities	✗
Social specifics and/or divisions	✗
Economic inferiority	✗
Subjective criteria	✗
Specify subjective criteria (e.g. community's self-perception of being remote etc):	
Other	✗

Specify other:

Summary of the elements that characterise this case as a remote place: Vezza d'Alba is a small town, with less than 3,000 inhabitants. It has a huge potential for different local activities based mainly on tourism and agriculture. However, lack of good transport connections and the difficulty in creating a strong systemic network among all the different local realities hinders some economic activities placing them in an isolated condition, as well as its population.

Low population density rank: 3

Geographical barrier/allocation rank: 2

No good transportation links rank: 1

Difficulties in accessing daily-life-support facilities rank:

Social specifics and/or divisions rank:	
Economic inferiority rank:	
Subjective criteria (e.g. community's self-perception of being remote etc) rank:	
Other rank:	

### A-5 Provide the links to public data

Links to public data on the remote place	(1) General information about Vezza D'Alba town
The link:	<a href="https://it.wikipedia.org/wiki/Vezza_d%27Alba">https://it.wikipedia.org/wiki/Vezza_d%27Alba</a> ( <a href="https://it.wikipedia.org/wiki/Vezza_d%27Alba">https://it.wikipedia.org/wiki/Vezza_d%27Alba</a> )
Links to public data on the remote place	(2) General information about the province of Cuneo
The link:	<a href="https://it.wikipedia.org/wiki/Provincia_di_Cuneo">https://it.wikipedia.org/wiki/Provincia_di_Cuneo</a> ( <a href="https://it.wikipedia.org/wiki/Provincia_di_Cuneo">https://it.wikipedia.org/wiki/Provincia_di_Cuneo</a> )
Links to public data on the remote place	(3) Statistics data about population
The link:	<a href="https://ugeo.urbistat.com/AdminStat/it/it/demografia/dati-sintesi/vezza-d-alba/4241/4">https://ugeo.urbistat.com/AdminStat/it/it/demografia/dati-sintesi/vezza-d-alba/4241/4</a> ( <a href="https://ugeo.urbistat.com/AdminStat/it/it/demografia/dati-sintesi/vezza-d-alba/4241/4">https://ugeo.urbistat.com/AdminStat/it/it/demografia/dati-sintesi/vezza-d-alba/4241/4</a> )
Links to public data on the remote place	Museum of Roero
The link:	(4) <a href="http://www.mrsntorino.it/cms/sistema-naturalistico-museale/museo-naturalistico-del-roero">http://www.mrsntorino.it/cms/sistema-naturalistico-museale/museo-naturalistico-del-roero</a> ((4) <a href="http://www.mrsntorino.it/cms/sistema-naturalistico-museale/museo-naturalistico-del-roero">http://www.mrsntorino.it/cms/sistema-naturalistico-museale/museo-naturalistico-del-roero</a> )

### A-7 The type of public spaces that can be found in this remote place (besides the roads/streets/path network)

Square/s, Plaza/s	✓
Park/s, Garden/s	✓
Market space/s	✓
Playground/s	✗
Recreational space/s, Sport-field/s	✓
Community open-air space/s	✗
Institution-related open-air space/s (e.g.University grounds)	✓
Watersides	✗
Meadows	✗
Parking area	✓
Service yard	✗
Other types:	✗

Specify other types:

Type of indoor public spaces that can be found in this remote place:	<b>The didactic Truffle-ground</b>
	<b>Churches</b>
	<b>Naturalistic museum of the Roero</b>
	<b>Schools</b>

### A-8 General description of..

The network of roads, streets, paths and alike elements that tie this remote place together:

WE DON'T HAVE SUFFICIENT INFORMATION TO ANSWER TO THIS QUESTION N.B. In this section, we are focusing on the general description of one of the many places where the creative work took place: the town of Vezza d'Alba in the Cuneo province (There are Big Benches located around Piedmont plus other ones mostly around the north of Italy and a few in the south and even abroad). We will provide more specific details in section B, where we have focused in particular on the spot in Vezza d'Alba where the creative works took place (the specific location where the White Big Bench is located). At the following link it is possible to see the complete and updated map showing all benches around Italy and around the world:  
<https://bigbenchcommunityproject.org/>

The quantity and structure of public space network (besides roads/streets/paths network) in this remote place:

WE DON'T HAVE SUFFICIENT INFORMATION TO ANSWER TO THIS QUESTION

### A-9 General description of the quality of public spaces in this remote place

Answer: WE DON'T HAVE SUFFICIENT INFORMATION TO ANSWER TO THIS QUESTION

### B-1 Name(s) of the public space(s)

Name(s) of the public space(s) (in local language):	Vezza d'Alba (Cuneo_Piemonte_IT)
Name(s) of the public space(s) (in English):	Vezza d'Alba (Cuneo_Piedmont_IT)
Latitude of the public space(s):	44.76503929466248
Longitude of the public space(s):	8.015052942498182

Ground plan showing the land use of the public space(s):



Caption's map of the public space: "The Big Bench Community Project"\_Vezza D'Alba town\_The space where the White Big Bench is located and the walking path to reach it "Torion" \_Google map

Legend's map of the public space: Vezza d'Alba town in Piedmont Region\_Pedestrian path from the town to the "Bricco del Castellero" hilltop, where the Big White Bench is located.

Main location ✗

### B-2 Describe the physical environment

Physical environment description of the public space(s) with creative works:	The "White Big Bench" of Vezza d'Alba, made and inaugurated by the Association of Merchants and Entrepreneurs of Vezza d'Alba (1) in September 2014, is located on the highest point of the hill of the "Castellero" of Vezza (Bricco del Castellero) an isolated site away from residential areas. The bench was put next to the "Torion", a hexagonal turret built in 1932, by the Priest Giuseppe Gonella, whose family was the owner of most of the lands around the hill, as a place where to go on heatwave days. During the Second World, the turret was bombed and destroyed with large holes in its lower part. This made the tower unusable and left abandoned for many years before the intervention of the Vezza Association of Merchants. It has an advantageous position, with a 360 ° view of the beautiful natural and monumental landscape below. The path to get to the Big Bench from Vezza d'Alba is well signposted with a row of street lamps to illuminate the path in the evening. In different spots of the way, it is possible to find small rest areas, such as many small wooden huts with benches and a drinking water fountain. After reaching the point of interest, it is also possible to find some facilities for visitors, such as a bike point with useful tools in case of need for cyclists, two large picnic tables, and a mailbox that contains the GuestBook of the BBCP. (3)
--	--

Physical environment elements were important and/or actually "used" by creative people for their activities:	The main characteristic of the place that was "used" for the project is the panoramic unique position itself, which is one of the required features by the BBCP for anyone who wants to build its own bench. Moreover, for the construction of the bench in this specific location, it was necessary to fix the space, clean it and obtain donations for its restructuring. This tower had been abandoned for a long time so the reconditioning of the space was the decisive step for the construction of the Big Bench.
--	---

### B-3 Describe the general functions

Functions and land uses description in the area of the public space:	Before the creative work, the space on the hill "Bricco del Castellero " didn't have a public function. The only construction on top of the hill was the "Torion", a hexagonal turret built in 1932, by the Priest Giuseppe Gonella, whose family was the owner of most of the lands around the hill, as a place where to go on heatwave days. The turret was bombed during the Second World War, rendered unusable and left abandoned until the Association of Merchants and Entrepreneurs of Vezza d'Alba asked for permission to redevelop the surrounding area to build their White Big Bench. After 2014, when the Big Bench was inaugurated, the spot quickly became a place of attraction for tourists and visitors, bringing attention also to the Torion which was not a particular place of interest before. Unfortunately, as a bizarre downside to so much visibility, the church sold the property to a big winery who, together with an artist, started a process of renewal of the tower to make it an artistic monument. For this reason, the Association of Merchants and Entrepreneurs of Vezza d'Alba was asked to remove the bench. They got donations from the new property to find a suitable new spot for the bench, but they are still searching for one. Meanwhile, they are taking the opportunity to refurbish the bench.
--	--

Functionalities of space were important and/or actually "used" by creative people for their activities:	For the creation of the "White Big Bench" of Vezza d'Alba, it was necessary both the space of Torion and the path that leads to it. Both were meant to receive tourists and local walkers, adding strategic points along the way that would offer more friendly conditions for their visit, such as chairs or water fountains. Likewise, the entire road was signposted, facilitating access to the place of interest. As mentioned above, the Torion surrounding space was reconditioned from scratch, since it was an abandoned monument. Thus it gained greater value and beauty thanks to the many initiatives and events organized there by the creators of the Big White Bench, from 2014 till a few time ago when it was removed.
---	--

### B-4 General demographic characteristics of the area around the public space:

Describe the general demographic characteristics	According to statistical data and the last census carried out in Vezza d'Alba in 2020, the community has increased since 2001 by approximately 200 inhabitants. It now has 2,313 inhabitants, with an increase of 6.1% in its population. The average age of the population is between 45 to 54 years, with 50.2% men and 49.8% women. There is also a presence of a foreign community, representing 7.9% of the total population. (4) We don't have much more information about it.
--	--

### B-5 Type of the public space(s) with creative work

Form and function:	It was an abandoned space turned into Recreational space. As regards Vezza d'Alba Big Bench, the space was renovated by the Association of Merchants and Entrepreneurs, and it was managed by them, but it belonged to the Church. This space was later sold to a winery. In general, the Big Benches are located must be constructed in a panoramic and contemplative location, and must be freely accessible to the public. It must be set apart from religious buildings, graveyards, monuments, protected buildings, roads, children's playgrounds, and private residences. It is not required to be able to reach the Big Bench by car, a short walk to reach it is even better. It is however important to indicate an adequate parking area in the vicinity since there can be up to a hundred visitors a day. "We at the BBCP are very attentive to the historic sensitivity of many proposed sites. An attractive location for tourists to appreciate the cultural beauty of an area and community is not necessarily compatible with ease of access or contextual limitations. We hope the people looking for a Big Bench discover your area while they hunt for it, instead of ignoring the beauty of the area because a big colored bench in the middle distracts them. Please be aware that the growing popularity of the big benches is not due to their obvious placement as advertisement but due to their authentic and natural integration into the landscape." – Chris Bangle (1)
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Ownership:	As regards Vezza d'Alba Big Bench, it was owned by the Church and left abandoned for years. Then it was given in management to the Association of Merchants and Entrepreneurs. Now it's privately owned by a winery. As regards the other Big Benches, most of the time they are built on private properties, and therefore because this is considered an art piece, you have personal responsibility for it. However, access to the bench must be free and unhindered 24/7.
------------	--

Access regarding entry-control:	One of the musts for the Big Benches is that access to the bench must be free and unhindered 24/7.
---------------------------------	--

Access regarding time of day/week/year:	See answer to point c.
---	------------------------

### B-7 Kind of activity initially designed for this public space:

What kind of activity has been this public space designed for initially	The edifice of the Torion itself was built for private use. The area surrounding it was mostly used for trekking and walks. However, due to the state of abandonment, it was not considered a relevant place by the community. This changed after the Big White Bench was built there. In fact, it invited different locals and tourists to visit, thus enhancing the conditions of both spaces.
---	--

### B-8\_a Which are the activities in this public space(s)?

Activity:	Doing sport activities
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Activity:	Visiting/taking pictures
-----------	--------------------------

Activity:	Participating to events
-----------	-------------------------

Activity:	Recreation
-----------	------------

### B-8\_b Who are the main users of this public space(s)?

User:	Locals and neighbors
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User:	Sportspeople
-------	--------------

User:	Tourists
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### B-8\_c What are the users activities of this public space(s)?

Users	Activity	Before	After
Tourists	Visiting/taking pictures	✘	✔
Tourists	Recreation	✘	✔
Locals and neighbors	Recreation	✘	✔
Locals and neighbors	Visiting/taking pictures	✘	✔
Locals and neighbors	Participating to events	✘	✔
Sportspeople	Doing sport activities	✔	✔
Sportspeople	Visiting/taking pictures	✘	✔
Sportspeople	Participating to events	✘	✔



**B-9 Parts/sections/spots seem most attractive within the public space (location and duration) - Parts/sections/spots at people seem to avoid:**

Describe what parts seem to be the most attractive to people Many of the visitors like to stay for a long time sitting on the Big Bench itself. It is appealing from a photographic point of view (the benches are superstars of social network posts). Moreover, people sitting on it (like on all of the many other ones located around Italy) feel like kids. The experience of climbing it, sitting on an out-of-scale bench and enjoying the sightseeing, is a powerful and fun moment. Likewise, Chris Bangle, the creator of the Big Bench Community project, decided to use and enhance this "popularity" of the big benches being so photographed and being located throughout Italy, by creating a "passport" for the chairs. After reaching the place of interest, visitors can buy this passport in specified locations close to the bench area and then receive a stamp of the place they visited. This is one of the other ideas that most attracts the attention of visitors to the Big Benches.

**B-10 Provide the links to public data on the public space(s)**

Website:	(2) Information about Vezza D'Alba and its Torion
Website's link:	<a href="https://www.vezzadalba.com/diario/5-1-torion">https://www.vezzadalba.com/diario/5-1-torion</a> ( <a href="https://www.vezzadalba.com/diario/5-1-torion">https://www.vezzadalba.com/diario/5-1-torion</a> )
Website:	(3) Blog describing a one day experience visiting the spot of the White Big Bench in Vezza D'Alba
Website's link:	<a href="http://fugadallacitta.altervista.org/panchina-vezza-dalba-torre-bbcp/">http://fugadallacitta.altervista.org/panchina-vezza-dalba-torre-bbcp/</a> ( <a href="http://fugadallacitta.altervista.org/panchina-vezza-dalba-torre-bbcp/">http://fugadallacitta.altervista.org/panchina-vezza-dalba-torre-bbcp/</a> )
Website:	(4) Statistics about the population in Vezza D'Alba
Website's link:	<a href="https://ugeo.urbistat.com/AdminStat/en/it/demografia/dati-sintesi/vezza-d-alba/4241/4">https://ugeo.urbistat.com/AdminStat/en/it/demografia/dati-sintesi/vezza-d-alba/4241/4</a> ( <a href="https://ugeo.urbistat.com/AdminStat/en/it/demografia/dati-sintesi/vezza-d-alba/4241/4">https://ugeo.urbistat.com/AdminStat/en/it/demografia/dati-sintesi/vezza-d-alba/4241/4</a> )
Website:	(1) Information about the Torion in Vezza D'Alba
Website's link:	<a href="https://torionvezza.wixsite.com/torion/blog">https://torionvezza.wixsite.com/torion/blog</a> ( <a href="https://torionvezza.wixsite.com/torion/blog">https://torionvezza.wixsite.com/torion/blog</a> )
Website:	White Big Bench Vezza d'Alba - L Torion Facebook page
Website's link:	<a href="https://www.facebook.com/whitebigbench.vezzadalba/photos/?ref=page_internal">https://www.facebook.com/whitebigbench.vezzadalba/photos/?ref=page_internal</a> ( <a href="https://www.facebook.com/whitebigbench.vezzadalba/photos/?ref=page_internal">https://www.facebook.com/whitebigbench.vezzadalba/photos/?ref=page_internal</a> )

**B-11 Provide photos of the public space(s) with creative works**

Caption: Vezza D'Alba town\_Top view of the space where the White Big Bench is located, next to the"Torion"



Photo's author: (aerial image - drone) / "Big Bench Community Project" Facebook page

Caption: "The Big Bench Community Project" \_Vezza D'Alba town\_The space where the White Big Bench is located next to the"Torion" \_Top view\_ Google map



Photo's author: Google map

Caption: "The Big Bench Community Project" \_Vezza D'Alba town\_ Zoom out\_ Google map



Photo's author: Google map

Caption: Vezza D'Alba town\_ People sitting on the White Big Bench next to the"Torion"



Photo's author: "Big Bench Community Project" Facebook page

Caption: Vezza D'Alba town\_The White Big Bench next to the"Torion"



Photo's author: "White Big Bench Vezza d'Alba - L Torion" Facebook Page

### C-1 Official name of the activity/project

Name in local language: The Big Bench Community Project

Name in English:

Nickname: BBCP

Overall name: ✘

### C-2 Description of the project (activities) that took place in the analysed public space(s):

Describe the project (activities) that took place in the analysed public space(s)

The BIG BENCH COMMUNITY PROJECT (BBCP) is a non-profit initiative that replicates typical park benches all over Italy and abroad, but in an out of scale dimension. It started in Piedmont promoted by American designer Chris Bangle and his wife Catherine, Clavesana citizens (a town in Piedmont) since 2009, to support local enterprise, tourism and craftsmanship in the towns that host these out-of-scale installations. BBCP aims to unite the creativity of the Chris Bangle Associates S.r.l. design team with the craftsmen of this area of Piemonte. The BBCP includes both technical support for those who wish to construct official Big Benches, and collaboration with prominent local craftsmen to create products inspired by them, that may constitute a small contribution to the local economy and tourism, in the spirit of positivity that the Big Benches bring. It started very spontaneously with the first Big Red Bench in Clavesana Borgata in 2010 as a Chris Bangle's private installation in his house yard. During the first year, people felt curious and started asking if they could sit on it. It's been a short time since they started asking if they could also build their own giant bench. So Chris Bangle started giving the bench technical drawings for free (what they still do) to the ones who wanted to build their own. This is how the Big Benches started to increase in number so that Chris and his studio decided to engineer and structure the process to make it safe, systemic and copyrighted. Now there are 148 big benches, mostly located in the north of Italy but also in the south and a few abroad. It is a very successful project, with lots of requests for new benches coming every day. The BBCP is now working to become a foundation. In this template, we focused on the fifth Big Bench created by the project: "The White Big Bench" located in Vezza d'Alba and created by the Association of Merchants and Entrepreneurs of Vezza d'Alba.

### C-3 Challenge that the project (activities) tried/is trying to tackle:

What challenge was the project (activities) trying to tackle – what was the aim

The Big Bench Community Project (BBCP) initiative aims to support local enterprise, tourism, and craftsmanship in the towns that host these out-of-scale installations. Chris Bangle freely provides the bench builders with designs and instructions, asking as the only condition that they have to be placed in a scenic position, on a public open land, and that they respect the social spirit that gave birth to the original bench: not a private installation, rather part of a collective experience that anyone coming to this region can share and enjoy. (1)

### C-4 Time frequency:

Time Frequency: A constant process

Other information:

### C-5 Time period

Start: 8/3/2010 12:00:00 AM

End:

Comment:

### C-6 Actors in relation to the analysed creative work, their main motivation and their roles

Actor(s): Chris Bangle

Motivations: Support local enterprise, tourism, and craftsmanship to strengthen economies of the local community by a nonprofit initiative that forbids the use of public money.

Roles: Lead Designer, creator of nonprofit initiative Big Bench Community Project and of Chris Bangle Associates Srl.

Actor(s): Catherine Bangle and Derek Bangle

Motivations: Support local enterprise, tourism, and craftsmanship to strengthen economies of the local community by a nonprofit initiative that forbids the use of public money.

Roles: Co-creator of nonprofit initiative Big Bench Community Project and of Chris Bangle Associates Srl.

Actor(s): Laura Bongiovanni

Motivations: Takes in the requests for the creation of new benches.

Roles: Architect, Studio Manager at CBA (Chris Bangle Associates Srl).

Actor(s): Other CBA associates

Motivations: Support to the project activities

Roles:	Support to the project activities
Actor(s):	Local Craftsmen
Motivations:	Being part of a process that supports the local community
Roles:	Bench builder
Actor(s):	Marzia Gandini
Motivations:	Gives details about publishing information or about the initiatives they run as a non-profit around the Big Bench Community Project.
Roles:	Associate for Press Relations for CBA.
Actor(s):	Association of Merchants and Entrepreneurs of Vezza d'Alba
Motivations:	Support and enhance the local economy, being an active part of the community.
Roles:	Facilitator of the Bench building process in Vezza d'Alba

### C-7 Description of the supporting background that existed to make the activities happen:

What kind of supporting background existed to make the activities happen (financial, institutional etc.)

The Big Bench community project is a nonprofit association that does not allow the use of public money. The vast majority of Big Benches are made by private citizens/groups of friends who are self-motivated, local businesses who see the value in tourism, or “Proloco” groups who use private donations to make it happen. In these really small towns, it is often the town's “most wealthy” citizen who is already active in the community and is already used to paying for many public services from their own private funds. A lot of private donations also come from Chris Bangle's company, his wife and their team of designers and collaborators. Many benches are physically made by “farming them out” (English expression for paying someone to do it). The current price tag is around +/- 5000 euros for a finished bench, usually by a local woodworking or metalworking place. (2\_ Personal interview with the creator of The Big Bench Community Project, Chris Bangle). In the case of the Big White Bench in Vezza d'Alba, donations and volunteer work from the community were necessary to realize the project. The creators, Association of Merchants and Entrepreneurs of Vezza d'Alba obtained funds from their association and donations for the construction of the Big Bench and the space reconditioning.

### C-8 Sectors involved in the development of the creative works with public spaces:

Culture	✓
Education	✗
Health	✗
Sustainability	✗
Science	✗
Tourism	✓
Sport	✗
Industry	✓
Other:	✗
Specify other:	

### C-9 Sector which was..

..the initiator of the activities:	Industry
..the most crucial for the whole case study:	Tourism
Comment:	

### C-10 How was the local community involved in the project/activities:

How was the local community involved in the project/activities?

From a general point of view, the involvement of the community in the project happens in different steps. The first one comes from the community side itself. It is the person/association that wants to build their own Big Bench that contacts the CBA in order to activate the process. Secondly, once obtained the approval and technical drawings from BBCP, they need to provide themselves all permits to build and install the artwork. Once obtained, the person/association usually involves other members of the community. They need to get private funds on their own that will contribute to building the Bench from the materials to the labor and other necessary refurbishments of the chosen space. Then local craftsmen get involved to build the bench. The BBCP also encourages people to build the big benches as a local team to strengthen the sense of community and to enjoy the fun part laying behind the construction of the object. Lastly, new layers of the community get involved once the bench is built. As it happened in the case of the bench in Vezza d'Alba, the construction of the White Big Bench construction generated an increase in curiosity about the place, both by locals and tourists. The place became a new recreation point where different events and activities took place (from cyclists' meetings to private wedding photo shoots and many diverse happenings involving also tourists).

### C-11 The role of natural/cultural heritage in the project/activities:

Did cultural and/or natural heritage play any specific role in the project/activities?	Yes, cultural and natural heritage is key points of the project since one of the main requirements to build a bench is to be constructed in a panoramic and contemplative location, and must be freely accessible to the public. One of the focal points of BBCP is the beauty of the Italian territory and beyond.
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### C-12 The targeted impact of the project/activity:

What was the targeted impact of the project / activities?	The Big Bench Community Project (BBCP) initiative aims to support local enterprise, tourism, and craftsmanship in the towns that host these out-of-scale installations. BBCP activities (strictly no profit) include both technical support for those who wish to construct official Big Benches, and collaboration with prominent local craftsmen to create products inspired by them, that may constitute a small contribution to the local economy and tourism, in the spirit of positivity that the Big Benches bring to this area. Part of the proceeds from all sales, as well as the donations made by those who construct a new bench, will be devolved by the Big Bench Community Project to the towns involved and will be destined to strengthen the local community.
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### C-13 Achievement of the targeted impact:

Yes/no/party:	Yes
Comment:	Yes. For The Big Bench Community Project group, reaching out and giving value to small communities has been a great satisfaction. Besides the system of donations explained in previous answers, BBCP has managed to improve the local economy of the places where a new Big Bench is installed, attracting tourists and increasing the number of visitors from local and non-local communities. Moreover, local craftsmen got and continue getting involved in the construction of these Giant Benches, which grow in number month after month.

### C-14 Additional achieved impacts:

Were any additional impacts achieved?	The BBCP somehow strengthened the sense of pride and belonging of the community. Firstly encouraging to make the benches with craftsmen and friends to explore the fun of teamwork and sense of community. Secondly, it offered ordinary active citizens a simple and feasible possibility to provide a public service for their community; an occasion to “give back to the community with pride”.
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### C-15 The main beneficiaries of the creative work in public space(s):

Who were the main beneficiaries of the creative works in public spaces(s)?	The local economy and tourism, in the spirit of positivity that the Big Benches bring to the area where it is placed. Moreover, part of the proceeds from all sales, as well as the donations made by those who construct a new bench, will be devolved by the Big Bench Community Project to the towns involved and will be destined to strengthen the local community. The main idea of the project is to give something back to the communities that host the Big Benches.
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### C-16 Presence (or not) of economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces:

Were there any, no matter how big or small, economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces?	Yes. The major part of the direct economic return is from people who visit the bench, eat at the restaurant, drink a coffee, etc. Moreover, BBCP donates money back to the communities that host the big benches. So far they have given around 8000 euros for projects that involve kids and art. This year, 2021, 2000 euros will be available. (2)(Personal interview with the creator of The Big Bench Community Project, Chris Bangle)
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### C-17 Presence (or not) of any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development:

Were there any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development?	I'm not sure about the answer. In my opinion, the exchange of knowledge in this project is mostly linked to the expertise acquired by locals during the application and construction phase of the benches. There is a constant sharing of competencies, between the BBCP team and the people who want to apply for a bench, then among the craftsmen and the locals and then it continues once the bench is built and events and initiatives happen around it.
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### C-18 Monitoring (or not) of the impact of the project:

How was the impact of the project / activities monitored? If it wasn't – how do you think it could be monitored?	The impact of the project was not exactly monitored. One of the main reasons is that it is almost impossible for the team to track the process of each Big Bench since they are growing in number every day. However, Chris Bangle explained to us that despite not carrying out exact monitoring, they can see on social networks and newspapers, and by different media that talk about the BBCP, that the project is very well received by the communities.
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### C-19 Way in order to communicate the impact of the project:

How was the impact of the project / activities disseminated or communicated?	The impact of the project was not monitored. However, all BBCP initiatives and their results are disseminated through their social networks and official newsletters and websites. In addition, since the project became very popular over years, it is possible to read about it and about many linked events and initiatives, on different media.
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### C-20 Perception of the creative works in public space(s) by the final users and the reactions of the general public:

How were the creative works in public space(s) perceived, evaluated, judged by the final users – what were the reactions of the general public?	The Big Benches have a great tourist and photographic appeal, being “superstars” on different social networks. The project has been widely and positively received by different communities around the country, making the project grow more and more. The BBCP didn't attract just tourists but offered a great return to local communities since it drew attention and enhanced the economy of small towns.
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### C-21 The (one) main success and the (one) main failure of the project/activities

Main success:	In Chris Bangle's opinion, the biggest success of the project is the smile of people. It is still amazing to see people happy about something you have done. Apart from this, the big success is to have the opportunity of supporting the communities and favor tourism and local economies.
Main failure:	The biggest failure today is the inability somehow to “capitalize” on the power of the big bench in a way to support the project and make it sustainable also from an economic point of view. In order to improve this situation, they are in the middle of the change towards being a foundation and, at this scope, they recently launched a crowdfunding campaign; in this way, they would be able to apply for funds in different blocks, attract funds, and finally attract professionals.

### C-22 Importance of broader conditions for the main success and main failure factor:

How important were the broader conditions (e.g. the supporting state of the art in the community, infrastructure, institutional support, financial sources, local or "imported" know-how etc.) for the main success and main failure factor	For sure one of the most important things that made the BBCP possible and successful was the enthusiasm of local communities and associations who strongly wanted (and that continue to apply for) the Benches in their town.
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### C-23 Provide the links to public data on the creative works

Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.facebook.com/whitebigbench.vezzadalba/photos/?ref=page_internal">https://www.facebook.com/whitebigbench.vezzadalba/photos/?ref=page_internal</a> ( <a href="https://www.facebook.com/whitebigbench.vezzadalba/photos/?ref=page_internal">https://www.facebook.com/whitebigbench.vezzadalba/photos/?ref=page_internal</a> )
The link:	White Big Bench VeZZa d'Alba - L Torion Facebook page
Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://torionvezza.wixsite.com/torion">https://torionvezza.wixsite.com/torion</a> ( <a href="https://torionvezza.wixsite.com/torion">https://torionvezza.wixsite.com/torion</a> )
The link:	Torion website
Link to public data to better understand the activities and actors, as well as impacts:	<a href="http://fugadallacitta.altervista.org/panchina-vezza-dalba-torre-bbcp/">http://fugadallacitta.altervista.org/panchina-vezza-dalba-torre-bbcp/</a> ( <a href="http://fugadallacitta.altervista.org/panchina-vezza-dalba-torre-bbcp/">http://fugadallacitta.altervista.org/panchina-vezza-dalba-torre-bbcp/</a> )

The link:	Blog telling a whole day experience visiting the Big White Bench in VeZZa D'Alba
Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.youtube.com/watch?v=vSVtUyqMeww">https://www.youtube.com/watch?v=vSVtUyqMeww</a> ( <a href="https://www.youtube.com/watch?v=vSVtUyqMeww">https://www.youtube.com/watch?v=vSVtUyqMeww</a> )
The link:	Video experience of a day visiting The Big White Bench in VeZZa D'Alba by the blog "Fuga dalla città"
Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.azione.ch/nc/tempo-libero/dettaglio/articolo/con-le-gambe-a-penzoloni.html">https://www.azione.ch/nc/tempo-libero/dettaglio/articolo/con-le-gambe-a-penzoloni.html</a> ( <a href="https://www.azione.ch/nc/tempo-libero/dettaglio/articolo/con-le-gambe-a-penzoloni.html">https://www.azione.ch/nc/tempo-libero/dettaglio/articolo/con-le-gambe-a-penzoloni.html</a> )
The link:	One of the tons of articles dedicated to the BBCP
Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.facebook.com/BIGBENCHCOMMUNITYPROJECT.ORG/photos/?ref=page_internal">https://www.facebook.com/BIGBENCHCOMMUNITYPROJECT.ORG/photos/?ref=page_internal</a> ( <a href="https://www.facebook.com/BIGBENCHCOMMUNITYPROJECT.ORG/photos/?ref=page_internal">https://www.facebook.com/BIGBENCHCOMMUNITYPROJECT.ORG/photos/?ref=page_internal</a> )
The link:	BBCP Facebook page
Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://bigbenchcommunityproject.org/">https://bigbenchcommunityproject.org/</a> ( <a href="https://bigbenchcommunityproject.org/">https://bigbenchcommunityproject.org/</a> )
The link:	(1) BBCP website

### D-1 Main editor in charge of this entry and potential other authors of this case study description

Name and surname:	Paola Russo
Organization:	Politecnico di Milano
Email:	paola.russo@polimi.it
Role:	Editor

### D-2 Representative pictures

Picture's caption:	VeZZa D'Alba town_The space where the White Big Bench is located, next to the"Torion", covered with snow (aerial image - drone)
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Picture's author:	Unknown
Picture's date:	
Picture's source:	"White Big Bench VeZZa d'Alba - L Torion" Facebook Page
Picture's caption:	VeZZa D'Alba town_The White Big Bench next to the"Torion"



Picture's author: Unknown

Picture's date:

Picture's source: "White Big Bench Vezza d'Alba - L Torion" Facebook Page

Picture's caption: Clavesana\_The First Big Bench in Chris Bangle's yard



Picture's author: Giovanni Tagini

Picture's date:

Picture's source: BBCP Facebook page /Copyright free

Picture's caption: Vezza D'Alba town\_Big Bench under construction



Picture's author: Unknown

Picture's date:

Picture's source: "Associazione L TORION" Archives

Picture's caption: Vezza D'Alba town\_Big Bench\_inauguration with Mr. Chris Bangle and authorities of Piedmont region and Vezza d'Alba town



Picture's author: Unknown

Picture's date:

Picture's source: "Associazione L TORION" Archives

Picture's caption: Vezza D'Alba town\_Big Bench\_on site transport



Picture's author:

Picture's date:

Picture's source: "Associazione L TORION" Archives

Picture's caption: Vezza D'Alba town\_The White Big Bench next to the"Torion"



Picture's author:

Picture's date:

Picture's source: Associazione L TORION" Archives

### D-3 Additional information

Additional information:

Link:

### D-4 Optional final remark

Optional final remarks: is there any additional information that was not communicated through the template

We think it could be interesting to copy here the basic steps and information required to apply for a Big Bench (1 data contained in the BBCP website): Do You want to construct a Bench? The procedure to construct your own Big Bench is as follows: – fill out the form available on our website, uploading at least 4 photographs of the proposed location including a photo of the panorama, a photo of the land on which it will be placed with pickets and tape indicating the specific location (approximately 3.50 x 1.80 meters, plus 2 meters minimum unobstructed space on each side) a 360° video filmed from the precise proposed location of the bench, a satellite image of the precise location of the bench (a screenshot from Google Maps is acceptable), a description of available parking, and a description of proposed access route; – if the form is filled out correctly we will evaluate your request and may approve it or request further information or eventual modifications; when the location has been approved we will send you a contract that must be signed and returned to us, together with a 100 € bank transfer as a contribution to the cost of printing the blueprints and the sign that will be hung next to the Bench once construction is complete; – once we have received the signed contract and the bank transfer we will send you the printed construction blueprints by post (we do not send them via email or in digital format) – you can build your Big Bench with the aid of any competent craftsman. If you do not know who to contact, we can offer you a suggestion; – set an inauguration date. We will do our best to be present and celebrate with you! PANORAMA The Big Bench must be constructed in a panoramic and contemplative location and must be freely accessible to the public. It must be set apart from religious buildings, graveyards, monuments, protected buildings, roads, children's playgrounds, private residences. It is not required to be able to reach the Big Bench by car, a short walk to reach it is even better! It is however important to indicate an adequate parking area in the vicinity since there can be up to a hundred visitors a day! Access to the bench must be free and unhindered 24/7. PHOTOGRAPHS Since the sale of postcards and calendars is a simple method to collect funds for BBCP, Chris will ask each constructor to share the photos of the construction process as well as of the completed bench, as official documentation to promote the new construction and the Big Bench Community Project. THE PASSPORT PROJECT BBCP will issue a personalized stamp for each new completed bench. The promoters of a Big Bench must select at least one business in the immediate vicinity (a bar, cafe, restaurant, shop) interested in acquiring the stamp and using it to frank the Big Bench Passport of any visitor that requests it. The opening hours of this location must cover (even only partially) the weekend. There is no maximum limit of places in the area that can offer this stamping service. The BBCP passport is a way to make your visit to the Big Benches even more fun by collecting the stamps of every bench that you visited! Each stamp has the logo of the Big Bench and the name of the town where it is located. Collecting the stamps on your passport proves that you visited a certain Big Bench, making it a perfect souvenir! The BBCP passport could be a nice and original gift for your friends and family and a good way to introduce them to the Big Benches world! To discover where you can find the passport and/or collect the stamps, please take a look at the signs near every Big Bench.

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Karl-Bank  
*Kallabakki*

The Hot Tub Trio  
*Heitu pottarnir á Drangnesi*

Masterplan for Flensborgarhofn  
and Oseyrarsvaedi  
*Rammaskipulag Flensborgarhafnar  
og Óseyrarsvæðis*

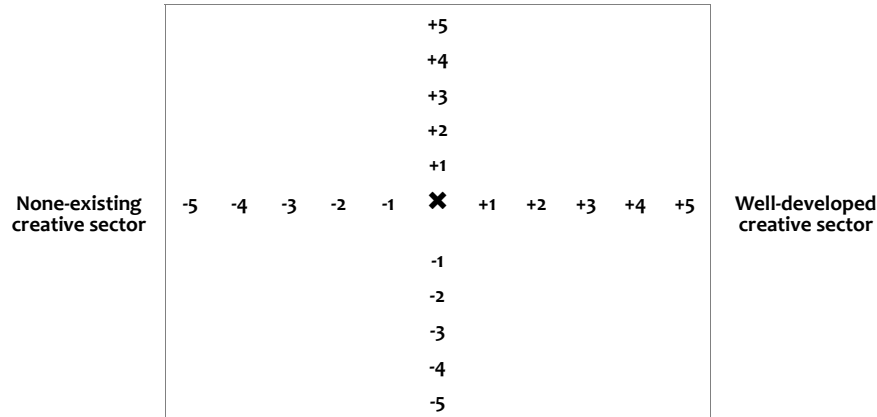
Long Sand Beach  
*Langisandur*

Rainbow Street  
*Regnbogagatan*





### Diversified economic activities

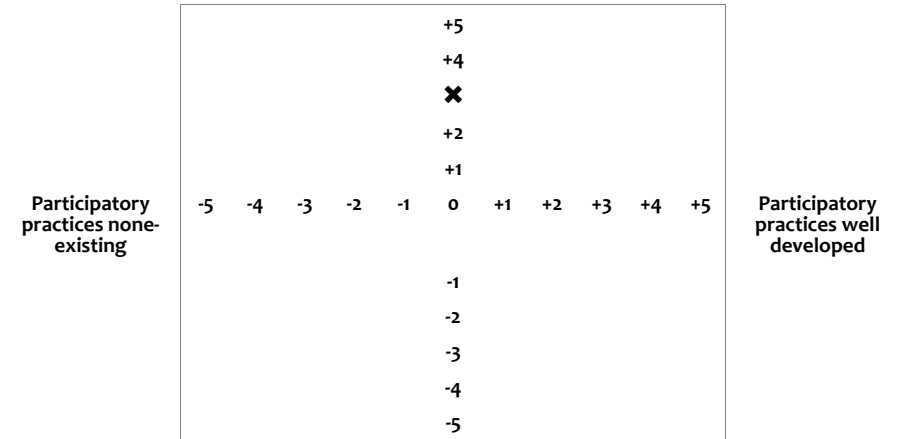


### Absence of economic activity

The fishing industry was the main professions in Djúpvogur but has been diminishing, it has been replaced by the aquaculture industry and is set to expand significantly in the next years, with more fish farms and a packaging plant. The Norwegian company, Másóval, owns the majority share of two fish-farming companies, Fiskeldi Austjarða and Laxar, and therefore now controls the majority of aquaculture in the region. The two factories already run a joint slaughterhouse for farmed salmon in Djúpvogur, called Búlandstindur. The plant currently has to transport polystyrene boxes from Hafnarfjörður but plans to build a facility in Djúpvogur to make the packaging locally. Djúpvogur is a Cittaslow town that aims feks at making life better for everyone living in an urban environment and improving the quality of life. Djúpvogur has the artwork The Eggs in Happy-bay and The Rolling Snowball, a co-operative venture between Djúpvogur and CEAC (Chinese European Art Center) and the Tank (2).

Comment:

### High-income households prevail

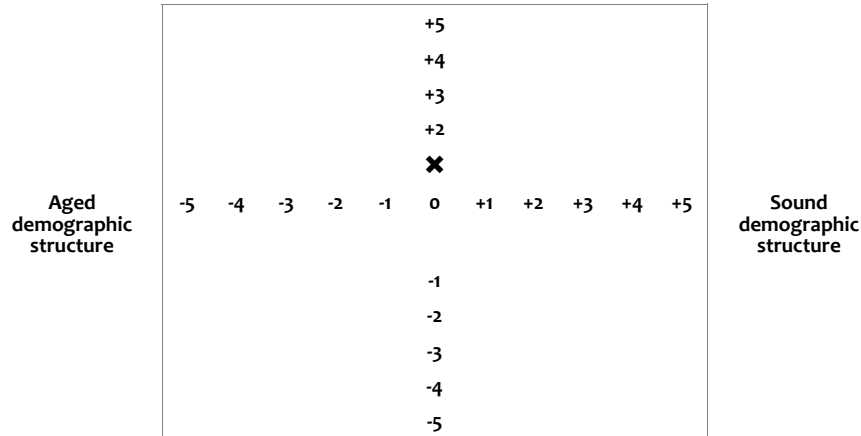


### Low-income households prevail

The average wage of the inhabitants in Djúpvogur in 2019 was 6.107 m.kr./year. The average wage in the capital was 6.877 and the average wage in Iceland was 6.871 m.kr./year. Women got 4.358 and men 7.720 m.kr./year. In terms of participatory practices in Djúpvogur, an important feature of Cittaslow is that the locals (the community) participate in varied projects, such as planning their environment and take on some concepts, such as sustainability. In the years 2005-2018 the locals participated a great deal in the planning process for their town, but when Djúpvogur merged with nearby communities to form Múlaþing it has stopped almost entirely. Today the participatory practices are non-existing inactive associations and are weak in urban design and planning though they do take place. There are some active organizations, forestry society, the travel association, women's club, and rescue group.

Comment:

### Daily-life-support facilities well developed



### Daily-life-support facilities none-existing

Djúpvogur has some public and private daily life support facilities, it has a clinic, police station, town hall, a bank, elementary school, kindergarten, an indoor swimming pool, a grocery store, three restaurants, hotel, hostel, sports facility, some museums, and a post-office, a dentist is open one day almost every month. According to the register office in Iceland, there were in 2020, 208 men and 181 women living in Djúpvogur. There were no newborns and the highest age was 64. Woman were only in the age groups 10-14, 15-19, 35-39, 40-44 and 55-59, men were in the age groups 5-9, 10-14, 15-19, 20-24, 30-34, 35-39, 40-44, 45-49 and 60-64. There is slow growth in the population, the growth had a dip in 2015 but is slowly rising again. The reason for the dip was a loss of job alternatives because a factory was moved from Djúpvogur to Grindavík. In 2018 most of the inhabitants were 0-45 years of age, which is unusual for a village of that size in Iceland, in most of them there is an increase in older people and a decrease in people under 50.

Comment:

### A-3 Estimation of how residents perceive the remoteness of this place, from 0 (not remote at all) to 5 (extremely remote)

Estimation:	4
Explanation:	

### A-4 Elements that characterise the remoteness of the place:

Low population density	✓
Geographical barrier/allocation	✓
No good transportation links	✓
Difficulties in accessing daily-life-support facilities	✓
Social specifics and/or divisions	✗
Economic inferiority	✓
Subjective criteria	✗
Specify subjective criteria (e.g. community's self-perception of being remote etc):	
Other	✗
Specify other:	

Summary of the elements that characterise this case as a remote place:

The place is very remote based on a few things. The population density is very low, there are only 396 inhabitants in the village itself. The transportation links are not good enough, the only way to get to Djúpvogur is by car although it is possible to shorten the travel by flying to Eglstaðir. The job opportunities are also very few and most of them are somehow connected to the fish and fish-farming industry. The daily-life-support facilities are just enough to live there and they have to be because the closest towns that have a bit more of those facilities are Höfn that takes a 1h 19 min drive and Eglístaðir that takes a 1h 37min drive. In terms of geographical barrier, Djúpvogur is on the East-fjords and the weather can cause restrictions such as storms, heavy winds and snow. Also the roads are not entirely reliable, for there are landslides next to the roads south of Djúpvogur and there are mountain roads on the north.

Low population density rank:	2
Geographical barrier/allocation rank:	1
No good transportation links rank:	3
Difficulties in accessing daily-life-support facilities rank:	5
Social specifics and/or divisions rank:	
Economic inferiority rank:	4
Subjective criteria (e.g. community's self-perception of being remote etc) rank:	
Other rank:	

## A-5 Provide the links to public data

Links to public data on the remote place	(2) The Tank, an old fish oil factory made into an exhibiton hall
The link:	<a href="https://djupevotur.is/Mannlif/Menning/Tankurinn/">https://djupevotur.is/Mannlif/Menning/Tankurinn/</a> ( <a href="https://djupevotur.is/Mannlif/Menning/Tankurinn/">https://djupevotur.is/Mannlif/Menning/Tankurinn/</a> )
Links to public data on the remote place	An interactive map of Djúpvogur
The link:	<a href="https://www.map.is/djupevotur/">https://www.map.is/djupevotur/</a> ( <a href="https://www.map.is/djupevotur/">https://www.map.is/djupevotur/</a> )
Links to public data on the remote place	A portal of plans in Iceland
The link:	<a href="https://www.map.is/skipulag/">https://www.map.is/skipulag/</a> ( <a href="https://www.map.is/skipulag/">https://www.map.is/skipulag/</a> )
Links to public data on the remote place	The eggs in Happy-bay
The link:	<a href="https://djupevotur.is/Mannlif/Menning/Eggin-i-Gledivik/">https://djupevotur.is/Mannlif/Menning/Eggin-i-Gledivik/</a> ( <a href="https://djupevotur.is/Mannlif/Menning/Eggin-i-Gledivik/">https://djupevotur.is/Mannlif/Menning/Eggin-i-Gledivik/</a> )
Links to public data on the remote place	Wage in Djúpvogur
The link:	<a href="https://px.hagstofa.is/pxis/pxweb/is/Samfelag/Samfelag_launogtekjur__3_tekjur__1_tekjur_skattframto/TEK01003.px/table/tableViewLayout1/?rxid=e9e0592e-c760-42e6-a12c-00c43fa3a3e1">https://px.hagstofa.is/pxis/pxweb/is/Samfelag/Samfelag_launogtekjur__3_tekjur__1_tekjur_skattframto/TEK01003.px/table/tableViewLayout1/?rxid=e9e0592e-c760-42e6-a12c-00c43fa3a3e1</a> ( <a href="https://px.hagstofa.is/pxis/pxweb/is/Samfelag/Samfelag_launogtekjur__3_tekjur__1_tekjur_skattframto/TEK01003.px/table/tableViewLayout1/?rxid=e9e0592e-c760-42e6-a12c-00c43fa3a3e1">https://px.hagstofa.is/pxis/pxweb/is/Samfelag/Samfelag_launogtekjur__3_tekjur__1_tekjur_skattframto/TEK01003.px/table/tableViewLayout1/?rxid=e9e0592e-c760-42e6-a12c-00c43fa3a3e1</a> )
Links to public data on the remote place	(1) Parliamentary resolution
The link:	<a href="https://www.althingi.is/altext/150/s/o890.html">https://www.althingi.is/altext/150/s/o890.html</a> ( <a href="https://www.althingi.is/altext/150/s/o890.html">https://www.althingi.is/altext/150/s/o890.html</a> )
Links to public data on the remote place	The register office

The link:	<a href="https://px.hagstofa.is/pxis/pxweb/is/lbuar/lbuar__mannfoldi__2_byggdir_Byggdakjarnar/MAN030101.px/table/tableViewLayout1/?rxid=4bb7e9f6-d542-490e-915a-2b5380b15a24">https://px.hagstofa.is/pxis/pxweb/is/lbuar/lbuar__mannfoldi__2_byggdir_Byggdakjarnar/MAN030101.px/table/tableViewLayout1/?rxid=4bb7e9f6-d542-490e-915a-2b5380b15a24</a> ( <a href="https://px.hagstofa.is/pxis/pxweb/is/lbuar/lbuar__mannfoldi__2_byggdir_Byggdakjarnar/MAN030101.px/table/tableViewLayout1/?rxid=4bb7e9f6-d542-490e-915a-2b5380b15a24">https://px.hagstofa.is/pxis/pxweb/is/lbuar/lbuar__mannfoldi__2_byggdir_Byggdakjarnar/MAN030101.px/table/tableViewLayout1/?rxid=4bb7e9f6-d542-490e-915a-2b5380b15a24</a> )
Links to public data on the remote place	Djúpvogur town webpage
The link:	<a href="https://djupevotur.is/">https://djupevotur.is/</a> ( <a href="https://djupevotur.is/">https://djupevotur.is/</a> )
Links to public data on the remote place	Aquaculture industry
The link:	: <a href="https://www.icelandreview.com/business/ambitious-plans-to-expand-fish-farming-in-east-iceland/">https://www.icelandreview.com/business/ambitious-plans-to-expand-fish-farming-in-east-iceland/</a> ( <a href="https://www.icelandreview.com/business/ambitious-plans-to-expand-fish-farming-in-east-iceland/">https://www.icelandreview.com/business/ambitious-plans-to-expand-fish-farming-in-east-iceland/</a> )
Links to public data on the remote place	Cittaslow
The link:	<a href="https://en.wikipedia.org/wiki/Cittaslow">https://en.wikipedia.org/wiki/Cittaslow</a> ( <a href="https://en.wikipedia.org/wiki/Cittaslow">https://en.wikipedia.org/wiki/Cittaslow</a> )
Links to public data on the remote place	The rolling snowball
The link:	<a href="https://djupevotur.is/Mannlif/Menning/Rullandi-snjobolti/">https://djupevotur.is/Mannlif/Menning/Rullandi-snjobolti/</a> ( <a href="https://djupevotur.is/Mannlif/Menning/Rullandi-snjobolti/">https://djupevotur.is/Mannlif/Menning/Rullandi-snjobolti/</a> )

## A-7 The type of public spaces that can be found in this remote place (besides the roads/streets/path network)

Square/s, Plaza/s	✘
Park/s, Garden/s	✘
Market space/s	✘
Playground/s	✔
Recreational space/s, Sport-field/s	✔
Community open-air space/s	✔
Institution-related open-air space/s (e.g.University grounds)	✘
Watersides	✔
Meadows	✘
Parking area	✔
Service yard	✔
Other types:	✘
Specify other types:	

Type of indoor public spaces that can be found in this remote place:

- Church
- Institution-related open-air space (e.g. elementary school, kindergarden)
- Sports hall
- Cultural centre
- Museum

## A-8 General description of..

The network of roads, streets, paths and alike elements that tie this remote place together:

The network of roads/streets in Djúpvogur is very simple. There is a main road which leads to the center of the village, and all the way to the The Eggs of Merry Bay exhibition. Usually, people turn back the same road to exit the village but it is possible to drive through the town and exit at another place. From the main road, there are eight dead-end streets that lead to residential areas. The first street on the left from the main road leads to a residential area, but also to the other end of the village, or the sea. The network could be better but there are many large cliffs that have made restrictions in the built environment.

The quantity and structure of public space network (besides roads/streets/paths network) in this remote place: The number of public spaces in Djúpvogur. There are ten green public spaces, as can be seen in Djúpvogurs' masterplan, and all the houses in Djúpvogur have gardens on their building plots. There are also about 10 paved public spaces, which are all connected to some kind of service. There does not seem to be any structure of the public space network, except that they have been placed where it is most convenient.

### A-9 General description of the quality of public spaces in this remote place

Answer: The quality of the public spaces is low, green, paved, or blue. There is no central place that gives people an opportunity to meet at, or that is easy to spot when entering the town. There isn't any garden made for restoration or to enjoy. The blue public spaces are by the sea but they are not constructed in any way for better comfort for people. The quality that Djúpvogur has, like all the remote places in Iceland, is the closeness to nature and the tranquility.

### B-1 Name(s) of the public space(s)

Name(s) of the public space(s) (in local language):	Kallabakki
Name(s) of the public space(s) (in English):	Karl-Bank (edge)
Latitude of the public space(s):	64.65683375698728
Longitude of the public space(s):	-14.283127485471962

Ground Plan Djúpvogur



Ground plan showing the land use of the public space(s):

Caption's map of the public space: Ground map of Djúpvogur

Legend's map of the public space:

Main location **x**

### B-2 Describe the physical environment

Physical environment description of the public space(s) with creative works: The place is on the so-called Kallabakki, which was before construction a sloping grassland on cliffs that stretched down to the sea. A petrol station and a car wash facilities were built there in the 1970s, both of which have been shut down. Precisely, the construction of the place was making a concrete lot, framed with concrete edges on three sides. The place became very prominent in the town picture. On the lot there then came the petrol station and the car wash facilities. The accessibility to the place is from the street Bakki, which has been defined as the downtown street in Djúpvogur. Now, there is the souvenir shop/tourist shop "Bakkabúð" which is not the typical souvenir shop but instead, among other things, sells hand-made things of stone and wood. After the car wash facilities were shut down the place has evolved into a public space that attracts people, one of the reasons is probably because of the beautiful view over the harbor of Djúpvogur. A public space was originally created by arranging small wooden blocks in a row along the street "Bakki, and in that way separating the lot and the street. Today the two areas are separated with big flower pots and on the lot, which is defined as the public space, there are some movable benches with tables.

Physical environment elements were important and/or actually "used" by creative people for their activities: The car-wash lot and the surroundings of the souvenir shop Bakkabúð.

### B-3 Describe the general functions

Functions and land uses description in the area of the public space: The place is defined as a midtown area and a public space. Along it lies the midtown street "Bakki". When you drive into Djúpvogur on the main road you end up seeing the place at the first crossroads. Close to the place, there are service areas, restaurants, a hotel, a museum, and a camping area.

Functionalities of space were important and/or actually "used" by creative people for their activities: It was important to frame the lot with the wooden blocks or the flower pots, they were what made it possible for the area to be a public place. The benches with the tables were also important and the souvenir shop along with the beautiful view.

### B-4 General demographic characteristics of the area around the public space:

Describe the general demographic characteristics: The place stands by Djúpvogur (the fjord) and there is a good view over the harbor and over to the mountains on Berufjarðarströnd. The area is central and in good connection with the oldest part of Djúpvogur, so in its vicinity, you can find old buildings (Langabúð & Faktorshús (tourist information and a museum) and Geysir (the Townhall)). It is also well connected to restaurants and campsites. The space is also close to restaurants and a camping area.

### B-5 Type of the public space(s) with creative work

Form and function:	The public space is kind of an abandoned space, a meeting point, or a rest point, a tourist stop.
Ownership:	It is owned by the community.
Access regarding entry-control:	The access is always open, no entry-control.
Access regarding time of day/week/year:	No limitations.

### B-7 Kind of activity initially designed for this public space:

What kind of activity has been this public space designed for initially: It was initially designed for service (a petrol station and for washing cars).

### B-8\_a Which are the activities in this public space(s)?

Activity:	Parking
Activity:	Dwelling in the space (rest, sit, talk, enjoy the view etc.)

### B-8\_b Who are the main users of this public space(s)?

User:	Locals
User:	Bus drivers
User:	Tourists

### B-8\_c What are the users activities of this public space(s)?

Users	Activity	Before	After
Tourists	Parking	✓	✗
Locals	Parking	✓	✗
Bus drivers	Parking	✓	✗
Tourists	Dwelling in the space (rest, sit, talk, enjoy the view etc.)	✗	✓
Locals	Dwelling in the space (rest, sit, talk, enjoy the view etc.)	✗	✓

### B-9 Parts/sections/spots seem most attractive within the public space (location and duration) - Parts/sections/spots at people seem to avoid:

Describe what parts seem to be the most attractive to people  
People seek most being near the concrete edges where they can get the best view. People also use the benches and tables a lot, they are movable so people can choose where they want to sit.

### B-10 Provide the links to public data on the public space(s)

Website: A map of Djúpivogur  
Website's link: <https://map.is/djupivogur/> (<https://map.is/djupivogur/>)

### B-11 Provide photos of the public space(s) with creative works

Caption: View before intervention B1



Photo's author: Páll Jakob Línal

Caption: View before intervention B2



Photo's author: Páll Jakob Línal

Caption: View after intervention A3



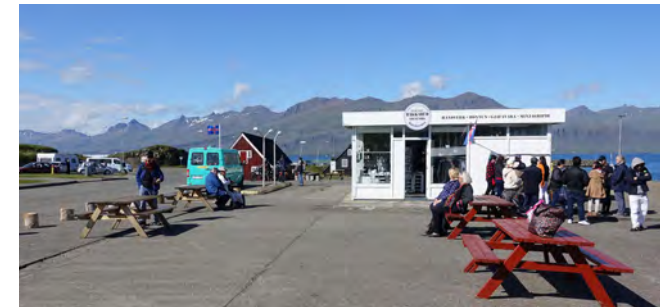
Photo's author: Páll Jakob Línal

Caption: View before intervention B3



Photo's author: Páll Jakob Línal

Caption: View after intervention A1



Photo's author: Páll Jakob Línal

Caption: View after intervention A2



Photo's author: Páll Jakob Línal

Caption: Views in Djúpivogur

### Different views in Djúpvogur

B1, B2 and B3 are pictures of the place before intervention  
A1, A2 and A3 are pictures of the place after intervention



Photo's author: Elísabet Bjarnadóttir, google maps

### C-1 Official name of the activity/project

Name in local language: Kallabakki

Name in English: Karl-Bank (edge)

Nickname: Kallabakki

Overall name: ✓

### C-2 Description of the project (activities) that took place in the analysed public space(s):

Describe the project (activities) that took place in the analysed public space(s) A public space was created by arranging small wooden blocks in a row along the street "Bakki, and in that way separating the lot and the street. Today the two areas are separated with big flower pots and on the lot, which is defined as the public space, there are some movable benches with tables.

### C-3 Challenge that the project (activities) tried/is trying to tackle:

What challenge was the project (activities) trying to tackle – what was the aim Kallabakki, "the center area" was used as a parking lot, but with the small intervention of putting wooden blocks, changed the place to a public space, that made it possible for people to rest, talk and enjoy the environment, which was the aim.

### C-4 Time frequency:

Time Frequency: Periodical activity

Other information: In the beginning it was an experiment, it was supposed to stand for a period of time but it became permanent.

### C-5 Time period

Start: 6/29/2017 12:00:00 AM

End:

Comment: Still ongoing

### C-6 Actors in relation to the analysed creative work, their main motivation and their roles

Actor(s): Municipality of Djúpvogur

Motivations: Better urban planning in town

Roles: Chairman of a district council

Actor(s): TGJ Design Studio

Motivations: Better urban planning in town

Roles: Project manager

Actor(s): Locals

Motivations: Better urban planning in town

Roles: Participants in decisions making

### C-7 Description of the supporting background that existed to make the activities happen:

What kind of supporting background existed to make the activities happen (financial, institutional etc.)

### C-8 Sectors involved in the development of the creative works with public spaces:

Culture ✓

Education ✗

Health ✓

Sustainability ✓

Science ✓

Tourism ✓

Sport ✗

Industry ✗

Other: ✗

Specify other:

### C-9 Sector which was..

..the initiator of the activities:

..the most crucial for the whole case study:

Comment:

### C-10 How was the local community involved in the project/activities:

How was the local community involved in the project/activities? The locals participated in the consultation process for the making of the town centers detailed land-use plan in Djúpvogur. Kallabakki is a part of the town center area. The participation was through public town meetings and a workshop.

### C-11 The role of natural/cultural heritage in the project/activities:

Did cultural and/or natural heritage play any specific role in the project/activities? Yes, the place is in the oldest part of Djúpvogur town. The town received its municipal rights in the year 1589 and is among the oldest settlements in Iceland. There is a project in Iceland called "Protected Areas in Settlements", which has been done in this place. It is to promote the protection and preservation of settlements that have historical value.

### C-12 The targeted impact of the project/activity:

What was the targeted impact of the project / activities? To create a public space in the town center where people, locals, and visitors can dwell on, enjoy, and so on. A place where it is possible to speculate about or enjoy the surrounding environment, f.eks. Djúpvogur harbor and to observe the daily life (city life) or activities that go on there. The place became a town center square with the possibilities that a square this size gives.

### C-13 Achievement of the targeted impact:

Yes/no/partly: Yes

Comment: The place is now used as a public space for people instead of being a parking lot. People stay longer in Djúpvogur and it boosts the character of the town. It also reinforces traffic safety, because those who are walking are separated from the ones driving.

### C-14 Additional achieved impacts:



Picture's author: Páll J. Líndal  
Picture's date: 6/3/2018 12:00:00 AM  
Picture's source:  
Picture's caption: Town Life, in the new square



Picture's author: Páll J. Líndal  
Picture's date: 7/10/2018 12:00:00 AM  
Picture's source:  
Picture's caption: Kallabakki full of people



Picture's author: Páll J. Líndal  
Picture's date: 7/10/2018 12:00:00 AM

Picture's source:

Picture's caption: Kallabakki before the change



Picture's author: Páll J. Líndal  
Picture's date: 6/3/2018 12:00:00 AM  
Picture's source:

### D-3 Additional information

Additional information:

Link:

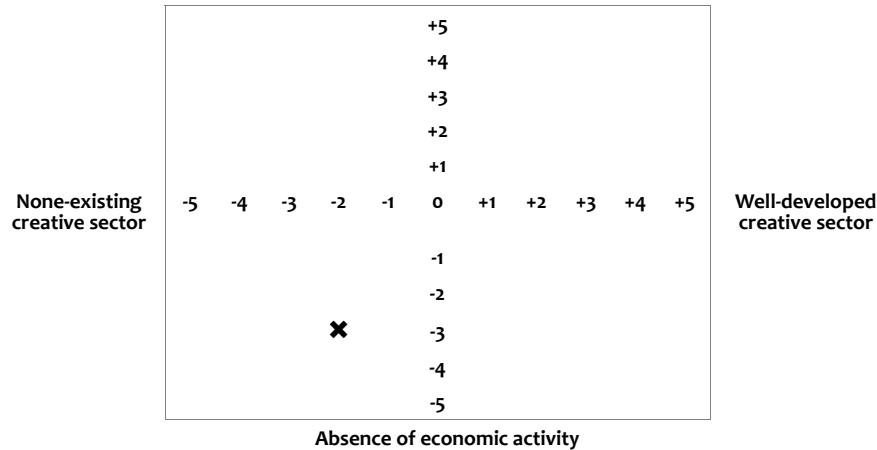
### D-4 Optional final remark

Optional final remarks: is there any additional information that was not communicated through the template





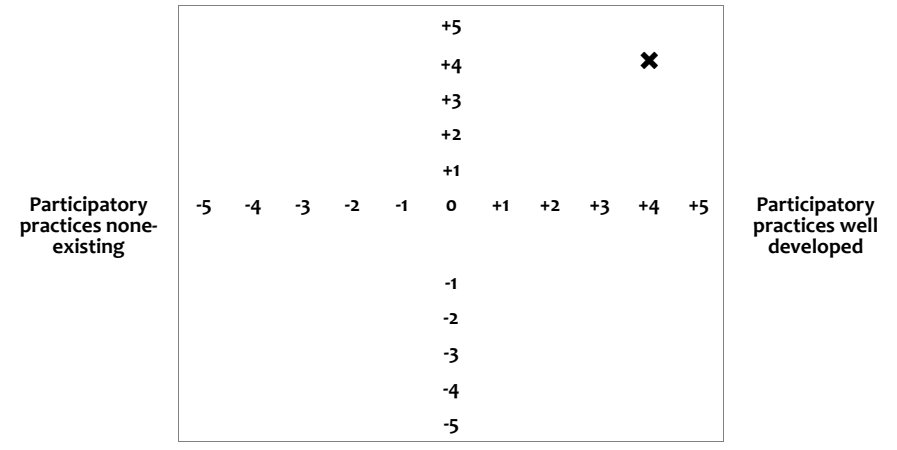
### Diversified economic activities



The region is a sparsely populated area, the economy is monotonous and most of the inhabitants of Drangsnæs work in the fishing industry. The main innovation in the area in recent years has been in tourism, such as a boat tour company which offers regular nature and bird watching trips to Grimsey island, one of the largest nesting grounds for puffins in the country. In 2016, the children of the elementary school in Drangsnæs had become tired of their playground, and reported it to the school authorities. The chairman of the municipality contacted The Iceland Academy of the Arts which led to the event of eleven design students spending a week in the village to renovate the playground after reviewing the children's wishes. The locals took part in the renovation. In 2000, the inhabitants of Drangsnæs lost their main livelihood of 30 years, shrimp fishing. The municipality took the initiative to bring together local individuals, shipowners and companies, to establish a new fish processing factory which has been in operation ever since. This led to a mass movement, as there were 31 shareholders despite the small size of the municipality.

Comment:

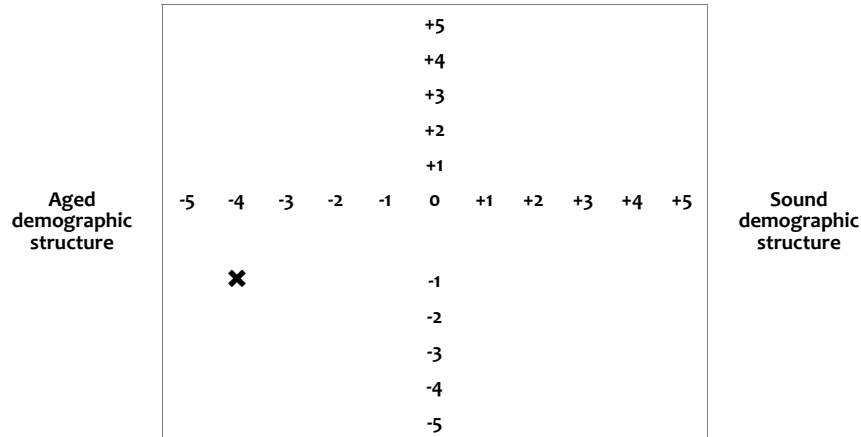
### High-income households prevail



In Drangsnæs a high-income household prevail as a large part of the inhabitants of the village are shipowners or fishermen. As the standard deviation of income is high, it tells us that there is a big difference between the income of individuals in Drangsnæs. The fish processing factory is the largest workplace in Drangsnæs. The local grocery store and the elementary school provides several jobs but many of the inhabitants work part-time for the municipality. Due to the small size of the village most, if not all, of the inhabitants join hands when it comes to projects that concern the community. These include participation in the establishment of the previously mentioned fish processing factory, the organization of the cultural festival and other public gatherings, as well as the installation of the hot tubs which will be discussed further in sector C.

Comment:

### Daily-life-support facilities well developed



Drangsnæs has its own elementary school, grocery store, swimming pool, post office, community center, a volunteer fire department and a rescue squad. The residents of Drangsnæs need to seek health care and organized leisure activities, such as music school, gymnasium and theater club. There are 72 inhabitants in Drangsnæs and there is a similar ratio between men (45,8%) and women (54,2%). The average age of the population is 43,1 years (2021). 14% of the population is under twenty and the elementary school has only 8 students.

Comment:

### A-3 Estimation of how residents perceive the remoteness of this place, from 0 (not remote at all) to 5 (extremely remote)

Estimation:	3
Explanation:	I believe that the residents of Drangsnæs feel isolated due to the location of the village, which is off the beaten track. Roads can be closed in winter due to heavy snow and it is quite a long way to go for leisure activities and to access important necessities located in Hólmavík (32 km). Children in Drangsnæs need to attend music lessons and sports practices in Hólmavík. And when the villagers need to get access to important necessities, such as shops and health care, they try to share trips to Hólmavík.

### A-4 Elements that characterise the remoteness of the place:

Low population density	✓
Geographical barrier/allocation	✗
No good transportation links	✓
Difficulties in accessing daily-life-support facilities	✓
Social specifics and/or divisions	✗
Economic inferiority	✗
Subjective criteria	✗
Specify subjective criteria (e.g. community's self-perception of being remote etc):	
Other	✓
Specify other:	Insulation due to heavy snow

Summary of the elements that characterise this case as a remote place: Drangsnæs is rather isolated since it is located 20 km away from the main road. It can therefore be assumed that few people make their way to the village if they have no errands there. The village can only be accessed by car and the closest public transportation is a bus stop in Hólmavík, 32 km away. During summer, the accessibility of the area is good since there are asphalt roads from the main highway, but the access can be extremely difficult during the wintertime when heavy snows block the roads. Drangsnæs is off the beaten track, the roads can be closed in the winter due to heavy snow and it is quite a long way to go for leisure activities and to access some necessities, such as medicine. The Kaldrananeshreppur municipality has a low population density, of only 0,22 inhabitants pr. km<sup>2</sup> (459 km<sup>2</sup> - 109 inhabitants 2019).

Low population density rank:	1
Geographical barrier/allocation rank:	
No good transportation links rank:	2
Difficulties in accessing daily-life-support facilities rank:	4
Social specifics and/or divisions rank:	
Economic inferiority rank:	
Subjective criteria (e.g. community's self-perception of being remote etc) rank:	
Other rank:	3

### A-5 Provide the links to public data

Links to public data on the remote place	The municipality's webpage
The link:	<a href="https://www.drangsnæs.is/">https://www.drangsnæs.is/</a> ( <a href="https://www.drangsnæs.is/">https://www.drangsnæs.is/</a> )
Links to public data on the remote place	Kaldrananeshreppur Municipal Plan 2010-2030
The link:	<a href="http://skipulagsaaetlanir.skipulagsstofnun.is/skipulagvefur/display.aspx?numer=10864">http://skipulagsaaetlanir.skipulagsstofnun.is/skipulagvefur/display.aspx?numer=10864</a> ( <a href="http://skipulagsaaetlanir.skipulagsstofnun.is/skipulagvefur/display.aspx?numer=10864">http://skipulagsaaetlanir.skipulagsstofnun.is/skipulagvefur/display.aspx?numer=10864</a> )
Links to public data on the remote place	The Westfjords Development Plan 2020-2024
The link:	<a href="https://www.vestfiridir.is/is/verkefni/soknaraaetlun-vestfjarda">https://www.vestfiridir.is/is/verkefni/soknaraaetlun-vestfjarda</a> ( <a href="https://www.vestfiridir.is/is/verkefni/soknaraaetlun-vestfjarda">https://www.vestfiridir.is/is/verkefni/soknaraaetlun-vestfjarda</a> )
Links to public data on the remote place	Icelandic Regional Development Institute - population of Icelandic municipalities
The link:	<a href="https://www.byggdastofnun.is/is/utgefif-efni/maelaborf/ibuafoldi-1-januar">https://www.byggdastofnun.is/is/utgefif-efni/maelaborf/ibuafoldi-1-januar</a> ( <a href="https://www.byggdastofnun.is/is/utgefif-efni/maelaborf/ibuafoldi-1-januar">https://www.byggdastofnun.is/is/utgefif-efni/maelaborf/ibuafoldi-1-januar</a> )
Links to public data on the remote place	News and information website for the region
The link:	<a href="https://www.strandir.is/">https://www.strandir.is/</a> ( <a href="https://www.strandir.is/">https://www.strandir.is/</a> )
Links to public data on the remote place	Zoning plan of Drangsnæs
The link:	<a href="http://skipulagsaaetlanir.skipulagsstofnun.is/skipulagvefur/display.aspx?numer=12565">http://skipulagsaaetlanir.skipulagsstofnun.is/skipulagvefur/display.aspx?numer=12565</a> ( <a href="http://skipulagsaaetlanir.skipulagsstofnun.is/skipulagvefur/display.aspx?numer=12565">http://skipulagsaaetlanir.skipulagsstofnun.is/skipulagvefur/display.aspx?numer=12565</a> )
Links to public data on the remote place	Visit Westfjords, a marketing agency for the region
The link:	<a href="https://www.westfjords.is/en/destinations/towns/drangsnæs">https://www.westfjords.is/en/destinations/towns/drangsnæs</a> ( <a href="https://www.westfjords.is/en/destinations/towns/drangsnæs">https://www.westfjords.is/en/destinations/towns/drangsnæs</a> )
Links to public data on the remote place	Guide to Iceland

The link: [https://guidetoiceland.is/travel-iceland/drive/drangsnæs?fbclid=IwAR2t9UTE8jauOgA\\_zW\\_GwSufkiAslodPjL9C-K4Zt-TBLs7\\_TsRoUZVj5tw](https://guidetoiceland.is/travel-iceland/drive/drangsnæs?fbclid=IwAR2t9UTE8jauOgA_zW_GwSufkiAslodPjL9C-K4Zt-TBLs7_TsRoUZVj5tw) ([https://guidetoiceland.is/travel-iceland/drive/drangsnæs?fbclid=IwAR2t9UTE8jauOgA\\_zW\\_GwSufkiAslodPjL9C-K4Zt-TBLs7\\_TsRoUZVj5tw](https://guidetoiceland.is/travel-iceland/drive/drangsnæs?fbclid=IwAR2t9UTE8jauOgA_zW_GwSufkiAslodPjL9C-K4Zt-TBLs7_TsRoUZVj5tw))

### A-7 The type of public spaces that can be found in this remote place (besides the roads/streets/path network)

Square/s, Plaza/s	✘
Park/s, Garden/s	✘
Market space/s	✘
Playground/s	✔
Recreational space/s, Sport-field/s	✔
Community open-air space/s	✘
Institution-related open-air space/s (e.g. University grounds)	✔
Watersides	✔
Meadows	✔
Parking area	✔
Service yard	✘
Other types:	✔
Specify other types:	Hot tubs by the sea, a camp site with toilet facilities, showers and charcoal grill, an outdoor swimming pool

Type of indoor public spaces that can be found in this remote place:

- Public library
- Community Center (can be rented)
- Chapel

### A-8 General description of..

The network of roads, streets, paths and alike elements that tie this remote place together: There are only five residential streets in Drangsnæs and the plots are different in size and shape. There is no specific street pattern, the highway runs through the village and serves as the main street, the four residential streets then branch out from the highway. The houses are situated right up against the street and are mostly parallel to the seashore. There are very few paved paths for pedestrians in the village, but it is possible to walk on gravel paths that run along the streets. From Drangsnæs are some marked hiking trails, e.g. at Bæjarfell, a small mountain above the village, with a great view over the fjords.

The quantity and structure of public space network (besides roads/streets/paths network) in this remote place: Drangsnæs has few planned public areas. The village is surrounded by nature and around private plots are open green areas and wild nature for public use but there is no coherent network of public spaces or greenways that connect them together. The public spaces are scattered throughout the small community and the boundaries between public and private spaces are rather blurred.

### A-9 General description of the quality of public spaces in this remote place

Answer: Drangsnæs has very few public spaces and the existing ones are scattered throughout the settlement. There is no coherent network of public spaces or green paths that connect them. There is a lack of accessibility for people with disabilities, since the public spaces and walking paths are poorly defined and there is a lack of contrast between the public and private spaces. The main street cuts the settlement apart and makes it quite difficult to establish a comprehensive public network. The village is surrounded by wild nature and above the settlement is an open green area which is intended as an outdoor recreation area for general use. There are hiking trails that run up Bæjarfell mountain, which is above the settlement.

### B-1 Name(s) of the public space(s)

Name(s) of the public space(s) (in local language): Heitu pottarnir á Drangsnési

Name(s) of the public space(s) (in English):	“The Hot Tub Trio”
Latitude of the public space(s):	65.6882
Longitude of the public space(s):	-21.44825

#### Ground plan of the “Hot tub trio” in Drangsnæs

The place, the facility and the surrounding area



Ground plan showing the land use of the public space(s):

Caption's map of the public space:	Ground map of the "Hot Trio Tubs" in Drangsnæs
Legend's map of the public space:	
Main location	✘
Name(s) of the public space(s) (in local language):	Baðhús/ búningsklefar
Name(s) of the public space(s) (in English):	Bath house/ changing rooms
Latitude of the public space(s):	65.68833572458142
Longitude of the public space(s):	-21.448156572550502

Ground plan showing the land use of the public space(s):

Caption's map of the public space:	
Legend's map of the public space:	
Main location	✘
Name(s) of the public space(s) (in local language):	Almenningsstæði við Aðalbraut
Name(s) of the public space(s) (in English):	Public parking by Aðalbraut (the main road)
Latitude of the public space(s):	65.68826504323604
Longitude of the public space(s):	-21.447965577485345

Ground plan showing the land use of the public space(s):

Caption's map of the public space:	
Legend's map of the public space:	
Main location	✘

## B-2 Describe the physical environment

Physical environment description of the public space(s) with creative works:

The hot tubs are located by the side of the highway. It's also the main street and runs through the village. The tubs are quite well hidden in their surroundings as they rest a little below street level in the middle of a riprap shoreline that runs along the main road. The tubs stand open to the sea from where it has a panoramic view of the fjords, the mountains, the harbour and Grímsey island. While soaking in the tubs you can watch seabirds and, from time to time, seals and whales at a distance. The public parking area is next to the tubs, but people must cross the main road for the changing rooms. There are no actual sidewalks on either side of the road. On the opposite side of the tubs is the elementary school, the church, a playground, and residential buildings. A little further down the street is a fish factory and the harbour. There are only five residential streets in the village and the plots are different in size and shape. The oldest settlement is the one across the street from the tubs and there is the highest population density. The houses across the street are located along the road and stand below a cliff. Most of the houses were built in the fifties and are characterized by Icelandic functionalism, they are one or two-storey single family houses with smooth unadorned walls, rather small windows, and hip roofs with corrugated iron cladding.

Physical environment elements were important and/or actually "used" by creative people for their activities:

By a lucky coincidence, a drilling hole with geothermal water was found in Drangsnæs. Besides utilizing the water for domestic use, the locals placed big fishing crates by the sea which were later replaced by proper tubs. The placement of the tubs was largely determined by the location of the drilling hole, but beautiful surroundings also played a part in the choice of location. In 2006 an artist, Mireya Semper, took inspiration from the site and gave the municipality the artwork LagrÍma she embedded in the stones surrounding the hot tubs.

## B-3 Describe the general functions

Functions and land uses description in the area of the public space:

In this area, land use and layout of streets, houses and plots is determined by landscape and snow layers. The main road runs along the shoreline and up the mountain slope with smaller residential streets branching off from it. The road by the hot tubs is used by everyone entering or exiting the village from that side, but it has rather light traffic. There is a public parking area next to the tubs and on the opposite side of the road is an elementary school, a church, a playground, and residential buildings. A little further down the street is a fish factory and the harbour. All green areas, other than the courtyards, are classified as open areas to the public.

Functionalities of space were important and/or actually "used" by creative people for their activities:

None of the previously mentioned functionalities of space were important to the creators of the public hot tubs.

## B-4 General demographic characteristics of the area around the public space:

Describe the general demographic characteristics

There are 72 inhabitants in Drangsnæs and there is a similar ratio between men (45,8%) and women (54,2%). The average age of the inhabitants is 43,1 years (2021). Drangsnæs has a high proportion of holiday homes. About one-fifth of the houses are owned by people who do not have permanent residence in the village. The Kaldraneshreppur municipality has a population density of only 0,22 inhabitants pr. km<sup>2</sup> (459 km<sup>2</sup> - 109 inhabitants 2019). In Drangsnæs a high-income household prevail as a large part of the inhabitants of the village are shipowners or fishermen, but the level of education is generally not high as there are not many jobs available in Drangsnæs that require higher education. The fish processing factory is the largest workplace in the village. The local grocery store and the elementary school provides several jobs but many of the inhabitants work part-time for the municipality.

## B-5 Type of the public space(s) with creative work

Form and function:	It is a public open-air space with three hot tubs and a bench. There is a public parking area by the hot tubs with few parking spots and across the road is a small service house with changing rooms with shower and toilet facilities.
Ownership:	The municipality owns and operates the hot tubs and the facilities connected to them.
Access regarding entry-control:	Open access, free of charge and people go at their own risk.
Access regarding time of day/week/year:	The hot tubs and the changing room facility is open 24/7, all year round. There is a free admission and people go at their own risk.

## B-7 Kind of activity initially designed for this public space:

What kind of activity has been this public space designed for initially

It's mostly used for relaxation and socialisation. Initially, the hot tubs were intended for public use, for locals and visitors, to relax and enjoy the warm water. After the influx of tourists began to increase, parking was provided and sanitary facilities were set up across the street. The locals have created new traditions and cultures around the tubs which have become an important part of their lives. People gather there to chat with each other, so in a way it serves as the village's meeting point. The tubs have brought the community closer, encourages communication between both the locals and visitors, as well as they attract visitors.

### B-8\_a Which are the activities in this public space(s)?

Activity:	Socialising
Activity:	Relaxation
Activity:	Experiencing something new or different

### B-8\_b Who are the main users of this public space(s)?

User:	Locals
User:	Travelers

### B-8\_c What are the users activities of this public space(s)?

Users	Activity	Before	After
Locals	Socialising	✘	✔
Locals	Relaxation	✘	✔
Travelers	Socialising	✘	✔
Travelers	Relaxation	✘	✔
Travelers	Experiencing something new or different	✘	✔

### B-9 Parts/sections/spots seem most attractive within the public space (location and duration) - Parts/sections/spots at people seem to avoid:

Describe what parts seem to be the most attractive to people	The tubs themselves is what attracts people to this area but from there is also a nice view over the sea and to the mountains.
--	--

### B-10 Provide the links to public data on the public space(s)

Website:	Guide to Iceland - a marketplace for Icelandic travel services
Website's link:	<a href="https://guidetoiceland.is/connect-with-locals/regina/drangsnes-at-strandir-in-the-westfjords-of-iceland-the-troll-and-the-hot-tubs-by-the-sea">https://guidetoiceland.is/connect-with-locals/regina/drangsnes-at-strandir-in-the-westfjords-of-iceland-the-troll-and-the-hot-tubs-by-the-sea</a> ( <a href="https://guidetoiceland.is/connect-with-locals/regina/drangsnes-at-strandir-in-the-westfjords-of-iceland-the-troll-and-the-hot-tubs-by-the-sea">https://guidetoiceland.is/connect-with-locals/regina/drangsnes-at-strandir-in-the-westfjords-of-iceland-the-troll-and-the-hot-tubs-by-the-sea</a> )
Website:	Strandir.is - News and information website for the region
Website's link:	<a href="https://strandir.is/afthreying1/heitu-pottarnir-a-drangsnesi/">https://strandir.is/afthreying1/heitu-pottarnir-a-drangsnesi/</a> ( <a href="https://strandir.is/afthreying1/heitu-pottarnir-a-drangsnesi/">https://strandir.is/afthreying1/heitu-pottarnir-a-drangsnesi/</a> )
Website:	Iceland Travel Guide - a travel community that helps travel operators to promote their services
Website's link:	<a href="https://icelandtravelguide.is/locations/drangsnes-hot-tubs/">https://icelandtravelguide.is/locations/drangsnes-hot-tubs/</a> ( <a href="https://icelandtravelguide.is/locations/drangsnes-hot-tubs/">https://icelandtravelguide.is/locations/drangsnes-hot-tubs/</a> )
Website:	Visit Westfjords, a marketing agency for the region
Website's link:	<a href="https://www.westfjords.is/en/place/drangsnes-hot-pots">https://www.westfjords.is/en/place/drangsnes-hot-pots</a> ( <a href="https://www.westfjords.is/en/place/drangsnes-hot-pots">https://www.westfjords.is/en/place/drangsnes-hot-pots</a> )

### B-11 Provide photos of the public space(s) with creative works

Caption:	1997 - In the beginning
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Photo's author: Private collection

Caption: 2015 - Aerial view from east to West



Photo's author: Heimir Gíslason

Caption: 2015 - Aerial view from west to east



Photo's author: Heimir Gíslason

Caption: 2019 - The main road



Photo's author: Christine, author of The Eco Travel Babe blog

Caption: 2011 - The main road during winter



Photo's author: Jón Halldórsson

Caption: 1997 - In the beginning



Photo's author: Private collection

Caption: 2021 - Street view of the tubs, the bath house and the parking area



Photo's author: Arna Rut Thorleifsdottir

Caption: 2021 - Street view of the tubs



Photo's author: Arna Rut Thorleifsdottir

Caption: Overview of the public space



Photo's author: Arna Rut Thorleifsdottir

### C-1 Official name of the activity/project

Name in local language: Heitir pottar á Drangsnesi

Name in English: Hot pots/ Hot tubs in Drangsnese

Nickname: Heitu pottarnir

Overall name: ✓

### C-2 Description of the project (activities) that took place in the analysed public space(s):

Describe the project (activities) that took place in the analysed public space(s)

In the late 90s, by a lucky coincidence, a geothermal water was found in Drangsnese, a small village in the Westfjords. Besides utilizing the water for domestic use the locals placed big fishing crates by the sea, where they use the waste water from the household radiators in the village to maintain the hot water in the tubs. Later, two of the crates were replaced by proper tubs but one crate is still in use. The tubs have now become an important feature of Drangsnese. In 2011, a bathhouse was placed by the tubs, with two changing rooms with shower and toilet facilities. The locals have created new traditions and cultures around the tubs which have become an important part of their lives as people gather there to discuss anything and everything. The tubs have brought the community closer and attract visitors. In 2006 the Icelandic artist, Mireya Semper, took inspiration from the site and gave the municipality the artwork Lagrína she embedded in the stones surrounding the hot tubs. We chose this project because it is entirely constructed by locals and serves as the town's meeting point and encourages communication between both the locals and visitors.

### C-3 Challenge that the project (activities) tried/is trying to tackle:

What challenge was the project (activities) trying to tackle – what was the aim

Initially, the project was only intended as a pet project and wasn't really meant to tackle any challenges. The hot water was put in good use since there weren't any warm pools at site, as is common in most Icelandic settlements.

### C-4 Time frequency:

Time Frequency: A constant process

Other information:

### C-5 Time period

Start: 6/10/1997 12:00:00 AM

End:

Comment:

### C-6 Actors in relation to the analysed creative work, their main motivation and their roles

Actor(s): Local residents

Motivations: To create a pleasant place to relax and connect

Roles: Implementation of the project and users

Actor(s): Community counsel

Motivations: Create a social platform and attract visitors

Roles: Financial support

### C-7 Description of the supporting background that existed to make the activities happen:

What kind of supporting background existed to make the activities happen (financial, institutional etc.)

The emergence of the project arose from the coincidence of the discovery of geothermal water in the middle of the village. Initially the idea was just to put the hot water to use. The remoteness of Drangsnese, and the fact that it can be difficult to obtain purchased services, means that the people of the village have had to cultivate creative thinking in order to find solutions to various issues that they have faced. The municipality carried financial cost of the project's development, i.e. when two fish crates were replaced with typical hot tubs and when the bath house was installed, in addition to which the municipality takes care of all the operation cost of the project.

### C-8 Sectors involved in the development of the creative works with public spaces:

Culture	✓
Education	✗
Health	✓
Sustainability	✓
Science	✗
Tourism	✓
Sport	✗
Industry	✗

Other:	<b>x</b>
Specify other:	
<b>C-9 Sector which was..</b>	
..the initiator of the activities:	Sustainability
..the most crucial for the whole case study:	Tourism
Comment:	The locals created a social platform, which then started to attract visitors and helped with reinforcing the local businesses

### C-10 How was the local community involved in the project/activities:

How was the local community involved in the project/activities?	The summer 1997, an earth drill was drilling after water and came down to geothermal heat and shortly afterwards it hit a powerful geothermal water vein. All the townspeople rushed to the source of the geothermal water to see what was going on. Drangsnæs had been considered a “cold” area since no geothermal heat had been found in the area, prior to this lucky find. The first reaction of the children of the village was wishing for a swimming pool. A man, who ran a charr farm not far from the village, responded quickly and took his tractor to his farm and picked up three fish craters, which he then gave to the children of the village. All the people of the village participated in installing the craters by the sea, just below the main road, which they then used as hot tubs.
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### C-11 The role of natural/cultural heritage in the project/activities:

Did cultural and/or natural heritage play any specific role in the project/activities?	Not specifically, but Icelanders have a strong connection with bathing in geothermal waters. For centuries, it's been a tradition for Icelanders to gather in hot pools to connect and relax.
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### C-12 The targeted impact of the project/activity:

What was the targeted impact of the project / activities?	Initially the idea was just to create a pleasant public place to relax and socialize.
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### C-13 Achievement of the targeted impact:

Yes/no/partly:	Yes
Comment:	Yes it was a great success. The locals have used it a lot from the beginning and before the bath house was built locals could often be seen wandering the streets wearing bathrobes. People used to make jokes about seeing someone wandering around the village wearing ordinary clothes, he must be a tourist.

### C-14 Additional achieved impacts:

Were any additional impacts achieved?	The initial goal was just to make use of the hot water and create a pleasant place in the village. Today the tubs have become a landmark for the village and have put the little village on the map. The tubs play an important role for the locals as they still gather there to connect and relax. The tubs have brought the community closer, attract visitors and encourages communication between both the locals and visitors. It is an unique experience, especially for foreign visitors, to bathe in the warm water with magnificent views over the sea and the mountains of the other side of the fjords. And often, whales and seals can be seen from the pots.
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### C-15 The main beneficiaries of the creative work in public space(s):

Who were the main beneficiaries of the creative works in public spaces(s)?	The locals use the tubs a lot and it hasn't changed though they also have a really well equipped swimming pool. The hard working fishermen often go to the tubs after they come home from the sea and say that they feel much better in their bodies from the hot water. The local businesses have benefited from the increased attraction of the village as well as it gave basis for creating new businesses around tourism.
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### C-16 Presence (or not) of economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces:

Were there any, no matter how big or small, economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces?	Business with local companies increased somewhat with the increased number of tourists. One full-time job was created around the tubs, which is good in such a small place. The project was also a source for an artistic creation, as an artist embedded her artwork in the stones around the tubs.
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### C-17 Presence (or not) of any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development:

Were there any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development?	There is no available information about that.
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### C-18 Monitoring (or not) of the impact of the project:

How was the impact of the project / activities monitored? If it wasn't – how do you think it could be monitored?	It has never been monitored. Maybe it could be interesting to count the users, see the ratio between locals and tourists and even their nationality. It would also be interesting to see how many users of the tubs come to the area especially for the tubs and whether that visit enables them to use other services in the area.
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### C-19 Way in order to communicate the impact of the project:

How was the impact of the project / activities disseminated or communicated?	There are some newspaper articles about the project, a lot of travel blogs and discussions on travel websites like Tripadvisor etc. In 2017, an exhibition was held about the history of the hot water in Drangsnæs, both in the school hall and on information boards around the town.
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### C-20 Perception of the creative works in public space(s) by the final users and the reactions of the general public:

How were the creative works in public space(s) perceived, evaluated, judged by the final users – what were the reactions of the general public?	The project has generally received very positive reviews, both from locals and tourists. However, the locals have sometimes complained about bad handling of the place as people tend to leave behind trash and such.
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### C-21 The (one) main success and the (one) main failure of the project/activities

Main success:	The main success is how much the space is used. The project is also a clever use of resources (the geothermal water discovery) and the creation of a well-utilized meeting place that unites the local community, in addition to which a platform has been created for visitors to get to know the natives or chat with each other.
Main failure:	Due to high attendance, locals can often not enjoy what they have created.

### C-22 Importance of broader conditions for the main success and main failure factor:

How important were the broader conditions (e.g. the supporting state of the art in the community, infrastructure, institutional support, financial sources, local or "imported" know-how etc.) for the main success and main failure factor	The emergence of the project arose from the coincidence of the discovery of the geothermal water in the middle of the village. Initially the idea was just to put the hot water to use. The remoteness of Drangsnæs, and the fact that it can be difficult to obtain purchased services, means that the people of the village have had to cultivate creative thinking in order to find solutions to various issues that have faced them. Creative thinking is therefore essential. The municipality has always taken care of the financial part of the project and marketing agencies for the region have helped with gaining attention.
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### C-23 Provide the links to public data on the creative works

Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.westfjords.is/en/place/drangsnæs-hot-pots">https://www.westfjords.is/en/place/drangsnæs-hot-pots</a> ( <a href="https://www.westfjords.is/en/place/drangsnæs-hot-pots">https://www.westfjords.is/en/place/drangsnæs-hot-pots</a> )
The link:	Visit Westfjords - Marketing Agency for the Westfjord region

### D-1 Main editor in charge of this entry and potential other authors of this case study description

Name and surname:	Arna Rut Þorleifsdóttir
Organization:	Landbúnaðarháskóli Íslands - The Agricultural University of Iceland

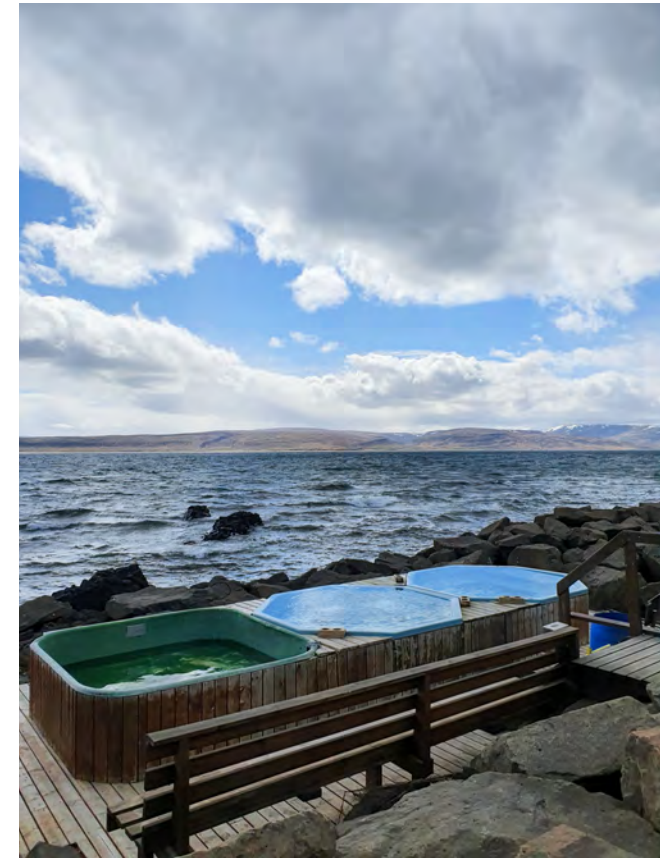
Email: nem.art4@lbhi.is  
Role: Author

## D-2 Representative pictures

Picture's caption: The entrance to the hot pots and the view over the fjord



Picture's author: Arna Rut Thorleifsdottir  
Picture's date: 5/29/2021 12:00:00 AM  
Picture's source: Owner  
Picture's caption: The hot pots and the view over the fjord



Picture's author: Arna Rut Thorleifsdottir  
Picture's date: 5/29/2021 12:00:00 AM  
Picture's source: Owner  
Picture's caption: The original fish crater which is still in use





Picture's author:	Arna Rut Thorleifsdottir
Picture's date:	5/29/2021 12:00:00 AM
Picture's source:	Owner
Picture's caption:	People in the hot pots on a sunny day



Picture's author:	Linda Pukite
Picture's date:	6/7/2018 12:00:00 AM
Picture's source:	<a href="https://foursquare.com/v/hot-pots-drangsnest/55bb785b498e671271a08696?openPhotoId=5b19c29acbcdee002c8c5e65">https://foursquare.com/v/hot-pots-drangsnest/55bb785b498e671271a08696?openPhotoId=5b19c29acbcdee002c8c5e65</a>
Picture's caption:	A small piece of an artwork, which is embedded in the surrounding rocks, and a view over the dock and Grimsey island



Picture's author:	Arna Rut Thorleifsdottir
Picture's date:	5/29/2021 12:00:00 AM
Picture's source:	Owner
Picture's caption:	People relaxing in the hot pots



Picture's author:	Lian Siekman
Picture's date:	8/19/2015 12:00:00 AM
Picture's source:	<a href="http://www.liansiekman.com/tag/drangsnes/">http://www.liansiekman.com/tag/drangsnes/</a>
Picture's caption:	The view over from the hot pots



Picture's author:	Jen
Picture's date:	9/1/2018 12:00:00 AM
Picture's source:	<a href="https://lovelyoutliers.com/2018/09/01/hot-pots-on-the-ocean-drangsnes-iceland/">https://lovelyoutliers.com/2018/09/01/hot-pots-on-the-ocean-drangsnes-iceland/</a>
Picture's caption:	A view over the hot pots and the fjords



Picture's author: Arna Rut Thorleifsdottir

Picture's date: 5/29/2021 12:00:00 AM

Picture's source: Owner

Picture's caption: The hot pots



Picture's author: Regina Hrónn Ragnarsdóttir

Picture's date:

Picture's source: <https://guidetoiceland.is/connect-with-locals/regina/drangsnæs-at-strandir-in-the-westfjords-of-iceland-the-troll-and-the-hot-tubs-by-the-sea>

Picture's caption: The hot pots with the main road in the background



Picture's author: Art Bicnick

Picture's date: 2/7/2015 12:00:00 AM

Picture's source: <https://grapevine.is/travel/travel-featured/2015/07/02/swimming-on-the-edge-of-nowhere-swimming-pools-in-strandir-2/>

Picture's caption: The hot pots and the view over the dock and the fjord



Picture's author:	Christine
Picture's date:	9/19/2018 12:00:00 AM
Picture's source:	<a href="http://ecotravelbabe.com/2018/09/19/the-hot-baths-of-dragnes/">http://ecotravelbabe.com/2018/09/19/the-hot-baths-of-dragnes/</a>
Picture's caption:	Part of the artwork which is embedded in the surrounding rocks



Picture's author:	Mireya Samper
Picture's date:	3/1/2013 12:00:00 AM
Picture's source:	<a href="https://mireya.is/portfolio/iceland-lagrima-drangsnas-2006/">https://mireya.is/portfolio/iceland-lagrima-drangsnas-2006/</a>
Picture's caption:	Part of the artwork which is embedded in the surrounding rocks_Samper Mireya



Picture's author: Mireya Samper  
 Picture's date: 3/1/2013 12:00:00 AM  
 Picture's source: <https://mireya.is/portfolio/iceland-lagrima-drangnes-2006/>  
 Picture's caption: People in the hot pots on a windy day



Picture's author: Unknown  
 Picture's date:  
 Picture's source: [https://www.westfjords.is/en/moya/gallery/index/index/islenskt-myndasafn/bestfjords-blog/20150125-img\\_6843](https://www.westfjords.is/en/moya/gallery/index/index/islenskt-myndasafn/bestfjords-blog/20150125-img_6843)  
 Picture's caption: People in the hot pots on a rainy day



Picture's author: Wendell C  
 Picture's date: 7/28/2019 12:00:00 AM  
 Picture's source: <https://foursquare.com/v/hot-pots-drangnes/55bb785b498e671271a08696?openPhotoid=5d3df8631a92cd00083116de>  
 Picture's caption: The view over the hot pots and the fjord



Picture's author: Arna Rut Thorleifsdottir  
 Picture's date: 5/29/2021 12:00:00 AM  
 Picture's source: Owner

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**D-3 Additional information**

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Additional information:

Link:

---

**D-4 Optional final remark**

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Optional final remarks: is there any additional information that was not communicated through the template

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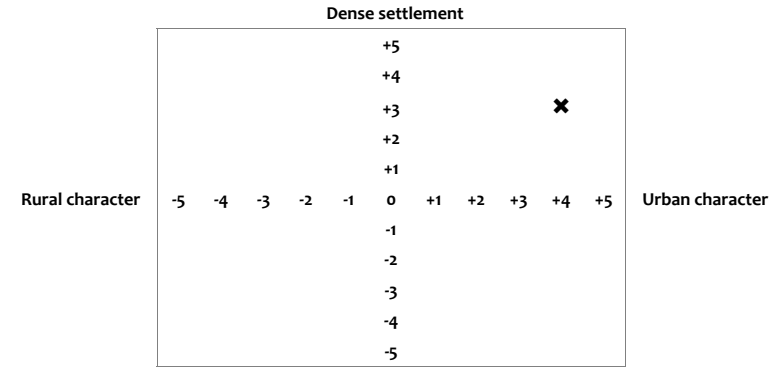
# Masterplan for Flensborgarhofn and Oseyrarsvaedi

## Rammaskipulag Flensborgarhafnar og Óseyrarsvæðis

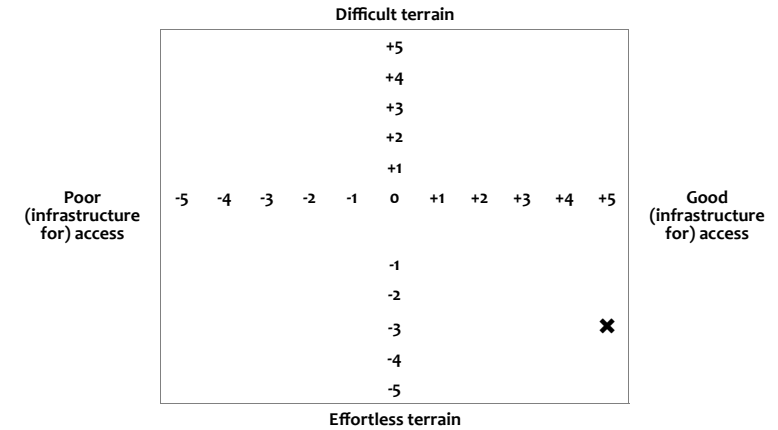
### A-1 General information about the location of the remote place

Country name (in local language):	Ísland
Region name (in local language):	Höfuðborgarsvæðið
Place name (in local language):	<b>Hafnarfjörður</b>
Country name (in english):	Iceland
Region name (in english):	Capital Region
Place name (in english):	<b>Hafnarfjordur</b>
Map of the network of public spaces in the remote place	
Caption of the map:	
Legend of the map:	

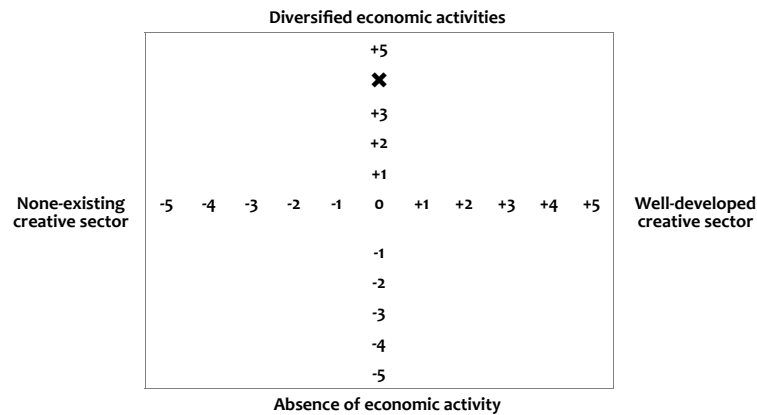
### A-2 Elements that characterise the remoteness of the place (from -5 to 5)



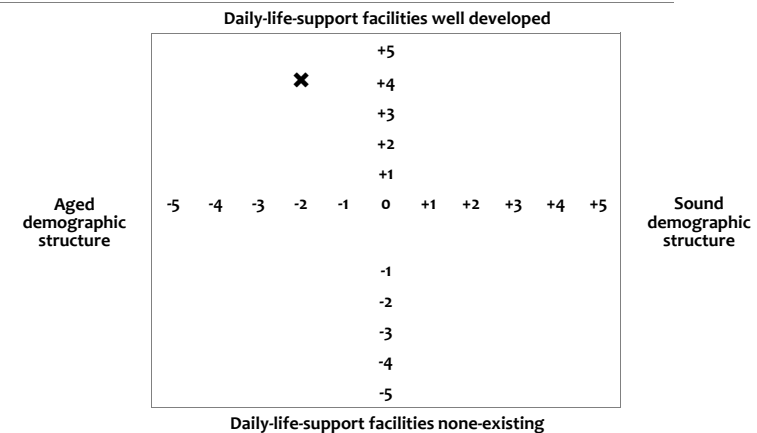
Comment:



Comment:



Comment:



Comment:



Comment:

**A-3 Estimation of how residents perceive the remoteness of this place, from 0 (not remote at all) to 5 (extremely remote)**

Estimation: 1

Explanation: Because of their proximity and relatively short commute to Reykjavik capital, residents do not think Hafnarfjörður is very remote.

**A-4 Elements that characterise the remoteness of the place:**

Low population density	✓
Geographical barrier/allocation	✗
No good transportation links	✗
Difficulties in accessing daily-life-support facilities	✗
Social specifics and/or divisions	✗
Economic inferiority	✓
Subjective criteria	✗
Specify subjective criteria (e.g. community's self-perception of being remote etc):	
Other	✓
Specify other:	Strong identity jeopardized by closeness to Reykjavik

Summary of the elements that characterise this case as a remote place: Hafnarfjörður is a town with about 30.000 inhabitants, located in the outskirts of the capital region in Iceland (10 km. south of Reykjavik). It is remoted in that it looses its particularity as a independant town. Hafnarfjörður offically emerged in the beginning of the 20th century (town rights received in 1908). By then, 1490 people lived in Hafnarfjörður. What gives Hafnarfjörður more of a remote feel is more connected to its uniqueness and rich history. Since receiving official town rights in 1908, 1490 people lived in Hafnarfjörður. Now, more than a hundred years later, the population has multiplied, but despite this the town has preserved a strong village feel. Its unique identity is in part because of the includedness its residents feel and the towns historic urban landscape. Now- as the town is growing and changing, preserving this includedness and unigness, will be the towns biggest challenge. Without it Hafnarfjörður could become identical to so many other towns or enclosed as one with the rest of the capital region -without a strong identity.

Low population density rank:	2
Geographical barrier/allocation rank:	
No good transportation links rank:	
Difficulties in accessing daily-life-support facilities rank:	
Social specifics and/or divisions rank:	
Economic inferiority rank:	1
Subjective criteria (e.g. community's self-perception of being remote etc) rank:	
Other rank:	3

**A-5 Provide the links to public data**

Links to public data on the remote place	About Hafnarfjörður on wikipedia
The link:	<a href="https://en.wikipedia.org/wiki/Hafnarfj%C3%B6r%C3%Bour">https://en.wikipedia.org/wiki/Hafnarfj%C3%B6r%C3%Bour</a> ( <a href="https://en.wikipedia.org/wiki/Hafnarfj%C3%B6r%C3%Bour">https://en.wikipedia.org/wiki/Hafnarfj%C3%B6r%C3%Bour</a> )
Links to public data on the remote place	Official website of Hafnarfjörður
The link:	<a href="https://www.hafnarfjordur.is/en">https://www.hafnarfjordur.is/en</a> ( <a href="https://www.hafnarfjordur.is/en">https://www.hafnarfjordur.is/en</a> )



Links to public data on the remote place	Hafnarfjörður data
The link:	https://app.powerbi.com/view?r=eyJrjoiMzIxNmU4OTM0NDZhMiooNTZjLTlmMzctNGExNWEzYjZiZWQ2liwidCI6ImJmYzcyNTY5LThhNjAtNDNhZS1hYTdkLTdkY2UyMmVlMzZlS1smMlOjJ9 (https://app.powerbi.com/view?r=eyJrjoiMzIxNmU4OTM0NDZhMiooNTZjLTlmMzctNGExNWEzYjZiZWQ2liwidCI6ImJmYzcyNTY5LThhNjAtNDNhZS1hYTdkLTdkY2UyMmVlMzZlS1smMlOjJ9)

### A-7 The type of public spaces that can be found in this remote place (besides the roads/streets/path network)

Square/s, Plaza/s	<b>✔</b>
Park/s, Garden/s	<b>✔</b>
Market space/s	<b>✔</b>
Playground/s	<b>✔</b>
Recreational space/s, Sport-field/s	<b>✔</b>
Community open-air space/s	<b>✔</b>
Institution-related open-air space/s (e.g.University grounds)	<b>✔</b>
Watersides	<b>✔</b>
Meadows	<b>✘</b>
Parking area	<b>✔</b>
Service yard	<b>✔</b>
Other types:	<b>✔</b>
Specify other types:	Lava Fields, camping ground, graveyard

Type of indoor public spaces that can be found in this remote place:	<div> <div><b>1. Galleries</b></div> <div><b>2. Church</b></div> <div><b>3. Sportscenter</b></div> <div><b>4. Indoor swimming pools</b></div> <div><b>5. Library</b></div> <div><b>6. Movie theater</b></div> <div><b>7. Museums</b></div> </div>
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### A-8 General description of..

The network of roads, streets, paths and alike elements that tie this remote place together:	The road system is pretty conventional and can be described as a network of roads and streets that get smaller and less busy closer to residential areas. The layout of the bigger roads is parallel to the layout of the landscape, coastline and the harbor area. The main road system is interconnected with the elaborate road system in the capital region of Iceland. A busy 2-lane road that lies from the international airport in Keflavik to Reykjavik capital goes through the town and has the effect of splitting Hafnarfjörður into two west/east. Other bigger roads lie towards the center and harbor area. In the master plan of Hafnarfjörður the street system in classified into 4 categories: Main roads, connecting roads, collector streets and local housing streets. The purpose of classifying the street system is to separate urban traffic from traffic between places and contribute to the safety of road users and limit pollution. Sidewalks and houses are usually and conventionally placed on either side of the roads and streets. The dimensions of the roads are quite modern and asphalt and concrete characterize the network of roads and sidewalks. There are no railways in general in Iceland, but public transport relies on buses that are very accessible in Hafnarfjörður. One of the goals in the most recent masterplan of Hafnarfjörður is to focus more on slow traffic; pedestrian traffic network, cycling routs and bike lanes and even horse riding routs.
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The quantity and structure of public space network (besides roads/streets/paths network) in this remote place:

Hafnarfjörður is quite spread out, in between houses and neighborhoods beautiful lava fields make the town unique. Despite their beauty the lavafields are not ideal because they are not optional for development nor can they be used for recreational areas because they are often very inaccessible and even dangerous. In Hafnarfjörður there is a shopping street, harbor area, small park, few gardens and open grass areas, playgrounds and school lots and sport areas. The town has however developed in a traditional manner in the 20th century with focus on traditional suburban neighborhoods with different type of housing, parking lots and either private lawns or barley used lawns between apartment buildings. The outdoor public areas of any relevance are concentrated to the center, in or around the old part of town. The public space network is however spread out regarding sport areas, like a golf course, walking and cycling trails and outdoor and indoor facilities for various sports.

#### A-9 General description of the quality of public spaces in this remote place

Answer:	The old centre aera of Hafnarfjörður is abandond in many ways. It is now made for cars on few people stop there. It has sufferd from the proximity to the capital where the habitants prefer to go. The quality of the public space in the center of Hafnarfjörður is very poor and massiv buildings from around 1960 cut the old neighborhoud from the seaside and make huge shadows. The town has tried to make it a new centre in a recently built suburb, Vellir, which is a scarce and impersonal area with shops and vast parking lots. So now they want to redo the open badly organised area located in the old part of town where you still have some shopping street and houses left with unique characteristics. This central area of the town is very big and makes the connection to the sea on a distance of nealy 1 km of coastline. This area that some would call "no mans land" or place for cars, is mostly 50 to 100m wide.
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#### B-1 Name(s) of the public space(s)

Name(s) of the public space(s) (in local language):	Flensborgarhöfn og Óseyrarsvæðið
Name(s) of the public space(s) (in English):	Flensburg-Harbor and Oseyrar-area
Latitude of the public space(s):	64.06291429806146
Longitude of the public space(s):	21.96177292760194
Ground plan showing the land use of the public space(s):	
Caption's map of the public space:	
Legend's map of the public space:	
Main location	<b>✘</b>

#### B-2 Describe the physical environment

Physical environment description of the public space(s) with creative works:	Flensborgarhöfn og Óseyrarsvæðið is the southern part of the harbour area in Hafnarfjörður and a marina for small boats. It sits where the harbor industrial area, residential area and center area of Hafnarfjörður meet. The area is therefore complex, building pattern differs greatly, as well as the age, scale and function of houses. A busy traffic street goes through the area and demarcates the planning site. The ocean shoreline, which is in most part man made, also demarcates the site. The harbor area is thought to have great potential as it is very safe and experiences milder weathers and wind than other similar marinas in Iceland. The area faces the city center and its surroundings, and the proximity to the sea makes it desirable location for both people and various businesses. The area has great potential and Ideas for developing the site have been..
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Physical environment elements were important and/or actually "used" by creative people for their activities:	Since the project features a new masterplan for the area, all physical aspects in the environment where important and "used" in one way or another.
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#### B-3 Describe the general functions

Functions and land uses description in the area of the public space:	Activities in the southern harbor have changed in recent decades from being fish/boat/harbor related industry to more recreational activities and mixed land use. Fewer large fishing boats operate in the harbor and larger cargo ships take advantage of deeper moorings further away. Small and medium sized passenger ships do however bank in the southern harbor of Flensborgarhöfn. Light industries, fish processing and warehouses on site will probably be mixed with other businesses in the near future, like entertainment, trade and services. According to Hafnarfjörður masterplan 2013-2025 the area is defined as a part of 4 ha port area with a marina for small boats, sail club and shipyard etc. Near by areas: Directly north of FlensburgHarbor (Flensborgarhöfn) is Norðurbakkí where newly built residential houses stand. From there, southwest along the ocean line is downtown Hafnarfjörður which stretches towards the harbor. Fjörður shopping center is the center of the town center, but south towards the harbor you can find Hafnarfjörður Church, a sports hall, Viking village and a theater (Gaffaraleikhúsið). The Viking village consists of a restaurant and a hotel and attracts foreign tourists. The residential area/neighborhood of Suðurbær is in the immediate vicinity of Flensburg Harbor, where one can also fins a church, monastery (St. Jósepskirkja, Karmelklaustrið) and a swimming pool (Suðurbæjarlaugin). To the west from Flensburg Harbor, between the industrial area and the residential area of Holt is the Icelandic Film Museum which preserves films and organizes film screenings in the local movie theater (Bæjarbíó).
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Describe the project (activities) that took place in the analysed public space(s)	The project is a new framework and development plan for a large harbor area in the heart of Hafnarfjörður. The area is 20,2 ha (13,8 ha on land and 6,5 ha of sea). The project has been an ongoing process since 2003, when new ideas first officially emerged along with a new zoning plan for the area. In 2014 a large open meeting with residents and stakeholders was held, with the aim to develop a new framework for the harbour's future, present ideas and development potential to the locals and get their input. This led to appointing a working group that proposed a preface description for a competition to be held, partly based on comments and inputs from locals. In 2018 the open international competition for new ideas for the area was held in collaboration between the town, harbor authority in Hafnarfjörður and the architect association of Iceland. A total of 14 proposals were submitted to the competition and the jury chose 2 ideas to be developed further and together. In its assessment of the proposals, the jury focused on overall solutions for the area, connection to the area's history and strengths, attractiveness and vibrant environment, good living area and good flow of walking, cycling and driving. The two proposals that were selected to share 1st and 2nd place, were the Swedish design team Kjellgren Kaminsky and Mareld from Gothenburg, and the Dutch-Icelandic teiknistofan jvantspijker & partners from Rotterdam. The winning team then further proposed a new development plan for 3 separate areas, Fornubúðir, Flensburg Harbor and Öseyri area, that have separate identities but work harmoniously together and connect adjacent neighborhoods and port activities. They also focused on the local spirit and history of the place, better land use and utilization infrastructure. The design also creates space for continued harbor, light industry-, fishing- and boating work/services but also proposes opportunities for good public life, residential housing and recreational areas like squares, hot tubs, restaurants, hotels and even research and educational institutions!
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### C-3 Challenge that the project (activities) tried/is trying to tackle:

What challenge was the project (activities) trying to tackle – what was the aim	The project was tackling (1)changed activities on site, (2)the lack of character, connection and historical reference. The project was also supposed to (3)adapt the space to regional planning goals and a new transport system for the capital area. (1)Activities in this southern harbor of Hafnarfjörður have changed in recent years. Fishing vessels, domestic trawlers and cargo ships are no longer able to dock at the harbor due to their ever growing size. Interconnected industries have therefore also moved to more convenient locations. Hence it was important to find the harbor and dock a new purpose and/or strengthen existing infrastructure. The port area was redesigned with this in mind. The solution was focused on mixed land use as well as an emphasis on securing the operation of companies in the port area that base their operations on sea-related services industry. Focus was also put on service areas for smaller fishing vessels, sailing clubs, smaller cruise ships and other boating activities. To further strengthen these existing activities the development proposal includes a residential area and a vision for other recreational activities and experiences to thrive on site. The mixed land use also opens an opportunity for other employment, like offices, innovation and creative workspaces. (2) Flensborgarhöfn and Öseyri area a very strategic place in Hafnarfjörður. The area used to be the heart and center of town and is today very close to Hafnarfjörður center, the harbor industry and other residential (and historic) neighborhoods. The aim of the project was therefore also to revive the area's importance by creating a strong identity and reference to history through architecture and good outdoor spaces. A strong identity would furthermore strengthen Hafnarfjörðurs competitive position and separate it from other adjacent municipalities in the capital area. Historic re-connection will mostly be achieved by regaining the importance of the proximity to the sea (because formerly the community based its livelihood on fishing). Looking at older maps, pictures and old houses also gave the designers inspiration to work with the older charm and balance between the scales of houses, small piers and streets. One of the bigger hurdles in reconnecting Hafnarfjörður to the sea and the site to its history was the street, Strandgata. It separates the site from residential neighborhoods and afmarkar the area. Strandgata has always been a busy street, however after widening it to fit modern transport it had the effect of life at the harbor losing its connection to the community in town. The vision for future development of the area took this into account by connecting surrounding parts of Hafnarfjörður to the port and sea by improved conditions for slow traffic and improved services at the port side. (3) The framework&development plan/design also reflects important objectives in regional planning of the capital area. For example, emphasis is placed on environmentally friendly transport and the new transport plan for the capital area (Borgarlínan). A Borgarlína bus stop is planned on Strandgata, so the design of
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### C-4 Time frequency:

Time Frequency	A constant process
Other information:	The project has a time span. The areas that will be created are a constant process.

### C-5 Time period

Start:	6/1/2003 12:00:00 AM
End:	
Comment:	Time period refers to the process of redeveloping the site.

### C-6 Actors in relation to the analysed creative work, their main motivation and their roles

Actor(s):	Hafnarfjarðarbær
Motivations:	The town of Hafnarfjörður wants to create a town and an area with a strong identity separate to other capital municipalities. They want to create a good environment for working, living, playing and enjoying, for locals and other visitors.

Roles:	Had initiative. Creating guidelines and a preface for a design competition. Communicating with the public and other stakeholders.
Actor(s):	Kjellgren Kaminsky and Mareld & jvantspijker & partners
Motivations:	Work, money, create a good environment
Roles:	Main designers in creating a development framework for the site
Actor(s):	Architect Association of Iceland
Motivations:	Ensure that the area would be designed for people with good quality spaces, housing and transport options.
Roles:	Help foresee the open competition would go smoothly and rules followed. Provide a member in the jury.
Actor(s):	Other companies and stakeholders?
Motivations:	
Roles:	
Actor(s):	Siglingaklúbburinn Pytur
Motivations:	
Roles:	
Actor(s):	Locals in Hafnarfjörður
Motivations:	Gain an area to use and enjoy. Increase value of their houses. Increase value of living. Protect their view and living standards (schools, traffic, parking..)
Roles:	Go to meetings and state opinions. Comment on process when the administrative framework allowed.

### C-7 Description of the supporting background that existed to make the activities happen:

What kind of supporting background existed to make the activities happen (financial, institutional etc.)	The supporting background is the will of the town to change the area. The site had long been under consideration for new development. Financial..
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### C-8 Sectors involved in the development of the creative works with public spaces:

Culture	✓
Education	✗
Health	✗
Sustainability	✓
Science	✗
Tourism	✗
Sport	✗
Industry	✓
Other:	✗
Specify other:	

### C-9 Sector which was..

..the initiator of the activities:	Industry
..the most crucial for the whole case study:	Sustainability
Comment:	

### C-10 How was the local community involved in the project/activities:

How was the local community involved in the project/activities?	In the early phases of the project the local community was involved through meetings that were held for the sole purpose of informing locals, gathering ideas and comments. It was the will of the town and planning authorities to take locals' opinions into account. According to the planning proposal report four consultation meetings were held while the framework plan was in process. The meetings were for residents, landowners, business owners and other stakeholders as well as a number of informal inspections and field trips. This was done to ensure good communication between the planning authorities and locals, and to ensure that the plan was according to the will of the people. According to the report numerous comments were received from the participants, which were used by the developers and designers in their work. (It is unknown how many people attended these meetings.) According to social media and news sites however the local community felt as if they had little ability to influence the project. It is unclear if that only regards one particular building, the creative process or other aspects of the development. It is however clear that one building in the area has caused a lot of controversy. In fact the local community has been involved in protests because of the 22 meter high building at Óseyri, as it is thought to be excessive, too high, block views and first and foremost against what was written in the preface for developing the area and promises of Hafnarfjörður authorities. Hopefully the following steps and further development will include locals even more. This is a very big, expensive and time consuming project, especially for a town the size of Hafnarfjörður, and will without a doubt be something local planning office will learn from.
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### C-11 The role of natural/cultural heritage in the project/activities:

Did cultural and/or natural heritage play any specific role in the project/activities?	Yes both. Hafnarfjörðurs history was important in the design process as well as natural heritage of the sea and harbor related activities.
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### C-12 The targeted impact of the project/activity:

What was the targeted impact of the project / activities?	The aim was to create a diverse and humane environment which fits well with the Hafnarfjörður original settlement pattern and local identity. It was also important to create a more dense and continuous built environment (better land use) and use a variety of building types, housing options, materials and color usage. Another targeted impact was to tailor the scale of houses, streets and open areas between buildings to existing older built environment. Last but not least the goal was to strengthen the interaction between buildings and public areas, make the site more attractive and stimulate human life and activities mentioned earlier.
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### C-13 Achievement of the targeted impact:

Yes/no/partly:	No
Comment:	The project has not reached its construction phase yet so it is difficult to estimate the real impact. The target of participation and interaction with habitants was not working as it should have. The habitants don't seem so enthusiastic about the project because they cannot really identify themselves in it but at the same time they are eager to changes and like many of the activities proposed. Will these activities become reality and who will follow them up? When it looks like most things will be made by investors what is going to motivate them to humanise and install the less economic activities that are attractive to the habitants?

### C-14 Additional achieved impacts:

Were any additional impacts achieved?	Not relevant.
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### C-15 The main beneficiaries of the creative work in public space(s):

Who were the main beneficiaries of the creative works in public spaces(s)?	The main beneficiaries will be the town of Hafnarfjörður as a whole, locals that get to use the space as well as companies and businesses. The area will most likely attract a lot of visitors with financial benefits. The biggest added value will however probably be better quality of life for locals and a stronger identity for Hafnarfjörður.
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### C-16 Presence (or not) of economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces:

Were there any, no matter how big or small, economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces?	See C-XV
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### C-17 Presence (or not) of any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development:

Were there any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development?	The process for this project is still ongoing so it is difficult to evaluate if there were any exchanges of knowledge.
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### C-18 Monitoring (or not) of the impact of the project:

How was the impact of the project / activities monitored? If it wasn't – how do you think it could be monitored?	Not relevant at this stage
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### C-19 Way in order to communicate the impact of the project:

How was the impact of the project / activities disseminated or communicated?	Not relevant at this stage.
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### C-20 Perception of the creative works in public space(s) by the final users and the reactions of the general public:

How were the creative works in public space(s) perceived, evaluated, judged by the final users – what were the reactions of the general public?	Unfortunately no information was found about how people perceived the planning proposal.
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### C-21 The (one) main success and the (one) main failure of the project/activities

Main success:	The main success was to take under this large, complex area that did not function well anymore (not for business, industry or for locals to enjoy) and produce a vibrant and exciting planning proposal. The planning proposal managed to portray a good environment that functions for diverse activities, gives a nod to the heritage of the town and connects other parts of Hafnarfjörður with slow traffic and public transport. The other main success is the towns willingness to involve the public in the creative process. It can be debated if they were successful in their approach.
Main failure:	One failure in the project is angering the residents of Hafnarfjörður by building an enormous building that is not consistent with the planning preface for the area. Their efforts of building trust with residents went down the drain.

### C-22 Importance of broader conditions for the main success and main failure factor:

How important were the broader conditions (e.g. the supporting state of the art in the community, infrastructure, institutional support, financial sources, local or "imported" know-how etc.) for the main success and main failure factor	Very important. It had been the will of both the town and planning authorities in Hafnarfjörður to re-develop the area since the early 2000s. Locals (that in general identify with the spirit of Hafnarfjörður and are proud to live there) were also excited to see some changes to this crucially located area. Therefore financing the project was not too controversial, at least in these early phases that have taken place.
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### C-23 Provide the links to public data on the creative works

Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://sites.google.com/view/sudurbakki-is">https://sites.google.com/view/sudurbakki-is</a> ( <a href="https://sites.google.com/view/sudurbakki-is">https://sites.google.com/view/sudurbakki-is</a> )
The link:	Locals protesting the on-going and planned constructions in the area
Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.hafnarfjordur.is/media/flensborgarhofn/NyttRammaskipulagFeb2020.pdf">https://www.hafnarfjordur.is/media/flensborgarhofn/NyttRammaskipulagFeb2020.pdf</a> ( <a href="https://www.hafnarfjordur.is/media/flensborgarhofn/NyttRammaskipulagFeb2020.pdf">https://www.hafnarfjordur.is/media/flensborgarhofn/NyttRammaskipulagFeb2020.pdf</a> )
The link:	Overview of the project
Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.hafnarfjordur.is/ibuar/framkvaemdir/flensborgarhofn-oseyrarsvaedi/">https://www.hafnarfjordur.is/ibuar/framkvaemdir/flensborgarhofn-oseyrarsvaedi/</a> ( <a href="https://www.hafnarfjordur.is/ibuar/framkvaemdir/flensborgarhofn-oseyrarsvaedi/">https://www.hafnarfjordur.is/ibuar/framkvaemdir/flensborgarhofn-oseyrarsvaedi/</a> )
The link:	Video and general information about the project
Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.hafnarfjordur.is/media/flensborgarhofn/Fundargerð-fra-4-ibuafundi-thannn-15.10.2019-i-Hafnarborg_.pdf">https://www.hafnarfjordur.is/media/flensborgarhofn/Fundargerð-fra-4-ibuafundi-thannn-15.10.2019-i-Hafnarborg_.pdf</a> ( <a href="https://www.hafnarfjordur.is/media/flensborgarhofn/Fundargerð-fra-4-ibuafundi-thannn-15.10.2019-i-Hafnarborg_.pdf">https://www.hafnarfjordur.is/media/flensborgarhofn/Fundargerð-fra-4-ibuafundi-thannn-15.10.2019-i-Hafnarborg_.pdf</a> )
The link:	Meeting notes from a meeting with local residents and project managers

Link to public data to better understand the activities and actors, as well as impacts: [https://www.hafnarfjordur.is/media/flensborgarhofn/FBH-keppnislys.12.01.2018\\_Loka.pdf?fbclid=IwARoGEwrpNlvPTreMBEHbTIEtYzewbYz\\_THJwsomzlxX\\_xbHzccoWYA6HJU](https://www.hafnarfjordur.is/media/flensborgarhofn/FBH-keppnislys.12.01.2018_Loka.pdf?fbclid=IwARoGEwrpNlvPTreMBEHbTIEtYzewbYz_THJwsomzlxX_xbHzccoWYA6HJU) ([https://www.hafnarfjordur.is/media/flensborgarhofn/FBH-keppnislys.12.01.2018\\_Loka.pdf?fbclid=IwARoGEwrpNlvPTreMBEHbTIEtYzewbYz\\_THJwsomzlxX\\_xbHzccoWYA6HJU](https://www.hafnarfjordur.is/media/flensborgarhofn/FBH-keppnislys.12.01.2018_Loka.pdf?fbclid=IwARoGEwrpNlvPTreMBEHbTIEtYzewbYz_THJwsomzlxX_xbHzccoWYA6HJU))

The link: Preface for the design competition

**D-1 Main editor in charge of this entry and potential other authors of this case study description**

Name and surname: Dagný Harðardóttir  
 Organization: Landbúnaðarháskóli Íslands  
 Email: nem.dah2@lbhi.is  
 Role: Author, editor

**D-2 Representative pictures**

Picture's caption: Hafnarfjordur draft project 1



Picture's author: Orri Steinarssonm

Picture's date:

Picture's source: JVST

Picture's caption: Hafnarfjordur draft project 2



Picture's author: Orri Steinarssonm

Picture's date:

Picture's source: JVST

Picture's caption: Hafnarfjordur draft project 3



Picture's author: Orri Steinarssonm

Picture's date:

Picture's source: JVST

Picture's caption: Hafnarfjordur draft project 4



Picture's author: Orri Steinarssonm

Picture's date:

Picture's source: JVST

**D-3 Additional information**

Additional information:

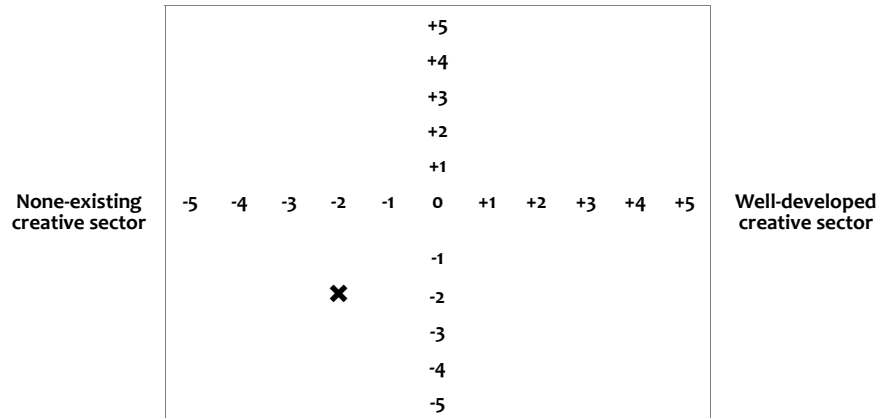
Link:

**D-4 Optional final remark**

Optional final remarks: is there any additional information that was not communicated through the template



### Diversified economic activities

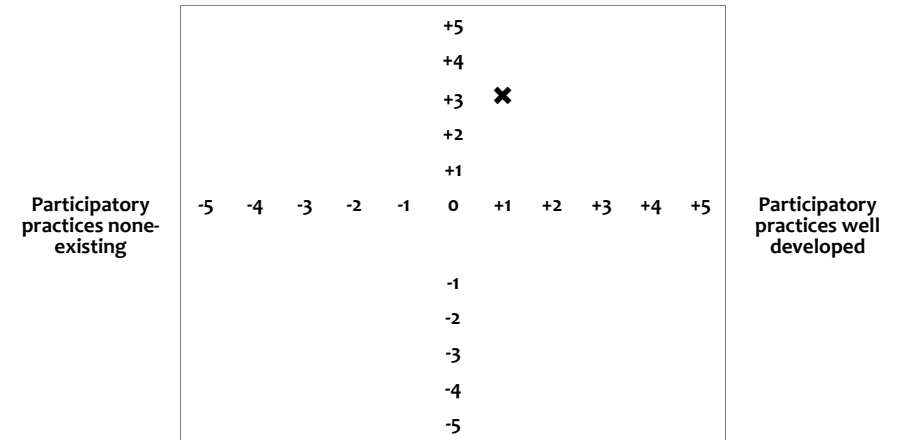


### Absence of economic activity

Before the tunnel, Akranes was an important service centre for surrounding regions. Industry is the largest contributor to the town's economy today (3). Examples are Skaginn3X.com, an innovative producer of high-tech processing systems for the global food processing industry and www.Akraborg.is is a cannery factory and roe production. Large firms have been locked down or moved away for example HB Grandi which was one of Iceland's largest seafood companies, and a cement plant, both of them held a lot of job opportunities. There was also a cement plant where many locals worked but now there are only five employees. In 2018 there were over 52% of the locals working out of town. About 10% in Norðurál, an aluminum smelter close by, and 43% in Reykjavík (4). Besides Skaginn3X, www.Kajaorganic.is produces organic food and Kaja café is the only café in Iceland with a certification of being fully organic.

Comment:

### High-income households prevail

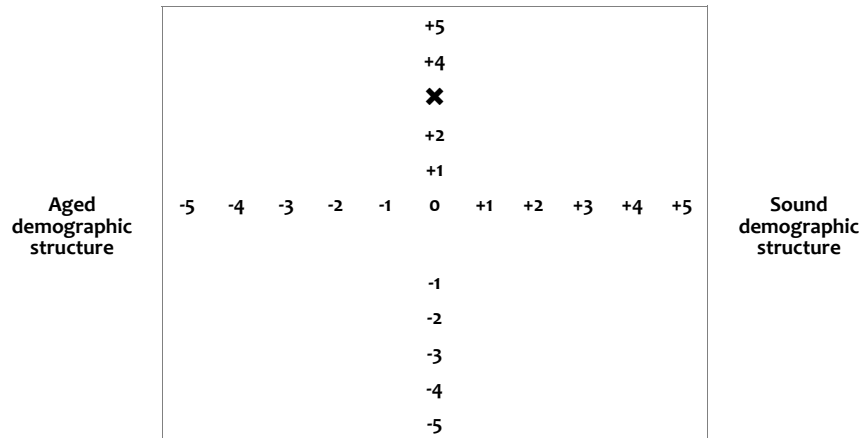


### Low-income households prevail

The average wage of the inhabitants in Akranes in 2019 was 6.784 m.kr./year, average wage in the capital was 6.877 and average wage in Iceland was 6.871 m.kr./year. Women got 5.660 and men 7.879 m.kr./year (7). In terms of participatory practices in Akranes, they are non-existing in active associations and are weak in urban design and planning though they do take place.

Comment:

### Daily-life-support facilities well developed



### Daily-life-support facilities none-existing

Akranes has most of the public and private daily life support facilities, primary infrastructure such as hospital, high school, elementary school and kindergarten, swimming pool and stadium, grocery store, a café and etc. There is slow or stable growth in the population (5 and 6). Most of them are under 50, the population pyramid displays somewhat equal numbers for almost all age groups. Of course, smaller numbers are still to be expected at the oldest age groups.

Comment:

### A-3 Estimation of how residents perceive the remoteness of this place, from 0 (not remote at all) to 5 (extremely remote)

Estimation:	1
Explanation:	The residents that were interviewed do not think Akranes is remote and they thought most of the residents would agree with them. That is based on the fact that more than 70% of the residents work in Reykjavík (the capital (46km) – 40 min drive away) or in the aluminum factory (15 min drive away).

### A-4 Elements that characterise the remoteness of the place:

Low population density	X
Geographical barrier/allocation	✓
No good transportation links	✓
Difficulties in accessing daily-life-support facilities	X
Social specifics and/or divisions	X
Economic inferiority	✓
Subjective criteria	X
Specify subjective criteria (e.g. community's self-perception of being remote etc):	
Other	X
Specify other:	

Summary of the elements that characterise this case as a remote place:	The highway (ring road, esp the road around Iceland) does not run through Akranes but there are two access points on each side of the mountain Akrafjall (9 km long) which dominates over Akranes. That road is a ring road around Akrafjall. The locals express dislike for the road (3). The drive to the city takes 50 minutes and people do not usually visit Akranes unless they are aiming for something special. Few of the things that attract people are Norðurlásmótíð (a football tournament held once a year) and Írskir dagar (e. Irish days) a festival also held once a year in July. The public transport system is weak cause there is only one bus that drives to and from Akranes with an hour interval in the rush hours but otherwise on irregular times. Therefore it is popular to own a car in Iceland. Concerning the economy, large firms have been locked down or moved away for example HB Grandi which was one of Iceland's largest seafood companies and a cement plant, both of them held a lot of job opportunities.
Low population density rank:	
Geographical barrier/allocation rank:	3
No good transportation links rank:	2
Difficulties in accessing daily-life-support facilities rank:	
Social specifics and/or divisions rank:	
Economic inferiority rank:	1
Subjective criteria (e.g. community's self-perception of being remote etc) rank:	
Other rank:	

## A-5 Provide the links to public data

Links to public data on the remote place	(6) Institute of Regional Development, population
The link:	<a href="https://byggdastofnun.data.is/account/public-report?id=b36b8664-016c-4ce5-ab26-b164cd2ce29c">https://byggdastofnun.data.is/account/public-report?id=b36b8664-016c-4ce5-ab26-b164cd2ce29c</a> ( <a href="https://byggdastofnun.data.is/account/public-report?id=b36b8664-016c-4ce5-ab26-b164cd2ce29c">https://byggdastofnun.data.is/account/public-report?id=b36b8664-016c-4ce5-ab26-b164cd2ce29c</a> )
Links to public data on the remote place	(7) Wage in Akranes, Reykjavík and Iceland
The link:	<a href="https://px.hagstofa.is/pxis/pxweb/is/Samfelag/Samfelag_launogtekjur__3_tekjur__1_tekjur_skattframtol/TEK01002.px">https://px.hagstofa.is/pxis/pxweb/is/Samfelag/Samfelag_launogtekjur__3_tekjur__1_tekjur_skattframtol/TEK01002.px</a> ( <a href="https://px.hagstofa.is/pxis/pxweb/is/Samfelag/Samfelag_launogtekjur__3_tekjur__1_tekjur_skattframtol/TEK01002.px">https://px.hagstofa.is/pxis/pxweb/is/Samfelag/Samfelag_launogtekjur__3_tekjur__1_tekjur_skattframtol/TEK01002.px</a> )
Links to public data on the remote place	(8) Housing in Akranes
The link:	<a href="https://www.akranes.is/static/files/1.stjornsysla/Husnaedisaetlun/husnaedisaetlun-2020-2026_26.-februar-utgafa-1.pdf">https://www.akranes.is/static/files/1.stjornsysla/Husnaedisaetlun/husnaedisaetlun-2020-2026_26.-februar-utgafa-1.pdf</a> ( <a href="https://www.akranes.is/static/files/1.stjornsysla/Husnaedisaetlun/husnaedisaetlun-2020-2026_26.-februar-utgafa-1.pdf">https://www.akranes.is/static/files/1.stjornsysla/Husnaedisaetlun/husnaedisaetlun-2020-2026_26.-februar-utgafa-1.pdf</a> )
Links to public data on the remote place	(9) Interactive ground-plan of Akranes
The link:	<a href="https://www.map.is/akranes/">https://www.map.is/akranes/</a> ( <a href="https://www.map.is/akranes/">https://www.map.is/akranes/</a> )
Links to public data on the remote place	(2) Bus schedule (bus 57)
The link:	<a href="https://straeto.is/uploads/files/1134-1011509785.pdf">https://straeto.is/uploads/files/1134-1011509785.pdf</a> ( <a href="https://straeto.is/uploads/files/1134-1011509785.pdf">https://straeto.is/uploads/files/1134-1011509785.pdf</a> )
Links to public data on the remote place	(1) Number of inhabitants and density from the Institute of Regional Development
The link:	<a href="https://www.byggdastofnun.is/static/files/Vinnusoknarsvaedi/lbuaafoldi_staerd_svaeda_greining_2009.pdf">https://www.byggdastofnun.is/static/files/Vinnusoknarsvaedi/lbuaafoldi_staerd_svaeda_greining_2009.pdf</a> ( <a href="https://www.byggdastofnun.is/static/files/Vinnusoknarsvaedi/lbuaafoldi_staerd_svaeda_greining_2009.pdf">https://www.byggdastofnun.is/static/files/Vinnusoknarsvaedi/lbuaafoldi_staerd_svaeda_greining_2009.pdf</a> )

Links to public data on the remote place	(3) Economic activity
The link:	<a href="https://www.akranes.is/static/files/1.stjornsysla/Husnaedisaetlun/husnaedisaetlun-2020-2026_26.-februar-utgafa-1.pdf">https://www.akranes.is/static/files/1.stjornsysla/Husnaedisaetlun/husnaedisaetlun-2020-2026_26.-februar-utgafa-1.pdf</a> ( <a href="https://www.akranes.is/static/files/1.stjornsysla/Husnaedisaetlun/husnaedisaetlun-2020-2026_26.-februar-utgafa-1.pdf">https://www.akranes.is/static/files/1.stjornsysla/Husnaedisaetlun/husnaedisaetlun-2020-2026_26.-februar-utgafa-1.pdf</a> )
Links to public data on the remote place	(4) Where do locals work and what they think about the ring road around Akrafjall
The link:	<a href="https://www.vegagerdin.is/vefur2.nsf/Files/ferdamynstur_vinnusoknasvaedi_akranes_selfoss_hveragerdi/\$file/Fer%C3%Boamynstur%20og%20vinnus%C3%B3knav%C3%A6%C3%Boi%20Akranes_Selfoss_Hveragerdi.pdf">https://www.vegagerdin.is/vefur2.nsf/Files/ferdamynstur_vinnusoknasvaedi_akranes_selfoss_hveragerdi/\$file/Fer%C3%Boamynstur%20og%20vinnus%C3%B3knav%C3%A6%C3%Boi%20Akranes_Selfoss_Hveragerdi.pdf</a> ( <a href="https://www.vegagerdin.is/vefur2.nsf/Files/ferdamynstur_vinnusoknasvaedi_akranes_selfoss_hveragerdi/\$file/Fer%C3%Boamynstur%20og%20vinnus%C3%B3knav%C3%A6%C3%Boi%20Akranes_Selfoss_Hveragerdi.pdf">https://www.vegagerdin.is/vefur2.nsf/Files/ferdamynstur_vinnusoknasvaedi_akranes_selfoss_hveragerdi/\$file/Fer%C3%Boamynstur%20og%20vinnus%C3%B3knav%C3%A6%C3%Boi%20Akranes_Selfoss_Hveragerdi.pdf</a> )
Links to public data on the remote place	(5) Bureau of statistic in Iceland, the age distribution in Akranes
The link:	<a href="https://px.hagstofa.is/pxis/pxweb/is/lbuar/lbuar__mannfoldi__2_byggdir__sveitarfelog/MAN02001.px/chart/chartViewColumn/?rxdid=4ab65e5c-2633-43a9-97c2-3ef909fabec8">https://px.hagstofa.is/pxis/pxweb/is/lbuar/lbuar__mannfoldi__2_byggdir__sveitarfelog/MAN02001.px/chart/chartViewColumn/?rxdid=4ab65e5c-2633-43a9-97c2-3ef909fabec8</a> ( <a href="https://px.hagstofa.is/pxis/pxweb/is/lbuar/lbuar__mannfoldi__2_byggdir__sveitarfelog/MAN02001.px/chart/chartViewColumn/?rxdid=4ab65e5c-2633-43a9-97c2-3ef909fabec8">https://px.hagstofa.is/pxis/pxweb/is/lbuar/lbuar__mannfoldi__2_byggdir__sveitarfelog/MAN02001.px/chart/chartViewColumn/?rxdid=4ab65e5c-2633-43a9-97c2-3ef909fabec8</a> )

## A-7 The type of public spaces that can be found in this remote place (besides the roads/streets/path network)

Square/s, Plaza/s	✓
Park/s, Garden/s	✓
Market space/s	✗
Playground/s	✓
Recreational space/s, Sport-field/s	✓
Community open-air space/s	✓
Institution-related open-air space/s (e.g.University grounds)	✗
Watersides	✓
Meadows	✗
Parking area	✓
Service yard	✓
Other types:	✓

Specify other types:	
Type of indoor public spaces that can be found in this remote place:	<ol style="list-style-type: none"> <li>1. Church</li> <li>2. Institution-related open-air space (e.g. elementary school, kindergarden)</li> <li>3. Sports hall</li> <li>4. Cultural centre</li> <li>5. Museum</li> <li>6. Golf course</li> </ol>

## A-8 General description of..

The network of roads, streets, paths and alike elements that tie this remote place together:	The network of roads/streets in Akranes is structured. The primary street or main road network is quite good as it splits into two main roads, the first one reaching the harbor area and the other one reaching into the center area, they are also quite parallel. The housing areas usually have the form of a grid. If the most common housing types are divided into percentages, 40% of the housing are apartment buildings, 31% are detached single-family houses and 13% are duplex housing (8).
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Access regarding time of day/week/year: There are a few access limitations in some of the activities on the beach. Guðlaug is open all summer (1. May-31. Agust) Monday, Tuesday, Thursday, Friday, and Sunday from 12-20, and Wednesday and Saturday from 12-18. In wintertime, it is open on Wednesdays and Fridays from 16-20 and on Saturdays and Sundays from 10-18. The changing rooms and the bathrooms have opening hours. The showers are only open in summertime.

### B-7 Kind of activity initially designed for this public space:

What kind of activity has been this public space designed for initially: The public space was not initially designed but the main role has become outdoor activities and activities related to the sea. It has relaxational and recreational values and boosts socialization among people.

### B-8\_a Which are the activities in this public space(s)?

Activity:	Outdoor learning
Activity:	Walking/running
Activity:	Play - Paddle - Shower
Activity:	Train
Activity:	Teach
Activity:	Cycling
Activity:	Restoration
Activity:	Cryotherapy
Activity:	Enjoy hot pool

### B-8\_b Who are the main users of this public space(s)?

User:	Sea-swimmers
User:	School kids
User:	Adult locals
User:	Kids locals
User:	Football players
User:	Teachers
User:	Locals

### B-8\_c What are the users activities of this public space(s)?

Users	Activity	Before	After
Locals	Walking/running	✓	✓
Locals	Cycling	✓	✓
Sea-swimmers	Cryotherapy	✓	✓
Adult locals	Restoration	✓	✓
Adult locals	Walking/running	✓	✓
Kids locals	Play - Paddle - Shower	✓	✓
Locals	Enjoy hot pool	✗	✓
Sea-swimmers	Enjoy hot pool	✗	✓
Kids locals	Outdoor learning	✓	✓
Teachers	Outdoor learning	✓	✓


### B-9 Parts/sections/spots seem most attractive within the public space (location and duration) - Parts/sections/spots at people seem to avoid:

Describe what parts seem to be the most attractive to people: The part within the public space that seems most attractive to people is where Guðlaug is located. It is the place where many activities can take place or occur. The creative work as said before is the progress of the access to the beach and to the activities that can take place there. Guðlaug has definitely caused more traffic and attracted more visitors than before.

### B-10 Provide the links to public data on the public space(s)

Website:	About all the beache in Akranes
Website's link:	(3) <a href="https://issuu.com/landbunadarhaskoli_islands/docs/fjo_rurmhg_ok">https://issuu.com/landbunadarhaskoli_islands/docs/fjo_rurmhg_ok</a> ((3) <a href="https://issuu.com/landbunadarhaskoli_islands/docs/fjo_rurmhg_ok">https://issuu.com/landbunadarhaskoli_islands/docs/fjo_rurmhg_ok</a> )
Website:	A newspaper article about Langisandur
Website's link:	(4) <a href="https://www.mbl.is/greinasafn/grein/1071451/">https://www.mbl.is/greinasafn/grein/1071451/</a> ((4) <a href="https://www.mbl.is/greinasafn/grein/1071451/">https://www.mbl.is/greinasafn/grein/1071451/</a> )
Website:	competition to findAticle about the best proposal for the future plan of Langisandur and its' closest environment
Website's link:	<a href="https://www.akranes.is/thjonusta/umhverfi/hugmyndasamkeppni">https://www.akranes.is/thjonusta/umhverfi/hugmyndasamkeppni</a> ( <a href="https://www.akranes.is/thjonusta/umhverfi/hugmyndasamkeppni">https://www.akranes.is/thjonusta/umhverfi/hugmyndasamkeppni</a> )
Website:	A map with all the big bouncy "airbags" (a childrens playground equipment) in Iceland
Website's link:	(2) <a href="https://aerslabelgir.is/kort/">https://aerslabelgir.is/kort/</a> ((2) <a href="https://aerslabelgir.is/kort/">https://aerslabelgir.is/kort/</a> )
Website:	Blue Flag environmental certification
Website's link:	(1) <a href="https://www.akranes.is/mannlif/ahugavert/tourist-information">https://www.akranes.is/mannlif/ahugavert/tourist-information</a> ((1) <a href="https://www.akranes.is/mannlif/ahugavert/tourist-information">https://www.akranes.is/mannlif/ahugavert/tourist-information</a> )

### B-11 Provide photos of the public space(s) with creative works

Caption:	Overview of Langisandur to the east
	
Photo's author:	Ja.is
Caption:	Overview of Langisandur to the west



Photo's author: Ja.is

Caption: The parking area



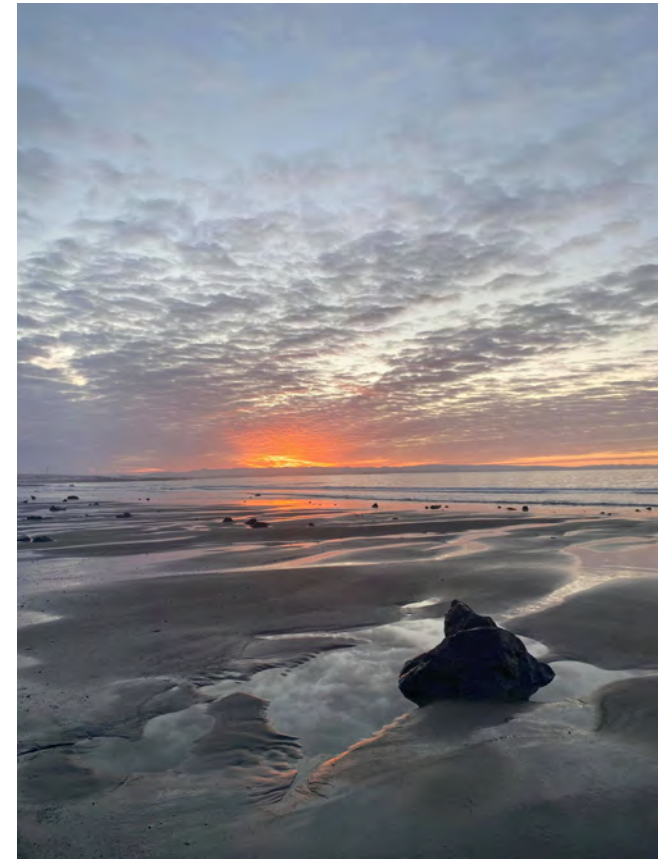
Photo's author: Ja.is

Caption: A part of the cycling/walking path along Langisandur



Photo's author: Ása Katrín Bjarnadóttir

Caption: Beautiful sunset seen from Langisandur



Photo's author: Ása Katrín Bjarnadóttir

Caption: Enjoying Gudlaug



Photo's author: Ása Katrín Bjarnadóttir

Caption: Entry from west to Langísandur



Photo's author: Ja.is

Caption: People kajaking and swimming in the cold Atlantic ocean



Photo's author: Ása Katrín Bjarnadóttir

Caption: View of the sand from the sea, with the mountain Akrafjall in the back



Photo's author: Ása Katrín Bjarnadóttir

Caption: An older couple walking barefeet in the sand



Photo's author: Ása Katrín Bjarnadóttir

### C-1 Official name of the activity/project

Name in local language: Langísandur  
 Name in English: Long Sand Beach  
 Nickname: Langísandur  
 Overall name: ✓

### C-2 Description of the project (activities) that took place in the analysed public space(s):

Describe the project (activities) that took place in the analysed public space(s)  
 Langísandur is not an “actual” project but rather has been an ongoing project for years (from the 1990s.). It has been made more accessible and comfortable cause of its’ popularity. The constructions and changes that have been made on the beach are staircases and a walking and cycling path alongside the breakwater; installation of outdoor exercise equipment and a big bouncy “airbag” (a children’s playground equipment), three outdoor showers in different heights with warm water flowing from them, changing rooms and bathrooms free of charge and occasionally, in the summertime, there is a small shop on Aggapallur (a sun deck with benches). The newest addition to Langísandur area is Guðlaug (2018), an award-winning geothermal pool designed by the prominent architecture firm "Basalt arkitektar". Sitting in the breakwater, Guðlaug contains two pools, a shower, a staircase to the beach, and a view platform. Ten benches were also put by the path along the beach (1). For better access, there are two ramps at each end of the beach for ambulances or other important vehicles and a parking lot, specially made for people visiting the place. In the parking lot, there is a barbecue facility.

### C-3 Challenge that the project (activities) tried/is trying to tackle:

What challenge was the project (activities) trying to tackle – what was the aim  
 The aim has been to make the area more attractive, comfortable, and accessible for people to enjoy Langísandur by designing quality public space which promotes health and well-being.

### C-4 Time frequency:

Time Frequency: A constant process

Other information:

### C-5 Time period

Start:  
 End:  
 Comment: It is an ongoing project which began in the early 1990s.

### C-6 Actors in relation to the analysed creative work, their main motivation and their roles

Actor(s):	Sea-swimmer members.
Motivations:	Better facility.
Roles:	They got the geothermal pool (Guðlaug) in process and further changes on the beach.
Actor(s):	Municipality.
Motivations:	Inhabitants use, their health and interest.
Roles:	Make place more accessible, pleasant and useful.

### C-7 Description of the supporting background that existed to make the activities happen:

What kind of supporting background existed to make the activities happen (financial, institutional etc.)  
 The support which the main amenity got - that is Guðlaug - was a grant fund, named after the couple, Guðlaug Gunnlaugsdóttir and Jón Gunnlaugsson. The contribution to the geothermal pool was the last thing the fund board paid before this large million-dollar fund was closed. The board of the fund decided to invest in the project. The then-mayor supported the plans as well as the majority of the town council of Akranes. A prominent architecture firm was hired, who submitted original proposals for a modest but elegant building. The Tourism Site Protection Fund (<https://www.ferdamalastofa.is/en>) and Akranes municipality also contributed money to the pool at Langásandur. The municipality got 30 million Isl-Krones, from the tourist site protection found for building a new attraction and by that strengthening the tourist services in Akranes.

### C-8 Sectors involved in the development of the creative works with public spaces:

Culture	✗
Education	✗
Health	✓
Sustainability	✗
Science	✗
Tourism	✓
Sport	✓
Industry	✗
Other:	✗

Specify other:

### C-9 Sector which was..

..the initiator of the activities: Sports

..the most crucial for the whole case study: Health

Comment:

### C-10 How was the local community involved in the project/activities:

How was the local community involved in the project/activities?  
 The Municipality has been committed to this project throughout the years. It is their responsibility to improve the place in the interest of the inhabitants. Upgrading had been much needed for years on and around the beach area. Recently, in 2019, the municipality put 10 benches on Langísandur, especially thought for the elders that live in the home on the east end of the beach and further improvements are coming with the new secondary plan for this area. The residents have been also committed through the sea-swimmer group, which requested the construction of geothermal baths. Finally, the financial commitment of the Guðlaug Gunnlaugsdóttir and Jón Gunnlaugsson Memorial Foundation has been crucial for the site development. It allowed the construction of the main facility, until today, that is Guðlaug.

### C-11 The role of natural/cultural heritage in the project/activities:

Did cultural and/or natural heritage play any specific role in the project/activities?  
 The project clearly supports longstanding cultural activities. Swimming in the sea is a cultural thing in Iceland. It's a long standing activity that is becoming more and more popular. Hot tub bathing is also highly cultural in Iceland. This is a well-established practice, which goes back to the age of settlement/middle age. The natural environment plays an important role in the project, as it concerns the construction of facilities aiming to support and develop activities occurring in a very valued natural landscape, that is the long white sandy beach, called Langísandur.

## C-12 The targeted impact of the project/activity:

What was the targeted impact of the project / activities?	The targeted impact of the entire project was to support and develop outdoor activities, for reasons of physical and mental health. The targeted impact of the pool Guðlaug was to attract more people (locals, visitors and foreign tourists) to the beach and to Akranes.
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## C-13 Achievement of the targeted impact:

Yes/no/partly:	Yes
Comment:	Regarding Guðlaug in particular. There have been 30 thousands of visitors to the pool in 2018.

## C-14 Additional achieved impacts:

Were any additional impacts achieved?	There has been an increase of sea swimmers.
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## C-15 The main beneficiaries of the creative work in public space(s):

Who were the main beneficiaries of the creative works in public spaces(s)?	The local community
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## C-16 Presence (or not) of economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces:

Were there any, no matter how big or small, economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces?	It is hard to say, but there were most likely some visitors that added to the economy.
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## C-17 Presence (or not) of any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development:

Were there any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development?	No, there were none.
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## C-18 Monitoring (or not) of the impact of the project:

How was the impact of the project / activities monitored? If it wasn't – how do you think it could be monitored?	There has been one project based on Langisandur which was funded by The Icelandic Center for Research (rannis.is) (link to project). In the project which is from 2012 the writer observed and counted the number of people that used and came to the place, and their actions, it lasted for 5 weeks.
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## C-19 Way in order to communicate the impact of the project:

How was the impact of the project / activities disseminated or communicated?	Some of the constructions that have been made in the place were advertised in the town paper, including Guðlaug, which was also introduced on Facebook and in tourist advertising sites like icelandtravelguide.is. However Guðlaug was more widely disseminated in the national and international press (architectural journals and websites, such as Archdaily etc.).
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## C-20 Perception of the creative works in public space(s) by the final users and the reactions of the general public:

How were the creative works in public space(s) perceived, evaluated, judged by the final users – what were the reactions of the general public?	As written in the papers Akranes.is and Skessuhorn.is the people of Akranes are generally happy with the geothermal pool. Some inhabitants say that they do not think about Langisandur as the natural pearl and prefer using another beach on Akranes coast, other inhabitants are fascinated by Langisandur and think of it as one of Akranes' pearls.
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## C-21 The (one) main success and the (one) main failure of the project/activities

Main success:	The main success is probably that the development of Langisandur and especially the pool Guðlaug has opened for the further interest of developing the place even more.
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Main failure:	There is none.
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## C-22 Importance of broader conditions for the main success and main failure factor:

How important were the broader conditions (e.g. the supporting state of the art in the community, infrastructure, institutional support, financial sources, local or "imported" know-how etc.) for the main success and main failure factor	The development of Langisandur would not have been possible without the commitment of various components of local community: the municipality, the residents, in particular the residents who formed a sea-swimmers group, and the Guðlaug Gunnlaugsdóttir and Jón Gunnlaugsson Memorial Foundation. Finally, the support of a national institution, Ferdamalastofa Icelandic Tourist Board, helped to develop the site.
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## C-23 Provide the links to public data on the creative works

Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.facebook.com/skagafrettir.is/posts/1209343509190163">https://www.facebook.com/skagafrettir.is/posts/1209343509190163</a> ( <a href="https://www.facebook.com/skagafrettir.is/posts/1209343509190163">https://www.facebook.com/skagafrettir.is/posts/1209343509190163</a> )
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The link:	Facebook page with news for Akranes , an article where they show live from Langisandur
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Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.skagalif.is/is/utivist/langisandur-og-solmundarhofdi">https://www.skagalif.is/is/utivist/langisandur-og-solmundarhofdi</a> ( <a href="https://www.skagalif.is/is/utivist/langisandur-og-solmundarhofdi">https://www.skagalif.is/is/utivist/langisandur-og-solmundarhofdi</a> )
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The link:	Article with details about Langisandur
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Link to public data to better understand the activities and actors, as well as impacts:	<a href="http://skagafrettir.is/2019/02/25/var-leyndarmal-skagamanna-ad-finna-a-langasandi/?fbclid=IwAR05Bbfz3zn5unQvv2Y6nNJnc05vzVj5Cf-4FPK2QfswXY3DIQK3ScmaalE">http://skagafrettir.is/2019/02/25/var-leyndarmal-skagamanna-ad-finna-a-langasandi/?fbclid=IwAR05Bbfz3zn5unQvv2Y6nNJnc05vzVj5Cf-4FPK2QfswXY3DIQK3ScmaalE</a> ( <a href="http://skagafrettir.is/2019/02/25/var-leyndarmal-skagamanna-ad-finna-a-langasandi/?fbclid=IwAR05Bbfz3zn5unQvv2Y6nNJnc05vzVj5Cf-4FPK2QfswXY3DIQK3ScmaalE">http://skagafrettir.is/2019/02/25/var-leyndarmal-skagamanna-ad-finna-a-langasandi/?fbclid=IwAR05Bbfz3zn5unQvv2Y6nNJnc05vzVj5Cf-4FPK2QfswXY3DIQK3ScmaalE</a> )
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The link:	Article about historical use of the beach
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Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.youtube.com/watch?v=fiuGgtvwoSA">https://www.youtube.com/watch?v=fiuGgtvwoSA</a> ( <a href="https://www.youtube.com/watch?v=fiuGgtvwoSA">https://www.youtube.com/watch?v=fiuGgtvwoSA</a> )
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The link:	Video from the beach
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Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.akranes.is/is/frettir/langisandur-eina-blafanastrond-landsins-arsins-2019">https://www.akranes.is/is/frettir/langisandur-eina-blafanastrond-landsins-arsins-2019</a> ( <a href="https://www.akranes.is/is/frettir/langisandur-eina-blafanastrond-landsins-arsins-2019">https://www.akranes.is/is/frettir/langisandur-eina-blafanastrond-landsins-arsins-2019</a> )
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The link:	Article about when Langisandur got the environmental certification Blueflag
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Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://skessuhorn.is/2020/12/11/hugmyndasamkeppni-um-skipulag-og-honnun-langasandssvaedis/">https://skessuhorn.is/2020/12/11/hugmyndasamkeppni-um-skipulag-og-honnun-langasandssvaedis/</a> ( <a href="https://skessuhorn.is/2020/12/11/hugmyndasamkeppni-um-skipulag-og-honnun-langasandssvaedis/">https://skessuhorn.is/2020/12/11/hugmyndasamkeppni-um-skipulag-og-honnun-langasandssvaedis/</a> )
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The link:	Planning and design competition
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Link to public data to better understand the activities and actors, as well as impacts:	(1) <a href="https://skessuhorn.is/2019/05/10/unnid-ad-baettu-utivistarsvaedi-vid-langasand/">https://skessuhorn.is/2019/05/10/unnid-ad-baettu-utivistarsvaedi-vid-langasand/</a> ((1) <a href="https://skessuhorn.is/2019/05/10/unnid-ad-baettu-utivistarsvaedi-vid-langasand/">https://skessuhorn.is/2019/05/10/unnid-ad-baettu-utivistarsvaedi-vid-langasand/</a> )
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The link:	Town paper
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Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://skessuhorn.is/2019/05/10/unnid-ad-baettu-utivistarsvaedi-vid-langasand/">https://skessuhorn.is/2019/05/10/unnid-ad-baettu-utivistarsvaedi-vid-langasand/</a> ( <a href="https://skessuhorn.is/2019/05/10/unnid-ad-baettu-utivistarsvaedi-vid-langasand/">https://skessuhorn.is/2019/05/10/unnid-ad-baettu-utivistarsvaedi-vid-langasand/</a> )
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The link:	An article about the importans of improving outdoor recreational areas
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Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://78762ef0-11c6-4a92-a151-92a6e06e513a.filesusr.com/ugd/0444d2_1abe38fa4d5641e9a7fcc851e2751c5c.pdf">https://78762ef0-11c6-4a92-a151-92a6e06e513a.filesusr.com/ugd/0444d2_1abe38fa4d5641e9a7fcc851e2751c5c.pdf</a> ( <a href="https://78762ef0-11c6-4a92-a151-92a6e06e513a.filesusr.com/ugd/0444d2_1abe38fa4d5641e9a7fcc851e2751c5c.pdf">https://78762ef0-11c6-4a92-a151-92a6e06e513a.filesusr.com/ugd/0444d2_1abe38fa4d5641e9a7fcc851e2751c5c.pdf</a> )
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The link:	A research on two outdoor areas in Akranes, Langisandur and Garðalundur
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## D-1 Main editor in charge of this entry and potential other authors of this case study description

Name and surname:	Elisabet Bjarnadottir
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Organization:	
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Email:	nem.elbr@lbhi.is
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Role:

## D-2 Representative pictures

Picture's caption: Beautiful women bathing in the sea at Langisandur



Picture's author: Helena Guttormsdóttir

Picture's date: 7/8/2020 12:00:00 AM

Picture's source:

Picture's caption: Guðlaug, the hot pool in Langisandur, is always popular

\*\*\*

Picture's author: Ása Katrín Bjarnadóttir

Picture's date: 6/5/2019 12:00:00 AM

Picture's source:

Picture's caption: Outdoor education

\*\*\*

Picture's author: Teachers at Brekkubæjarskóli

Picture's date: 3/4/2020 12:00:00 AM

Picture's source: <https://www.brekkubaejarskoli.is/is/skolinn/httpsphotosgooglegcomalbums/2019-2020/langisandur-vor-20>

Picture's caption: Children playing



Picture's author: Ása Katrín Bjarnadóttir

Picture's date: 6/10/2020 12:00:00 AM

Picture's source:

Picture's caption: The showers in Langisandur are warm and cosy

\*\*\*

Picture's author: traveler @rbaggo

Picture's date: 6/9/2020 12:00:00 AM

Picture's source: <https://game.dclick.io/posts/@rbaggo/iceland-summer-16-langisandur-beach-in-akranes-and-the-outdoor-items-you-d-like-to-have>

Picture's caption: Office



Picture's author: Astrid Le Lelarge

Picture's date:

Picture's source:

Picture's caption: Seaside walkpath 1



Picture's author: Birgir P Jóhannsson

Picture's date:

Picture's source:

Picture's caption: Artfical beach pools



Picture's author: Astrid Lelarge

Picture's date:

Picture's source:

Picture's caption: Seaside walkpath 3





Picture's author: Birgir P Jóhannsson

Picture's date:

Picture's source:

Picture's caption: Seaside walkpath 2



Picture's author: Astrid Lelarge

Picture's date:

Picture's source:

Picture's caption: Artfical beach pools 2



Picture's author: Birgir P Jóhannsson

Picture's date:

Picture's source:

Picture's caption: Artfical beach pools 3



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Picture's author: Birgir P Jóhannsson

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Picture's date:

---

Picture's source:

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### D-3 Additional information

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Additional information:

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Link:

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### D-4 Optional final remark

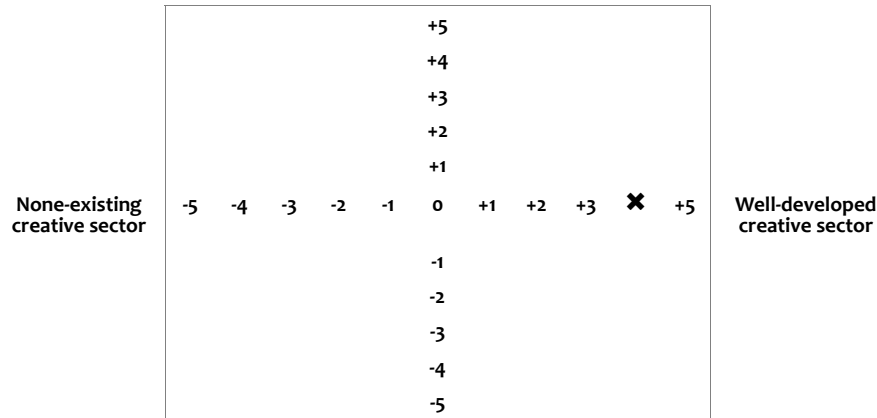
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Optional final remarks: is there any additional information that was not communicated through the template

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### Diversified economic activities

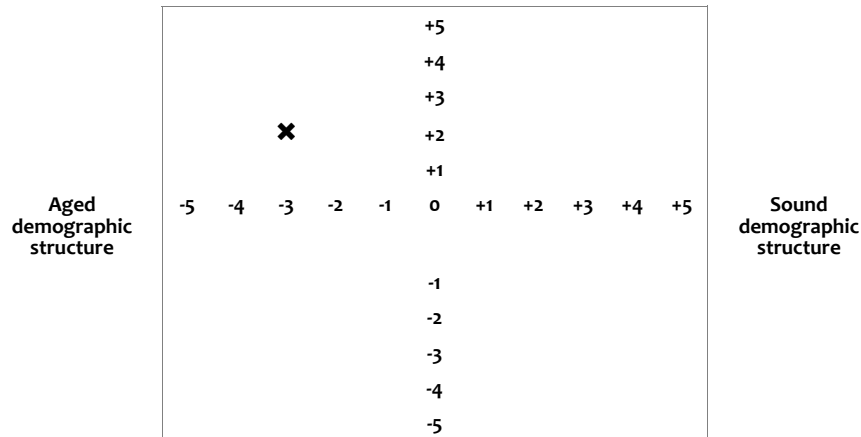


### Absence of economic activity

Historically, economic activities in Seyðisfjörður have revolved around the sea. The village formed due to its natural harbor, prosperous fishing grounds and proximity to the European continent. The local economy was therefore based on the fishing companies as well as light industries. Today there are still a few boats operating from Seyðisfjörður as well as fish-related industries. However, tourism is playing a growing role in the economy of Seyðisfjörður and most of the economic activities in Seyðisfjörður today revolves around the car/passenger ferry Norræna (since 1974). This includes general service jobs, customs, hotel-hostel-restaurant employees and so forth. Another important note is the creative factor. In the early 2000s separate creative local initiatives sparked conditions leading up to Seyðisfjörður becoming a hub for creative work and inspiration for artists from all over. From a gallery, to artist residencies, to an annual non-profit art festival LungA and even an experimental art school, the scene has given the small village not only a strong identity but also an economic boost. In december 2020 natural disasters (a series of landslides) hit Seyðisfjörður and will have a (at least temporarily) negative impact on economic activities. Many companies had operations in the landslide area, employing many people. The government of Iceland has decided to make a three-year agreement with the municipality of Múlaping and Austurbrú, a co-operation platform for the administration in East Iceland, on the development of the economy in Seyðisfjörður. The project includes a contribution of 215 million kroner over the next three years.

Comment:

### Daily-life-support facilities well developed

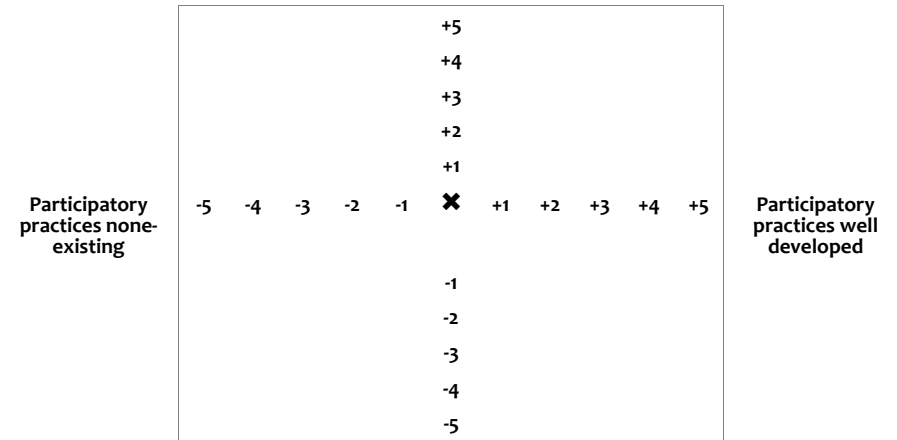


### Daily-life-support facilities none-existing

Seyðisfjörður is relatively well equipped in terms of basic life-support facilities for the settlement of its size. It has its own community health centre, educational institutions, retirement home, law enforcement and social services. Residents in Seyðisfjörður can also enjoy various sport facilities and art/culture can be found in and around the town. The population in Seyðisfjörður has steadily decreased since 1987, during that time about 130 children attended school in Seyðisfjörður but in 2012 they were only 65. This decrease has negatively affected the town's finances and the utilization of housing in the town. The younger age groups are the ones shrinking the most mostly due to lack of higher education and job opportunities. The biggest age group is ages 60-69 years old and the average age is 43,6 years. The split between men and women is pretty equal. It should be noted that there are many leisure/summer houses in Seyðisfjörður, ie. houses owned by people who do not live there year-round.

Comment:

### High-income households prevail



### Low-income households prevail

Comment:

### A-3 Estimation of how residents perceive the remoteness of this place, from 0 (not remote at all) to 5 (extremely remote)

Estimation:	3
Explanation:	Even though the population density is low, and steep mountains and harsh weather conditions can limit access to and from the fjord, Seyðisfjörður is the entrance town of Norræna ferry. It is also a well connected town, and visited by many each year, especially in the summertime (festivals and good weather).

### A-4 Elements that characterise the remoteness of the place:

Low population density	✓
Geographical barrier/allocation	✓
No good transportation links	✓
Difficulties in accessing daily-life-support facilities	✗
Social specifics and/or divisions	✗
Economic inferiority	✓
Subjective criteria	✗
Specify subjective criteria (e.g. community's self-perception of being remote etc):	
Other	✗
Specify other:	

Summary of the elements that characterise this case as a remote place:

This small town only has about 660 residents and is enclosed by mountains that can often be inaccessible due to harsh winters and bad road conditions. The landscape has also made life in the village fragile as avalanches and landslides can be expected in certain seasonal conditions. Recent landslides in december 2020 had a severe and devastating impact on residents as many (historical) houses, residential and businesses were destroyed. The population has steadily been declining in the past decades, in many parts because of changes in employment opportunities. In 1991 catch quotas for cod were 2,943 tonnes but in 2010 it had reduced 1,043 tonnes. This large reduction in catch quotas led to fewer jobs in the fish-industry and partly explains the population development in the village. As mentioned above, this development had a considerable effect on the development of the housing market and utilization of housing in Seyðisfjörður and some of the houses in the village are only used as summerhouses. Changes in population also have to do with young people leaving to seek higher education elsewhere. Seyðisfjörðurs rural character is due to the landscape, transport challenges and low population density, but it is also very far from bigger urban settlements in Iceland (like Reykjavik and Akureyri). The closest town with more extensive services (Egilsstaðir) is about 28 km away.

Low population density rank:	1
Geographical barrier/allocation rank:	3
No good transportation links rank:	2
Difficulties in accessing daily-life-support facilities rank:	
Social specifics and/or divisions rank:	
Economic inferiority rank:	4
Subjective criteria (e.g. community's self-perception of being remote etc) rank:	
Other rank:	

## A-5 Provide the links to public data

Links to public data on the remote place	Masterplan report
The link:	<a href="http://skipulagsaaetlanir.skipulagsstofnun.is/skipulagvefur/DisplayDoc.aspx?itemid=01634425351245262500">http://skipulagsaaetlanir.skipulagsstofnun.is/skipulagvefur/DisplayDoc.aspx?itemid=01634425351245262500</a> ( <a href="http://skipulagsaaetlanir.skipulagsstofnun.is/skipulagvefur/DisplayDoc.aspx?itemid=01634425351245262500">http://skipulagsaaetlanir.skipulagsstofnun.is/skipulagvefur/DisplayDoc.aspx?itemid=01634425351245262500</a> )
Links to public data on the remote place	Visit Seyðisfjörður
The link:	<a href="https://visitseydisfjordur.com/">https://visitseydisfjordur.com/</a> ( <a href="https://visitseydisfjordur.com/">https://visitseydisfjordur.com/</a> )
Links to public data on the remote place	Visit Austurland(East Iceland)
The link:	<a href="https://www.east.is/en/destinations/communities/seydisfjordur">https://www.east.is/en/destinations/communities/seydisfjordur</a> ( <a href="https://www.east.is/en/destinations/communities/seydisfjordur">https://www.east.is/en/destinations/communities/seydisfjordur</a> )
Links to public data on the remote place	Municipality of Múlaþing website
The link:	<a href="https://www.mulathing.is/is">https://www.mulathing.is/is</a> ( <a href="https://www.mulathing.is/is">https://www.mulathing.is/is</a> )
Links to public data on the remote place	Masterplan
The link:	<a href="http://skipulagsaaetlanir.skipulagsstofnun.is/skipulagvefur/DisplayDoc.aspx?itemid=01634425351426512500">http://skipulagsaaetlanir.skipulagsstofnun.is/skipulagvefur/DisplayDoc.aspx?itemid=01634425351426512500</a> ( <a href="http://skipulagsaaetlanir.skipulagsstofnun.is/skipulagvefur/DisplayDoc.aspx?itemid=01634425351426512500">http://skipulagsaaetlanir.skipulagsstofnun.is/skipulagvefur/DisplayDoc.aspx?itemid=01634425351426512500</a> )
Links to public data on the remote place	Austurbrú, action after landslide disaster
The link:	<a href="https://austurbru.is/support-for-seydisfjordur/">https://austurbru.is/support-for-seydisfjordur/</a> ( <a href="https://austurbru.is/support-for-seydisfjordur/">https://austurbru.is/support-for-seydisfjordur/</a> )
Links to public data on the remote place	Overview of what makes the village unique and things to do there

The link:	<a href="https://www.getlocal.is/blog/seydisfjoerdur-the-secret-gem-of-the-east">https://www.getlocal.is/blog/seydisfjoerdur-the-secret-gem-of-the-east</a> ( <a href="https://www.getlocal.is/blog/seydisfjoerdur-the-secret-gem-of-the-east">https://www.getlocal.is/blog/seydisfjoerdur-the-secret-gem-of-the-east</a> )
Links to public data on the remote place	Live webcam
The link:	<a href="http://157.157.117.166:8151/video.mjpg">http://157.157.117.166:8151/video.mjpg</a> ( <a href="http://157.157.117.166:8151/video.mjpg">http://157.157.117.166:8151/video.mjpg</a> )
Links to public data on the remote place	A report that tracks population development in Seyðisfjörður
The link:	<a href="https://www.byggdastofnun.is/static/files/Skyrslur/Samfelag/Samfelag_atvinnulif_og_ibuathroun_skyrslan_i_heild.pdf">https://www.byggdastofnun.is/static/files/Skyrslur/Samfelag/Samfelag_atvinnulif_og_ibuathroun_skyrslan_i_heild.pdf</a> ( <a href="https://www.byggdastofnun.is/static/files/Skyrslur/Samfelag/Samfelag_atvinnulif_og_ibuathroun_skyrslan_i_heild.pdf">https://www.byggdastofnun.is/static/files/Skyrslur/Samfelag/Samfelag_atvinnulif_og_ibuathroun_skyrslan_i_heild.pdf</a> )
Links to public data on the remote place	Information about the economy in Seyðisfjörður (among other information)
The link:	<a href="https://www.verkis.is/media/pdf/Kafli-6.7-Ahrif-a-samfelag-og-efnahag-ID-188048-.pdf">https://www.verkis.is/media/pdf/Kafli-6.7-Ahrif-a-samfelag-og-efnahag-ID-188048-.pdf</a> ( <a href="https://www.verkis.is/media/pdf/Kafli-6.7-Ahrif-a-samfelag-og-efnahag-ID-188048-.pdf">https://www.verkis.is/media/pdf/Kafli-6.7-Ahrif-a-samfelag-og-efnahag-ID-188048-.pdf</a> )
Links to public data on the remote place	Housing development in Seyðisfjörður
The link:	<a href="https://www.sfk.is/static/files/skjol/PDF/samthykkir/stjornsysla/husnaedisaaetlun_apri8.pdf">https://www.sfk.is/static/files/skjol/PDF/samthykkir/stjornsysla/husnaedisaaetlun_apri8.pdf</a> ( <a href="https://www.sfk.is/static/files/skjol/PDF/samthykkir/stjornsysla/husnaedisaaetlun_apri8.pdf">https://www.sfk.is/static/files/skjol/PDF/samthykkir/stjornsysla/husnaedisaaetlun_apri8.pdf</a> )
Links to public data on the remote place	Sport facilities in Seyðisfjörður
The link:	<a href="https://www.mulathing.is/is/thjonusta/ithrottir-og-fristundir/ithrottasvaedi-1">https://www.mulathing.is/is/thjonusta/ithrottir-og-fristundir/ithrottasvaedi-1</a> ( <a href="https://www.mulathing.is/is/thjonusta/ithrottir-og-fristundir/ithrottasvaedi-1">https://www.mulathing.is/is/thjonusta/ithrottir-og-fristundir/ithrottasvaedi-1</a> )

## A-7 The type of public spaces that can be found in this remote place (besides the roads/streets/path network)

Square/s, Plaza/s	✘
Park/s, Garden/s	✔
Market space/s	✘
Playground/s	✔
Recreational space/s, Sport-field/s	✔
Community open-air space/s	✔
Institution-related open-air space/s (e.g.University grounds)	✘
Watersides	✔
Meadows	✘
Parking area	✔
Service yard	✔
Other types:	✔
Specify other types:	Camping ground, school yard

Type of indoor public spaces that can be found in this remote place:	a) Gallery
	b) Church
	c) Sportscenter
	d) Indoor swimming pool
	e) Library
	f) Movie theater
	g) Museum

## A-8 General description of..

The network of roads, streets, paths and alike elements that tie this remote place together:	The main access road into Seyðisfjörður over Fjarðarheiði mountain lies from the west into the town before splitting in two separate directions to either side of the fjord (Ránargata and Austurvegur). The route over the mountain is 26 km and by many, thought to be one of Iceland's most spectacular and scenic roads. It also follows the river, Fjarðará, which flows into the fjord. Seyðisfjörður is U-shaped as it sits by the very end of the 17 km long and narrow fjord. In the center of the village a lagoon also has a strong impact on the village's layout and flow of traffic. The network of roads in the village mostly follows the landscape and lie parallel to the shoreline and mountains on either side of the fjord. Sidewalks and houses are similarly placed on either side of the roads. The dimensions of the roads are quite modern as Seyðisfjörður urbanisation did not start until around the year 1900. Asphalt and concrete characterize the network of roads and sidewalks. There are no railways or special bike lanes in Seyðisfjörður, but as mentioned above the village is accessible by sea. Large areas in the center of town by the lagoon and harbour area are asphalt parking lots for buses and other vehicles in connection to the ferry.
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The quantity and structure of public space network (besides roads/streets/paths network) in this remote place:	There are a few different public spaces in Seyðisfjörður, but outdoor spaces are mainly not developed/defined/designed or have no clear boundaries or thresholds. There are no plazas or an obvious center, only one square with a large water feature in front of the elementary school and swimming pool. The few outdoor public spaces that are well equipped are for example in relation to the school facilities (like the playground by the school) and sport facilities. The football field in Seyðisfjörður is a floodlit football field with brand new artificial grass and there is also a beach volleyball court and a new 8 basket frisbee golf course located in an outdoor recreation area. There is also an area for camping. Other public spaces are more open and less defined, there is a small garden/ backyard by the church, a harbour area and open grass areas. Public spaces in Seyðisfjörður could also be the popular natural surroundings, waterfalls and artwork situated in the nearby mountain hillside. Our assessment is that the quantity of outdoor public space with a specific purpose (like playgrounds and sport areas) are met, but a clear developed center, garden and/or spaces for other purposes, like meeting, dwelling or other functions, are lacking. Distances are not an issue because of the small size of the village.
--	--

## A-9 General description of the quality of public spaces in this remote place

Answer:	Visitors have described Seyðisfjörður as a charming, unique and special place but as said above there are few developed or designed outdoor public spaces besides the network of roads and the areas mentioned above. Seyðisfjörðurs quality does not rest on those spaces but rather its beautiful natural surroundings, charming wooden houses, vibrant art scene, culture and local spirit. Seyðisfjörður has limited daylight and sunlight during winters, (in fact it is one of the darkest towns in Iceland) so it is safe to say that more effort has been put into indoor public spaces. Indoor public spaces in Seyðisfjörður are of good quality as they serve different needs of people. In general, weather plays a big role in how outdoor public spaces are used in Iceland. The weather in Seyðisfjörður is characterized by extremes, both strong winds and precipitation but also calm and warm weather. The lack of urban design and definition, and even the lack of practical features (like places to sit) in outdoor spaces in Seyðisfjörður can in some part be because some spaces are mainly used during the summer. However this lowers the quality of many spaces and streets. With that said, the “untouched nature” of spaces sometimes make them charming and give them a quality that cannot be measured or even explained. But in terms of responding to different needs the quality is lacking. The opportunities are there, in recent years people in Seyðisfjörður gave their only square a name and added a few outdoor furniture. which is hopefully the beginning of a more developed area for sitting, standing, enjoying and other happenings. One of the few spaces that have been undertaken in recent years is the subject of this case study, and is an example of a public space of good quality.
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## B-1 Name(s) of the public space(s)

Name(s) of the public space(s) (in local language):	Regnbogagatan (Norðurgata)
Name(s) of the public space(s) (in English):	The rainbow street
Latitude of the public space(s):	N65° 15' 38.303"
Longitude of the public space(s):	W14° 0' 34.809"
Ground plan showing the land use of the public space(s):	
Caption's map of the public space:	
Legend's map of the public space:	
Main location	<b>x</b>

## B-2 Describe the physical environment

Physical environment description of the public space(s) with creative works:	The creative project that will be described here below is situated on a relatively short street called Norðurgata (now more known as Regnbogagatan/the Rainbow Street). A few houses are on either side of the street, and at the end of the street the church in Seyðisfjörður is located. The seven houses on the street are all 2 stories tall with gable roofs and corrugated iron cladding. Many buildings in Seyðisfjörður were built or imported from Norway around the year 1900 and have these Scandinavian characteristics. The style is therefore not isolated to this particular street but does have an impact on the overall character of the area around the street. The distinctive church at the end of the street, known as the blue church or Bláakirkja because of its pale blue wooden exterior, was (re)built in 1920. Despite its small scale and simple structure the listed church has a big impact on the environment and is popular material on visitors' photographs. The street is furthermore closed off to car traffic. On the opposite end from the church benches have been placed in front of the hotel/restaurant to close access for traffic other than pedestrian traffic. The rainbow street is located at the “entrance” of town, where the main access road enters town and splits into two separate streets that lie on either side of the fjord. Nearby there is a camping area, a parking lot and the local supermarket. Behind the houses on the eastern part of the street there is a lagoon that makes quite an impact on the area, and a car bridge over the river that flows into the lagoon. Other features that affect the character of the physical environment is the nature and steep mountains on either side of Seyðisfjörður.
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Physical environment elements were important and/or actually "used" by creative people for their activities:	The street itself, its character and layout along with the surface materials used on the street, are the physical aspects used in this project. In the mid-1990s, just before the 100th anniversary of Seyðisfjörður, it was decided to make Norðurgatan a residential/pedestrian street. Its center was dug up from end to end, and paved with stone slabs, made from material from the nearby lagoon (Lónleiruhellurnar). It soon became apparent that those living on the street and others did not respect the new traffic restrictions. The slabs on the newly paved street broke, sagged and slipped apart under the weight of the vehicles. A barrier was placed at the end of a street to prevent further damage, but when the creative work that will be described here later, was undertaken in the space, the broken slabs were still in place. The project was originally a temporary repair on the street and was supposed to last one summer.
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## B-3 Describe the general functions

Functions and land uses description in the area of the public space:	On the masterplan drawing of Seyðisfjörður the area of the rainbow street is defined both as residential area and service and shopping area. With that said the street is not a conventional residential area. Today most of the houses are used for accommodation for tourists, with restaurants/bars, galleries and small shops. As mentioned above the street is located at the same place where the entrance road into the village splits up into two separate roads (Ránargata and Austurvegur) and attracts most visitors that visit Seyðisfjörður. The church is an important function in the space. It sits at the end of the street and is open to all visitors.
Functionalities of space were important and/or actually "used" by creative people for their activities:	The functions and services on the street created conditions for the creative work to take place. The nature of the services in the houses led to the project taking place there, more specifically the cafe/restaurant/bar function.

## B-4 General demographic characteristics of the area around the public space:

Describe the general demographic characteristics

In January 2021 the number of people in Seyðisfjörður were about 660. The town is so small it can be argued that everyone neighbours the rainbow street. Demographics in Seyðisfjörður, age and gender, were described in A-ii-d. It is an aging community and many houses (at least 20 apartments) are owned by people living elsewhere during the main part of the year. To add to that, the average number of residents per apartment is 1,67 which is far below the average in Iceland of 2,53. Most households in Seyðisfjörður are therefore single people according to 2016 data. Demographics are also characterized by immigrants and immigrant workers working in the fishing industry (According to 2012 data many of them are polish with no family and loose connection to the society). Therefore many people living in Seyðisfjörður or staying there part of the year are not active members of society.

### B-5 Type of the public space(s) with creative work

Form and function:	The rainbow street project is a street space and a recreational space with restaurant and galleries for example.
Ownership:	Ownership is mixed. Houses are private but the street is public.
Access regarding entry-control:	The street is outdoors and always open, not controlled.
Access regarding time of day/week /year:	The street itself is always open but services in houses of each side of the street are open regular hours according to what service they offer/provide. Bad weather is a factor that could limit people from visiting, regarding accessibility and enjoyment.

### B-7 Kind of activity initially designed for this public space:

What kind of activity has been this public space designed for initially	The street still serves its original purpose providing access to the houses on the street but its surface material, appearance and the activities there have changed throughout the years. The houses on each side of the street were built around 1900 and have been well preserved as well as still functioning as space for shops, services and apartments. It is unclear when exactly the street formed but Seyðisfjörður started to build in 1875 and a lot of the houses are from the early 20th century. At the beginning of the 19th century, new technology developed in the construction industry in Norway. Sawmills began to produce ready-made houses for export all over the world. Entrepreneurs from Seyðfjörður with strong ties to Norway took the opportunity and many of these houses rose, both residential houses, shops and public buildings. Most of the houses in Norðugata were used for services and shops. In one of them there was for example a post office and another building housed the first apartment building in Seyðisfjörður.
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### B-8\_a Which are the activities in this public space(s)?

Activity:	Access to home/work
Activity:	Eat and drink
Activity:	Work
Activity:	Walk around, enjoy, take pictures
Activity:	Visit shops, restaurants, services, and/or church
Activity:	Stay at the hotel
Activity:	Attend the Gay pride walk

### B-8\_b Who are the main users of this public space(s)?

User:	Local residents
User:	Tourists
User:	Employees working in houses on the street

### B-8\_c What are the users activities of this public space(s)?

Users	Activity	Before	After
Local residents	Access to home/work	✓	✓
Local residents	Eat and drink	✓	✓
Local residents	Work	✓	✓
Local residents	Visit shops, restaurants, services, and/or church	✓	✓

Local residents	Walk around, enjoy, take pictures	✗	✓
Local residents	Attend the Gay pride walk	✗	✓
Tourists	Eat and drink	✓	✓
Tourists	Walk around, enjoy, take pictures	✓	✓
Tourists	Visit shops, restaurants, services, and/or church	✓	✓
Tourists	Stay at the hotel	✓	✓
Tourists	Attend the Gay pride walk	✗	✓
Employees working in houses on the street	Access to home/work	✓	✓
Employees working in houses on the street	Work	✓	✓

### B-9 Parts/sections/spots seem most attractive within the public space (location and duration) - Parts/sections/spots at people seem to avoid:

Describe what parts seem to be the most attractive to people

### B-10 Provide the links to public data on the public space(s)

Website:	History and archeological sites in Seyðisfjörður
Website's link:	<a href="https://fornleif.is/wp-content/uploads/2020/11/FS764-17181_NETFornleifaskr%C3%A1ning-%C3%A1-Sey%C3%Boisfir%C3%Boi_Vermdarsv%C3%A6%C3%Boi-%C3%AD-bygg%C3%Bo_kort.pdf">https://fornleif.is/wp-content/uploads/2020/11/FS764-17181_NETFornleifaskr%C3%A1ning-%C3%A1-Sey%C3%Boisfir%C3%Boi_Vermdarsv%C3%A6%C3%Boi-%C3%AD-bygg%C3%Bo_kort.pdf</a> ( <a href="https://fornleif.is/wp-content/uploads/2020/11/FS764-17181_NETFornleifaskr%C3%A1ning-%C3%A1-Sey%C3%Boisfir%C3%Boi_Vermdarsv%C3%A6%C3%Boi-%C3%AD-bygg%C3%Bo_kort.pdf">https://fornleif.is/wp-content/uploads/2020/11/FS764-17181_NETFornleifaskr%C3%A1ning-%C3%A1-Sey%C3%Boisfir%C3%Boi_Vermdarsv%C3%A6%C3%Boi-%C3%AD-bygg%C3%Bo_kort.pdf</a> )

### B-11 Provide photos of the public space(s) with creative works

Caption:	
***	
Photo's author:	

### C-1 Official name of the activity/project

Name in local language:	Regnbogagatan
Name in English:	Rainbow street
Nickname:	“Hýr Halarófa” (Gay pride in Seyðisfjörður)
Overall name:	✓

### C-2 Description of the project (activities) that took place in the analysed public space(s):

Describe the project (activities) that took place in the analysed public space(s)

In the small village of Seyðisfjörður a colorful street has captured the attention of people world wide. The street features the colors of the rainbow painted on the surface, framing in Seyðisfjörður iconic blue church. The colorful street first emerged back in 2014 when a resident organized a small gay pride event, and has since then become part of the built landscape in Seyðisfjörður. Not only does the street show support to the local LGBTQ community but it beams joy and beauty and has become among the most photographed places in East Iceland. Although the parade is only an hour every year, the rainbow is all year round. The project was originally a temporary repair on the street and was supposed to last one summer but became successful immediately. The aim of keeping the rainbow street year round was also to support and raise awareness of the status of people in the LGBTQ community in remote places and it unites the residents when they gather to voluntarily apply fresh paint each year. This project shows that big changes don't always have to be made to change a village's local image. It also enhances sociality, solidarity and communication among the residents and nearby villages, who might otherwise never have had the opportunity to get in touch with each other.

### C-3 Challenge that the project (activities) tried/is trying to tackle:

What challenge was the project (activities) trying to tackle – what was the aim	At first the objective was bringing the gay pride celebration to the small town. Back in 2014 a local man, Snorri Emilsson, did not have the opportunity to attend the gay pride celebration in Reykjavik (the capital) so he took matters into his own hands. He gathered a few friends and they walked back and forth on Norðurgata to show support for the rights of gay people and to have fun. They even connected music to the speaker system at Kaffi Lára, a cafe/bar located on the street. After posting the stunt on social media, it instantly became a hit and the following year it became an official event with over 70 people attending. Instead of walking only on Norðurgata the parade went through town and by the end of the march the group had grown to almost 120 people. The gay pride in Seyðisfjörður had come to stay and is now the only place outside Reykjavik to officially march for solidarity and celebration of diversity. The rainbow street itself is a product of this gay pride celebration. In 2016 when the celebration had grown even more, locals and organizers of the event painted the street one night. The aim was to brighten up and make Norðurgata more festive. It was also a temporary repair on the broken slabs in the street but it became so successful that fresh paint has been applied since.
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#### C-4 Time frequency:

Time Frequency	A constant process
Other information:	Although the parade is only an hour every year, the rainbow is all year round. Fresh paint is applied annually as it fades during harsh winter weather each year.

#### C-5 Time period

Start:	6/1/2017 12:00:00 AM
End:	
Comment:	Start date: summer 2016 - ongoing

#### C-6 Actors in relation to the analysed creative work, their main motivation and their roles

Actor(s):	A local, Snorri Emilsson
Motivations:	Celebrate gay pride away from Reykjavik
Roles:	Came up with the idea, initiated it and brought people together.
Actor(s):	Kaupfélag Hinsegin daga
Motivations:	Promote LGBTQ+ rights
Roles:	Kaupfélag Hinsegin daga have supported the initiative with various goods that have been borrowed and donated.
Actor(s):	The Norðurgata group (a group of shop owners)
Motivations:	To attract people to their businesses and turn Norðurgata into more than just a street- but a destination
Roles:	The Norðurgata group has faithfully supported the initiative by undertaking decorations and, among other things, responsible for the rainbow being painted.
Actor(s):	Residents in Seyðisfjörður and other visitors
Motivations:	
Roles:	Celebrate, enjoy, take photos
Actor(s):	The town of Seyðisfjörður
Motivations:	Attract visitors and capital. Maintain Seyðisfjörðurs good image.
Roles:	Support the main actors, provide paint and more..

#### C-7 Description of the supporting background that existed to make the activities happen:

What kind of supporting background existed to make the activities happen (financial, institutional etc.)	Supportive background is mostly the community in Seyðisfjörður. Local law enforcement also gave a green light for the parade from the start. As mentioned above shop owners in Norðurgata, the municipality the gay community in Iceland have all supported the activities in Norðurgata. Iceland is known for being particularly LGBTQ+ friendly. Capital city Reykjavik hosts a big Pride festival each year that attracts around 100,000 people. To put that in perspective, the country's entire population is only 335,000.
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#### C-8 Sectors involved in the development of the creative works with public spaces:

Culture	✓
Education	✓
Health	✗
Sustainability	✗
Science	✗
Tourism	✓
Sport	✗
Industry	✗
Other:	✓
Specify other:	Gay pride festival

#### C-9 Sector which was..

..the initiator of the activities:	Culture
..the most crucial for the whole case study:	Culture
Comment:	The cultural connection to the gay pride festival, LGBTI rights and the opportunity to educate and celebrate diversity is the most important in this case study. Tourism was not initially a sector.

#### C-10 How was the local community involved in the project/activities:

How was the local community involved in the project/activities?	The gay pride festival in Seyðisfjörður as well as the rainbow street is both initiated and maintained by the local community. At first the street was painted by organizers of the gay pride event but after the rainbow street became a huge success it is painted and maintained by the town of Seyðisfjörður and in good cooperation with house owners on the street. Each spring workers or other volunteers are armed with rollers and brushes and paint the rainbow street for the following summer. It has become a symbol of the arrival of summer and better weather and brings hope and joy to residents of Seyðisfjörður. As described in C-III a Seyðisfjörður local did not have the opportunity to attend the gay pride celebration in Reykjavik so he took matters into his own hands. He gathered a few friends (6 of them to be exact) and they walked back and forth on Norðurgata to show support for the rights of gay people. After posting the stunt on social media, it instantly became a hit and the following year it became an official event with over 70 people attending. Instead of walking only on Norðurgata the parade went through town and by the end of the march the group had grown to almost 120 people. The festival had come to stay because of the effort and interest from locals, from local law enforcement to shop owners who supported the event to the people that showed up. The rainbow street itself is a product of this gay pride celebration. In 2016 when the celebration had grown even more, locals and organizers of the event painted the street one night before the parade took place. Even though the idea was only to brighten up and make the broken slabs in Norðurgata more festive, the rainbow became much more than a decorative feature -but rather a platform for Seyðisfjörður and a statement about what sort of community they strive to be.
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#### C-11 The role of natural/cultural heritage in the project/activities:

Did cultural and/or natural heritage play any specific role in the project/activities?	Not directly. But it can be argued that the streetscape made by old wooden houses and by the listed church of the town played a role in the choice of this street. It can also be argued that the natural landscape, long distance from Reykjavik and remoteness of Seyðisfjörður sparked the events that led to painting of the street.
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#### C-12 The targeted impact of the project/activity:

What was the targeted impact of the project / activities?	The targeted impact was to make the street more beautiful, lively and festive because of the bad state it was in and because of the gay pride celebration. The colors that were chosen represent the LGBTQ+ official colours.
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#### C-13 Achievement of the targeted impact:

Yes/no/partly:	Yes
Comment:	Yes, even though it was done in the spur of the moment and only supposed to be a temporary repair the street came alive and added a lot of character to the area.

#### C-14 Additional achieved impacts:



Were any additional impacts achieved?	Yes, the rainbow street became much more than only a decorative feature. It became a destination and a landmark for Seyðisfjörður. And it promotes local architectural heritage. Even though the idea was only to brighten up the broken slabs in Norðurgata with paint, the rainbow furthermore became a platform for Seyðisfjörður and a statement about what sort of community Seyðisfjörður strives to be. It also became permanent but not temporary. Since the rainbow street was painted in 2016 it has attracted a lot of attention, it has even been used in marketing materials at Inspired by Iceland (a marketing campaign for Iceland as a destination).The street has become one of the most photographed spots in east Icelands and draws a lot of attention on social media. Therefore tourist are more tempted to make their way into Seyðisfjörður. Dagný Erla Ómarsdóttir, employment, culture, and sports representative of Seyðisfjörður town said in an interview that people explicitly come to Seyðisfjörður only to have their picture taken by the street. Many tourists however stay longer, and some couples have even decided to get married in the church at the end of the street. (The street has become so iconic that even one of Iceland's beloved musicians, Bubbi Morthens, was so inspired by the initiative that he named the title track: Regnbogans stræti.)
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### C-15 The main beneficiaries of the creative work in public space(s):

Who were the main beneficiaries of the creative works in public spaces(s)?	Besides the local business owners on the street who have the most direct interest, the town of Seyðisfjörður, residents and businesses located there also benefit. The project has been known to attract people to the site and business/hotel/restaurant owners, even the church, indirectly benefit financially from the people the rainbow street attracts. Seyðisfjörður also benefits from the marketing opportunities, and in creating a positive image of life there. More funds also results in the old houses by the street getting more love and attention from their owners.
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### C-16 Presence (or not) of economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces:

Were there any, no matter how big or small, economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces?	The group that participates in the preparation of the street does everything in voluntary work, no wages are paid, and initially all costs came from the group's own pockets. Several members of the business community as well as the town of Seyðisfjörður have shown support by donating paint and other funds. As mentioned above, more visitors subsequently draw more people into shops, restaurants, galleries and even hotels/hostels, with economic benefits for business owners.
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### C-17 Presence (or not) of any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development:

Were there any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development?	There is no information available to answer this question. There is however ongoing extensive research on how tourists (foreign guests) behave, consume and experience different places in Iceland in general. It is also worth mentioning that the rainbow street has been mentioned in travel sector conventions.
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### C-18 Monitoring (or not) of the impact of the project:

How was the impact of the project / activities monitored? If it wasn't – how do you think it could be monitored?	There is no information on if or how the project was monitored in an organized matter. Locals do however notice a change, the street has become a tourist hot spot and visitors stand in the middle of the street and take pictures.
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### C-19 Way in order to communicate the impact of the project:

How was the impact of the project / activities disseminated or communicated?	Through small articles and blogs in local papers and websites.
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### C-20 Perception of the creative works in public space(s) by the final users and the reactions of the general public:

How were the creative works in public space(s) perceived, evaluated, judged by the final users – what were the reactions of the general public?	According to 2020 sources, Rainbow street is the second most photographed place in east Iceland. Articles, pictures and social media implies that people enjoy the colorful street. As mentioned above it has drawn a lot of attention and the rainbow alone attracted people to visit the village. Locals are, according to an interview with a resident in Seyðisfjörður, very proud and happy with the change the rainbow paint made.
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### C-21 The (one) main success and the (one) main failure of the project/activities

Main success:	As noted above the main success is the attention it brings to Seyðisfjörður. Both portraying the small village in a positive light but also attracting guests. It might not have been the initial goal - but the idea also saved money on repair.
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Main failure:	The street might not get much needed repair on surface materials.
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### C-22 Importance of broader conditions for the main success and main failure factor:

How important were the broader conditions (e.g. the supporting state of the art in the community, infrastructure, institutional support, financial sources, local or "imported" know-how etc.) for the main success and main failure factor	It can be speculated that broader conditions were an important factor. What makes Seyðisfjörður really unique is how developed the art sector is compared to the small size of the village. Hence, there is a strong focus on art related projects which often reflect openness of and to people. If there had not been an open minded community, the first gay pride event would maybe not have taken place and the street paint would probably never have been added. For the very least it would not have been as successful. The rainbow street is a simple project that became successful because of the support of the local community and despite Seyðisfjörðurs remoteness. Its main success is also connected to a broader idea and activism regarding LGBTQ+ rights.
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### C-23 Provide the links to public data on the creative works

Link to public data to better understand the activities and actors, as well as impacts:	Visit East Iceland, about the rainbow street (Visit East Iceland, about the rainbow street)
The link:	<a href="https://www.east.is/en/place/rainbow-street">https://www.east.is/en/place/rainbow-street</a>
Link to public data to better understand the activities and actors, as well as impacts:	The rainbow street as marketing material (The rainbow street as marketing material)
The link:	<a href="https://austurland.is/en/street-became-hit/">https://austurland.is/en/street-became-hit/</a>
Link to public data to better understand the activities and actors, as well as impacts:	The success of the street (The success of the street)
The link:	<a href="https://www.ruv.is/frett/litrik-gata-a-seydisfirdi-slaer-i-gegn">https://www.ruv.is/frett/litrik-gata-a-seydisfirdi-slaer-i-gegn</a>
Link to public data to better understand the activities and actors, as well as impacts:	Local news about the street (Local news about the street)
The link:	<a href="https://www.sfk.is/is/leit?q=regnbogagatan">https://www.sfk.is/is/leit?q=regnbogagatan</a>
Link to public data to better understand the activities and actors, as well as impacts:	The queer parade in Seyðisfjörður (The queer parade in Seyðisfjörður)
The link:	<a href="https://www.mbl.is/frettir/innlent/2019/08/27/tha_gengum_vid_afturn/">https://www.mbl.is/frettir/innlent/2019/08/27/tha_gengum_vid_afturn/</a> <a href="https://visitseydisfjordur.com/is/culture/queer-parade-pride-parade-in-seydisfjordur/">https://visitseydisfjordur.com/is/culture/queer-parade-pride-parade-in-seydisfjordur/</a>
Link to public data to better understand the activities and actors, as well as impacts:	Monitoring foreign visitors in Iceland (Monitoring foreign visitors in Iceland)
The link:	<a href="https://www.rmf.is/static/research/files/2017-07-18175-seydisfjordur-skyrslapdf">https://www.rmf.is/static/research/files/2017-07-18175-seydisfjordur-skyrslapdf</a>

### D-1 Main editor in charge of this entry and potential other authors of this case study description

Name and surname:	Dagný Hardardóttir
Organization:	Landbúnaðarháskóli Íslands
Email:	nem.dah2@lbhi.is
Role:	author

### D-2 Representative pictures

Picture's caption:	Seydisfordur during winter
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Picture's author: Austurbrú

Picture's date:

Picture's source: Austurbrú

Picture's caption: Seydisfjordur rainbow



Picture's author: Austurbrú

Picture's date:

Picture's source: Austurbrú

Picture's caption: Seydisfjordur rainbow during winter



Picture's author: Ingvi Örn Þorsteinsson

Picture's date:

Picture's source:

Picture's caption: Seydisfjordur bird view (free of rights)



Picture's author: Freysteinn G. Jonsson

Picture's date:

Picture's source: <https://unsplash.com/photos/1b5PLkPZ18Q>

### D-3 Additional information

Additional information:

Link:

### D-4 Optional final remark

Optional final remarks: is there any additional information that was not communicated through the template

Design consultancy for the renovation of commercial facades in Saint-Genest-Malifaux and Bourg-Argental

*Mission de conseils en design pour la rénovation des façades commerciales à Saint-Genest-Malifaux et Bourg-Argental*

Local people tell the story of the town of Dunières

*Des habitants racontent le bourg de Dunières*

Frontage, revealing greenery

*Frontage, révéler le végétal*

Rock to Heavens Trail

*Le Chemin des Roches à Cieux*

Agora Bench

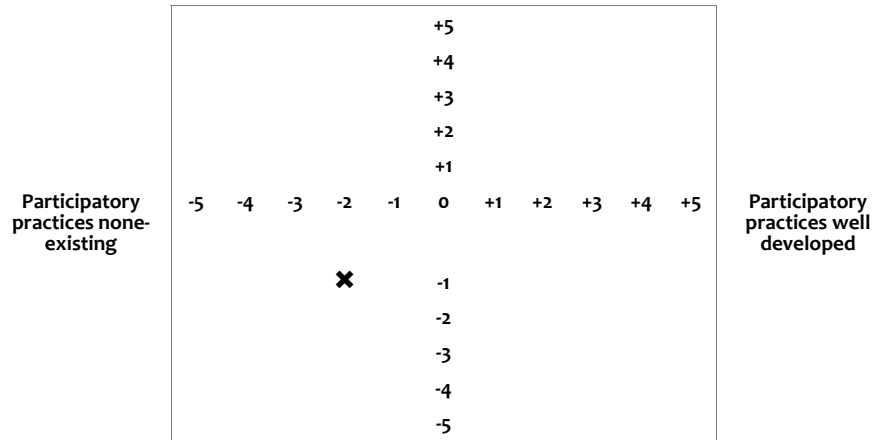
*Le banc à palabres*

FRANCE





### High-income households prevail



### Low-income households prevail

The socio-economic situation of households varies considerably between the municipalities, depending on whether they are residential, predominantly agricultural, formerly industrial or oriented towards tourism. The residential development that was at the origin of the demographic boom at the end of the 20th century has come to an end, combined with an ageing population. The conditions required for participatory practices are not very present, except in the field of sport, although on this point the Pilat Park and the territory of the Communauté de Commune benefit above all from the frequentation of a population from outside.

Comment:

### A-3 Estimation of how residents perceive the remoteness of this place, from 0 (not remote at all) to 5 (extremely remote)

Estimation:	2
Explanation:	The notion of distance is insufficient to qualify remoteness. It must be combined with a reflection on the filiations and dependencies that weave this rural space. An aspect of local demography, little studied, appears in the biographies: it is the influence of the settlement of families, considered over two or three generations. This reveals the intensity of the links between plateau and valleys, villages and urban centres. The distance felt becomes the intimate expression of a dispersion that is experienced and transmitted in different ways. This dispersion is frequently associated with ruptures that are regularly caused by economic difficulties. Living at a "distance is often the result of a break in the family or personal trajectory. The 'city', on which one remains dependent, is the centre to which one had to turn one's back at some point in history, or the one to which one had to move closer to. The inscription of affects in geography is a determining factor in the notion of distance

### A-4 Elements that characterise the remoteness of the place:

Low population density	✓
Geographical barrier/allocation	✓
No good transportation links	✗
Difficulties in accessing daily-life-support facilities	✓
Social specifics and/or divisions	✗
Economic inferiority	✗
Subjective criteria	✓
Specify subjective criteria (e.g. community's self-perception of being remote etc):	feeling of decline, lack of identity
Other	✓
Specify other:	Situation on the margins of the main metropolitan area (Lyon, Saint-Étienne), without benefiting from the attractiveness of the latter

Summary of the elements that characterise this case as a remote place:

The two communes concerned by our mission of advice on signs and shop fronts are the main communes of the Community of Communes of the Monts du Pilat. Each has about 3000 inhabitants, i.e. a total of 40% of the total population of the Community. Nearly 50% of the shops and almost all the services, particularly health services, are concentrated there. These communes have very different profiles. Bourg-Argental, isolated at the bottom of the valley, is oriented towards the Rhone valley. Its urban form is deeply marked by the industrial activities, which are now extinct. Saint-Genest-Malifaux, situated on a plateau at an altitude of over a thousand metres is more exposed to climatic variations. Oriented towards the Loire valley, this has benefited from a greater attractiveness in terms of living environment, which explains its residential development. These two communes have in common, on the one hand, a tendency towards demographic decline and ageing of the population and, on the other hand, a lack of renewal of the supply of services and shops, coupled with a significant vacancy in housing and commercial premises. Remoteness is therefore characterised not so much in terms of distance in the strict sense, but in terms of definition of the identity of places, issues of centrality and attractiveness. We can evoke a of dependence on the metropolises, as well as the effects of a functional assignment - Pilat as a 'garden' for Lyon and Saint-Étienne - compromising the identity of these municipalities. In such a way the argument based on the quality of the "living environment" (calm, clean air, wide open spaces) often takes on the appearance of a claim rather than an expression of attachment.

Low population density rank:	1
Geographical barrier/allocation rank:	3
No good transportation links rank:	
Difficulties in accessing daily-life-support facilities rank:	2
Social specifics and/or divisions rank:	
Economic inferiority rank:	
Subjective criteria (e.g. community's self-perception of being remote etc) rank:	4
Other rank:	5

### A-5 Provide the links to public data

Links to public data on the remote place	
The link:	<a href="https://www.cc-montsdupilat.fr/">https://www.cc-montsdupilat.fr/</a> ( <a href="https://www.cc-montsdupilat.fr/">https://www.cc-montsdupilat.fr/</a> )
Links to public data on the remote place	
The link:	<a href="https://www.parc-naturel-pilat.fr/">https://www.parc-naturel-pilat.fr/</a> ( <a href="https://www.parc-naturel-pilat.fr/">https://www.parc-naturel-pilat.fr/</a> )
Links to public data on the remote place	Bourg-Argental Insee
The link:	<a href="https://www.insee.fr/fr/statistiques/2011101?geo=COM-42023#consulter-sommaire">https://www.insee.fr/fr/statistiques/2011101?geo=COM-42023#consulter-sommaire</a> ( <a href="https://www.insee.fr/fr/statistiques/2011101?geo=COM-42023#consulter-sommaire">https://www.insee.fr/fr/statistiques/2011101?geo=COM-42023#consulter-sommaire</a> )
Links to public data on the remote place	Saint-Genest Malifaux Insee
The link:	<a href="https://www.insee.fr/fr/statistiques/2011101?geo=COM-42224">https://www.insee.fr/fr/statistiques/2011101?geo=COM-42224</a> ( <a href="https://www.insee.fr/fr/statistiques/2011101?geo=COM-42224">https://www.insee.fr/fr/statistiques/2011101?geo=COM-42224</a> )
Links to public data on the remote place	Observatoire du paysage (campagne Sophie Ristelhueber)
The link:	<a href="https://terra.developpement-durable.gouv.fr/observatoire-photo-paysage/searchkwl.do?f=critere4&amp;q=Sophie+Ristelhueber">https://terra.developpement-durable.gouv.fr/observatoire-photo-paysage/searchkwl.do?f=critere4&amp;q=Sophie+Ristelhueber</a> ( <a href="https://terra.developpement-durable.gouv.fr/observatoire-photo-paysage/searchkwl.do?f=critere4&amp;q=Sophie+Ristelhueber">https://terra.developpement-durable.gouv.fr/observatoire-photo-paysage/searchkwl.do?f=critere4&amp;q=Sophie+Ristelhueber</a> )
Links to public data on the remote place	

The link:	<a href="http://www.st-genest-malifaux.fr/">http://www.st-genest-malifaux.fr/</a> ( <a href="http://www.st-genest-malifaux.fr/">http://www.st-genest-malifaux.fr/</a> )
Links to public data on the remote place	
The link:	<a href="http://www.bourgargental.fr/">http://www.bourgargental.fr/</a> ( <a href="http://www.bourgargental.fr/">http://www.bourgargental.fr/</a> )

### A-7 The type of public spaces that can be found in this remote place (besides the roads/streets/path network)

Square/s, Plaza/s	✓
Park/s, Garden/s	✓
Market space/s	✓
Playground/s	✓
Recreational space/s, Sport-field/s	✗
Community open-air space/s	✓
Institution-related open-air space/s (e.g. University grounds)	✗
Watersides	✓
Meadows	✗
Parking area	✓
Service yard	✗
Other types:	✗

Specify other types:

Type of indoor public spaces that can be found in this remote place:	municipal halls
	media library
	sports and religious facilities

### A-8 General description of..

The network of roads, streets, paths and alike elements that tie this remote place together:

These two town centres are located at the crossroads of departmental roads carrying local traffic and, for Bourg-Argental in particular, a large transit of heavy vehicles, due to the nearby forestry activity (sawmill) and the plastics industry on the Loire coast (Sainte-Sigolène; Yssingeaux). This traffic has a clear impact on the profile of the roads and banks, often in conflict with the built-up areas. Pedestrian/cycle paths are largely affected by the preponderance of road traffic, and the structure of the network offers few traffic alternatives. The centre of Bourg-Argental, due to the confluence of two rivers, offers however a richer possibility of secondary paths, allowing to leave/enter the town without crossing too much road traffic. The inscriptions of general interest (signage, for example) are predominant and offer a functional reading of the town centres.

The quantity and structure of public space network (besides roads/streets/paths network) in this remote place:

Apart from the spaces bordering traffic lanes - pavements, squares, parking - there are few outdoor spaces that can be seen as "public", in the sense that they are likely to be the object of public use or appropriation, independently of the habits linked to the commercial offer. The offer of services intended for the public - leisure, culture - is structured by a "zoning" and a qualification of the space which largely affects the possibility of an external social life.

### A-9 General description of the quality of public spaces in this remote place

Answer: The main characteristics of public spaces in these two municipalities are: 1/ that outdoor areas traditionally used for community life - squares, forecourts, market halls - are now dedicated to parking and/or highly regulated use (numerous prohibitions, warnings, etc.), 2/ the very seasonal/occasional use of these spaces (few shelters, parking facilities, sanitary facilities, etc.), and 3/ privatisation and congestion of pedestrian intersections

### B-1 Name(s) of the public space(s)

Name(s) of the public space(s) (in local language):	- à Bourg-Argental : rue du Cardinal Donnet ; rue de République ; rue et place de la Cité ; place de la Liberté ; place du 11 Novembre - à Saint-Genest-Malifaux : rue du Maréchal Foch, rue de la Sémène, rue du Feuillage et rue du Velay
Name(s) of the public space(s) (in English):	- in Bourg-Argental: rue du Cardinal Donnet; rue de République; rue and place de la Cité; place de la Liberté; place du 11 Novembre - in Saint-Genest-Malifaux: rue du Maréchal Foch, rue de la Sémène, rue du Feuillage and rue du Velay
Latitude of the public space(s):	45.296790 45.340243
Longitude of the public space(s):	4.560701 4.419985



Bourg-Argental



Saint-Genest-Malifaux

Keys to reading:  
 Red: official building (town hall);  
 Blue-grey: public facilities (education, health, post office, culture);  
 Neutral grey: industrial building (in activity);  
 Orange: buildings (private);  
 White and shades of grey according to relief: unbuilt land

Ground plan showing the land use of the public space(s):

Caption's map of the public space: Plans of Bourg-Argental & Saint-Genest-Malifaux

Legend's map of the public space:

Main location ✗

### B-2 Describe the physical environment

Physical environment description of the public space(s) with creative works:	On a rural plot of land, most of the buildings were constructed in the nineteenth century. These buildings originally combined industrial/economic activity and housing. The buildings are of average height - ground floor + 3 floors - and of modest construction. The state of maintenance of the facades is mediocre, with numerous transformations that have affected the rhythms and modulations. It is characteristic, from a socio-cultural point of view, that the urban landscape - especially that of Saint-Genest-Malifaux - is claimed to be "typical" of a country village, whereas its urban form is the result of the industrial boom, particularly in connection with Saint-Étienne. In Bourg-Argental, there is an important group of shopfronts with heritage value, but which have been neglected: these are panelled shopfronts dating from the beginning of the 20th century. These creations testify to both a craft know-how and the history of the town as a centre of economic exchange between the Rhône valley and the plateau. In addition, part of the Bourg-Argental town centre is subject to the regulations of the Monument Historique, which means that projects must be examined by the architect of the Bâtiments de France.
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Physical environment elements were important and/or actually "used" by creative people for their activities:	The work on the sign and shopfronts consisted of a re-reading of this urban landscape, which has a very disparate appearance due to the succession of interventions, commercial occupations and lack of maintenance (due in part to the ageing population of owners, the absence of heirs and the low land value). This "reading" is based on an enhancement of the facades' strength, the search for vertical rhythm elements and the identification of vernacular constants in the construction (materials used for example). This intervention framework largely dictated the work of the designers and graphic artists, particularly from the point of view of the use of text, by seeking to limit inscriptions, and of colour, by favouring the distant vision of the shopfronts and inscriptions. In this respect, a major obstacle was to invite the partners to consider their locations in a spatial manner - as part of an urban ensemble perceived in movement - and not in a photographic manner - as an isolated, singular element in close-up.
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### B-3 Describe the general functions

Functions and land uses description in the area of the public space:	The area concerned is the network of public roads in the city centre with a commercial vocation. We are therefore talking, on the whole, about shops located along roads, bordered by pavements that are generally not very wide. These shops are frequented by a neighbourhood population, the vast majority of whom travel by car. We are therefore in town centres, the attractiveness of which lies essentially in the association between the commercial offer and services (school, health, administration). There are two reasons for travelling to these town centres: the regular one (the town centre is located on a daily route) or the combined one (several needs/constraints can be met at the same time: picking up children from school/shopping, etc.). Otherwise, people would rather go to the outskirts of town to buy supplies on the way home from work.
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Functionalities of space were important and/or actually "used" by creative people for their activities:	The main themes of the intervention were : - 1/ the dynamic perception of the urban landscape, because the car remains the privileged "point of view" - 2 / the rhythm of the facades and the verticality, in order to favour a distant vision, to make it easier to read the perspectives, - 3 / the limitation of inscriptions - text - and coloured variants to allow a better reading and not to "suffer" the competition of public inscriptions.
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### B-4 General demographic characteristics of the area around the public space:

Describe the general demographic characteristics	Residential area, with a prevalence of renting, offering old dwellings of old design and medium or small surface areas. The housing stock in the centre of the village is not very well developed, with a significant level of vacancy (both in housing and in shops). It can be seen that the dwellings are mostly occupied by households of modest social status and/or elderly people.
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### B-5 Type of the public space(s) with creative work

Form and function:	Squares and streets in town centres with a commercial vocation.
Ownership:	Private
Access regarding entry-control:	Free access, visibility of facades, signs and storefronts is possible at any time.
Access regarding time of day/week/year:	No limitation

### B-7 Kind of activity initially designed for this public space:

What kind of activity has been this public space designed for initially	The public space has no particular purpose: it is a public road serving and crossing town centres.
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### B-8\_a Which are the activities in this public space(s)?

Activity:	Shopping
Activity:	Parking, meeting, socialising

Activity:	Discover
<b>B-8_b Who are the main users of this public space(s)?</b>	
User:	Clients
User:	Walkers
User:	Tourists

### B-8\_c What are the users activities of this public space(s)?

Users	Activity	Before	After
Clients	Shopping	✓	✓
Clients	Parking, meeting, socialising	✗	✓
Walkers	Parking, meeting, socialising	✓	✓
Tourists	Discover	✓	✓

### B-9 Parts/sections/spots seem most attractive within the public space (location and duration) - Parts/sections/spots at people seem to avoid:

Describe what parts seem to be the most attractive to people	The situations encountered in Saint-Genest-Malifaux and Bourg-Argental clearly show that thresholds are favoured and used. Thresholds in the sense of areas located near shops, or in the sense of passage, for example at the level of road crossings. However, these thresholds are also difficult to use: narrowness of pavements, lack of shelters, etc. On the other hand, traditionally dedicated spaces - forecourts, squares, etc. - are not very popular with the public. This is a common situation in medium mountain towns, where the economic/productive activity is totally removed from the urban centre.
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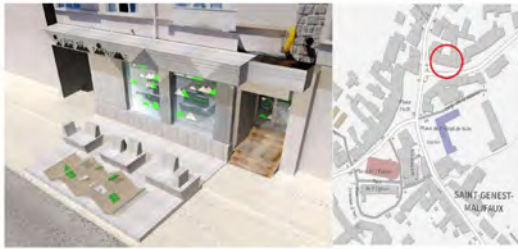
### B-10 Provide the links to public data on the public space(s)

Website:	
Website's link:	<a href="http://nicolassoulier.net/html/texts_les_frontages.html">http://nicolassoulier.net/html/texts_les_frontages.html</a> ( <a href="http://nicolassoulier.net/html/texts_les_frontages.html">http://nicolassoulier.net/html/texts_les_frontages.html</a> )
Website:	
Website's link:	<a href="https://www.ruesauxenfants.com/">https://www.ruesauxenfants.com/</a> ( <a href="https://www.ruesauxenfants.com/">https://www.ruesauxenfants.com/</a> )
Website:	
Website's link:	<a href="https://www.studioidae.com/projets/aero-seine-2/">https://www.studioidae.com/projets/aero-seine-2/</a> ( <a href="https://www.studioidae.com/projets/aero-seine-2/">https://www.studioidae.com/projets/aero-seine-2/</a> )
Website:	
Website's link:	<a href="https://www.levoyageanantes.fr/de-l-art-des-enseignes/">https://www.levoyageanantes.fr/de-l-art-des-enseignes/</a> ( <a href="https://www.levoyageanantes.fr/de-l-art-des-enseignes/">https://www.levoyageanantes.fr/de-l-art-des-enseignes/</a> )
Website:	
Website's link:	<a href="https://www.instagram.com/typotopy_?hl=fr">https://www.instagram.com/typotopy_?hl=fr</a> ( <a href="https://www.instagram.com/typotopy_?hl=fr">https://www.instagram.com/typotopy_?hl=fr</a> )

### B-11 Provide photos of the public space(s) with creative works

Caption:	Saint-Genest-Malifaux_ Tourist Office
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Photo's author: TYPOTOPY

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Caption: Saint-Genest-Malifaux\_beauty salon

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Photo's author: TYPOTOPY

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Caption: Bourg-Argental\_Hair Salon

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Photo's author: TYPOTOPY

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Caption: Bourg-Argental\_Centre-bourg

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Photo's author: TYPOTOPY

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Caption: Saint-Genest-Malifaux\_restaurant

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Describe the project (activities) that took place in the analysed public space(s)

TypoTopy's mission concerns two town centres on the Pilat region that are significantly marked, in the commercial field, by the decline, by the lack of renewal of the offer and by the ageing of the visual environment. The aim of the mission was to propose around thirty projects for shopkeepers in order to encourage them to undertake a process of renovating their signs and shopfronts. The main line of action concerns signs and storefronts because they define a territory of reflection that goes far beyond the field of efficiency. The sign inscribes a message in the public space which is related to other messages relating to the uses of public space: signage, advertising, etc. This set of messages is defined in visual terms (competition vs. coherence) and translated into regulations. TypoTopy's approach is that the message (or image) that a shopkeeper wishes to give about himself (his activity) contributes to the collective formulation of the uses of public space and that it is of the graphic artist/designer contributing to a calmer reading of this space.

### C-3 Challenge that the project (activities) tried/is trying to tackle:

What challenge was the project (activities) trying to tackle – what was the aim

The aim was to raise awareness among shop keepers of the need to renovate their signs and shop fronts, using the skills of graphic designers. This objective is part of a set of measures designed to strengthen the commercial attractiveness of town centres.

### C-4 Time frequency:

Time Frequency: One-time activity

Other information:

### C-5 Time period

Start: 2/1/2020 12:00:00 AM

End:

Comment: in progress

### C-6 Actors in relation to the analysed creative work, their main motivation and their roles

Actor(s): Communauté de Commune des Monts du Pilat

Motivations: Economic development

Roles: Project Initiator

Actor(s): Intervention fund for trade and crafts

Motivations: Collective mobilisation of shops, attractiveness

Roles: Coordination, financing

Actor(s): Shopkeepers

Motivations: Request for competence regarding renovation

Roles: Beneficiaries of the project

### C-7 Description of the supporting background that existed to make the activities happen:

What kind of supporting background existed to make the activities happen (financial, institutional etc.)

- financial and technical support from the financing authorities - community staff to interact with the shopkeepers - documentary resources (photo library, photographic inventory of the landscape, etc.) - network of resource persons: architects, technicians, e

### C-8 Sectors involved in the development of the creative works with public spaces:

Culture: ✘

Education: ✘

Health: ✘

Sustainability: ✘

Science: ✘

Tourism: ✘

Sport: ✘

Photo's author: TYPOTOPY

### C-1 Official name of the activity/project

Name in local language: Mission de conseils en design pour la rénovation des façades commerciales à Saint-Genest-Malifaux et Bourg-Argental

Name in English: Design consultancy for the renovation of commercial facades in Saint-Genest- Malifaux and Bourg-Argental

Nickname:

Overall name: ✘

### C-2 Description of the project (activities) that took place in the analysed public space(s):

Industry	✘
Other:	✔
Specify other:	local authorities and shop keepers

### C-9 Sector which was..

..the initiator of the activities:	Other
..the most crucial for the whole case study:	Other
Comment:	Local authorities (Communauté de Communes des Monts du Pilat)

### C-10 How was the local community involved in the project/activities:

How was the local community involved in the project/activities?	This mainly involved the shopkeepers themselves, with whom a survey was conducted over a period of almost four weeks. Individual meetings, in their workplaces, allowed designers to acquire a good knowledge of the situations of each of the shopkeepers, their activities, their constraints and their expectations in terms of shop fronts and signs. They were thus able to carry out an inventory of the buildings, to take note of the development prospects and the economic context. In the course of the survey, attention was paid to documenting the variations of the activity - according to the days and hours - but also certain aspects, ergonomic for example, relating to the conditions of exercise of the activity. A second step was the exchange with the shopkeepers about the projects, including possible modifications to them. In this way, the interested parties currently have in their hands which they can implement in the way that suits them.
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### C-11 The role of natural/cultural heritage in the project/activities:

Did cultural and/or natural heritage play any specific role in the project/activities?	Yes, the built heritage is, strictly speaking, the physical support of the sign as it is, for the graphic artist/designer, the support for his reflection, in resonance with the expectations expressed by the retailer.
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### C-12 The targeted impact of the project/activity:

What was the targeted impact of the project / activities?	To stimulate the retailers concerned to take the initiative to renovate and, in the long term, to trigger a virtuous dynamic
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### C-13 Achievement of the targeted impact:

Yes/no/partly:	Partly
Comment:	At this stage of the action it is not possible to answer positively or negatively. However, it can be observed that the continuous exchanges with the shopkeepers have enabled them to overcome their apprehensions concerning, on the one hand, the dialogue and forms of exchange with the graphic artists/designers and, on the other hand, the regulatory complexity (to obtain the authorisations for the installation). On the other hand, we observed during our exchanges with the local authorities that the mediation of a graphic artist/designer could favour the perception of a renovation project. However, at this stage, it is not possible to conclude that this project has initiated a dynamic. This can be seen following the completion of the first projects.

### C-14 Additional achieved impacts:

Were any additional impacts achieved?	not relevant
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### C-15 The main beneficiaries of the creative work in public space(s):

Who were the main beneficiaries of the creative works in public spaces(s)?	not relevant
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### C-16 Presence (or not) of economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces:

Were there any, no matter how big or small, economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces?	not relevant
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### C-17 Presence (or not) of any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development:

Were there any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development?	not relevant
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### C-18 Monitoring (or not) of the impact of the project:

How was the impact of the project / activities monitored? If it wasn't – how do you think it could be monitored?	not relevant
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### C-19 Way in order to communicate the impact of the project:

How was the impact of the project / activities disseminated or communicated?	The project has not yet been communicated
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### C-20 Perception of the creative works in public space(s) by the final users and the reactions of the general public:

How were the creative works in public space(s) perceived, evaluated, judged by the final users – what were the reactions of the general public?	not relevant
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### C-21 The (one) main success and the (one) main failure of the project/activities

Main success:	Creation of a sustained exchange with shopkeepers who are not usually concerned by the intervention of graphic artists/designers.
Main failure:	Absence of a collective dynamic. The meetings set up by the Communauté de communes gathered very few participants.

### C-22 Importance of broader conditions for the main success and main failure factor:

How important were the broader conditions (e.g. the supporting state of the art in the community, infrastructure, institutional support, financial sources, local or "imported" know-how etc.) for the main success and main failure factor	It is premature to conclude the success or failure of the mission. While the projects have been presented to stakeholders, often reworked, with recommendations for implementation, three important points can be mentioned which could help the implementation phase to run smoothly: - the existence of a strong network of artisans (which we have identified) that will allow the implementation of these projects in good conditions - the awareness of the different services concerned in the municipalities and the institutions issuing authorisations - a context of urban evolution - due to the fact that the two towns will undergo major development work - which could encourage the initiative of shopkeepers. On the other hand, one can fear - as a contribution to a possible failure - the great uncertainty on the sustainability of the activities: thus, among the thirty traders concerned, six of them are no longer involved (moving, sale, transmission change of activity, etc.)
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### C-23 Provide the links to public data on the creative works

Link to public data to better understand the activities and actors, as well as impacts:	
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The link:	
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### D-1 Main editor in charge of this entry and potential other authors of this case study description

Name and surname:	Costanza Matteucci, Pierre Hanau
Organization:	Association TypoTopy
Email:	costanza.benedetta.matteucci@gmail.com; typtopy.tresor@gmail.com
Role:	

## D-2 Representative pictures

Picture's caption: Chez Valérie Tobacco Before



Picture's author: Sylvain Reymondon

Picture's date:

Picture's source: TYPOTOPY

Picture's caption: Bourg-Argental



Picture's author: TYPOTOPY

Picture's date: 9/4/2020 12:00:00 AM

Picture's source: TYPOTOPY

Picture's caption: Bourg-Argental



Picture's author: TYPOTOPY

Picture's date: 9/3/2020 12:00:00 AM

Picture's source: TYPOTOPY

Picture's caption: Bourg-Argental



Picture's author: TYPOTOPY

Picture's date: 9/3/2020 12:00:00 AM

Picture's source: TYPOTOPY

Picture's caption: Saint-Genest-Malifaux



Picture's author: Sylvain Reymondon  
 Picture's date: 9/3/2020 12:00:00 AM  
 Picture's source: TYPOTOPY  
 Picture's caption: Bourg-Argental



Picture's author: Sylvain Reymondon  
 Picture's date: 9/3/2020 12:00:00 AM  
 Picture's source: TYPOTOPY  
 Picture's caption: Saint-Genest-Malifaux. Eden Roc



Picture's author: TYPOTOPY  
 Picture's date: 9/3/2020 12:00:00 AM  
 Picture's source: TYPOTOPY  
 Picture's caption: Bourg-Argental. Boulangerie Lorraine Tradition



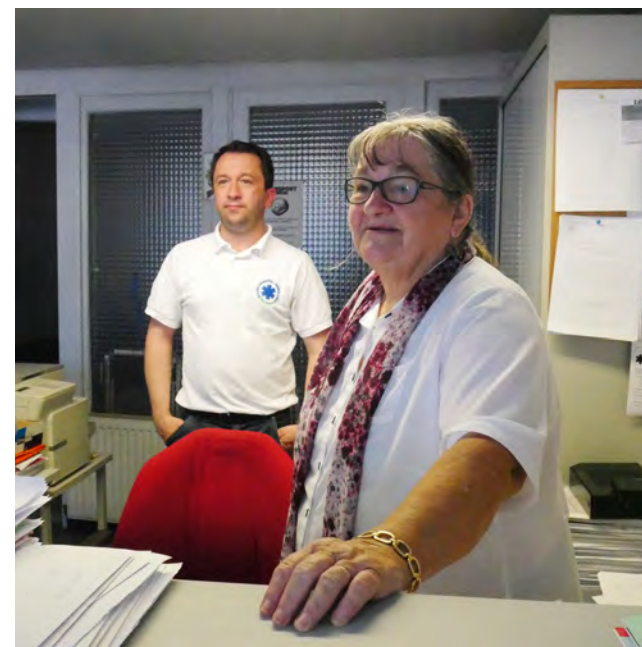
Picture's author: Sylvain Reymondon  
Picture's date: 9/3/2020 12:00:00 AM  
Picture's source: TYPOTOPY  
Picture's caption: Bourg-Argental. Atelier Floral Pollen



Picture's author: TYPOTOPY  
Picture's date: 9/3/2020 12:00:00 AM  
Picture's source: TYPOTOPY  
Picture's caption: Bourg-Argental. Sylvie Coiffure Portrait



Picture's author: Sylvain Reymondon  
Picture's date: 9/3/2020 12:00:00 AM  
Picture's source: TYPOTOPY  
Picture's caption: Bourg-Argental. Ambulances Bartasson



Picture's author: TYPOTOPY  
Picture's date: 9/3/2020 12:00:00 AM  
Picture's source: TYPOTOPY  
Picture's caption: Secrets Beauté Before



Picture's author: Caroline Pauchant/Sylvain Reymondon  
Picture's date:  
Picture's source: TYPOTOPY  
Picture's caption: Secrets Beauté Portrait



Picture's author: Caroline Pauchant/Sylvain Reymondon  
Picture's date:  
Picture's source: TYPOTOPY  
Picture's caption: Sylvie Coiffure Before





Picture's author: Sylvain Reymondon

Picture's date:

Picture's source: TYPOTOPY

Picture's caption: Sylvie Coiffure Project



Picture's author: Sylvain Reymondon

Picture's date:

Picture's source: TYPOTOPY

Picture's caption: Lorrain Project Before (Boulangerie)



Picture's author: Sylvain Reymondon

Picture's date:

Picture's source: TYPOTOPY

Picture's caption: Aux délices cafe Before



Picture's author: Benjamin Fernandes

Picture's date:

Picture's source: TYPOTOPY

Picture's caption: Aux délices cafe Portrait



Picture's author: Benjamin Fernandes

Picture's date:

Picture's source: TYPOTOPY

Picture's caption: Aux délices cafe Project



Picture's author: Benjamin Fernandes

Picture's date:

Picture's source: TYPOTOPY

Picture's caption: Chez Valérie Tobacco Portrait



Picture's author: Sylvain Reymondon

Picture's date:

Picture's source: TYPOTOPY

Picture's caption: Chez Valérie Tobacco Project



Picture's author: Sylvain Reymondon  
Picture's date:  
Picture's source: TYPOTOPY  
Picture's caption: Imagin'hair Before



Picture's author: Costanza Matteucci  
Picture's date:  
Picture's source: TYPOTOPY  
Picture's caption: Imagin'hair Portrait



Picture's author: Costanza Matteucci  
Picture's date:  
Picture's source: TYPOTOPY  
Picture's caption: Imagin'hair Project



Picture's author: Costanza Matteucci

Picture's date:

Picture's source: TYPOTOPY

Picture's caption: Secrets Beauté Project



Picture's author: Caroline Pauchant/Sylvain Reymondon

Picture's date:

Picture's source: TYPOTOPY

### D-3 Additional information

Additional information:

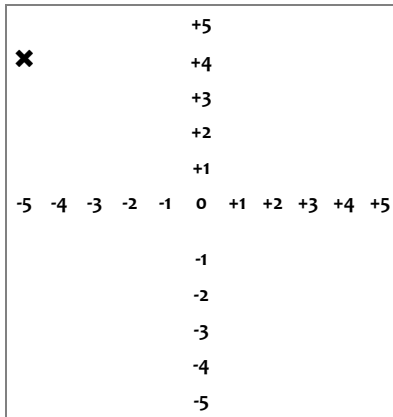
Link:

### D-4 Optional final remark

Optional final remarks: is there any additional information that was not communicated through the template



**Diversified economic activities**



None-existing creative sector

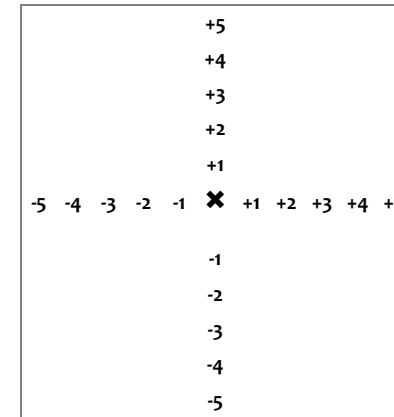
Well-developed creative sector

**Absence of economic activity**

For about a decade, the town has suffered from a lack of vitality that has taken the form of a drop in its population and an increase in empty premises in the town centre. A recurrent phenomenon in territories a long way from major urban areas, and which is occurring all over the country.

Comment:

**High-income households prevail**



Participatory practices none-existing

Participatory practices well developed

**Low-income households prevail**

Comment: Most of the town's inhabitants are working class or retired.

**A-3 Estimation of how residents perceive the remoteness of this place, from 0 (not remote at all) to 5 (extremely remote)**

Estimation: 2

Explanation:

**A-4 Elements that characterise the remoteness of the place:**

- Low population density ✓
- Geographical barrier/allocation ✗
- No good transportation links ✓
- Difficulties in accessing daily-life-support facilities ✗
- Social specifics and/or divisions ✓
- Economic inferiority ✓
- Subjective criteria ✗

Specify subjective criteria (e.g. community's self-perception of being remote etc):

Other ✗

Specify other:

Summary of the elements that characterise this case as a remote place:

Although the Jeune Loire region is a relatively dynamic area, thanks in particular to its proximity to the employment areas of Saint-Etienne and Le Puy en Velay, Dunières remains on the fringes of these demographic dynamics due to its distance from the RN88 (Route Nationale 88). It has lost around 15% of its population since 1955. Dunières is the most populous town in the Community of Communes and the main commercial centre of the territory. However, it is not reflected in a real animation of the public space.

Low population density rank: 1

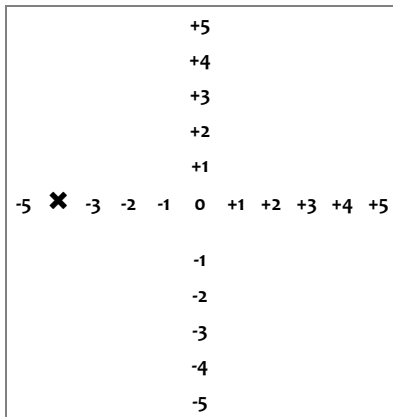
Geographical barrier/allocation rank:

No good transportation links rank: 2

Difficulties in accessing daily-life-support facilities rank:

Social specifics and/or divisions rank: 3

**Daily-life-support facilities well developed**



Aged demographic structure

Sound demographic structure

**Daily-life-support facilities none-existing**

Although the make-up of houses at first appears varied and heterogeneous and a certain balance could be expected in this respect, in fact only 10% of couples are under 40 years whereas 13.5% are over 80. In other words, the population of Dunières is ageing and struggling to renew itself: a non-negligible proportion of people under 40 newly arrived in Dunières have settled there "by default" and as a real life choice.

Comment:

Economic inferiority rank:	4
Subjective criteria (e.g. community's self-perception of being remote etc) rank:	
Other rank:	

### A-5 Provide the links to public data

Links to public data on the remote place	
The link:	<a href="https://fr.wikipedia.org/wiki/Duni%C3%A8res">https://fr.wikipedia.org/wiki/Duni%C3%A8res</a> ( <a href="https://fr.wikipedia.org/wiki/Duni%C3%A8res">https://fr.wikipedia.org/wiki/Duni%C3%A8res</a> )
Links to public data on the remote place	
The link:	<a href="https://fr.wikipedia.org/wiki/Ligne_de_Firminy_%C3%A0_Saint-Rambert-d%27Albon">https://fr.wikipedia.org/wiki/Ligne_de_Firminy_%C3%A0_Saint-Rambert-d%27Albon</a> ( <a href="https://fr.wikipedia.org/wiki/Ligne_de_Firminy_%C3%A0_Saint-Rambert-d%27Albon">https://fr.wikipedia.org/wiki/Ligne_de_Firminy_%C3%A0_Saint-Rambert-d%27Albon</a> )
Links to public data on the remote place	
The link:	<a href="https://www.leprogres.fr/politique/2020/11/12/la-commune-eligible-aux-petites-villes-de-demain#--:text=Le%20minist%C3%A8re%20de%20la%20Coh%C3%A9sion,partenaires%20pour%20leurs%20projets%20de">https://www.leprogres.fr/politique/2020/11/12/la-commune-eligible-aux-petites-villes-de-demain#--:text=Le%20minist%C3%A8re%20de%20la%20Coh%C3%A9sion,partenaires%20pour%20leurs%20projets%20de</a> ( <a href="https://www.leprogres.fr/politique/2020/11/12/la-commune-eligible-aux-petites-villes-de-demain#--:text=Le%20minist%C3%A8re%20de%20la%20Coh%C3%A9sion,partenaires%20pour%20leurs%20projets%20de">https://www.leprogres.fr/politique/2020/11/12/la-commune-eligible-aux-petites-villes-de-demain#--:text=Le%20minist%C3%A8re%20de%20la%20Coh%C3%A9sion,partenaires%20pour%20leurs%20projets%20de</a> )
Links to public data on the remote place	
The link:	<a href="https://www.facebook.com/dunieres43.fr/">https://www.facebook.com/dunieres43.fr/</a> ( <a href="https://www.facebook.com/dunieres43.fr/">https://www.facebook.com/dunieres43.fr/</a> )

### A-7 The type of public spaces that can be found in this remote place (besides the roads/streets/path network)

Square/s, Plaza/s	✓
Park/s, Garden/s	✗
Market space/s	✗
Playground/s	✓
Recreational space/s, Sport-field/s	✗
Community open-air space/s	✗
Institution-related open-air space/s (e.g. University grounds)	✗
Watersides	✗
Meadows	✗
Parking area	✓
Service yard	✗
Other types:	✗
Specify other types:	
Type of indoor public spaces that can be found in this remote place:	Private gardens in housing in the town centre

### A-8 General description of..

The network of roads, streets, paths and alike elements that tie this remote place together:	The town of Dunières has good road infrastructure, but it is crossed by main roads carrying a lot of heavy goods vehicles. This is aggravated by narrow pavements, and by pedestrian linkways that have been cut off. Pedestrian routes are relatively unsafe, not easy to negotiate. There are no cycle paths in the town, which imposes heavy reliance on the car.
The quantity and structure of public space network (besides roads/streets/paths network) in this remote place:	The town is situated at the bottom of a valley, along the River Dunière, but this is not exploited as a public space (park) at all. The town has very few (3) quality public spaces, and these placed along the main road running through the town, with a lack of nature in the public space. (no trees).

### A-9 General description of the quality of public spaces in this remote place

Answer:	Because these spaces are alongside the main road, they do not lend themselves to rest or leisure. There is one public space strongly linked to local tourism, with a picnic table, but it is a long way from the town centre. The other 2 spaces in the town centre have a children's playground (for small children) and the other is a war monument. Public space with no observed use, no street furniture. There are a high demand for a public space where people could come together and for bathing and fishing areas to be laid out along the river.
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### B-1 Name(s) of the public space(s)

Name(s) of the public space(s) (in local language):	Réseau de surfaces vertes du Bourg de Dunières
Name(s) of the public space(s) (in English):	Network of green spaces in the town of Dunières
Latitude of the public space(s):	45.2080556
Longitude of the public space(s):	4.3455556



Ground plan showing the land use of the public space(s):

Caption's map of the public space:	
Legend's map of the public space:	map of Dunières
Main location	✗

### B-2 Describe the physical environment

Physical environment description of the public space(s) with creative works:	not possible to complete
Physical environment elements were important and/or actually "used" by creative people for their activities:	not possible to complete

### B-3 Describe the general functions

Functions and land uses description in the area of the public space:	not possible to complete
Functionalities of space were important and/or actually "used" by creative people for their activities:	not possible to complete

#### B-4 General demographic characteristics of the area around the public space:

Describe the general demographic characteristics	not possible to complete
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#### B-5 Type of the public space(s) with creative work

Form and function:	not possible to complete
Ownership:	not possible to complete
Access regarding entry-control:	not possible to complete
Access regarding time of day/week/year:	not possible to complete

#### B-7 Kind of activity initially designed for this public space:

What kind of activity has been this public space designed for initially	not possible to complete
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#### B-8\_a Which are the activities in this public space(s)?

Activity:	not possible to complete
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#### B-8\_b Who are the main users of this public space(s)?

User:	not possible to complete
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#### B-8\_c What are the users activities of this public space(s)?

Users	Activity	Before	After
		✘	✘

#### B-9 Parts/sections/spots seem most attractive within the public space (location and duration) - Parts/sections/spots at people seem to avoid:

Describe what parts seem to be the most attractive to people	not possible to complete
--	--------------------------

#### B-10 Provide the links to public data on the public space(s)

Website:	
Website's link:	<a href="http://cptludd.fr/index.php?article86/carte-dunieres">http://cptludd.fr/index.php?article86/carte-dunieres</a> ( <a href="http://cptludd.fr/index.php?article86/carte-dunieres">http://cptludd.fr/index.php?article86/carte-dunieres</a> )

#### B-11 Provide photos of the public space(s) with creative works

Caption:	not possible to complete
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\*\*\*

Photo's author:

#### C-1 Official name of the activity/project

Name in local language:	Des habitants racontent le bourg de Dunières
Name in English:	Local people tell the story of the town of Dunières
Nickname:	
Overall name:	✘

#### C-2 Description of the project (activities) that took place in the analysed public space(s):

Describe the project (activities) that took place in the analysed public space(s)	As part of the urban study on revitalising Dunières town centre conducted by the Department of Haute Loire, a participatory sensitive-type approach was proposed by the team of designers on the Urban Project Team (MOEU). During the Urban Diagnosis phase, a sensitive mapping of the territory was drawn up based on multiple meetings with the inhabitants. A sensitive map is the formalization of a document that attempts to convey the affective dimension of a territory, to understand the landscape through a human-scale vision, to define a place based on people's accounts of it. These maps are subjective, and provide a "snapshot of a feeling" expressed by those who inhabit and walk its streets on a daily basis. This map served as the deliverable for this participatory work with the population to give value to their involvement in the urban study and it fed into the urban development and objective diagnostic work on the territory done by the MOEU team.
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#### C-3 Challenge that the project (activities) tried/is trying to tackle:

What challenge was the project (activities) trying to tackle – what was the aim	The activity was attempting to reveal a vernacular history and heritage of Dunières. The aim was to uncover information, curiosity, the cultural and human potential of this territory which is not encompassed in more objective studies. Our challenge was therefore to identify and inventory this intangible heritage linked to memory, to the purely affective attachment that shapes the imaginative representation and builds the story of Dunières.
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#### C-4 Time frequency:

Time Frequency	Other
Other information:	The information gathering workshops were held in December 2019 and January 2020. And the map was formalised in February 2020.

#### C-5 Time period

Start:	12/1/2019 12:00:00 AM
End:	2/1/2021 12:00:00 AM
Comment:	The information gathering workshops were held in December 2019 and January 2020. And the map was formalised in February 2020.

#### C-6 Actors in relation to the analysed creative work, their main motivation and their roles

Actor(s):	Inhabitants (all age groups)
Motivations:	Sharing
Roles:	contributors
Actor(s):	Non-profit organisations/shopkeepers
Motivations:	Sharing
Roles:	contributors
Actor(s):	Local authority
Motivations:	Curiosity about the responses
Roles:	Commissioning authority
Actor(s):	MOEU team
Motivations:	To complete the urban diagnosis with a subjective component
Roles:	Mediators

#### C-7 Description of the supporting background that existed to make the activities happen:

What kind of supporting background existed to make the activities happen (financial, institutional etc.)	This project was publicly commissioned. The commission was to carry out an urban study and produce a Guide Plan for revitalising Dunières town centre. Our MOEU team was selected and paid to conduct this study between September 2019 and May 2021. The participatory methodology and approach were proposed by our team, as was the format of the deliverables.
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#### C-8 Sectors involved in the development of the creative works with public spaces:

Culture	✘
Education	✘



Health	✘
Sustainability	✘
Science	✘
Tourism	✘
Sport	✘
Industry	✘
Other:	✓
Specify other:	Architectute, Urban planning, Housing, Transport, Shops

### C-9 Sector which was..

..the initiator of the activities:	Other
..the most crucial for the whole case study:	Other
Comment:	Urban planning

### C-10 How was the local community involved in the project/activities:

How was the local community involved in the project/activities?	At the participatory workshops, which sometimes dealt with more pragmatic subjects such as the problems encountered on a daily basis in their town, a more relaxing activity linked to the memory and atmospheres of the town was proposed to the inhabitants of Dunières. Just as important as the other activities, those that allow the participants to express themselves in a more personal way: They were simply invited to tell us their memories linked to the village, and to talk about their favourite place. These 2 subjects were chosen as to trigger a discussion that would lead to a more detailed knowledge of the Dunières profile. The interviews were particularly rich - it was if each person was revealing their hidden treasures to us.
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### C-11 The role of natural/cultural heritage in the project/activities:

Did cultural and/or natural heritage play any specific role in the project/activities?	No
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### C-12 The targeted impact of the project/activity:

What was the targeted impact of the project / activities?	The first impact of formalising this map was its huge contribution to the acculturation of the members of the MOEU team to the "Dunières spirit". In addition, the accounts gathered contributed to a very large extent to moving the study and the guide plan forward. There was also the intention of sharing this sensitive map widely within the community to create a sort of "pride" in belonging to this territory.
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### C-13 Achievement of the targeted impact:

Yes/no/partly:	Yes
Comment:	The desired impact of the urban project was achieved. The impact relating to local pride/imaginary representations and stories was partly achieved, because due to the Covid 19 pandemic we were obliged to do fewer in-person meetings and it was not possible to disseminate the map widely or complete it following the encounters and interviews done.

### C-14 Additional achieved impacts:

Were any additional impacts achieved?	This sensitive map will be displayed in the window of a vacant shop in the centre of Dunières from summer 2021 and it will be published in the local newspaper. It is expected that it will lead to more reactions.
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### C-15 The main beneficiaries of the creative work in public space(s):

Who were the main beneficiaries of the creative works in public spaces(s)?	difficult to answer
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### C-16 Presence (or not) of economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces:

Were there any, no matter how big or small, economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces?	NO - difficult to answer
---	--------------------------

### C-17 Presence (or not) of any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development:

Were there any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development?	NO - difficult to answer
---	--------------------------

### C-18 Monitoring (or not) of the impact of the project:

How was the impact of the project / activities monitored? If it wasn't – how do you think it could be monitored?	With an institutional body, open to the public, which could permanently collect contributions and memories from local inhabitants on their territory
--	--

### C-19 Way in order to communicate the impact of the project:

How was the impact of the project / activities disseminated or communicated?	The sensitive mapping project and its impact on the formalisation of the guide plan will soon be disseminated to the general public. Through the local newspaper and an exhibition across the town in shop windows in the town centre, the entire process will be highlighted by the commissioning authority.
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### C-20 Perception of the creative works in public space(s) by the final users and the reactions of the general public:

How were the creative works in public space(s) perceived, evaluated, judged by the final users – what were the reactions of the general public?	difficult to answer
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### C-21 The (one) main success and the (one) main failure of the project/activities

Main success:	difficult to answer
Main failure:	difficult to answer

### C-22 Importance of broader conditions for the main success and main failure factor:

How important were the broader conditions (e.g. the supporting state of the art in the community, infrastructure, institutional support, financial sources, local or "imported" know-how etc.) for the main success and main failure factor	difficult to answer
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### C-23 Provide the links to public data on the creative works

Link to public data to better understand the activities and actors, as well as impacts:	
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The link:

### D-1 Main editor in charge of this entry and potential other authors of this case study description

Name and surname:	Juliana Gotilla
Organization:	Atelier Captain Ludd (in association with NOVAE architectes, ADHOC, IEM)
Email:	juliana@cptludd.fr

Role:

### D-2 Representative pictures

Picture's caption:

A sensitive map



Picture's author: Atelier CaptainLUDD

Picture's date: 2/13/2020 12:00:00 AM

Picture's source: AtelierCaptainLUDD

Picture's caption: Tool used\_Participatory workshop



Picture's author: AtelierCaptainLUDD

Picture's date: 11/1/2019 12:00:00 AM

Picture's source: AtelierCaptainLUDD

Picture's caption: Sensitivity map print version



Picture's author: AtelierCaptainLUDD

Picture's date: 2/14/2020 12:00:00 AM

Picture's source: AtelierCaptainLUDD

Picture's caption: Commune de Dunières



Picture's author: AtelierCaptainLUDD

Picture's date: 9/3/2020 12:00:00 AM

Picture's source: AtelierCaptainLUDD

Picture's caption: Tools used\_Participatory workshop



Picture's author: AtelierCaptainLUDD

Picture's date: 11/1/2019 12:00:00 AM

Picture's source: AtelierCaptainLUDD

Picture's caption: Tools used\_Participatory workshop



Picture's author: AtelierCaptainLUDD

Picture's date: 11/1/2019 12:00:00 AM

Picture's source: AtelierCaptainLUDD

Picture's caption: What future for Dunières center ?



Picture's author: Atelier de design Captain Ludd

Picture's date:

Picture's source: Atelier de design Captain Ludd

Picture's caption: Sensitive map zoomed



Picture's author: Atelier de design Captain Ludd

Picture's date:

Picture's source: Atelier de design Captain Ludd

### D-3 Additional information

Additional information:

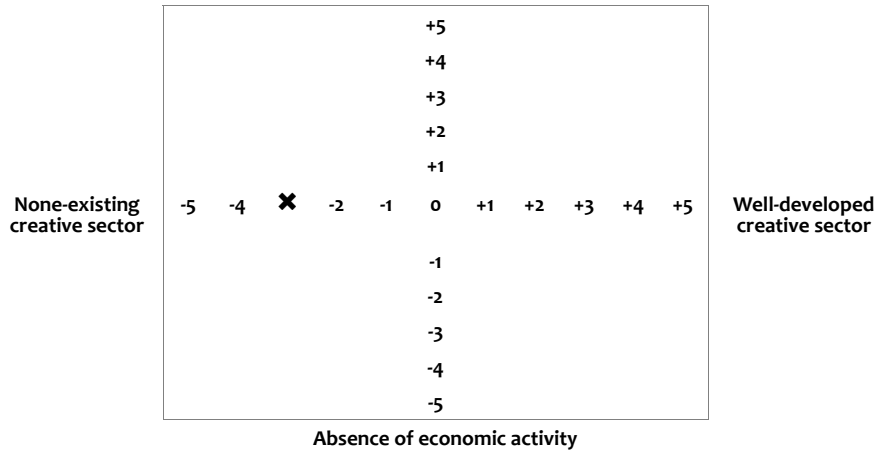
Link:

### D-4 Optional final remark

Optional final remarks: is there any additional information that was not communicated through the template

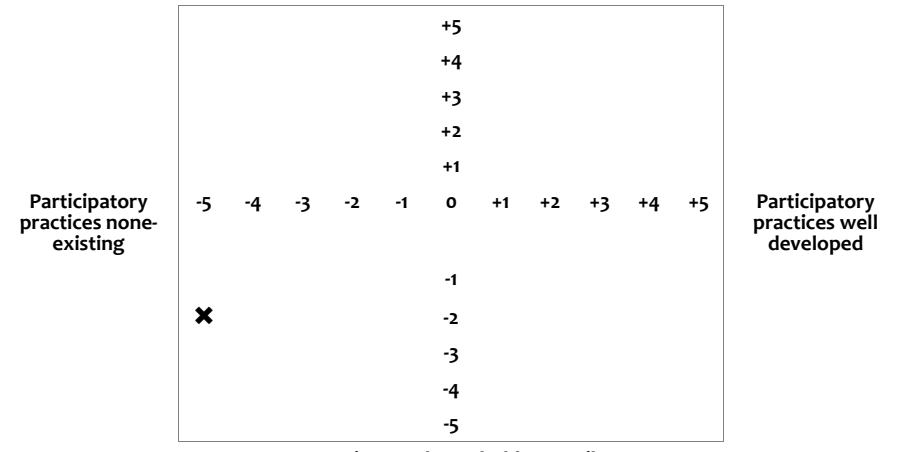


**Diversified economic activities**



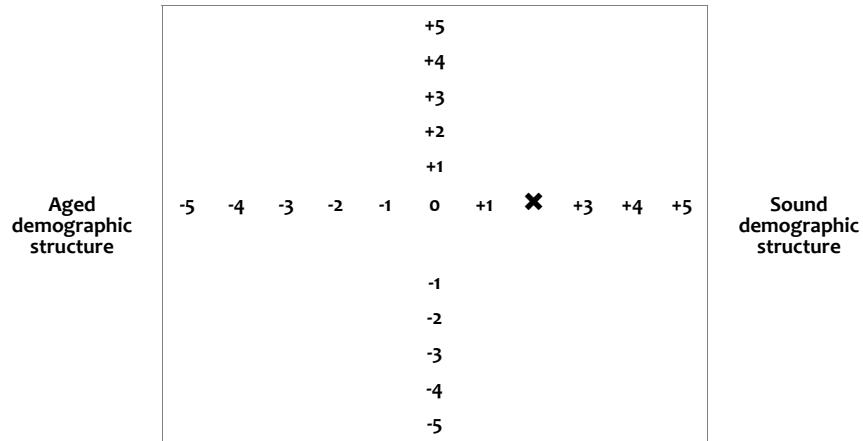
Comment:

**High-income households prevail**



Comment:

**Daily-life-support facilities well developed**



Comment:

**A-3 Estimation of how residents perceive the remoteness of this place, from 0 (not remote at all) to 5 (extremely remote)**

Estimation: 2  
 Explanation: The village is located 24km from Saint-Etienne. There is not much public transport to serve the town, requiring a car to get around.

**A-4 Elements that characterise the remoteness of the place:**

Low population density	X
Geographical barrier/allocation	X
No good transportation links	✓
Difficulties in accessing daily-life-support facilities	✓
Social specifics and/or divisions	X
Economic inferiority	X
Subjective criteria	X
Specify subjective criteria (e.g. community's self-perception of being remote etc):	
Other	X

Specify other:

Summary of the elements that characterise this case as a remote place:

Low population density rank:

Geographical barrier/allocation rank:

No good transportation links rank: 1

Difficulties in accessing daily-life-support facilities rank: 2

Social specifics and/or divisions rank:

Economic inferiority rank:	
Subjective criteria (e.g. community's self-perception of being remote etc) rank:	
Other rank:	

## A-5 Provide the links to public data

Links to public data on the remote place

The link: <http://www.genilac.fr> (<http://www.genilac.fr>)

## A-7 The type of public spaces that can be found in this remote place (besides the roads/streets/path network)

Square/s, Plaza/s	✘
Park/s, Garden/s	✘
Market space/s	✘
Playground/s	✘
Recreational space/s, Sport-field/s	✘
Community open-air space/s	✘
Institution-related open-air space/s (e.g.University grounds)	✘
Watersides	✘
Meadows	✘
Parking area	✘
Service yard	✘
Other types:	✘
Specify other types:	not relevant

Type of indoor public spaces that can be found in this remote place:

## A-8 General description of..

The network of roads, streets, paths and alike elements that tie this remote place together: The project is situated in a the historic centre of the town. It is connected to a network of streets and roads linked to the town centre.

The quantity and structure of public space network (besides roads/streets/paths network) in this remote place: The streets concerned by the project are very narrow and give priority to cars. The landscaping project has allowed the creation of pavements and pedestrian areas to facilitate walking around the town.

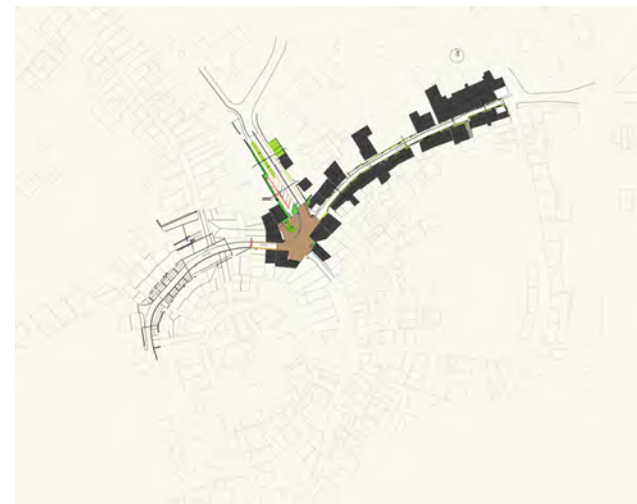
## A-9 General description of the quality of public spaces in this remote place

Answer: not relevant

## B-1 Name(s) of the public space(s)

Name(s) of the public space(s) (in local language):	Rue Louis Marchand, Place de Verdun
Name(s) of the public space(s) (in English):	Rue Louis Marchand, Place de Verdun (small square)
Latitude of the public space(s):	45.5328
Longitude of the public space(s):	4.58306

Ground plan showing the land use of the public space(s):



Caption's map of the public space: Centre bourg de Genilac

Legend's map of the public space: La Rue Louis Marchand et la place de Verdun

Main location ✘

## B-2 Describe the physical environment

Physical environment description of the public space(s) with creative works: Rue Louis Marchand is a narrow street that had no pavements for pedestrians. The landscaping project accompanying the design frontage structures offered a reorganisation of the street with a pedestrian strip and a frontage strip in front of the houses where vegetation 20 to 40 cm thick would be planted. In order to highlight the front doors of the houses and serve as a filter between homes and the public space, thin metal structures were offered to residents which would support plants in pots or climbing plants. And so the front doors were rehabilitated and the inhabitants were able to re-appropriate their houses.

Physical environment elements were important and/or actually "used" by creative people for their activities: not relevant

## B-3 Describe the general functions

Functions and land uses description in the area of the public space: This is a street in the town centre. There are four shops nearby in the town centre. This street links the lower town and the town centre a bit higher up.

Functionalities of space were important and/or actually "used" by creative people for their activities: The main function of the frontage structures is to allow the inhabitants to re-appropriate the outside of their homes by offering a "furnishing" structure to support plants: climbing plants or pots, whichever is chosen by the residents.

## B-4 General demographic characteristics of the area around the public space:

Describe the general demographic characteristics: The residents concerned - 9 houses - are mainly working people who live in Gentillac, but work elsewhere in the daytime, commuting by car.

## B-5 Type of the public space(s) with creative work

Form and function:	To highlight and "green" the front doors of houses.
Ownership:	frontage, the boundary between the public and private domain
Access regarding entry-control:	Free
Access regarding time of day/week /year:	public space, access 24/7

## B-7 Kind of activity initially designed for this public space:

What kind of activity has been this public space designed for initially

The main idea is the re-appropriation of the public space close to their their homes by residents. The frontage structures also allow the re-greening of a town centre that is very much a "mineral" space in spite of being in the country.

### B-8\_a Which are the activities in this public space(s)?

Activity:	No way of greening the space around their home, as a street/road passes right in front of their doors. No space for pedestrians.
Activity:	No pavements, no benches in the public space, very "mineral" town centre
Activity:	A frontage between the public and private space that allows the front doors of houses to be highlighted and "greened".
Activity:	Greener surroundings, a street with benches placed at intervals to sit on, frontage structures on certain public walls (café and entrance to the street)
Activity:	Entrance enhanced and entrances and space outside the houses greened

### B-8\_b Who are the main users of this public space(s)?

User:	Residents in the street
User:	Residents of the town

### B-8\_c What are the users activities of this public space(s)?

Users	Activity	Before	After
Residents in the street	No way of greening the space around their home, as a street/road passes right in front of their doors. No space for pedestrians.	✓	✗
Residents in the street	A frontage between the public and private space that allows the front doors of houses to be highlighted and "greened".	✗	✓
Residents in the street	Entrance enhanced and entrances and space outside the houses greened	✗	✓
Residents of the town	No pavements, no benches in the public space, very "mineral" town centre	✓	✗
Residents of the town	Greener surroundings, a street with benches placed at intervals to sit on, frontage structures on certain public walls (café and entrance to the street)	✗	✓

### B-9 Parts/sections/spots seem most attractive within the public space (location and duration) - Parts/sections/spots at people seem to avoid:

Describe what parts seem to be the most attractive to people

not relevant

### B-10 Provide the links to public data on the public space(s)

Website:

Recent project currently the subject of communication. Inauguration scheduled for September 2021.

Website's link:

### B-11 Provide photos of the public space(s) with creative works

Caption:

Genilac\_before



Photo's author:

Sara de gouy

Caption:

Genilac\_after



Photo's author:

Sara de gouy

Caption:

Genilac\_after





Photo's author: Sara de gouy  
Caption: Genilac\_after



Photo's author: Sara de gouy  
Caption: Genilac\_Before



Photo's author: Sara de gouy  
Caption: Genilac\_before



Photo's author: Sara de gouy  
Caption: Genilac\_after



Photo's author: Sara de gouy  
Caption: Genilac\_after



Photo's author: Sara de gouy

<b>C-1 Official name of the activity/project</b>	
Name in local language:	Frontage, révéler le végétal
Name in English:	Frontage, revealing greenery
Nickname:	
Overall name:	✘

<b>C-2 Description of the project (activities) that took place in the analysed public space(s):</b>	
Describe the project (activities) that took place in the analysed public space(s)	Frontage, revealing greenery is what could be called a minimal project that gives pride of place to its main protagonist: plants. Customised frontage structures have been designed as part of a landscaping project to rehabilitate two public spaces in the centre of the small town of Genilac, a small square and a street. Rue Louis Marchand has served as a prototype project, which involved offering residents in the streets of the town centre structures custom-made for each house to highlight the houses' front doors and create a strip of greenery between the public space and the private space. These frontage structures therefore create a new in-between space which gives the residents an incentive to re-appropriate the space outside their houses.

<b>C-3 Challenge that the project (activities) tried/is trying to tackle:</b>	
What challenge was the project (activities) trying to tackle – what was the aim	To give the residents an incentive to re-appropriate the space outside their houses. To highlight the front doors. To re-green a very "mineral" street that left no space for pedestrians.

<b>C-4 Time frequency:</b>	
Time Frequency	Other
Other information:	This is a long-term project. Its experimental side is intended to generate interest in adapting it to other spaces or houses according to residents' wishes.

<b>C-5 Time period</b>	
Start:	1/13/2018 12:00:00 AM
End:	
Comment:	2020 (phase 1) Remains to be seen if it will be followed up

<b>C-6 Actors in relation to the analysed creative work, their main motivation and their roles</b>	
Actor(s):	Residents of the town
Motivations:	To transform the space outside one's house
Roles:	Participation in co-design workshops. Planting plants and maintaining the structures in conjunction with the municipality
Actor(s):	Participation in co-design workshops. Planting plants and maintaining the structures in conjunction with the municipality
Motivations:	To support the project
Roles:	To facilitate the implementation of the project, to liaise with residents

<b>C-7 Description of the supporting background that existed to make the activities happen:</b>	
What kind of supporting background existed to make the activities happen (financial, institutional etc.)	The project was organised and funded by the community of municipalities and the municipality. The design project was led by the Cité du design and the design manager of Saint-Etienne Métropole.

<b>C-8 Sectors involved in the development of the creative works with public spaces:</b>	
Culture	✘
Education	✘
Health	✘
Sustainability	✘

Science	✘
Tourism	✘
Sport	✘
Industry	✘
Other:	✓
Specify other:	Municipality/community of municipalities

<b>C-9 Sector which was..</b>	
..the initiator of the activities:	Other
..the most crucial for the whole case study:	Other
Comment:	The project was commissioned by a public authority. Municipality/community of municipalities

<b>C-10 How was the local community involved in the project/activities:</b>	
How was the local community involved in the project/activities?	The project was developed in close consultation with residents who volunteered to take part. After an initial walk round the site with the people concerned, several consultation workshops were organised to decide on the uses of each structure. Each structure was therefore designed after precise discussion of what was wanted in terms of plants (in pots or climbing), usage (bench or no bench), the constraints specific to the site (type of house, entrance, narrowness, access) and orientation. Fourteen structures were built in this first phase. A few months later, with real involvement on the part of residents and the town's green spaces department, the plants made their entrance and beautifully colonised the street. The involvement of the resident and the green spaces department crucial, to get the plants planted and then maintained.

<b>C-11 The role of natural/cultural heritage in the project/activities:</b>	
Did cultural and/or natural heritage play any specific role in the project/activities?	not relevant

<b>C-12 The targeted impact of the project/activity:</b>	
What was the targeted impact of the project / activities?	To give the residents an incentive to re-appropriate the space outside their houses. To highlight the front doors of the houses; To create a filter between homes and the public space. To re-green a very "mineral" street that left no space for pedestrians.

<b>C-13 Achievement of the targeted impact:</b>	
Yes/no/partly:	Yes
Comment:	Now it is about continuing to create structures in other streets in the town to extend and vary a successful experiment.

<b>C-14 Additional achieved impacts:</b>	
Were any additional impacts achieved?	Helped to forge and strengthen ties between the residents of the street.

<b>C-15 The main beneficiaries of the creative work in public space(s):</b>	
Who were the main beneficiaries of the creative works in public spaces(s)?	First of all, the residents of the houses concerned, but also the inhabitants of the neighbourhood and the town, with the public benches, the greening of public spaces to make the town more beautiful, the smell of flowers to enjoy as people go about their day-to-day business in the town.

<b>C-16 Presence (or not) of economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces:</b>	
Were there any, no matter how big or small, economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces?	Advantages measured in terms of quality of life!

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**C-17 Presence (or not) of any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development:**

Were there any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development?	Exchanges between the project's landscaper, the municipality's green spaces department and the residents to help choose the plants and participate in their upkeep.
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**C-18 Monitoring (or not) of the impact of the project:**

How was the impact of the project / activities monitored? If it wasn't – how do you think it could be monitored?	Positive feedback from the stakeholders in the town, direct feedback from the resident using the spaces. The very good appropriation since the structures were installed is the best indicator.
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**C-19 Way in order to communicate the impact of the project:**

How was the impact of the project / activities disseminated or communicated?	Due to delivery during Covid, not much communication on the project so far. The inauguration should take place in September 2021.
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**C-20 Perception of the creative works in public space(s) by the final users and the reactions of the general public:**

How were the creative works in public space(s) perceived, evaluated, judged by the final users – what were the reactions of the general public?	Positive feedback from the stakeholders in the town, direct feedback from the resident using the spaces. The very good appropriation since the structures were installed is the best indicator.
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**C-21 The (one) main success and the (one) main failure of the project/activities**

Main success:	The appropriation by residents within just a few months of delivery.
Main failure:	The choice of the colour grey imposed instead of white as originally planned, a failure in terms of design, but which has no effect on usage.

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**C-22 Importance of broader conditions for the main success and main failure factor:**

How important were the broader conditions (e.g. the supporting state of the art in the community, infrastructure, institutional support, financial sources, local or "imported" know-how etc.) for the main success and main failure factor	not relevant
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**C-23 Provide the links to public data on the creative works**

Link to public data to better understand the activities and actors, as well as impacts:

The link:

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**D-1 Main editor in charge of this entry and potential other authors of this case study description**

Name and surname:	Sara de.Gouy, designer
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Organization:

Email:	degouysara@yahoo.fr
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Role:

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**D-2 Representative pictures**

Picture's caption:	Genilac Frontage
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Picture's author:	Sara de Gouy
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Picture's date:	5/27/2021 12:00:00 AM
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Picture's source:	Sara de Gouy
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Picture's caption:	Genilac Frontage
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Picture's author: Sara de Gouy

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Picture's date: 5/27/2021 12:00:00 AM

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Picture's source: Sara de Gouy

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Picture's caption: Genilac Frontage

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Picture's author: Sara de Gouy

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Picture's date: 5/27/2021 12:00:00 AM

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Picture's source: Sara de Gouy

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Picture's caption: Genilac\_frontage\_design\_concertation

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Picture's author: Sara de Gouy  
Picture's date: 1/13/2018 12:00:00 AM  
Picture's source: Sara de Gouy  
Picture's caption: Genilac\_frontage\_design\_concertation



Picture's author: Sara de Gouy  
Picture's date: 1/13/2018 12:00:00 AM  
Picture's source: Sara de Gouy  
Picture's caption: Genilac frontage



Picture's author: Sara de Gouy  
Picture's date: 5/27/2021 12:00:00 AM  
Picture's source: Sara de Gouy  
Picture's caption: Genilac Frontage



Picture's author: Sara de Gouy  
Picture's date: 5/27/2021 12:00:00 AM  
Picture's source: Sara de Gouy

### D-3 Additional information

Additional information:

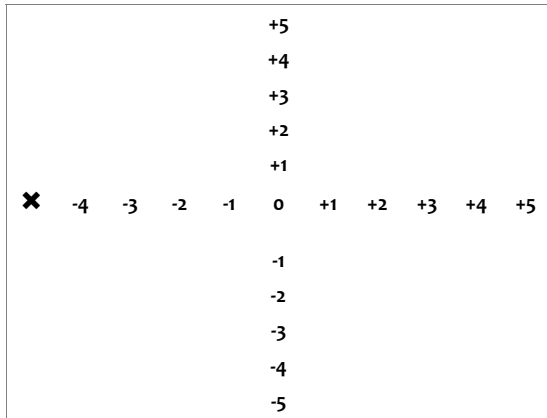
Link:

### D-4 Optional final remark



**Diversified economic activities**

None-existing creative sector



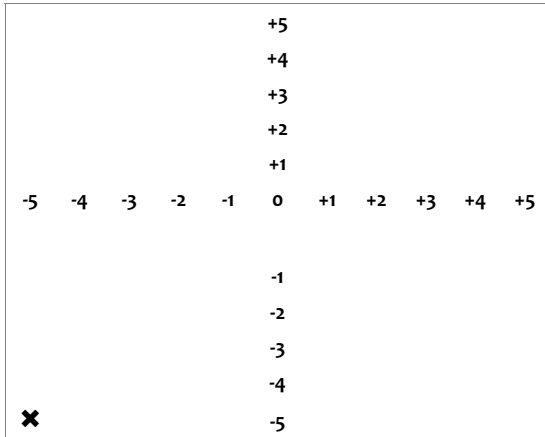
Well-developed creative sector

Absence of economic activity

Comment:

**Daily-life-support facilities well developed**

Aged demographic structure



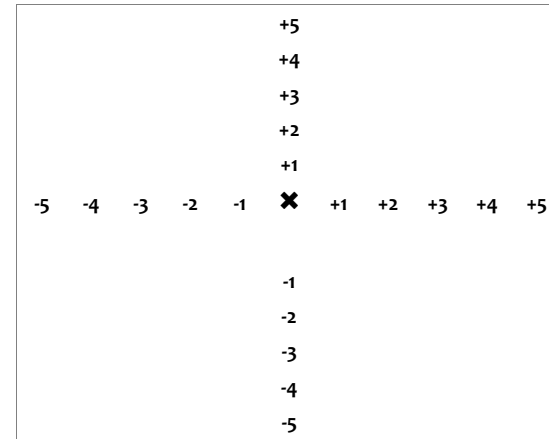
Sound demographic structure

Daily-life-support facilities none-existing

Comment:

**High-income households prevail**

Participatory practices none-existing



Participatory practices well developed

Low-income households prevail

Comment:

**A-3 Estimation of how residents perceive the remoteness of this place, from 0 (not remote at all) to 5 (extremely remote)**

Estimation: 3

Explanation:

**A-4 Elements that characterise the remoteness of the place:**

Low population density	✓
Geographical barrier/allocation	✗
No good transportation links	✓
Difficulties in accessing daily-life-support facilities	✓
Social specifics and/or divisions	✗
Economic inferiority	✗
Subjective criteria	✗

Specify subjective criteria (e.g. community's self-perception of being remote etc):

Other ✗

Specify other:

Summary of the elements that characterise this case as a remote place: Sainte-Croix en Jarez is not connected to a public transport network.

Low population density rank: 2

Geographical barrier/allocation rank:

No good transportation links rank: 1

Difficulties in accessing daily-life-support facilities rank: 3

Social specifics and/or divisions rank:

Economic inferiority rank:



Subjective criteria (e.g. community's self-perception of being remote etc)  
rank:

Other rank:

### A-5 Provide the links to public data

Links to public data on the remote place

The link: <https://en.wikipedia.org/wiki/Sainte-Croix-en-Jarez> (<https://en.wikipedia.org/wiki/Sainte-Croix-en-Jarez>)

Links to public data on the remote place

The link: <https://www.pilat-tourisme.fr/planifier/decouverte-et-gastronomie/patrimoine-culturel/la-chartreuse-de-sainte-croix-en-jarez-1645114> (<https://www.pilat-tourisme.fr/planifier/decouverte-et-gastronomie/patrimoine-culturel/la-chartreuse-de-sainte-croix-en-jarez-1645114>)

Links to public data on the remote place

The link: <https://chartreuse-saintcroixenjarez.com/> (<https://chartreuse-saintcroixenjarez.com/>)

### A-7 The type of public spaces that can be found in this remote place (besides the roads/streets/path network)

Square/s, Plaza/s	✘
Park/s, Garden/s	✘
Market space/s	✘
Playground/s	✓
Recreational space/s, Sport-field/s	✘
Community open-air space/s	✓
Institution-related open-air space/s (e.g.University grounds)	✘
Watersides	✓
Meadows	✓
Parking area	✓
Service yard	✓
Other types:	✓
Specify other types:	the two courtyards of the old Chartreuse
Type of indoor public spaces that can be found in this remote place:	Information Point The cloister and church

### A-8 General description of..

The network of roads, streets, paths and alike elements that tie this remote place together:  
Road network in good condition Hiking + biking trails Also a lot of motorbike tourists

The quantity and structure of public space network (besides roads/streets/paths network) in this remote place:  
not enough information to complete this question

### A-9 General description of the quality of public spaces in this remote place

Answer: not enough information to complete this question

### B-1 Name(s) of the public space(s)

Name(s) of the public space(s) (in local language): Sainte-Croix en Jarez

Name(s) of the public space(s) (in English): Sainte-Croix en Jarez

Latitude of the public space(s): 45.4802778

Longitude of the public space(s): 4.6477778



Ground plan showing the land use of the public space(s):

Caption's map of the public space: map of Sainte-Croix en Jarez

Legend's map of the public space:

Main location ✘

### B-2 Describe the physical environment

Physical environment description of the public space(s) with creative works: This is the environment in the immediate vicinity of the old Chartreuse of Sainte-Croix en Jarez. This public space is mainly a natural space with a few houses. There are pedestrian paths and roads.

Physical environment elements were important and/or actually "used" by creative people for their activities: not enough information to complete this question

### B-3 Describe the general functions

Functions and land uses description in the area of the public space: Meadows, residential and tourist

Functionalities of space were important and/or actually "used" by creative people for their activities: All three

### B-4 General demographic characteristics of the area around the public space:

Describe the general demographic characteristics: not enough information to complete this question

### B-5 Type of the public space(s) with creative work

Form and function: Meadows, natural and heritage environment

Ownership:	mixed
Access regarding entry-control:	free access
Access regarding time of day/week /year:	

**B-7 Kind of activity initially designed for this public space:**

What kind of activity has been this public space designed for initially	touristic
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**B-8\_a Which are the activities in this public space(s)?**

Activity:	not enough information to complete this question
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**B-8\_b Who are the main users of this public space(s)?**

User:	not enough information to complete this question
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**B-8\_c What are the users activities of this public space(s)?**

Users	Activity	Before	After
not enough information to complete this question	not enough information to complete this question	✓	✓

**B-9 Parts/sections/spots seem most attractive within the public space (location and duration) - Parts/sections/spots at people seem to avoid:**

Describe what parts seem to be the most attractive to people	The environment near the old Chartreuse was visited more particularly. The challenge of the project was to get visitors to explore a little further afield and to highlight other points of view over the village.
--	--

**B-10 Provide the links to public data on the public space(s)**

Website:	
Website's link:	

**B-11 Provide photos of the public space(s) with creative works**

Caption:	Saint-Croix-en-Jarez
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Photo's author:	Isabelle Daëron
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Caption:	Saint-Croix-en-Jarez
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Photo's author:	Isabelle Daëron
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Caption:	Saint-Croix-en-Jarez
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Photo's author:	Isabelle Daëron
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Caption:	Saint-Croix-en-Jarez
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Photo's author: Isabelle Daëron

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Caption: Saint-Croix-en-Jarez

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Photo's author: Isabelle Daëron

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Caption: Saint-Croix-en-Jarez

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Photo's author: Isabelle Daëron

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Caption: Saint-Croix-en-Jarez

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Photo's author: Isabelle Daëron  
Caption: Saint-Croix-en-Jarez



Photo's author: Isabelle Daëron

### C-1 Official name of the activity/project

Name in local language: Chemin des Roches à Cieux  
Name in English: Rock to Heavens Trail  
Nickname:  
Overall name: ✘

### C-2 Description of the project (activities) that took place in the analysed public space(s):

Describe the project (activities) that took place in the analysed public space(s) In a reference to the spacing practised by the Carthusian monks, the trail emphasises the qualities of surrounding nature through installations interacting with the natural flows: water, wind, light. Stone, the material used in the construction of the Chartreuse and of the walls guiding the visitor on the trail or serving as the support for legends about the Roches de Marlin (Marlin Rocks) is the element that anchors us to the ground, which accompanies the visitor and becomes the key to understanding the site.

### C-3 Challenge that the project (activities) tried/is trying to tackle:

What challenge was the project (activities) trying to tackle – what was the aim – To echo the positioning of the site as a place for getting away from everyday life and recharging one's batteries, conducive to slow tourism and green tourism, and which offers a journey through the ages. – To offer a more immersive and attractive offer in terms of heritage tourism and to bring in a new public. Project targets: - Inhabitants of the village; - Informed visitors with an appetite for creation and design; - People who practise outdoor leisure activities or with an interest in well-being; - Families residing in the Saint-Etienne Métropole district; - Visitors passing through in the high season.

### C-4 Time frequency:

Time Frequency: One-time activity  
Other information: Design: from January to May. Duration of installations: until November 2022.

### C-5 Time period

Start: 1/1/2021 12:00:00 AM

End: 11/30/2022 12:00:00 AM

Comment:

### C-6 Actors in relation to the analysed creative work, their main motivation and their roles

Actor(s): Sainte-Croix en Jarez

Motivations:

Roles:

Actor(s): Cité du design

Motivations:

Roles:

Actor(s): Le Parc du Pilat nature park

Motivations:

Roles:

Actor(s): Saint-Etienne Métropole

Motivations:

Roles:

### C-7 Description of the supporting background that existed to make the activities happen:

What kind of supporting background existed to make the activities happen (financial, institutional etc.)

Financial and institutional : Saint-Etienne Métropole and Tourist Office This is the first experience of a designer in residence in our region. Saint-Étienne metropolitan government wishes to install designers in residence in the communes as part of a creative, collective and participative approach, to support local development and the attractiveness of the communes (economic activities, cultural activities, tourism ....). The "designer in residence in the municipalities" programme is an interesting way of activating rural, isolated or less active municipalities in order to bring out contextual projects.

### C-8 Sectors involved in the development of the creative works with public spaces:

Culture ✓

Education ✗

Health ✗

Sustainability ✗

Science ✗

Tourism ✓

Sport ✗

Industry ✗

Other: ✗

Specify other:

### C-9 Sector which was..

..the initiator of the activities: Culture

..the most crucial for the whole case study: Culture

Comment:

### C-10 How was the local community involved in the project/activities:

How was the local community involved in the project/activities? The project started with about twenty interviews with villagers. This allowed us to get a grasp of the specificities and remarkable elements of Sainte-Croix en Jarez.

### C-11 The role of natural/cultural heritage in the project/activities:

Did cultural and/or natural heritage play any specific role in the project/activities? yes, the challenge in the project was to highlight this built and natural heritage with a series of installations.

### C-12 The targeted impact of the project/activity:

What was the targeted impact of the project / activities? not enough information to complete this question

### C-13 Achievement of the targeted impact:

Yes/no/partly: Yes

Comment: not enough information to complete this question

### C-14 Additional achieved impacts:

Were any additional impacts achieved? not enough information to complete this question

### C-15 The main beneficiaries of the creative work in public space(s):

Who were the main beneficiaries of the creative works in public spaces(s)? not enough information to complete this question

### C-16 Presence (or not) of economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces:

Were there any, no matter how big or small, economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces? not enough information to complete this question

### C-17 Presence (or not) of any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development:

Were there any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development? not enough information to complete this question

### C-18 Monitoring (or not) of the impact of the project:

How was the impact of the project / activities monitored? If it wasn't – how do you think it could be monitored? not applicable

### C-19 Way in order to communicate the impact of the project:

How was the impact of the project / activities disseminated or communicated? not yet communicated

### C-20 Perception of the creative works in public space(s) by the final users and the reactions of the general public:

How were the creative works in public space(s) perceived, evaluated, judged by the final users – what were the reactions of the general public? not enough information to complete this question

### C-21 The (one) main success and the (one) main failure of the project/activities

Main success: not enough information to complete this question

Main failure: not enough information to complete this question

## C-22 Importance of broader conditions for the main success and main failure factor:

How important were the broader conditions (e.g. the supporting state of the art in the community, infrastructure, institutional support, financial sources, local or "imported" know-how etc.) for the main success and main failure factor

no answer possible

## C-23 Provide the links to public data on the creative works

Link to public data to better understand the activities and actors, as well as impacts:

The link:

## D-1 Main editor in charge of this entry and potential other authors of this case study description

Name and surname: Isabelle Daëron

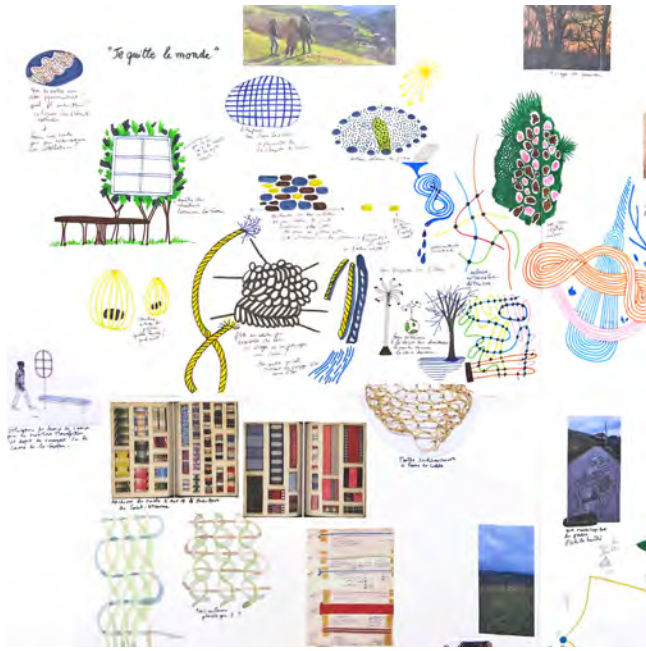
Organization: designer

Email: daeron.isabelle@gmail.com

Role:

## D-2 Representative pictures

Picture's caption: Sainte-Croix-en-Jarez



Picture's author: Isabelle Daëron

Picture's date: 5/17/2021 12:00:00 AM

Picture's source: Isabelle Daëron

Picture's caption: Georges Geffroy, artist and inhabitant of Sainte-Croix en Jarez, Pauline Avrillon and Floriane Roué (Studio Idaë)



Picture's author: Isabelle Daëron

Picture's date: 5/17/2021 12:00:00 AM

Picture's source: Isabelle Daëron

Picture's caption: Chartreuse de Sainte-Croix-en-Jarez\_Inauguration of the trail



Picture's author: Isabelle Daëron

Picture's date: 7/2/2021 12:00:00 AM

Picture's source: Isabelle Daëron

Picture's caption: Chartreuse de Sainte-Croix-en-Jarez\_Inauguration of the trail



Picture's author: Isabelle Daëron  
Picture's date: 7/2/2021 12:00:00 AM  
Picture's source: Isabelle Daëron  
Picture's caption: Chartreuse de Sainte-Croix-en-Jarez\_The nature trail



Picture's author: Isabelle Daëron  
Picture's date: 7/2/2021 12:00:00 AM  
Picture's source: Isabelle Daëron  
Picture's caption: Sainte-Croix-en-Jarez



Picture's author: Isabelle Daëron  
Picture's date: 4/3/2021 12:00:00 AM  
Picture's source: Isabelle Daëron  
Picture's caption: Sainte-Croix-en-Jarez



Picture's author: Isabelle Daëron  
Picture's date: 5/24/2021 12:00:00 AM  
Picture's source: Isabelle Daëron  
Picture's caption: Sainte-Croix-en-Jarez



Picture's author: Isabelle Daëron  
Picture's date: 5/31/2021 12:00:00 AM  
Picture's source: Isabelle Daëron  
Picture's caption: Chartreuse de Sainte-Croix-en-Jarez\_Inauguration of the trail



Picture's author: Isabelle Daëron  
Picture's date: 7/2/2021 12:00:00 AM

Picture's source: Isabelle Daëron  
Picture's caption: Chartreuse de Sainte-Croix-en-Jarez\_The nature trail



Picture's author: Isabelle Daëron  
Picture's date: 7/2/2021 12:00:00 AM  
Picture's source: Isabelle Daëron  
Picture's caption: Chartreuse de Sainte-Croix-en-Jarez\_The nature trail



Picture's author: Isabelle Daëron  
Picture's date: 7/2/2021 12:00:00 AM  
Picture's source: Isabelle Daëron  
Picture's caption: Chartreuse de Sainte-Croix-en-Jarez\_The nature trail





Picture's author: Isabelle Daëron  
 Picture's date: 7/2/2021 12:00:00 AM  
 Picture's source: Isabelle Daëron  
 Picture's caption: Chartreuse de Sainte-Croix-en-Jarez\_The nature trail



Picture's author: Isabelle Daëron  
 Picture's date: 7/2/2021 12:00:00 AM  
 Picture's source: Isabelle Daëron  
 Picture's caption: Chemin roches à cieux 0000



Picture's author: Isabelle Daëron  
 Picture's date:  
 Picture's source:  
 Picture's caption: Chemin roches à cieux 0001



Picture's author: Isabelle Daëron  
 Picture's date:  
 Picture's source:  
 Picture's caption: Chemin roches à cieux 0002



Picture's author: Isabelle Daëron

Picture's date:

Picture's source:

Picture's caption: Chemin roches à cieux 0003



Picture's author: Isabelle Daëron

Picture's date:

Picture's source:

Picture's caption: Chemin roches à cieux 0004



Picture's author: Isabelle Daëron

Picture's date:

Picture's source:

### D-3 Additional information

Additional information:

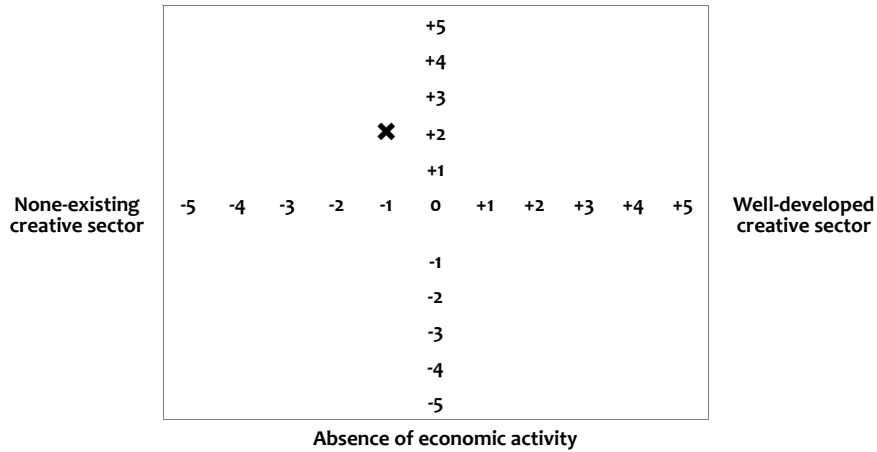
Link:

### D-4 Optional final remark

Optional final remarks: is there any additional information that was not communicated through the template



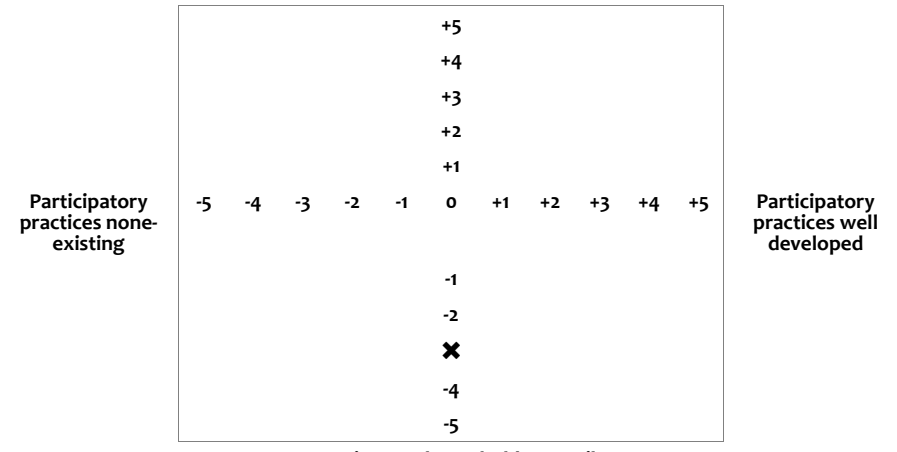
**Diversified economic activities**



Absence of economic activity

Comment:

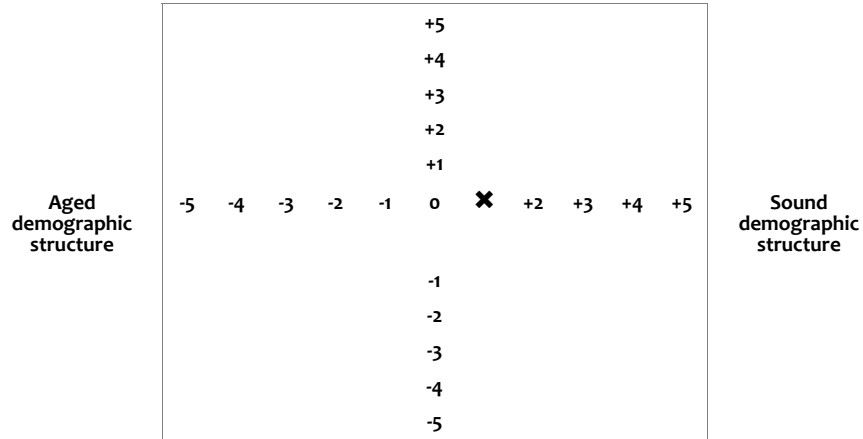
**High-income households prevail**



Low-income households prevail

Comment:

**Daily-life-support facilities well developed**



Daily-life-support facilities none-existing

Comment:

**A-3 Estimation of how residents perceive the remoteness of this place, from 0 (not remote at all) to 5 (extremely remote)**

Estimation: 2

Explanation: Municipality situated on the edge of a larger town, which has advantages and disadvantages.

**A-4 Elements that characterise the remoteness of the place:**

Low population density	X
Geographical barrier/allocation	X
No good transportation links	✓
Difficulties in accessing daily-life-support facilities	X
Social specifics and/or divisions	X
Economic inferiority	X
Subjective criteria	X

Specify subjective criteria (e.g. community's self-perception of being remote etc):

Other ✓

Specify other: There was no major public park in the town

Summary of the elements that characterise this case as a remote place: Unieux is not a geographically remote town. However, the fact that it is situated in the suburbs of a larger town can lead to more commuter-type travel and the use of cars as the main form of daily transport. There was no park in the town, no public place where people can gather in a natural setting. The creation of Nelson Mandela Park and the installation in it of an "agora bench" (banc à palabres) was a strong project for the town.

Low population density rank:

Geographical barrier/allocation rank:

No good transportation links rank: 1

Difficulties in accessing daily-life-support facilities rank:

Social specifics and/or divisions rank:

Economic inferiority rank:	
Subjective criteria (e.g. community's self-perception of being remote etc) rank:	
Other rank:	2

### A-5 Provide the links to public data

Links to public data on the remote place	
The link:	<a href="https://www.ville-unieux.fr">https://www.ville-unieux.fr</a> ( <a href="https://www.ville-unieux.fr">https://www.ville-unieux.fr</a> )

### A-7 The type of public spaces that can be found in this remote place (besides the roads/streets/path network)

Square/s, Plaza/s	✗
Park/s, Garden/s	✗
Market space/s	✗
Playground/s	✗
Recreational space/s, Sport-field/s	✗
Community open-air space/s	✓
Institution-related open-air space/s (e.g.University grounds)	✗
Watersides	✗
Meadows	✓
Parking area	✓
Service yard	✗
Other types:	✗

Specify other types:	
Type of indoor public spaces that can be found in this remote place:	

### A-8 General description of..

The network of roads, streets, paths and alike elements that tie this remote place together:	The town centre is 300 m away, public amenities are situated not far away.
The quantity and structure of public space network (besides roads/streets/paths network) in this remote place:	The main mode of transport is the car. The park is used both by people living near the park, who walk there, and by people living in the surrounding area, who come by car. Car parks have been created near the entrances to the park.

### A-9 General description of the quality of public spaces in this remote place

Answer:	not enough information to complete this question
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### B-1 Name(s) of the public space(s)

Name(s) of the public space(s) (in local language):	Parc Nelson Mandela créé en 2014
Name(s) of the public space(s) (in English):	Parc Nelson Mandela created in 2014
Latitude of the public space(s):	45.398975
Longitude of the public space(s):	4.262070



Ground plan showing the land use of the public space(s):

Caption's map of the public space:	Parc Nelson Mandela
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Legend's map of the public space:	Parc Nelson Mandela in Map (Big Bang Paysage). The agora bench is in the centre of the park.
-----------------------------------	--

Main location	✗
---------------	---

### B-2 Describe the physical environment

Physical environment description of the public space(s) with creative works:	The agora bench was installed as part of the creation of a new park in the town: Nelson Mandela park, which covers an area of almost 104 hectares. Previously there was no major public park. The park furniture, the play equipment and the signage have all been specially designed for this space and contribute to forging a coherent identity for it, in particular through the use of the colour vermillion.
--	--

Physical environment elements were important and/or actually "used" by creative people for their activities:	not relevant
--	--------------

### B-3 Describe the general functions

Functions and land uses description in the area of the public space:	Nelson Mandela is an intergenerational park which lends itself to many different uses: picnicking, sport, play, relaxing, cycling, reading, playing petanque, etc. a true leisure park, which now has many users.
Functionalities of space were important and/or actually "used" by creative people for their activities:	Creation of intergenerational park furniture

### B-4 General demographic characteristics of the area around the public space:

Describe the general demographic characteristics	Unieux has a population of 8,400. The town is quite spread out with the main amenities in the town centre, small business parks covering large areas, then residential areas with small blocks of flats and housing estates.
--	--

### B-5 Type of the public space(s) with creative work

Form and function:	The agora bench is situated in Nelson Mandela Park, which comprises different areas for play, sport, walking and cycling.
Ownership:	This is a public park.
Access regarding entry-control:	access is free

Access regarding time of day/week /year: access 24/7

### B-7 Kind of activity initially designed for this public space:

What kind of activity has been this public space designed for initially The park is mainly intended for leisure activities and relaxation

### B-8\_a Which are the activities in this public space(s)?

Activity: A recreational space, diversified park furniture

Activity: A large local park accessible on foot.

Activity: A large local park accessible by car and by bus.

Activity: Few parks offering leisure activities

Activity: No public-park type facility serving the whole town, need to take the car to go to a park.

### B-8\_b Who are the main users of this public space(s)?

User: Residents of the neighbourhood/town centre

User: Inhabitants of the town and surrounding area

### B-8\_c What are the users activities of this public space(s)?

Users	Activity	Before	After
Residents of the neighbourhood/town centre	A recreational space, diversified park furniture	✗	✓
Residents of the neighbourhood/town centre	No public-park type facility serving the whole town, need to take the car to go to a park.	✓	✗
Inhabitants of the town and surrounding area	A recreational space, diversified park furniture	✗	✓
Residents of the neighbourhood/town centre	A large local park accessible on foot.	✗	✓
Inhabitants of the town and surrounding area	Few parks offering leisure activities	✓	✗
Inhabitants of the town and surrounding area	A large local park accessible by car and by bus.	✗	✓

### B-9 Parts/sections/spots seem most attractive within the public space (location and duration) - Parts/sections/spots at people seem to avoid:

Describe what parts seem to be the most attractive to people Parc Nelson Mandela comprises several areas offering different uses. The agora bench is installed in the centre where several paths cross, constituting a meeting place.

### B-10 Provide the links to public data on the public space(s)

Website: site of the bench designer

Website's link: <https://www.saradegouy.com/projet/le-banc-a-palabres> (<https://www.saradegouy.com/projet/le-banc-a-palabres>)

Website: site that lists unique social design projects

Website's link: <https://plateforme-socialdesign.net/fr/decouvrir/le-banc-palabres> (<https://plateforme-socialdesign.net/fr/decouvrir/le-banc-palabres>)

### B-11 Provide photos of the public space(s) with creative works

Caption: Unieux



Photo's author: Sara de gouy

Caption: Unieux



Photo's author: Sara de gouy

Caption: Unieux\_banc à palabres



Photo's author: Sara de gouy  
Caption: Unieux\_banc à palabres



Photo's author: Sara de gouy  
Caption: Unieux\_banc à palabres



Photo's author: Sara de gouy  
Caption: Unieux\_banc à palabres



Photo's author: Sara de gouy  
**C-1 Official name of the activity/project**  
Name in local language: Le banc à palabres  
Name in English: Agora bench  
Nickname:  
Overall name: ✕

**C-2 Description of the project (activities) that took place in the analysed public space(s):**

Describe the project (activities) that took place in the analysed public space(s)

The Agora Bench was designed as part of the creation of the new town park for Unieux, which wanted an "intergenerational park", suitable for all, and which would encourage encounters and exchanges. It was with this in mind that the "agora bench", a monumental circular bench nine metres across was installed. It is situated at a point where footpaths and cycle ways cross at the centre of the park and on a small agora, which acts as an invitation to stop and pause a while. The bench also encircles a fine tree, a sculptural Catalpa whose dense foliage provides shade. Suitable for all types of users thanks to its seats at different heights - less than 30 cm for the little ones and a standard height of 45 cm - and the different postural possibilities it offers, the bench serves as a catalyst for multigenerational encounters. The circular shape, highly geometric when seen from above, unwinds like a ribbon offering a variety of sitting possibilities. Lean comfortably against a backrest, slouch in a hollow section, stretch out to sunbathe, sit in staggered formation - the bench is designed to accommodate all the different possible postures. The agora bench not only forms a meeting place, it also offers a 360° opening onto the entire park. Depending on where you sit, the scenery you can see is different: meadow, playground, petanque courts, so many options to choose as the mood takes you. The project summarises the aspirations behind the park; it translates the multiple usages driving the diversification of practices and postures with the public space. It symbolises the diversity of its users and the wishes of a town that wants to open up new possibilities. To transform, stimulate, question our relation to others and to singularity.

**C-3 Challenge that the project (activities) tried/is trying to tackle:**

What challenge was the project (activities) trying to tackle – what was the aim

The furniture becomes a catalyst for encounters and exchanges and adapts to the diversity of its users.

**C-4 Time frequency:**

Time Frequency

A constant process

Other information:

The agora bench has now been in place for a number of years. It has been re-appropriated by inhabitants, especially children, who also use it to play on (sliding)

**C-5 Time period**

Start:

End: 7/1/2014 12:00:00 AM

Comment:

a long-term project delivered in 2014

### C-6 Actors in relation to the analysed creative work, their main motivation and their roles

Actor(s):	Municipality of Unieux
Motivations:	
Roles:	Actors in the choices, the programme
Actor(s):	Saint-Étienne Métropole
Motivations:	
Roles:	Coordination, contracting authority for the project
Actor(s):	Team that implemented the project: a multidisciplinary team, Big Bang Paysagistes for the landscaping, Studio by night for the lighting, Bureau 205 for the signage, Sara de.Gouy for the design
Motivations:	To create a complete, coherent project
Roles:	Each actor was responsible for its part/skills

### C-7 Description of the supporting background that existed to make the activities happen:

What kind of supporting background existed to make the activities happen (financial, institutional etc.)	The overall budget was managed by Saint-Étienne Métropole, and the project was co-funded with the municipality of Unieux. It is therefore a public project.
--	---

### C-8 Sectors involved in the development of the creative works with public spaces:

Culture	✘
Education	✘
Health	✘
Sustainability	✘
Science	✘
Tourism	✘
Sport	✘
Industry	✘
Other:	✓
Specify other:	A natural space dedicated to relaxation and leisure.

### C-9 Sector which was..

..the initiator of the activities:	Other
..the most crucial for the whole case study:	Other
Comment:	

### C-10 How was the local community involved in the project/activities:

How was the local community involved in the project/activities?	A large number of consultation meetings and workshops were held to refine the landscaping project and the planned uses. A consultation process specifically aimed at young people was organised for the design side.
---	--

### C-11 The role of natural/cultural heritage in the project/activities:

Did cultural and/or natural heritage play any specific role in the project/activities?	not relevant
--	--------------

### C-12 The targeted impact of the project/activity:

What was the targeted impact of the project / activities?	The agora bench provides an inter-generational meeting point in the park
---	--

### C-13 Achievement of the targeted impact:

Yes/no/partly:	Yes
Comment:	The park and its furniture have been much used since they were created a few years ago. New play equipment has also been installed since then. The agora bench is showing signs of wear on the seats, proof of intense use.

### C-14 Additional achieved impacts:

Were any additional impacts achieved?	not enough information to complete this question
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### C-15 The main beneficiaries of the creative work in public space(s):

Who were the main beneficiaries of the creative works in public spaces(s)?	The bench is used by local inhabitants in all their diversity, from the youngest to the oldest.
--	---

### C-16 Presence (or not) of economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces:

Were there any, no matter how big or small, economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces?	not relevant
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### C-17 Presence (or not) of any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development:

Were there any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development?	not enough information to complete this question
---	--

### C-18 Monitoring (or not) of the impact of the project:

How was the impact of the project / activities monitored? If it wasn't – how do you think it could be monitored?	no monitoring
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### C-19 Way in order to communicate the impact of the project:

How was the impact of the project / activities disseminated or communicated?	The agora bench project has been the subject of several publications.
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### C-20 Perception of the creative works in public space(s) by the final users and the reactions of the general public:

How were the creative works in public space(s) perceived, evaluated, judged by the final users – what were the reactions of the general public?	not enough information to complete this question
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### C-21 The (one) main success and the (one) main failure of the project/activities

Main success:	The frequent use and the acceptance of the idea of the agora-park
Main failure:	The tree situated in the centre, which seems to be diseased and has not grown and spread as initially expected.

### C-22 Importance of broader conditions for the main success and main failure factor:



How important were the broader conditions (e.g. the supporting state of the art in the community, infrastructure, institutional support, financial sources, local or "imported" know-how etc.) for the main success and main failure factor already answered

### C-23 Provide the links to public data on the creative works

Link to public data to better understand the activities and actors, as well as impacts:

The link:

### D-1 Main editor in charge of this entry and potential other authors of this case study description

Name and surname: Sara de Gouy, designer

Organization:

Email: degouysara@yahoo.fr

Role:

### D-2 Representative pictures

Picture's caption: Unieux\_banc à palabres



Picture's author: Sara de Gouy

Picture's date: 7/5/2014 12:00:00 AM

Picture's source: Sara de Gouy

Picture's caption: Unieux\_banc à palabres

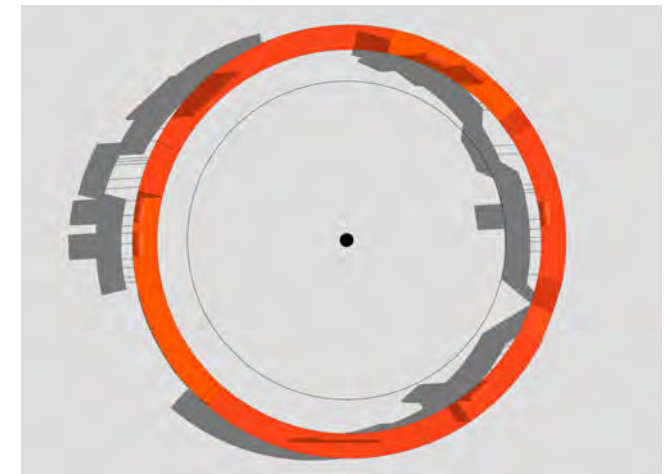


Picture's author: Sara de Gouy

Picture's date: 2/9/2013 12:00:00 AM

Picture's source: Sara de Gouy

Picture's caption: Unieux\_banc à palabres



Picture's author: Sara de Gouy

Picture's date: 2/9/2013 12:00:00 AM

Picture's source: Sara de Gouy

Picture's caption: Unieux\_banc à palabres



Picture's author:	Sara de Gouy
Picture's date:	9/28/2014 12:00:00 AM
Picture's source:	Sara de Gouy
Picture's caption:	Unieux_banc à palabres



Picture's author:	Sara de Gouy
Picture's date:	5/27/2021 12:00:00 AM
Picture's source:	Sara de Gouy

### D-3 Additional information

Additional information:	
Link:	

### D-4 Optional final remark

Optional final remarks: is there any additional information that was not communicated through the template

Meditation Center Estonian  
Theravada Sangha  
*Meelearenduskeskus Eesti  
Theravaada Sangha*

Ave Vita!  
*Ave Vita!*

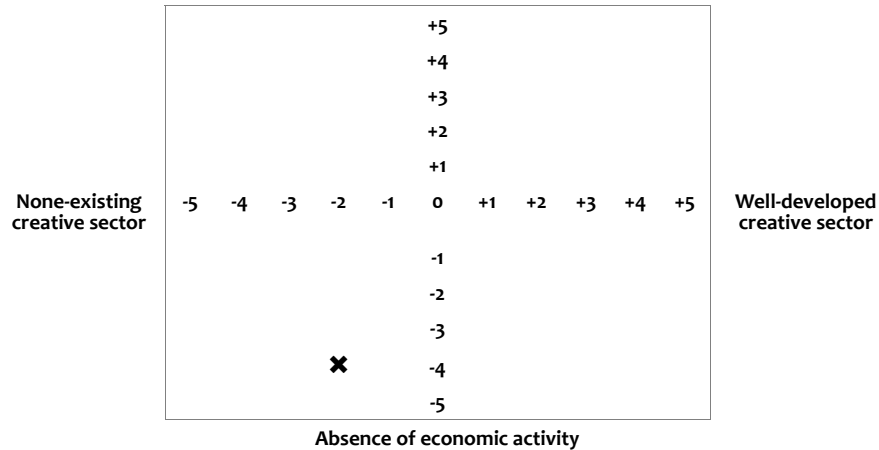
Käru Museum of Good Deeds  
*Käru Heade Tegude Muuseum*

Lindi Village Society  
*Lindi Külaselts*

There is time!  
*Aigu on!*

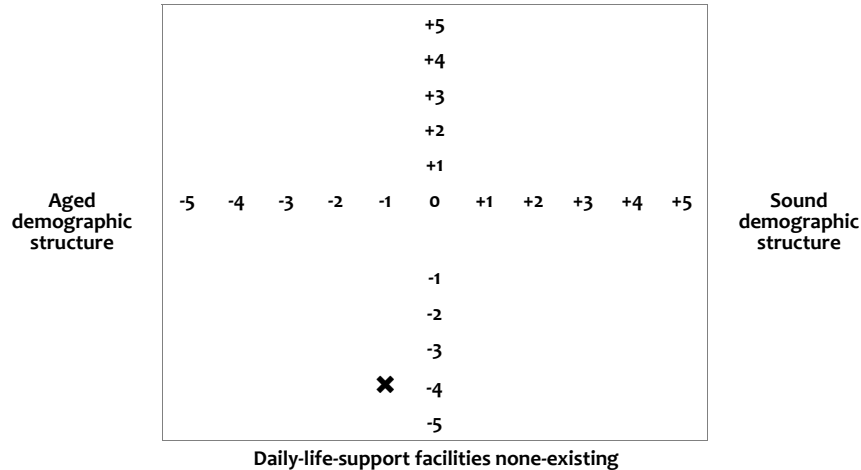


### Diversified economic activities



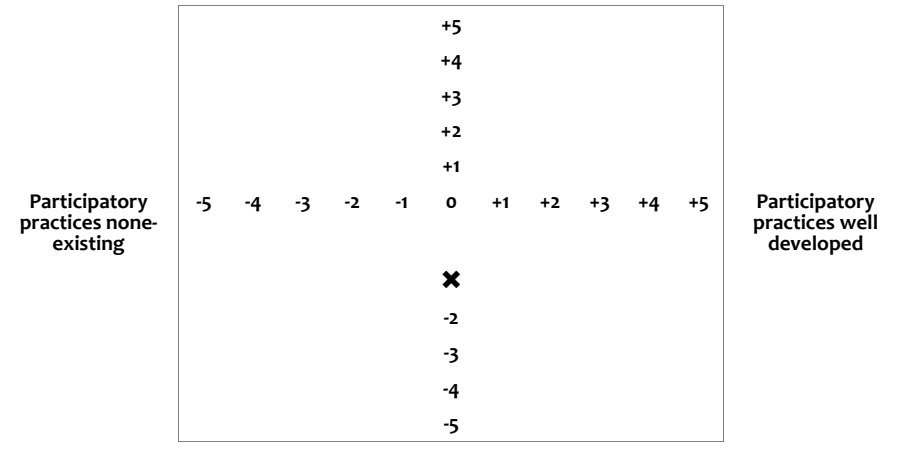
Comment: Locals are running a cafe during the tourist season in the summer. Most of the year there is not almost any economic activity.

### Daily-life-support facilities well developed



Comment:

### High-income households prevail



Comment: Locals have not been used to do volunteering and participatory practices but it has seen a little change in the past year.

### A-3 Estimation of how residents perceive the remoteness of this place, from 0 (not remote at all) to 5 (extremely remote)

Estimation:	5
Explanation:	Aegna is a small island without a canalization and water supply is poor.

### A-4 Elements that characterise the remoteness of the place:

Low population density	✓
Geographical barrier/allocation	✓
No good transportation links	✓
Difficulties in accessing daily-life-support facilities	✓
Social specifics and/or divisions	✗
Economic inferiority	✓
Subjective criteria	✗
Specify subjective criteria (e.g. community's self-perception of being remote etc):	
Other	✗

Specify other:

Summary of the elements that characterise this case as a remote place: On the island of Aegna, where there are only four permanent residents, including two Buddhist monks who are part of our study. The island does not have a water supply as well as a canalization. Clean water comes from the springs. The island is really remote despite the closeness to the capital. Ship traffic is not provided throughout the year, there is a little business activities and almost no cultural events on the island except the meditation retreats organized by the monks. The island has a meditation center run by the monks. The meditation center is small but attracts people who are interested in spiritual practices and self-development to the island. The entire enterprise of the monks relies on donations. Recently, a garbage disposal service has been organized on the island at the initiative of the locals. However, two of the four permanent residents are not actively involved in the work of the community. The active community consists of monks and people summering on the island.

Low population density rank: 4

Geographical barrier/allocation rank: 3

No good transportation links rank:	1
Difficulties in accessing daily-life-support facilities rank:	2
Social specifics and/or divisions rank:	
Economic inferiority rank:	5
Subjective criteria (e.g. community's self-perception of being remote etc) rank:	
Other rank:	

### A-5 Provide the links to public data

Links to public data on the remote place	Aegna official site
The link:	<a href="https://www.tallinn.ee/est/aegna/">https://www.tallinn.ee/est/aegna/</a> ( <a href="https://www.tallinn.ee/est/aegna/">https://www.tallinn.ee/est/aegna/</a> )

### A-7 The type of public spaces that can be found in this remote place (besides the roads/streets/path network)

Square/s, Plaza/s	✘
Park/s, Garden/s	✓
Market space/s	✘
Playground/s	✘
Recreational space/s, Sport-field/s	✘
Community open-air space/s	✓
Institution-related open-air space/s (e.g. University grounds)	✘
Watersides	✓
Meadows	✘
Parking area	✘
Service yard	✘
Other types:	✘
Specify other types:	
Type of indoor public spaces that can be found in this remote place:	Almost none. The meditation center is open to wider public during the retreats. The island also has a tourist information point.

### A-8 General description of..

The network of roads, streets, paths and alike elements that tie this remote place together:	There is no possibility to move by car on the island, you can get everywhere on foot or by bike. The roads are suitable for the forest landscape. Roads are suitable for a small island like Aegna with low population density. They logically connect the island as a whole and its different parts. Roads lead past the island's buildings and the abandoned military facilities created at the beginning of the last century. The road network is also likely to be around a century old.
The quantity and structure of public space network (besides roads/streets/paths network) in this remote place:	The island lacks public spaces and the structure of it does not respond to the needs of permanent neither temporary residents. Some public bathing areas, campfire sites and one guest house open in summer are the only public areas beside the road network. The island also has a voluntary rescue unit. The island has uncovered basic needs such as food purchasing opportunities and no medical care. In a critical situation, a helicopter or speedboat flies to the island to provide aid.

### A-9 General description of the quality of public spaces in this remote place

Answer: There are few public spaces, but their quality is good considering the small natural island. The beaches and forests are clean and there is very little rubbish. The island has developed a proper waste management system in a short time. The meditation centre has initiated waste management of the region. For hiking and summer tourists, the island has recreation and campfire areas. Being on an island, the accessibility to these places is good. Wayfinding system works well, there is a large map of the island at the port and free maps with island, information is also available. Toilets are clean and mostly accessible. The environment is preserved and natural, almost completely untouched by human activity. It cannot be said that the public spaces work in a way that brings people together and acts as a social stimulus, but it is not in the interests of the island and its inhabitants. The shop keeper came by phone call.

### B-1 Name(s) of the public space(s)

Name(s) of the public space(s) (in local language):	Eesti Theravaada Sangha, Karnapi tee 10, 74021, Tallinn
Name(s) of the public space(s) (in English):	Estonian Theravada Sangha
Latitude of the public space(s):	59.5761027
Longitude of the public space(s):	24.7650497



Ground plan showing the land use of the public space(s):

Caption's map of the public space:	The location of Estonian Theravada Sangha in Aegna, Tallinn
Legend's map of the public space:	Eesti Theravaada Sangha <a href="https://goo.gl/maps/bHx1VPhUCq8LJ09P7">https://goo.gl/maps/bHx1VPhUCq8LJ09P7</a>
Main location	✓

### B-2 Describe the physical environment

Physical environment description of the public space(s) with creative works:	The surrounding nature and landscape is almost untouched. The island is completely covered with forest. There are both primeval forest as well as stunted trees growing on sandy grounds. The island is surrounded by beaches, some of which are sandy and others rocky. Due to the small number of tourists and inhabitants, the ancient environment is very well preserved and clean.
Physical environment elements were important and/or actually "used" by creative people for their activities:	The untouched natural environment is healing and supportive for the meditation practice. The environment is calm and quiet. In fine weather, people have been meditating on the beach, because the sound of the sea is relaxing, and there are not too many mosquitoes by the side.

### B-3 Describe the general functions

Functions and land uses description in the area of the public space:	It is a non-profit organization that develops and brings meditative and spiritual practices to people interested in spiritual growth. It is a cultural institution. Monks does not possess anything directly. The association owns a house, which is about 80 years old, which they are constantly renovating and where they both live and teach.
Functionalities of space were important and/or actually "used" by creative people for their activities:	They are only using the building described in the previous chapter.

#### B-4 General demographic characteristics of the area around the public space:

Describe the general demographic characteristics	The island has a total of four permanent residents, two of whom are monks who run the meditation center. The other two residents are art dealers and have lived on the island for longer. Unfortunately, they are not very receptive to the new and do not welcome the monks' initiative on the island.
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#### B-5 Type of the public space(s) with creative work

Form and function:	The building is built before the Second World War and used by Estonian officers. During the Soviet regime, the building had a collective farm recreation center. When Andrus Kahn began to create the meditation center to there, the building was virtually abandoned and in poor condition. It is surrounded by primeval forests, watersides and meadows.
Ownership:	Private. It belongs to the Estonian Theravaada Sangha.
Access regarding entry-control:	Visiting is free and everyone is welcome if the monks are present. Preferably the visit is by arrangement.
Access regarding time of day/week /year:	Monks are usually present throughout the year and therefore there are not any strict limitations regarding the time. there are no direct restrictions. Must take into account that the monks also live there.

#### B-7 Kind of activity initially designed for this public space:

What kind of activity has been this public space designed for initially	It was originally a living and working building for officers. Today, the institution operating in the building is focused on recreation and relaxation.
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#### B-8\_a Which are the activities in this public space(s)?

Activity:	Meditation
Activity:	Relaxing
Activity:	Researching
Activity:	Teaching

#### B-8\_b Who are the main users of this public space(s)?

User:	People interested in Buddhism and meditation
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#### B-8\_c What are the users activities of this public space(s)?

Users	Activity	Before	After
People interested in Buddhism and meditation	Meditation	✘	✔

#### B-9 Parts/sections/spots seem most attractive within the public space (location and duration) - Parts/sections/spots at people seem to avoid:

Describe what parts seem to be the most attractive to people	In a meditation center, people stay in the building practicing either alone or in small groups or walk on the surrounding forest trails. In general, there are no such places that people seemingly would avoid. The whole island can be reached on foot in about an hour.
--	--

#### B-10 Provide the links to public data on the public space(s)

Website:	Site of the meditation center
Website's link:	<a href="https://www.sangha.ee/">https://www.sangha.ee/</a> ( <a href="https://www.sangha.ee/">https://www.sangha.ee/</a> )

#### B-11 Provide photos of the public space(s) with creative works

Caption:	Estonian Theravada Sangha in Aegna
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Photo's author:	Kirke Tatar
Caption:	The space for practice and prayer



Photo's author: Kirke Tatar

### C-1 Official name of the activity/project

Name in local language: Meelearenduskeskus Eesti Theravaada Sangha  
 Name in English: Meditation Center Estonian Theravada Sangha  
 Nickname: Meditation Center  
 Overall name: ✘

### C-2 Description of the project (activities) that took place in the analysed public space(s):

Describe the project (activities) that took place in the analysed public space(s) On the island of Aegna, where there are almost no permanent residents, two Buddhist Monks established a Buddhist meditation center. After obtaining his doctorate, Andrus Kahn decided to start conveying his knowledge through spiritual practice. The meditation center is small but attracts people who are interested in spiritual practices and self-development to the island. The entire enterprise of the monks relies on donations. Their mission is to support people not only in Aegna, but to teach people healthy lifestyles while respecting and preserving the delicate nature of the small island.

### C-3 Challenge that the project (activities) tried/is trying to tackle:

What challenge was the project (activities) trying to tackle – what was the aim From the early years until today, the building has been constantly renovated. At the beginning, however, the building was in a very poor condition and in some places the building did not even have windows. At one point the continuity of its operation was questionable. However, thanks to the sponsorship of a Thai Buddhist scholar, it was possible to create basic vital functions in the center.

### C-4 Time frequency:

Time Frequency A constant process

Other information:

### C-5 Time period

Start: 7/1/2014 12:00:00 AM

End:

Comment:

### C-6 Actors in relation to the analysed creative work, their main motivation and their roles

Actor(s): Venerable Thitañāṇa (Dr. Andrus Kahn)  
 Motivations: to develop the teaching of mediation and Buddhism in Estonia  
 Roles: Monk

### C-7 Description of the supporting background that existed to make the activities happen:

What kind of supporting background existed to make the activities happen (financial, institutional etc.) The center was established with the sponsorship and support of Thai Buddhist monks. Andrus Kahn had the opportunity to choose a place and area that could have been developed. Thus, both institutional and donation-based financial support played an important role in the establishment of the center. Local support was rather lacking, if not non-existent. It is said that the original Buddhist teaching was not taught in Estonia then or now. The center was started from scratch and was hoped for by small but constantly growing Buddhist enthusiasts in Estonia. However, the growing interest in meditation plays the most role.

### C-8 Sectors involved in the development of the creative works with public spaces:

Culture ✓  
 Education ✓  
 Health ✓  
 Sustainability ✓  
 Science ✘  
 Tourism ✘  
 Sport ✘  
 Industry ✘  
 Other: ✘

Specify other:

### C-9 Sector which was..

..the initiator of the activities: Education

..the most crucial for the whole case study: Health

Comment:

### C-10 How was the local community involved in the project/activities:

How was the local community involved in the project/activities? Before the monks settled on the island, the local community consisted of only two people who, unfortunately, were not receptive and willing to accept the changes on the island. Nor were the locals satisfied that people were moving permanently to the island (at first only one person, because another, younger monk became to live there later). Unwilling locals have written slander letters to the city government and their complaints have reached even major local newspapers. However, the city government has also realized that the initiative of these people is selfish and cruel, not constructive and deliberative. Nevertheless, the summer residents of the island are very supportive. Together with them the island environment has been tidied up, a waste management system has been created and life in Aegna has been promoted.



### C-11 The role of natural/cultural heritage in the project/activities:

Did cultural and/or natural heritage play any specific role in the project/activities?	Certainly the natural untouched environment played a role in the choice of location. Practicing mediation requires a calm and slow-paced environment, for which Aegna is very good. Aegna is also close to the capital, which makes it easier to access different services.
--	---

### C-12 The targeted impact of the project/activity:

What was the targeted impact of the project / activities?	The intended goal or desire that the project sought to achieve was and still is to teach Buddhism and meditation. In terms of their operation and activities, they are unique in Estonia. The teaching of Buddhism is not limited to the teaching of the Buddhist dhamma, but also includes the organization of conferences, the publication of literature and translation work. One of the major goals of the center is to publish a Pāli - Estonian dictionary and to establish an international Buddhist institute in Estonia. They have described their goals on their website as these: In order to develop the Sangha and Buddha's teaching in Estonia, the ETS has set Four Noble Goals: to build up the first Buddhist temple in Estonia. to translate Pāli Tipitaka into Estonian language to reconstruct the house in Aegna and establish an WDS Aegna International Meditation Center. to build up an International Buddhist Dhamma-Vinaya Institute in Estonia.
---	---

### C-13 Achievement of the targeted impact:

Yes/no/partly:	Partly
Comment:	Targets are yet not fully achieved. The goals are big, but you have to dream big. The center has only been in operation for a few years, and only on the basis of donations from people visiting the center, permanent donors or supporters from different Buddhist circles in various countries, mostly in Asia. At present, various books on the topic have been published and events have been organized, the context of which has been academic as well as informal. At the center, they organize reflection camps for young people, meditation retreats for adults and also offer various trainings and coachings. Great emphasis has been placed on tidying up and renovating the building. Recently, the center has received new windows and new door at the main entrance. The rooms have been repainted. Villen Künnapu, a renowned Estonian architect who has put a great interest in Buddhism, is supervising the renovation work.

### C-14 Additional achieved impacts:

Were any additional impacts achieved?	The island gained an active and educated population, which also contributes to the revitalization and improvement of the environment.
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### C-15 The main beneficiaries of the creative work in public space(s):

Who were the main beneficiaries of the creative works in public spaces(s)?	Certainly all these sectors benefited from moving to the island and setting up a center there. The small shopkeeper gained more customers in the form of visitors to the center. The local cultural life also won, because thanks to them, the island is becoming a point that preserves and transmits spiritual values for the whole of Estonia. The local community, which is mostly made up of summer residents, also won. Together as active, liberal and kind people, they help to improve the life of the island.
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### C-16 Presence (or not) of economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces:

Were there any, no matter how big or small, economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces?	Certainly there were. There is a small shop on the island, which is open only seasonally, but thanks to the visitors of the center, the shop also has more customers. The shipping company that transports people between the island and the capital gets more passengers. Some visitors to the center also stay on the island for a longer period of time, using the services of local campsites and holiday homes. For a small coastal island like Aegna, such small contributions are vital.
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### C-17 Presence (or not) of any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development:

Were there any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development?	Not sure but they have participated at professional conferences and researches at universities that have had an impact.
---	---

### C-18 Monitoring (or not) of the impact of the project:

How was the impact of the project / activities monitored? If it wasn't – how do you think it could be monitored?	Dr. Andrus Kahn has written books about Buddhism theory, occasional meditation retreats for adults and "thinking camps" for teenagers. Local newspapers have also written about their project and mission.
--	--

### C-19 Way in order to communicate the impact of the project:

How was the impact of the project / activities disseminated or communicated?	Mostly via internet and social media platforms. Facebook has had an important role in spreading the message.
--	--

### C-20 Perception of the creative works in public space(s) by the final users and the reactions of the general public:

How were the creative works in public space(s) perceived, evaluated, judged by the final users – what were the reactions of the general public?	Those to whom it is addressed have welcomed their undertaking. There has been no similar establishment in Estonia in this form. The monks have complained that several registrants for their retreat have not arrived. There are many reasons, whether the beautiful weather, which attracts rather to the beach, the relentless drive to the island or other. The local two-person permanent population did not accept their venture well because they did not love change.
---	--

### C-21 The (one) main success and the (one) main failure of the project/activities

Main success:	Filling the gap can be considered a success. There has never been such an institution in Estonia before, the principles of conscious development are communicated at such a wide range. Also filling the gap in sharing the teachings of Buddhist Dhamma.
Main failure:	The building in which the operation takes place may be considered a failure or a hindrance to the operation of the center. The building has been constantly renovated, but in the early days the building was almost uninhabitable. The work of the center was temporarily suspended because it was no longer possible to live in the building.

### C-22 Importance of broader conditions for the main success and main failure factor:

How important were the broader conditions (e.g. the supporting state of the art in the community, infrastructure, institutional support, financial sources, local or "imported" know-how etc.) for the main success and main failure factor	The work of the center would not be possible without a financial support, all kinds of donations are important in this regard. Institutional support is also important, which comes mostly from Asian universities, especially Thailand, as well as from Estonia, from the University of Tartu.
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### C-23 Provide the links to public data on the creative works

Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.sangha.ee/about-us">https://www.sangha.ee/about-us</a> ( <a href="https://www.sangha.ee/about-us">https://www.sangha.ee/about-us</a> )
---	---

The link:

### D-1 Main editor in charge of this entry and potential other authors of this case study description

Name and surname:	Karl Joonas Alamaa
Organization:	Estonian Association of Designers
Email:	Karlj.alamaa@gmail.com
Role:	Author

### D-2 Representative pictures

Picture's caption:	Estonian Theravada Sangha monks
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Picture's author: Kirke Tatar

---

Picture's date: 6/3/2021 12:00:00 AM

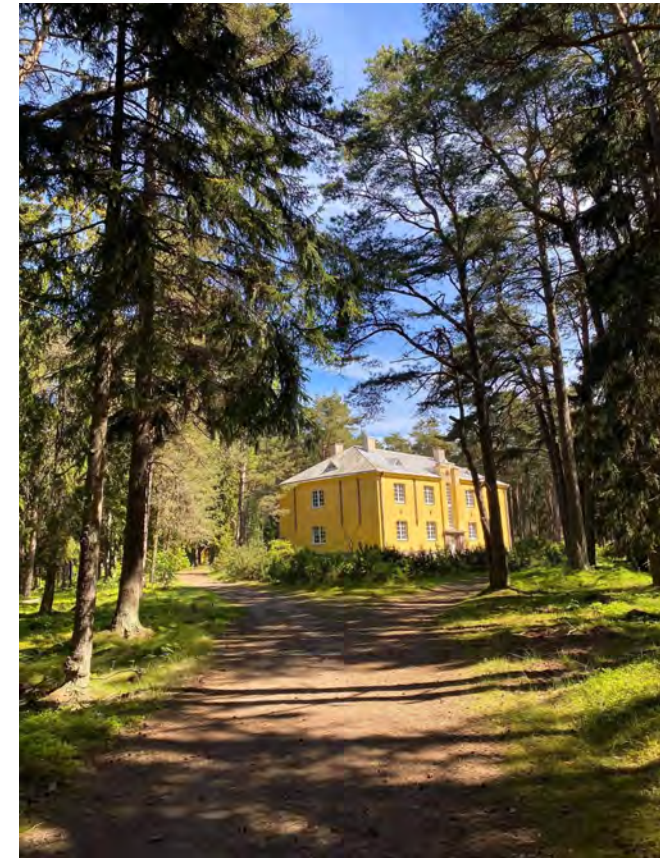
---

Picture's source: Estonian Association of Designers

---

Picture's caption: The meditation center is surrounded by forest

---



---

Picture's author: Kirke Tatar

---

Picture's date: 6/3/2021 12:00:00 AM

---

Picture's source: Estonian Association of Designers

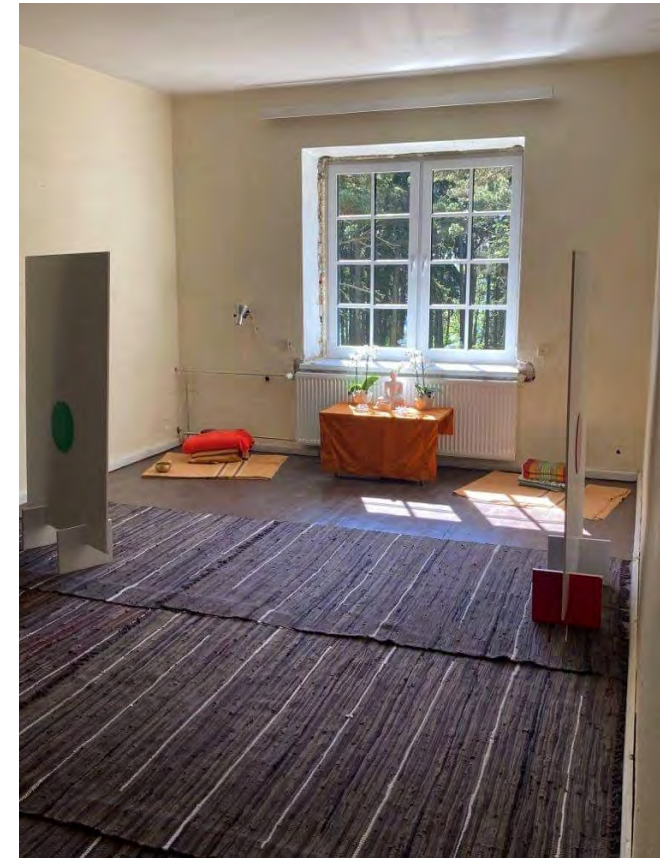
---

Picture's caption: Shared bedroom for the guests

---



Picture's author: Kirke Tatar  
Picture's date: 6/3/2021 12:00:00 AM  
Picture's source: Estonian Association of Designers  
Picture's caption: Space for practice and prayer



Picture's author: Kirke Tatar  
Picture's date: 6/3/2021 12:00:00 AM  
Picture's source: Estonian Association of Designers  
Picture's caption: The meditation center is close to the seaside



Picture's author: Kirke Tatar  
Picture's date: 6/3/2021 12:00:00 AM  
Picture's source: Estonian Association of Designers  
Picture's caption: A window at the temple



Picture's author: Kirke Tatar  
Picture's date:  
Picture's source:  
Picture's caption: Monk doing the dishes



Picture's author: Kirke Tatar

Picture's date:

Picture's source:

Picture's caption: People on the shore



Picture's author: Kirke Tatar

Picture's date:

Picture's source:

### D-3 Additional information

Additional information:

Link:

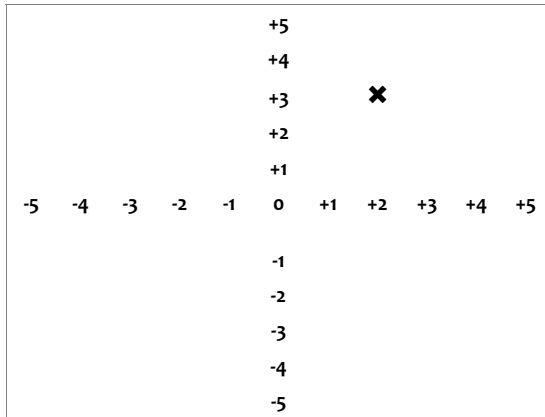
### D-4 Optional final remark

Optional final remarks: is there any additional information that was not communicated through the template



**Diversified economic activities**

None-existing creative sector



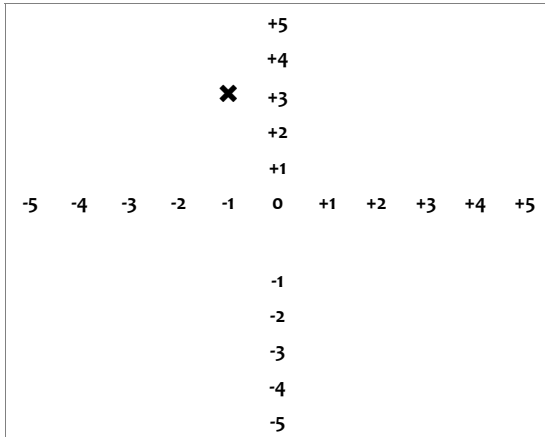
Well-developed creative sector

Absence of economic activity

Comment:

**Daily-life-support facilities well developed**

Aged demographic structure



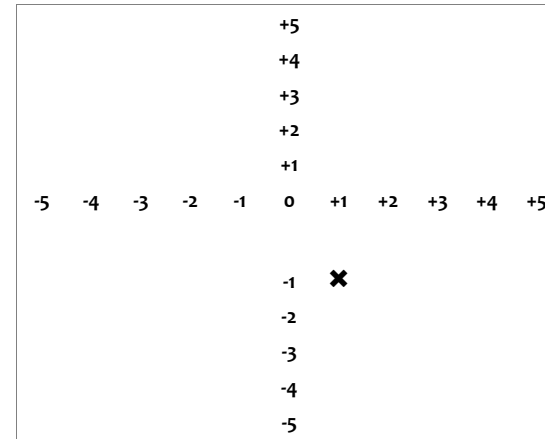
Sound demographic structure

Daily-life-support facilities none-existing

Comment:

**High-income households prevail**

Participatory practices none-existing



Participatory practices well developed

Low-income households prevail

Comment:

**A-3 Estimation of how residents perceive the remoteness of this place, from 0 (not remote at all) to 5 (extremely remote)**

Estimation: 2

Explanation: Not enough information to complete this question.

**A-4 Elements that characterise the remoteness of the place:**

Low population density	✓
Geographical barrier/allocation	✗
No good transportation links	✗
Difficulties in accessing daily-life-support facilities	✗
Social specifics and/or divisions	✓
Economic inferiority	✓
Subjective criteria	✗

Specify subjective criteria (e.g. community's self-perception of being remote etc):

Other ✗

Specify other:

Summary of the elements that characterise this case as a remote place:

Hiiumaa is one of the biggest islands in Estonia by territory, however the population is just under 10000 people. People of the island is ageing and decreasing. There is not much to do for young people, after school activities are limited. Being on the island, this case study is different to other Estonian case studies. People of Hiiumaa have felt secondary to the larger, neighboring island of Saaremaa. For example this summer, one of the two ferries sailing between Saaremaa and the mainland went out of service due to a breakdown. In order to maintain the connection between the biggest island of the country and the mainland with the two ships, one ferry was taken from Hiiumaa, despite of the resentment of people of Hiiumaa.

Low population density rank: 3

Geographical barrier/allocation rank:

No good transportation links rank:

Difficulties in accessing daily-life-support facilities rank:	
Social specifics and/or divisions rank:	1
Economic inferiority rank:	2
Subjective criteria (e.g. community's self-perception of being remote etc) rank:	
Other rank:	

### A-5 Provide the links to public data

Links to public data on the remote place	
The link:	
Links to public data on the remote place	Official site of Hiiumaa parish
The link:	<a href="https://vald.hiiumaa.ee/">https://vald.hiiumaa.ee/</a> ( <a href="https://vald.hiiumaa.ee/">https://vald.hiiumaa.ee/</a> )

### A-7 The type of public spaces that can be found in this remote place (besides the roads/streets/path network)

Square/s, Plaza/s	✓
Park/s, Garden/s	✓
Market space/s	✓
Playground/s	✓
Recreational space/s, Sport-field/s	✓
Community open-air space/s	✓
Institution-related open-air space/s (e.g.University grounds)	✓
Watersides	✓
Meadows	✓
Parking area	✓
Service yard	✓
Other types:	✗
Specify other types:	
Type of indoor public spaces that can be found in this remote place:	Grocery stores, Cultural institutions, shops, schools and kindergartens, restaurants, cafes, pubs

### A-8 General description of..

The network of roads, streets, paths and alike elements that tie this remote place together:	There is not much car traffic. There is public transport. Buses, both urban and county bus lines, leave from the local bus station. Near the town there is also a small airport which connects the island with the capital Tallinn. There are not many walking paths, but considering the sparse traffic, people can go to most of the places either on foot or by bike. In recent years, pedestrian roads and bicycle paths suitable for sports have been developed.
The quantity and structure of public space network (besides roads/streets/paths network) in this remote place:	As it is a county center, most of the public spaces are available and responding to different needs of the people. Everything is near in the town. However the situation is more complicated with the more remote places of the island, from where buses rarely leave, the population is very sparse and the essential institutions are mostly in Kärdla.

### A-9 General description of the quality of public spaces in this remote place

Answer: Kärdla is, in fact, a small town, one of the smallest in Estonia, located on the island of Hiiumaa. Hiiumaa is the second largest island in Estonia, but the population of the island is quite sparse. Kärdla is the main center of the island, where there is available primary medical care, but in case of more serious problems, a helicopter is sent to the island, which takes the person in need to the mainland. Shops, a small department store and cultural institutions are also available in the town. There are no theaters or large cultural institutions. The town also has schools, kindergartens and sports facilities. In general, the quality of the public spaces is good. The town is by the sea, having a sandy beach near to it. Due to these small town characteristics, being also the center of the island, this place is different from the other Estonian studies. Nevertheless, the island's population is aging and decreasing.

### B-1 Name(s) of the public space(s)

Name(s) of the public space(s) (in local language):	Ave Vita! Tiigi 21, Kärdla, Hiiumaa
Name(s) of the public space(s) (in English):	Ave Vita!
Latitude of the public space(s):	58° 59' 52.01" N
Longitude of the public space(s):	22° 44' 57.01" E



Ground plan showing the land use of the public space(s):

Caption's map of the public space:	The location of Ave Vita! in Kärdla
Legend's map of the public space:	<a href="https://goo.gl/maps/l23KLJUhsqk5YMdR8">https://goo.gl/maps/l23KLJUhsqk5YMdR8</a>
Main location	✗

### B-2 Describe the physical environment

Physical environment description of the public space(s) with creative works:	By its nature, Kärdla is a car park town: there is a lot of tall greenery, the buildings are mostly small, there are a lot of gardens. There are artesian springs in the western part of the city. Excellent example of residential architecture in Kärdla: flat sloping roof structure, attic with articulated wall. Presence of original preserved elements on the facades and in the interior: rich saw-cut decor on the facades, profiled boarding, windows with partitions. Ceilings, table floors, wooden panel doors made of profiled boards in the interior. The building has preserved chimneys with beautiful profiling. The most prominent parts of the house are the windows on the street-side facades of the building. The windows of the street facade, their border boards and wooden decor are original and well preserved. Of note is the cast iron skylight from above, which illuminates the staircase from the time the building was built. The internal layout of the building has probably remained original.
Physical environment elements were important and/or actually "used" by creative people for their activities:	The wooden house at 21 Tiigi Street in Kärdla, originally built as a house, dates from the beginning of the 20th century. In the early years of the house, a shop operated here. The Kärdla courthouse was located here for decades. The building stands out among the older wooden houses in Kärdla with its rich wooden decoration made with sawing techniques and the unusual roof solution for us. MTÜ Ave Vita has been operating in the house for the last ten years. The 2 storey house is divided into: 2 public rooms+veranda and private rooms with kitchen for living. The public events such as: theatre, poetry evenings, concerts and other events to raise cultural knowledge are held mostly in the biggest room of the house and in the courtyard. The collection of art is distributed all around the building. The house is under heritage protection from 2010.

### B-3 Describe the general functions



Functions and land uses description in the area of the public space:	The aim of this centre at first was to give possibility for youth for cultural entertainment. Especially for the youth with criminal tendencies. It was even called the House of Bad Boys. As there are more places dedicated to young people free time from 2001, now the centre is meant for adult poetry and theatre and general cultural self-improvement. The hall or the biggest room in the building has a small stage for plays and performances; there is seating for ca 50-60 people. The walls are covered with paintings and drawings of famous artists and there is also a shelf for books. The courtyard is spacy and suitable for concerts and other events.
--	---

Functionalities of space were important and/or actually "used" by creative people for their activities:	As one of the main activity is school theatre, the young people are using the stage for rehearsals. Ave Alavainu is their mentor. The hall is used for different events, also the catering (usually from local makers) is part of the events. The food and the drinks (non alcoholic) are free. The courtyard with nice garden is for concerts and poetry evenings. The fire place is in the middle. The location has been used also for garden café days, which is popular in this city.
---	---

#### B-4 General demographic characteristics of the area around the public space:

Describe the general demographic characteristics	The biggest age group is 44-64. Population Density: 7.08 / km². More and more people from the capital are moving or having summer cottages in Hiiumaa. These are addition to local audience the main visitors of the creative centre. Also tourist groups visit the place and friends of the writer all over the world.
--	---

#### B-5 Type of the public space(s) with creative work

Form and function:	Public building with open-air space belonging to municipality is rented to Ave Vita! non profit organisation.
Ownership:	Public
Access regarding entry-control:	Controlled - registration preferred as the writer Ave Vita is nowadays with disabilities.
Access regarding time of day/week /year:	Limited access at night.

#### B-7 Kind of activity initially designed for this public space:

What kind of activity has been this public space designed for initially	Ave Vita! was founded in 1997. Socialisation, relaxation, theatre (rehearsals), poetry evenings, concerts and other events to raise cultural knowledge. To meet the writer and listen to her poetry and interesting stories.
---	--

#### B-8\_a Which are the activities in this public space(s)?

Activity:	Theatre
Activity:	Concerts
Activity:	Poetry events
Activity:	Garden party
Activity:	Movie nights
Activity:	Charity concert
Activity:	Socialising events

#### B-8\_b Who are the main users of this public space(s)?

User:	Local youth
User:	People interested in literature, poetry, theatre
User:	Ave Alavainu

#### B-8\_c What are the users activities of this public space(s)?

Users	Activity	Before	After
People interested in literature, poetry, theatre	Concerts	✘	✔
People interested in literature, poetry, theatre	Poetry events	✘	✔
Local youth	Movie nights	✘	✔

Local youth	Socialising events	✔	✔
Local youth	Theatre	✘	✔
Local youth	Garden party	✘	✔
Ave Alavainu	Theatre	✔	✔
Ave Alavainu	Poetry events	✘	✔
Ave Alavainu	Charity concert	✘	✔

#### B-9 Parts/sections/spots seem most attractive within the public space (location and duration) - Parts/sections/spots at people seem to avoid:

Describe what parts seem to be the most attractive to people	The favourite places are the hall and the courtyard. Also veranda is cosy but not many people fit.
--	--

#### B-10 Provide the links to public data on the public space(s)

Website:	non profit organisation AVE-VITA!
Website's link:	<a href="https://www.teatmik.ee/et/personlegal/80004124-Mittetulundusühing-AVE-VITA!">https://www.teatmik.ee/et/personlegal/80004124-Mittetulundusühing-AVE-VITA!</a> ( <a href="https://www.teatmik.ee/et/personlegal/80004124-Mittetulundusühing-AVE-VITA!">https://www.teatmik.ee/et/personlegal/80004124-Mittetulundusühing-AVE-VITA!</a> )

#### B-11 Provide photos of the public space(s) with creative works

Caption:	Ave Vita! 21 Tiigi Street. Kärdla, Hiiumaa.
***	
Photo's author:	archive

#### C-1 Official name of the activity/project

Name in local language:	Ave Vita!
Name in English:	
Nickname:	
Overall name:	✔

#### C-2 Description of the project (activities) that took place in the analysed public space(s):

Describe the project (activities) that took place in the analysed public space(s)	Ave Vita! was founded by famous Estonian writer Ave Vita! in 1997 with the aim to host young people (mostly boys with criminal tendencies) with a space where they had educational activities and culture around. In 2001, as the official youth centre was established, Ave Vita! was focusing in socialisation, relaxation, theatre (rehearsals), poetry evenings, concerts and other events to raise cultural knowledge. For more than a decade the tradition of celebrating the beginning of summer at the exact date and time (even at nighttime); poetry festivals, garden cafés and other cultural events very well known on the island and guests arrived all over Estonia to meet the writer and listen to her poetry and interesting stories. Local people participated in different activities like catering, transportation, design of the event etc. Soft drinks and coffee with pretzel were always offered.
---	--

#### C-3 Challenge that the project (activities) tried/is trying to tackle:

What challenge was the project (activities) trying to tackle – what was the aim	The main purpose of Ave Vita! was and is to activate the local cultural life, bring love for theatre, literature, music and art to the small place. Many young people got motivation to learn humanitarian field further.
---	---

#### C-4 Time frequency:

Time Frequency	Periodical activity
Other information:	

#### C-5 Time period

Start:	6/1/1997 12:00:00 AM
End:	
Comment:	

## C-6 Actors in relation to the analysed creative work, their main motivation and their roles

Actor(s):	Ave Alavainu
Motivations:	To raise cultural awareness
Roles:	Initiator and manager

## C-7 Description of the supporting background that existed to make the activities happen:

What kind of supporting background existed to make the activities happen (financial, institutional etc.)	The support for the projects has been applied from Cultural Endowment and local government. The restoring of the old house was made with the help of EU and local volunteers. Most of the everyday work, like heating, chop the trees, restoring was made by Ave Alavainu and her network.
--	--

## C-8 Sectors involved in the development of the creative works with public spaces:

Culture	✓
Education	✓
Health	✗
Sustainability	✗
Science	✗
Tourism	✓
Sport	✗
Industry	✗
Other:	✗
Specify other:	

## C-9 Sector which was..

..the initiator of the activities:	Culture
..the most crucial for the whole case study:	Culture
Comment:	Cannot be answered.

## C-10 How was the local community involved in the project/activities:

How was the local community involved in the project/activities?	Local community, neighbours and other friends were involved in restoring the house and courtyard, in preparation of the events, making food and drinks, transportation aid, designing the signs and advertisements, publishing stories in media etc.
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## C-11 The role of natural/cultural heritage in the project/activities:

Did cultural and/or natural heritage play any specific role in the project/activities?	The house were Ave Vita! is located is under heritage protection.
--	---

## C-12 The targeted impact of the project/activity:

What was the targeted impact of the project / activities?	The youth of the island have had possibilities for alternative education, smart mentoring and cultural events. Ave Vita! has been one of the most popular places in Kärkla thanks to the extraordinary events and diversity. It has involved talented people from the whole country who are always eager to come there and perform. The citizen based initiative is competing with official public events.
---	--

## C-13 Achievement of the targeted impact:

Yes/no/partly:	Yes
Comment:	

## C-14 Additional achieved impacts:

Were any additional impacts achieved?	To keep youth away from criminal activities. To help people to diminish stress by offering quality cultural events (not entertainment).
---------------------------------------	---

## C-15 The main beneficiaries of the creative work in public space(s):

Who were the main beneficiaries of the creative works in public spaces(s)?	Local community, local creative sector (also non-local - people who are on holidays), local authorities
--	---

## C-16 Presence (or not) of economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces:

Were there any, no matter how big or small, economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces?	Free events, meals and drinks at Ave Vita!
---	--

## C-17 Presence (or not) of any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development:

Were there any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development?	Interesting discussions with writers, musicians, actors and other people around the fireplace. Some interesting cooperation projects have grown from there.
---	---

## C-18 Monitoring (or not) of the impact of the project:

How was the impact of the project / activities monitored? If it wasn't – how do you think it could be monitored?	Ave Alavainu writes periodically in the local newspaper, publishes books - a lot of events are archived with stories and photos.
--	--

## C-19 Way in order to communicate the impact of the project:

How was the impact of the project / activities disseminated or communicated?	Through local media - newspaper and local radio + interviews in national TV and radio.
--	--

## C-20 Perception of the creative works in public space(s) by the final users and the reactions of the general public:

How were the creative works in public space(s) perceived, evaluated, judged by the final users – what were the reactions of the general public?	As the house is under the heritage protection, not many changes can be done. People love the house because it is authentic. In front of the house there is a bus stop sign Ave Vita! erected by Ave Alavainu herself. Also a bench dedicated to Ave Alavainu have been presented to her because of her talent and activities.
---	---

## C-21 The (one) main success and the (one) main failure of the project/activities

Main success:	Several thousands of people have enjoyed cultural events and socialising. Young people have got the motivation to continue education.
Main failure:	Lack of financial support

## C-22 Importance of broader conditions for the main success and main failure factor:

How important were the broader conditions (e.g. the supporting state of the art in the community, infrastructure, institutional support, financial sources, local or "imported" know-how etc.) for the main success and main failure factor	Local community and institutions were very supporting (not always with finances) but with psychological support and good advice.
---	--

## C-23 Provide the links to public data on the creative works

Link to public data to better understand the activities and actors, as well as impacts:	<a href="http://www.hiuleht.ee/2014/01/ave-alavainu-aastast-ilmselt-paasu-pole/">http://www.hiuleht.ee/2014/01/ave-alavainu-aastast-ilmselt-paasu-pole/</a> ( <a href="http://www.hiuleht.ee/2014/01/ave-alavainu-aastast-ilmselt-paasu-pole/">http://www.hiuleht.ee/2014/01/ave-alavainu-aastast-ilmselt-paasu-pole/</a> )
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The link: An article by Ave Alavainu at Hiioleht (local newspaper)

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Organization:	Estonian Association of Designers
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Role:	Author

### D-2 Representative pictures

Picture's caption: Concert in the garden of Ave Vita!



Picture's author:	Teet Malsroos
Picture's date:	7/13/2018 12:00:00 AM
Picture's source:	Õhtuleht (newspaper) internet
Picture's caption:	Ave Vita! Garden café



Picture's author:	Toomas Kokovkin
Picture's date:	6/21/2016 12:00:00 AM
Picture's source:	Private
Picture's caption:	Poetry festival



Picture's author:	Ilona Gurjanova
Picture's date:	7/12/2013 12:00:00 AM
Picture's source:	Private
Picture's caption:	Garden party



Picture's author: Toomas Kokovkin  
Picture's date: 5/1/2016 12:00:00 AM  
Picture's source: private  
Picture's caption: Gathering of Estonian language teachers



Picture's author: Harda Roosna  
Picture's date: 8/31/2018 12:00:00 AM  
Picture's source: Hiiu Leht - newspaper  
Picture's caption: Ave Vita! Centre for cultural activities



Picture's author: Toomas Kokovkin

Picture's date:

Picture's source: private

### D-3 Additional information

Additional information: The article about Ave Vita! event in Õhtuleht newspaper

Link: <https://elu.oh tuleht.ee/883792/ave-alavainu-puhendas-oma-traditsioonilise-suvealgusepeo-juhan-viidingu-malestusele> (<https://elu.oh tuleht.ee/883792/ave-alavainu-puhendas-oma-traditsioonilise-suvealgusepeo-juhan-viidingu-malestusele>)

### D-4 Optional final remark

Optional final remarks: is there any additional information that was not communicated through the template

# Käru Museum of Good Deeds

## Käru Heade Tegude Muuseum

Legend of the map:

### A-1 General information about the location of the remote place

Country name (in local language): Eesti

Region name (in local language): Järvamaa

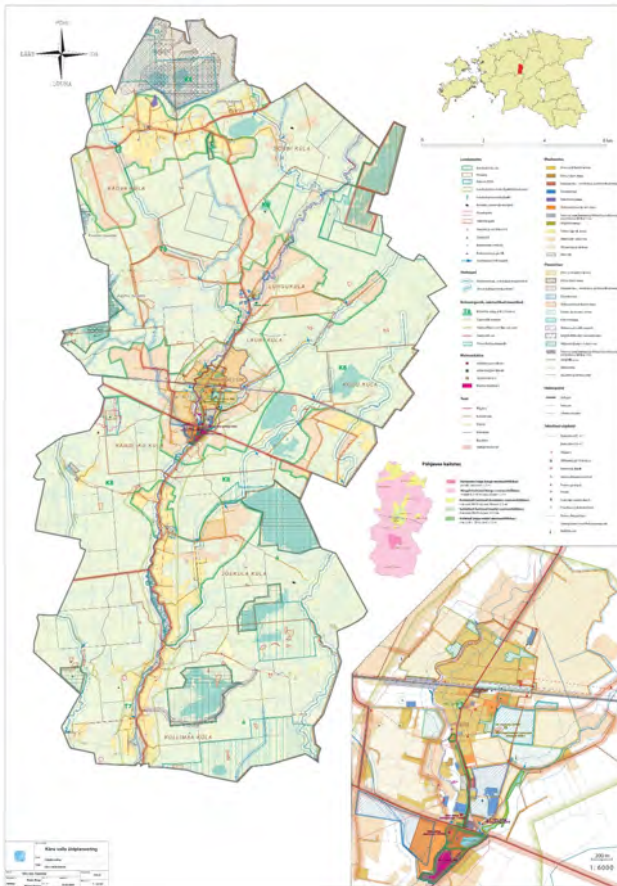
Place name (in local language): **Käru**

Country name (in english): Estonia

Region name (in english): Järvamaa

Place name (in english): **Käru**

Map of the network of public spaces in the remote place

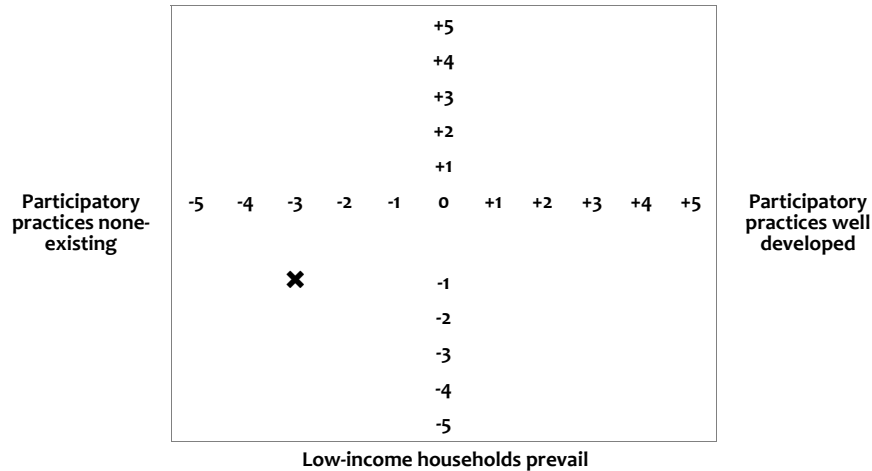


Caption of the map:

Map of Käru and its surroundings



### High-income households prevail



Comment:

### A-3 Estimation of how residents perceive the remoteness of this place, from 0 (not remote at all) to 5 (extremely remote)

Estimation:	3
Explanation:	We believe, people of Käru feel more isolated than before and mainly because of administrative reform which took place few years ago. That resulted with the amalgamation of Käru into a larger municipality where their voice is not so well heard. Despite that Käru is not too far from larger cities and many active locals have enriched local life.

### A-4 Elements that characterise the remoteness of the place:

Low population density	✓
Geographical barrier/allocation	✗
No good transportation links	✗
Difficulties in accessing daily-life-support facilities	✓
Social specifics and/or divisions	✓
Economic inferiority	✓
Subjective criteria	✗

Specify subjective criteria (e.g. community's self-perception of being remote etc):

Other

Specify other:

Summary of the elements that characterise this case as a remote place: It is a small borough with about 10-15 active community members. It has a railway line going through the borough. The railway connects it with the capital city Tallinn and with a city of Viljandi in the Southern part of the country. There is also an active church, a school, a kindergarden and a small library. Nevertheless, there are a lot of people in the village who do not see a bigger prospect in their lives. Locals are not used to volunteering and there are few joint activities. The concern is local teenagers as well as alcoholics, who does not feel as part of the community. Most of the parents are working in the farms for long hours, children are left alone or with their friends and due to that many feel left aside..

Low population density rank: 2

Geographical barrier/allocation rank:

No good transportation links rank:

Difficulties in accessing daily-life-support facilities rank: 4

Social specifics and/or divisions rank: 3

Economic inferiority rank: 1

Subjective criteria (e.g. community's self-perception of being remote etc) rank:

Other rank:

### A-5 Provide the links to public data

Links to public data on the remote place Official site of Türi parish

The link: <https://www.tyri.ee/web/english> (<https://www.tyri.ee/web/english>)

Links to public data on the remote place

The link:

### A-7 The type of public spaces that can be found in this remote place (besides the roads/streets/path network)

Square/s, Plaza/s	✓
Park/s, Garden/s	✗
Market space/s	✗
Playground/s	✓
Recreational space/s, Sport-field/s	✓
Community open-air space/s	✓
Institution-related open-air space/s (e.g. University grounds)	✗
Watersides	✓
Meadows	✓
Parking area	✗
Service yard	✗
Other types:	✗

Specify other types:

Type of indoor public spaces that can be found in this remote place: Gorcery stores, shops, a school, a kindergarden, a library,

### A-8 General description of.

The network of roads, streets, paths and alike elements that tie this remote place together:

The quality of the roads are described to be good. The borough is tied well together. The Tallinn-Türi and Tallinn-Viljandi train stops in Käru and runs eight times a day which connects the borough with larger towns and cities. If the express trains would stop in Käru, there would be 10 stops per day. On weekends, the Tartu-Tallinn bus also stos in Käru twice a day. By car it is very easy to get to Käru. Few years ago Käru got a new canalisation and repaired roads. Unfortunately smaller places near Käru are running out of people because of the worsor condition of roads, buses are not leaving there anymore as well.

The quantity and structure of public space network (besides roads/streets/paths network) in this remote place:

Yes, there are enough public space in Käru that responds to different needs of the locals. The most vital conditions have been created.

## A-9 General description of the quality of public spaces in this remote place

Answer: The overall rating could be good. Shops, a railway and main cultural institutions are represented in the borough which is quite remarkable for a remote place like Käru. Recently, a village-square was created in the borough. However, it seems rather difficult to attract locals to make more use of these opportunities and how to get locals to contribute more to their community. As our partner from Käru said, there are only approximately 10-15 active local community members, the majority are either not interested in community work or do not consider it necessary to contribute, especially for free.

## B-1 Name(s) of the public space(s)

Name(s) of the public space(s) (in local language): Rahvamaja 1, Käru, 79201 Järva maakond

Name(s) of the public space(s) (in English): Rahvamaja street 1, Käru borough, 79201 Järva county

Latitude of the public space(s): 58.8340

Longitude of the public space(s): 25.1441

Ground plan showing the land use of the public space(s):



Caption's map of the public space: Käru Museum satellite photo

Legend's map of the public space:

Main location

## B-2 Describe the physical environment

Physical environment description of the public space(s) with creative works: The whole Estonian mainland is quite flat. Käru is also surrounded by a flat landscape with alternating forests, fields and meadows. The public space with creative works under consideration is an old building in which the museum operates. There are two houses from the pre-war era near Käru railway station on Jaama Street, which have been empty for years. The windows were clogged because the glass had broken over time. On June 22, 2018, the Käru Museum acquired these buildings to put them in order.

Physical environment elements were important and/or actually "used" by creative people for their activities: The museum has been constantly renovating the surroundings and buildings. The main activities have taken place in the museum house.

## B-3 Describe the general functions

Functions and land uses description in the area of the public space: The museum is only open at agreed times. Because a lot of people do not live in the village and a lot of tourists do not visit, especially due to the corona. There is no point in keeping the museum open on a daily basis. The museum is small, there are some rooms. the museum collection is constantly being updated.

Functionalities of space were important and/or actually "used" by creative people for their activities: Important and actually used by the locals and creatives has been the museum. It can be described as civic cultural space. They are near to the railway station and a road connecting two bigger Estonian towns also goes through Käru.

## B-4 General demographic characteristics of the area around the public space:

Describe the general demographic characteristics: The locals are rather elderly and the area around the public space is not different from many other places in Estonia. The population has declined in recent decades. Young people have few opportunities to improve themselves. Our partner sees the high proportion of alcoholics in the population as a major problem. They are not dealt with and do not appear to exist for either the municipality or the state. No one deals with them and so many working age people are wasting their lives. The low level of education is also a problem, i.e. few have traveled and met different people and cultures. Culture is not important to the daily lives of many. Going to the theater, for example, is something elitist for many and it is not important when you have to work hard for the living. Therefore, the museum, which operates on the basis of private initiative, is an important stimulator of cultural life in this place.

## B-5 Type of the public space(s) with creative work

Form and function: This was an abandoned space which is now a public building and is constantly being renovated.

Ownership: The ownership of the public space is private. Fully based and run on private investments and donations.

Access regarding entry-control: The access is controlled which means it is opened only by previously made agreement, except if there is a public event.

Access regarding time of day/week/year: It is opened throughout the year but only by appointment.

## B-7 Kind of activity initially designed for this public space:

What kind of activity has been this public space designed for initially: The museum has acquired a role representing the small borough, because there are no similar cultural institutions in the area. It is also a community place, a good place to socialize.

## B-8\_a Which are the activities in this public space(s)?

Activity: Enrich local cultural scene

Activity: Connecting the community

Activity: Organizing events

Activity: Preserving local history

## B-8\_b Who are the main users of this public space(s)?

User: Families

User: Tourists

User: Locals

## B-8\_c What are the users activities of this public space(s)?

Users	Activity	Before	After
Locals	Enrich local cultural scene	✗	✓
Locals	Organizing events	✗	✓

## B-9 Parts/sections/spots seem most attractive within the public space (location and duration) - Parts/sections/spots at people seem to avoid:

Describe what parts seem to be the most attractive to people: However, the most attractive is the museum of carts, which attracts locals and people from further afield. There are tourist farms and guest houses in the area, where guests can stay if needed. People probably avoid abandoned and neglected places in the area, but certainly not the museum to be seen. Also nearby is Toosikannu Holiday Center, which is a camping accommodation and recreational facility.

## B-10 Provide the links to public data on the public space(s)

Website: Käru Museum



Website's link:	<a href="http://karumuuseum.ee/">http://karumuuseum.ee/</a> ( <a href="http://karumuuseum.ee/">http://karumuuseum.ee/</a> )
Website:	Toosikannu Holiday Center
Website's link:	<a href="https://toosikannu.ee/en/">https://toosikannu.ee/en/</a> ( <a href="https://toosikannu.ee/en/">https://toosikannu.ee/en/</a> )

## B-11 Provide photos of the public space(s) with creative works

Caption:	
***	
Photo's author:	

## C-1 Official name of the activity/project

Name in local language:	Käru Heade Tegude Muuseum
Name in English:	Käru Museum of Good Deeds
Nickname:	Museum of barrows
Overall name:	✓

## C-2 Description of the project (activities) that took place in the analysed public space(s):

Describe the project (activities) that took place in the analysed public space(s)	Käru Museum of Good Deeds is a museum of local history, which was created on the private initiative and whose main goal is to preserve, introduce and raise awareness of Estonia's 20th century history through various exhibitions, art and social projects, camps and conferences. After the acquisition of the buildings which were out of use for years before, an active discussion began in the Käru community on how to restore the buildings and what should be done there. The idea to create a museum of barrows and trolleys in Käru (Käru can be translated as a barrow or cart in English) was born and a campaign to collect carts was launched. At the moment, more than 60 trolleys have been collected, the oldest of which dates back to the 19th century. There is also a trolley from the 1930s and several others from later decades.
---	--

## C-3 Challenge that the project (activities) tried/is trying to tackle:

What challenge was the project (activities) trying to tackle – what was the aim	The idea of the project was to bring more active cultural life to the countryside, to involve the locals and to show the liveability in the countryside in the 21st century. There was no similar institution in Käru before and many could not consider culture and cultural education necessary in their daily life.
---	--

## C-4 Time frequency:

Time Frequency	A constant process
Other information:	

## C-5 Time period

Start:	6/22/2018 12:00:00 AM
End:	
Comment:	

## C-6 Actors in relation to the analysed creative work, their main motivation and their roles

Actor(s):	Aljona Suržikova
Motivations:	To promote culture and connect the community
Roles:	Leader

## C-7 Description of the supporting background that existed to make the activities happen:

What kind of supporting background existed to make the activities happen (financial, institutional etc.)	There was little support. It all started purely on initiative. Almost all the money to keep the project running has come from the initiators' own funds. Support has also been received from the local municipality and the Ministry of Culture. In addition, the non-profit museum has received donations. Unfortunately, these additional funds cover only a small part of the running costs. The buildings where the museum and its exhibitions and events take place have been independently supplemented and restored.
--	---

## C-8 Sectors involved in the development of the creative works with public spaces:

Culture	✓
Education	✓
Health	✗
Sustainability	✗
Science	✗
Tourism	✓
Sport	✗
Industry	✗
Other:	✗

Specify other:

## C-9 Sector which was..

..the initiator of the activities:	Culture
..the most crucial for the whole case study:	Tourism

Comment:

## C-10 How was the local community involved in the project/activities:

How was the local community involved in the project/activities?	The local community is actively involved in the work of the museum. The locals are becoming more active year by year. Today, the museum already has nine local volunteers who work in the museum every week, take excursions, clean and repair. There are more and more people active and people are more understanding about volunteering. There was only one volunteer in the first year, four in the second year of operation and now nine. The pandemic year has had a unifying effect. Children and men are also helpful, especially during bigger events. The aim is to involve more people who would otherwise remain invisible, but it is more difficult with them because they are not used to joint activities. Nevertheless, they will also come to share their concerns and get involved. There are also a number of free events each year that everyone can take part in. People also come there to share their general concerns and ask help, for example people ask for old logs from the restoration, old clothes etc. The leader of the museum said that they are also a bit like a social assistance point in a good way. People know they can rely on them.
---	--

## C-11 The role of natural/cultural heritage in the project/activities:

Did cultural and/or natural heritage play any specific role in the project/activities?	We do not believe, rather it was a desire and an interest to promote local culture.
--	---

## C-12 The targeted impact of the project/activity:

What was the targeted impact of the project / activities?	The project is still ongoing and operational and some results have already been achieved. The goal was and is to involve the community and activate life in the countryside. Through effective inclusive work, a number of local people have already been reached to volunteer to keep the museum running. The leader of the museum has spoken about the activities both on television and in the press, in order to show the various aspects of developing rural and remote places and the importance of culture in society.
---	---

## C-13 Achievement of the targeted impact:

Yes/no/partly:	Yes
Comment:	Yes, it can be said that they have achieved the target already, although a lot is to be done. The aim was to bring different people of the community closer to each other through culture.

## C-14 Additional achieved impacts:

Were any additional impacts achieved?	
---------------------------------------	--

## C-15 The main beneficiaries of the creative work in public space(s):

Who were the main beneficiaries of the creative works in public spaces(s)? The main beneficiary is the local community. It was also a aim of the project to promote and connect the community through culture. Local entrepreneurs and businesses have also received additional work through the museum's visitors.

**C-16 Presence (or not) of economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces:**

Were there any, no matter how big or small, economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces? There are economic benefits in any case, even if it is a non-profit organization. Visitors stay at local guest houses, dine at local restaurants and support small producers. The importance of tourism as one of the stimulators of the economy has been repeatedly emphasized.

**C-17 Presence (or not) of any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development:**

Were there any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development? Interesting and inspiring discussions with different creatives not only from Estonia but from abroad as well. They have been organising creative workshops for adults and children. Local cooperation projects have grown from there.

**C-18 Monitoring (or not) of the impact of the project:**

How was the impact of the project / activities monitored? If it wasn't – how do you think it could be monitored? The impact of the activities has been monitored on the basis of the leaders' descriptions. The photographic material also proves and shows the development.

**C-19 Way in order to communicate the impact of the project:**

How was the impact of the project / activities disseminated or communicated? They have been on television as well as in the press explaining the aims and context of the project.

**C-20 Perception of the creative works in public space(s) by the final users and the reactions of the general public:**

How were the creative works in public space(s) perceived, evaluated, judged by the final users – what were the reactions of the general public? The initiative was well received by locals, especially by active community members. The museum has a strong binding effect on the whole community and is an inspiration to many. More and more locals are also ready to take part in the work of the museum, and there has been significant growth in this aspect.

**C-21 The (one) main success and the (one) main failure of the project/activities**

Main success: Quite rapid growth in a few years. Visitor numbers have been growing year by year, they also provide guided tours in different languages. Several locals are being included into the creative works related to the museum.

Main failure: Working with limited opportunities can be difficult. Some good ideas and projects have not found so warm welcoming by the locals. Mostly conservative people from the countryside are sometimes tricky to involve into joint activities. The local government is quite relentless and does not understand the importance of the museum's activities. The funding they receive from them is small.

**C-22 Importance of broader conditions for the main success and main failure factor:**

How important were the broader conditions (e.g. the supporting state of the art in the community, infrastructure, institutional support, financial sources, local or "imported" know-how etc.) for the main success and main failure factor? There was no wider active arts and culture conscious audience and community that existed before. All funds have come from the initiators' finances, and in smaller amounts from donations and grants.

**C-23 Provide the links to public data on the creative works**

Link to public data to better understand the activities and actors, as well as impacts:

The link:

**D-1 Main editor in charge of this entry and potential other authors of this case study description**

Name and surname: Karl Joonas Alamaa  
 Organization: Estonian Association of Designers  
 Email: karlj.alamaa@gmail.com  
 Role: Author

**D-2 Representative pictures**

Picture's caption: Kärü Museum Open Day



Picture's author: Sergei Trofimov  
 Picture's date: 7/24/2021 12:00:00 AM  
 Picture's source: Kärü Museum  
 Picture's caption: Exhibition



Picture's author: Sergei Trofimov

Picture's date: 8/20/2021 12:00:00 AM

Picture's source: Kāru Museum

Picture's caption: Exhibition



Picture's author: Sergei Trofimov

Picture's date: 6/15/2021 12:00:00 AM

Picture's source: Kāru Museum

Picture's caption: Kāru Museum and volunteers



Picture's author: Sergei Trofimov

Picture's date: 8/20/2021 12:00:00 AM

Picture's source: Kāru Museum

### D-3 Additional information

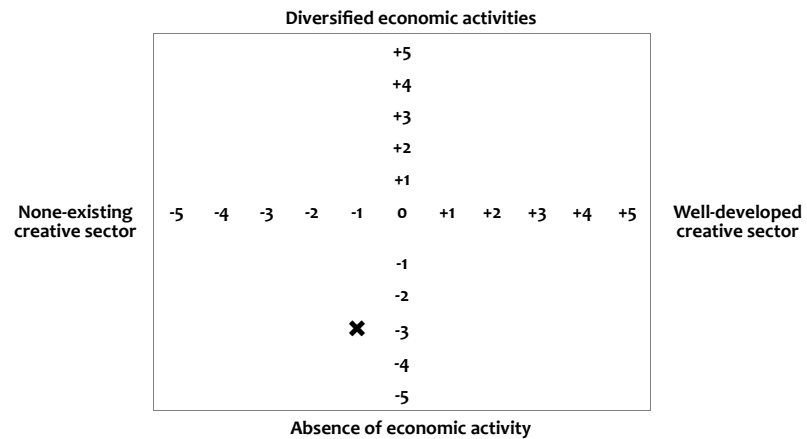
Additional information:

Link:

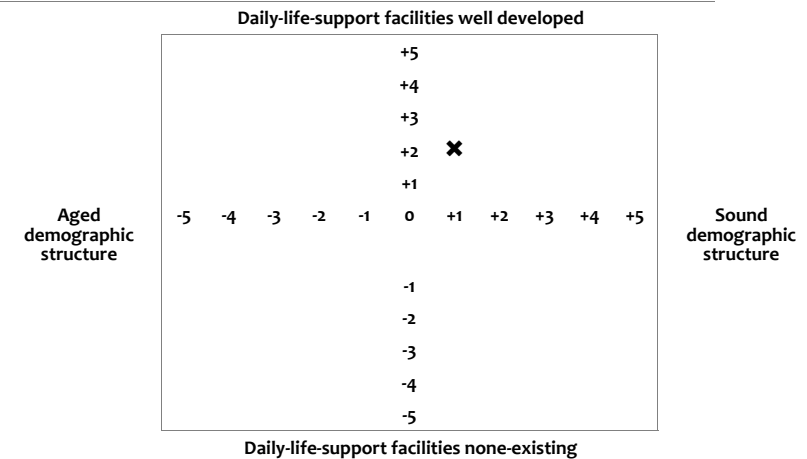
### D-4 Optional final remark

Optional final remarks: is there any additional information that was not communicated through the template

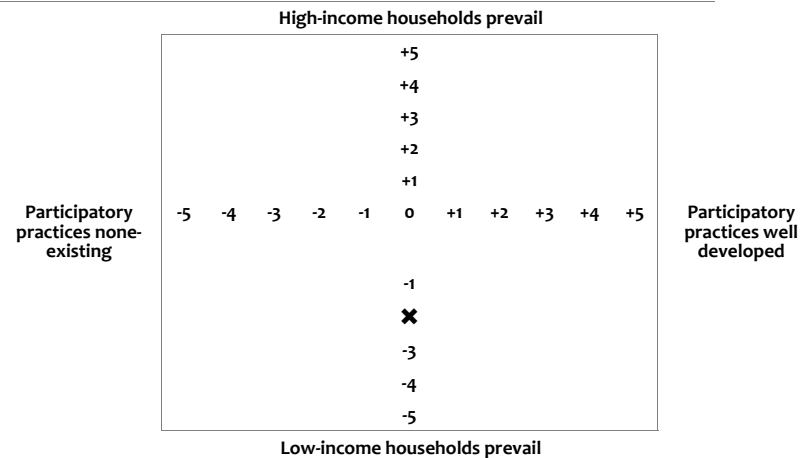




Comment:



Comment:



Comment:

**A-3 Estimation of how residents perceive the remoteness of this place, from 0 (not remote at all) to 5 (extremely remote)**

Estimation:	3
Explanation:	Similarly to Käru, Lindi also was affected by the administrative reform and Lindi was merged with a larger municipality. It is difficult to be heard.

**A-4 Elements that characterise the remoteness of the place:**

Low population density	✓
Geographical barrier/allocation	✗
No good transportation links	✓
Difficulties in accessing daily-life-support facilities	✗
Social specifics and/or divisions	✗
Economic inferiority	✓
Subjective criteria	✗

Specify subjective criteria (e.g. community's self-perception of being remote etc):

Other	✗
-------	---

Specify other:

Summary of the elements that characterise this case as a remote place: Although Lindi is near to city of Pärnu (in fact, after the administrative reform Lindi became part of city of Pärnu), they feel their voice is not so well heard. People dream of well developed network of roads for cycling, running and walking. People are ageing and moving to bigger municipalities.

Low population density rank:	3
Geographical barrier/allocation rank:	
No good transportation links rank:	2
Difficulties in accessing daily-life-support facilities rank:	
Social specifics and/or divisions rank:	
Economic inferiority rank:	1
Subjective criteria (e.g. community's self-perception of being remote etc) rank:	

Other rank:

**A-5 Provide the links to public data**

Links to public data on the remote place	Official site of Lindi
The link:	<a href="http://www.lindi.ee/">http://www.lindi.ee/</a> ( <a href="http://www.lindi.ee/">http://www.lindi.ee/</a> )

**A-7 The type of public spaces that can be found in this remote place (besides the roads/streets/path network)**

Square/s, Plaza/s	✗
Park/s, Garden/s	✓
Market space/s	✗
Playground/s	✓
Recreational space/s, Sport-field/s	✓
Community open-air space/s	✓
Institution-related open-air space/s (e.g. University grounds)	✓
Watersides	✓

Meadows	✓
Parking area	✓
Service yard	✓
Other types:	✗
Specify other types:	
Type of indoor public spaces that can be found in this remote place:	Grocery stores, Cultural institutions, School

## A-8 General description of.

The network of roads, streets, paths and alike elements that tie this remote place together:

Local road network (infrastructure) is not directly in the worst condition. Virtually all roads have been renewed, i.e. there are minimal dusty sections. Yet the locals are not fully pleased with the road network. There are missing pedestrian streets, cycling paths and running trails. The street lighting is also not enough. Lighting is aging or missing in some places. It has been complained that the speed limit on the roads is too high and should be reduced. The overall quality of the infrastructure is not good. As a result of surveys conducted in the area, the main complaint is that there are no pedestrian and cycling paths - children cannot ride their bikes to school because they cannot ride independently on public roads, people cannot move safely to a shop by the big road, etc. There is also a longing for a paved forest trail for sports with street lighting. Although local roads are limited in some parts to a speed limit of 50 km, there are places where the speed limits are higher and it is dangerous and disturbing for the people living there, and negotiations to set speed limits lower have begun. The road towards Audru, small borough and Pärnu city is partly in good condition but partly outdated, narrow, winding and dangerous.

The quantity and structure of public space network (besides roads/streets/paths network) in this remote place:

Beside the disadvantages of the road network, the public spaces and vital public institutions are in the nearest city, Pärnu. Near to Lindi there are a school, a kindergarden and a civic center. Small grocery store is also in the village. The population is aging in most of rural places in the country, therefore the distance to medical care makes life difficult for many elderly people. This is inevitable and prevalent in most rural and remote areas in Estonia. The area consists of the several different villages. Lindi village has an old school building property with a village square, about one kilometer from Tõstamaa there is a food and consumer goods store, three kilometers towards the beach there is Lindi Kindergarten-Primary School and Port of Lindi, as well as a seaside recreation area. Bus traffic is satisfactory, but still not enough (about 10 buses a day), that means usually have to travel by personal transport. The infrastructure of high quality Internet has been transferred to a broadband (fiber-optic) connection, but only in densely populated areas. Despite that Lindi is located near the sea there are a lack of proper swimming conditions.

## A-9 General description of the quality of public spaces in this remote place

Answer:	The overall assessment of public areas could be satisfactory. There are major cultural institutions and a grocery store. The existence of a grocery store has been assessed as very important from the point of view of the sustainability of life in Estonian countryside. It is a meeting place for locals and the center of remote settlements. There is also a school and a kindergarden in the village. Many Estonian remote areas are concerned because schools are being closed due to low student numbers.
---------	--

## B-1 Name(s) of the public space(s)

Name(s) of the public space(s) (in local language):	Lindi Kõlaselts, Lindi Rahvamaja
Name(s) of the public space(s) (in English):	Lindi Village Society, Lindi community center
Latitude of the public space(s):	58.3355049
Longitude of the public space(s):	24.2561133

Ground plan showing the land use of the public space(s):



Caption's map of the public space: Location of the community center

Legend's map of the public space:

Main location ✓

## B-2 Describe the physical environment

Physical environment description of the public space(s) with creative works:

Lindi village is located on the coast of southwestern Estonia, which has a flat landscape. The sea and beautiful sandy beaches are nearby. Pärnu County is known in Estonia for its beautiful beaches and resorts. There is also a beach near Lindi but the conditions are not satisfactory. The man-made environment is rather characterized by low, one- or two-storey buildings. The village society operates in the Lindi community center. Lindi community center can be considered as a complex of services. In terms of houses, there are two of them - a new school building (Lindi Kindergarten-Primary School) and, from 2020, an old school building will be used for trainings and circular activities. Activities are taking place in the new house in the afternoon because it is primarily a school building during the day. The old house was given in the use of the local community for an initial period of ten years by the City of Pärnu for - just to promote local life. Now there is a permanent Old School café, a guest house and other services are coming in a row. There will be a disc golf course on the same property as the old school building.

Physical environment elements were important and/or actually "used" by creative people for their activities:

They are using mainly two buildings, both a school buildings. School as an establishment is also a symbol of unity and progress.

## B-3 Describe the general functions

Functions and land uses description in the area of the public space:

As the Lindi village society operates more widely, involving several different small villages in the vicinity, the area they use is general and comprehensive. The buildings in which they operate, however, are private buildings, former and current educational institutions. The advantage of school buildings is that they have the necessary functions, rooms and facilities for the operation of the village society.

Functionalities of space were important and/or actually "used" by creative people for their activities:

The schoolhouses where the main action and meetings take place.

## B-4 General demographic characteristics of the area around the public space:

Describe the general demographic characteristics

After the reform of local governments, Lindi village is now de facto part of the city of Pärnu. Several municipalities were taken under the governance of the city of Pärnu which made the city one of the biggest in Europe by territory. Lindi village has a population of 307.

## B-5 Type of the public space(s) with creative work

Form and function:

The school houses are indoor public spaces that are surrounded by beaches, meadows and open-air community places. There is a village square nearby and a disc-golf ground is coming soon.

Ownership:

This is a non-profit organisation and can be considered by that as a private organisation focused on the development and progress of the community.

Access regarding entry-control:

The school houses are opened weekly. During the working days there are school lessons taking place in the newer building and in the older house, there are a cafe and accommodation establishment.

Access regarding time of day/week /year: Opened in the working days (depending on the events or appointments it is also opened in the weekends).

### B-7 Kind of activity initially designed for this public space:

What kind of activity has been this public space designed for initially: It mainly has a representative role. It is also unifying and bringing people together and representing their needs and concerns.

### B-8\_a Which are the activities in this public space(s)?

Activity: Organizing events  
 Activity: Representing the needs and concerns of the locals (was not present before)  
 Activity: Regular meetings (was not present before)  
 Activity: Involvement of the locals in the different projects (not present before)

### B-8\_b Who are the main users of this public space(s)?

User: Villagers  
 User: Municipal government

### B-8\_c What are the users activities of this public space(s)?

Users	Activity	Before	After
Villagers	Regular meetings (was not present before)	✘	✓
Villagers	Involvement of the locals in the different projects (not present before)	✘	✓
Villagers	Representing the needs and concerns of the locals (was not present before)	✘	✓
Municipal government	Regular meetings (was not present before)	✘	✓
Municipal government	Organizing events	✓	✘

### B-9 Parts/sections/spots seem most attractive within the public space (location and duration) - Parts/sections/spots at people seem to avoid:

Describe what parts seem to be the most attractive to people: Most attractive places, if it can be said that way, are the school houses as the regular meeting places, hobby and activity centers.

### B-10 Provide the links to public data on the public space(s)

Website: Official site of Lindi village society  
 Website's link: <https://www.lindi.ee/lindi-kulaselts/> (<https://www.lindi.ee/lindi-kulaselts/>)

### B-11 Provide photos of the public space(s) with creative works

Caption:  
 \*\*\*  
 Photo's author:

### C-1 Official name of the activity/project

Name in local language: Lindi Kulaselts  
 Name in English: Lindi Village Society  
 Nickname:  
 Overall name: ✓

### C-2 Description of the project (activities) that took place in the analysed public space(s):

Describe the project (activities) that took place in the analysed public space(s)

Lindi Village Society is an active community located in the seaside area of Pärnu County, including both Lindi village and surrounding villages. The village society is the only broad-based association that works for the development of the region and wants to continue with it. The mission of the village society is to contribute with its organizational and material resources to the preservation of the village of Lindi, to the support of economic, social and cultural development, and to the protection of the interests and needs of the villagers. Under the leadership of the village society a beautiful sound chamber and a village swing have been built there and a beautiful bridge has been completed. The traditional co-organized annual Midsummer celebrations take place every year. Together with the community they work to make Lindi area an open community where each member feels the impact of their thoughts, concerns and words, appreciates the power of unity and values a pleasant environment.

### C-3 Challenge that the project (activities) tried/is trying to tackle:

What challenge was the project (activities) trying to tackle – what was the aim: The aim of their project, which is still ongoing, is to make the voices of the community louder and to bring attention to the concerns of the people.

### C-4 Time frequency:

Time Frequency: A constant process

Other information:

### C-5 Time period

Start: 6/1/2003 12:00:00 AM

End:

Comment:

### C-6 Actors in relation to the analysed creative work, their main motivation and their roles

Actor(s): Taavi Tamberg

Motivations:

Roles: Leader

### C-7 Description of the supporting background that existed to make the activities happen:

What kind of supporting background existed to make the activities happen (financial, institutional etc.)

In the beginning there was no support. At that time, there was also a local community center financed by Audru Parish, which organized cultural life. However, the first years of the village society prepared the ground that it was possible to delegate the community centers to be liquidated to local NGOs, then financing them to a minimal extent (not enough to hire anyone, but a small surcharge could be set for organizing some events and rounds). At present, the city of Pärnu must be asked for support every year to maintain the community center. So far, fortunately, it has been given. These amounts of support are still such that it is not possible to offer work to anyone on a permanent basis.

### C-8 Sectors involved in the development of the creative works with public spaces:

Culture	✓
Education	✓
Health	✘
Sustainability	✓
Science	✘
Tourism	✓
Sport	✘
Industry	✘
Other:	✘
Specify other:	

### C-9 Sector which was..

..the initiator of the activities: Sustainability

..the most crucial for the whole case study: Sustainability

Comment: Sustainability of the community

### C-10 How was the local community involved in the project/activities:

How was the local community involved in the project/activities?	Local community is actively participating in different activities. They are co-organizing, taking part and helping. The village society's one of the core values have been to encourage community members to actively participate and share thoughts.
---	---

### C-11 The role of natural/cultural heritage in the project/activities:

Did cultural and/or natural heritage play any specific role in the project/activities?	The indoor public space in which they operate is ca a century old building, once a local school it has a great meaning to the locals.
--	---

### C-12 The targeted impact of the project/activity:

What was the targeted impact of the project / activities?	Targeted impact was to make the voice of a small community stand out. Their constant, years long work has already given good results as many other village communities beside Lindi has decided to join with the activities.
---	--

### C-13 Achievement of the targeted impact:

Yes/no/partly:	Yes
----------------	-----

Comment:

### C-14 Additional achieved impacts:

Were any additional impacts achieved?	To help people to diminish stress by offering cultural events and different joint activities.
---------------------------------------	---

### C-15 The main beneficiaries of the creative work in public space(s):

Who were the main beneficiaries of the creative works in public spaces(s)?	Local community and local creative sector. Their work is very community-centered and the initiators of the creative works are also strongly related to the region.
--	--

### C-16 Presence (or not) of economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces:

Were there any, no matter how big or small, economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces?	Different events, like bringing there to perform different theater collectives, singers etc. They have organized very diverse range of events that brings people together, not only locals. This benefits the tourism sector, restaurant businesses, local farmers and producers of goods etc.
---	--

### C-17 Presence (or not) of any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development:

Were there any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development?	In 2012, Lindi was honored to participate in the nationwide Open Village Gates project, through which they also introduced the village to people from different parts of the country. They were visited by the Speaker of the Riigikogu Ene Ergma within the framework of this event.
---	---

### C-18 Monitoring (or not) of the impact of the project:

How was the impact of the project / activities monitored? If it wasn't – how do you think it could be monitored?	Local press writes about the achievements of the community and lots of information has been archived as photo and story materials.
--	--

### C-19 Way in order to communicate the impact of the project:

How was the impact of the project / activities disseminated or communicated?	Through press releases.
--	-------------------------

### C-20 Perception of the creative works in public space(s) by the final users and the reactions of the general public:

How were the creative works in public space(s) perceived, evaluated, judged by the final users – what were the reactions of the general public?	The creative work was perceived well by the locals. Their job is vital for the community.
---	---

### C-21 The (one) main success and the (one) main failure of the project/activities

Main success:	Through the years many have enjoyed cultural events and people's concerns, thoughts and ideas have been upheld, listened to and tried to be implemented together.
---------------	---

Main failure:	Lack of finances and financial support. At present, they have asked for support from the city of Pärnu every year to maintain the community center. So far, fortunately, it has been given. These amounts of support are still small that it is not possible to offer work to anyone on a permanent basis.
---------------	--

### C-22 Importance of broader conditions for the main success and main failure factor:

How important were the broader conditions (e.g. the supporting state of the art in the community, infrastructure, institutional support, financial sources, local or "imported" know-how etc.) for the main success and main failure factor	Local community and institutions were very supportive with good advice.
---	---

### C-23 Provide the links to public data on the creative works

Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://parnu.postimees.ee/6747132/lindikad-avavad-kontsertidega-oma-koduued#_ga=2.240849603.1195551177.1625577913-431715057.1625577913">https://parnu.postimees.ee/6747132/lindikad-avavad-kontsertidega-oma-koduued#_ga=2.240849603.1195551177.1625577913-431715057.1625577913</a> ( <a href="https://parnu.postimees.ee/6747132/lindikad-avavad-kontsertidega-oma-koduued#_ga=2.240849603.1195551177.1625577913-431715057.1625577913">https://parnu.postimees.ee/6747132/lindikad-avavad-kontsertidega-oma-koduued#_ga=2.240849603.1195551177.1625577913-431715057.1625577913</a> )
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The link:	About Lindi in the local newspaper
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### D-1 Main editor in charge of this entry and potential other authors of this case study description

Name and surname:	Karl Joonas Alamaa
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Organization:	Estonian Association of Designers
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Email:	karlj.alamaa@gmail.com
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Role:	Author
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### D-2 Representative pictures

Picture's caption:	Joint activity
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Picture's author:	Taavi Tamberg
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Picture's date:	5/6/2017 12:00:00 AM
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Picture's source:	Lindi Village Society
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Picture's caption:	Joint activity
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Picture's author: Taavi Tamberg  
 Picture's date: 5/6/2017 12:00:00 AM  
 Picture's source: Lindi Village Society  
 Picture's caption: Old school of Lindi, now in use of Village Society



Picture's author: Taavi Tamberg  
 Picture's date: 7/19/2020 12:00:00 AM  
 Picture's source: Lindi Village Society  
 Picture's caption: Sign of old elementary school, now a village society



Picture's author: Taavi Tamberg  
 Picture's date: 10/23/2021 12:00:00 AM  
 Picture's source: Lindi Village Society  
 Picture's caption:



Picture's author: Venda Vinni  
 Picture's date:  
 Picture's source:  
 Picture's caption: Old school, now a community center/village society



Picture's author: Taavi Tamberg  
 Picture's date: 12/19/2020 12:00:00 AM  
 Picture's source: Lindi Village Society

**D-3 Additional information**

Additional information: Photos from the communal work day in Spring 2021

Link: [https://photos.google.com/u/1/share/AF1QipODzNEjOIMW\\_JVmkgFAHoNBwOWy\\_jMBjZXiT1o58VQhDtwoL5dk7puv3HzVHtXDg?key=atdCVTM4UEIUOHZSVXBSMmwwUGJqUmZxbVj3c3p3](https://photos.google.com/u/1/share/AF1QipODzNEjOIMW_JVmkgFAHoNBwOWy_jMBjZXiT1o58VQhDtwoL5dk7puv3HzVHtXDg?key=atdCVTM4UEIUOHZSVXBSMmwwUGJqUmZxbVj3c3p3)  
([https://photos.google.com/u/1/share/AF1QipODzNEjOIMW\\_JVmkgFAHoNBwOWy\\_jMBjZXiT1o58VQhDtwoL5dk7puv3HzVHtXDg?key=atdCVTM4UEIUOHZSVXBSMmwwUGJqUmZxbVj3c3p3](https://photos.google.com/u/1/share/AF1QipODzNEjOIMW_JVmkgFAHoNBwOWy_jMBjZXiT1o58VQhDtwoL5dk7puv3HzVHtXDg?key=atdCVTM4UEIUOHZSVXBSMmwwUGJqUmZxbVj3c3p3))

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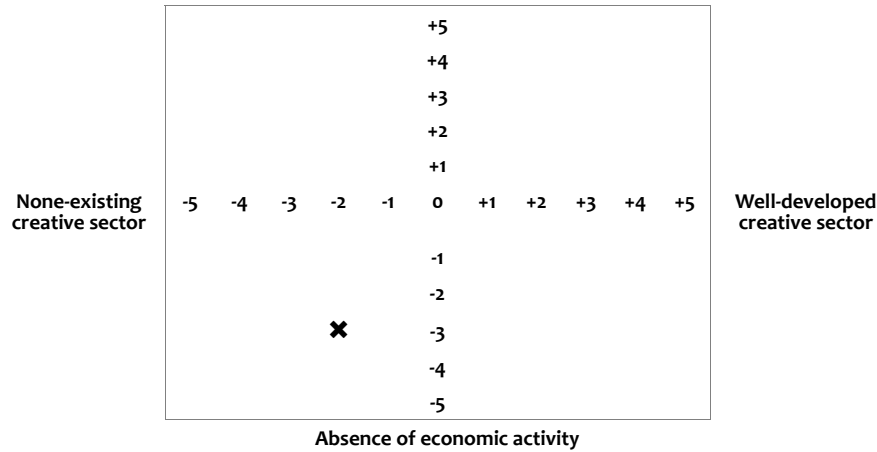
#### D-4 Optional final remark

Optional final remarks: is there any additional information that was not communicated through the template

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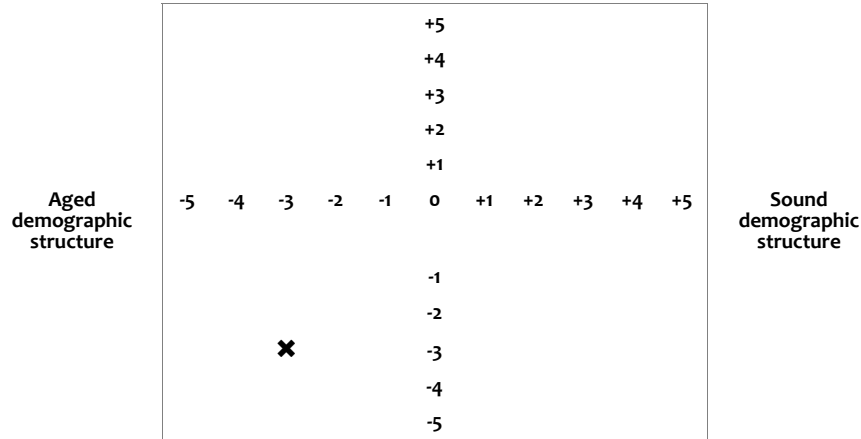
**Diversified economic activities**



Absence of economic activity

Comment:

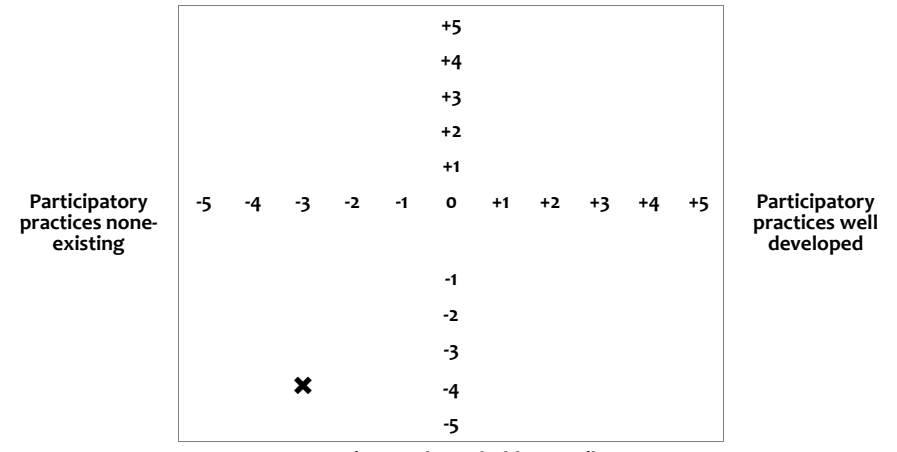
**Daily-life-support facilities well developed**



Daily-life-support facilities none-existing

Comment:

**High-income households prevail**



Low-income households prevail

Comment:

**A-3 Estimation of how residents perceive the remoteness of this place, from 0 (not remote at all) to 5 (extremely remote)**

Estimation:	5
Explanation:	This public space is relatively far from bigger towns and cities. There are no good transportation links and people are ageing and the youth is leaving for better life in the cities.

**A-4 Elements that characterise the remoteness of the place:**

Low population density	✓
Geographical barrier/allocation	✓
No good transportation links	✓
Difficulties in accessing daily-life-support facilities	✓
Social specifics and/or divisions	✓
Economic inferiority	✓
Subjective criteria	✗
Specify subjective criteria (e.g. community's self-perception of being remote etc):	
Other	✗
Specify other:	
Summary of the elements that characterise this case as a remote place:	Not enough information.
Low population density rank:	6
Geographical barrier/allocation rank:	5
No good transportation links rank:	2
Difficulties in accessing daily-life-support facilities rank:	3
Social specifics and/or divisions rank:	4

Economic inferiority rank:	1
Subjective criteria (e.g. community's self-perception of being remote etc) rank:	
Other rank:	

### A-5 Provide the links to public data

Links to public data on the remote place	Official site of Rõuge parish
The link:	<a href="https://rouge.kovtp.ee/">https://rouge.kovtp.ee/</a> ( <a href="https://rouge.kovtp.ee/">https://rouge.kovtp.ee/</a> )

### A-7 The type of public spaces that can be found in this remote place (besides the roads/streets/path network)

Square/s, Plaza/s	✘
Park/s, Garden/s	✘
Market space/s	✘
Playground/s	✘
Recreational space/s, Sport-field/s	✘
Community open-air space/s	✓
Institution-related open-air space/s (e.g. University grounds)	✘
Watersides	✓
Meadows	✓
Parking area	✘
Service yard	✘
Other types:	✘

Specify other types:	
Type of indoor public spaces that can be found in this remote place:	Old manor building, now a museum.

### A-8 General description of..

The network of roads, streets, paths and alike elements that tie this remote place together:	There is a road front of the house. And a bus stop.
--	---

The quantity and structure of public space network (besides roads/streets/paths network) in this remote place:	A big garden behind the house, outdoor area.
--	--

### A-9 General description of the quality of public spaces in this remote place

Answer:	Underwood around the house and the road, so at the moment no quality public space in this remote place.
---------	---

### B-1 Name(s) of the public space(s)

Name(s) of the public space(s) (in local language):	Viitina Kõrtsi Küün
Name(s) of the public space(s) (in English):	Viitina's tavern barn
Latitude of the public space(s):	57.6837283
Longitude of the public space(s):	26.9502767



Ground plan showing the land use of the public space(s):

Caption's map of the public space:	Viitina kõrtsi küün
------------------------------------	---------------------

Legend's map of the public space:	
-----------------------------------	--

Main location	✓
---------------	---

### B-2 Describe the physical environment

Physical environment description of the public space(s) with creative works:	It's located in a quiet village Viitina, only few houses near. This old barn is located the intersection of two roads. The surroundings are quite bushy.
--	--

Physical environment elements were important and/or actually "used" by creative people for their activities:	This old building was romantic and mystical for the founder and she imagined how special cultural events could succeed there.
--	---

### B-3 Describe the general functions

Functions and land uses description in the area of the public space:	The house was tavern before. And later also barn.
--	---

Functionalities of space were important and/or actually "used" by creative people for their activities:	Now its creative space for concerts and workshops. It's big open space and very cozy.
---	---

### B-4 General demographic characteristics of the area around the public space:

Describe the general demographic characteristics	All year round 154 habitants total. (2011). During summertime many summer visitors. Median Age 41.9 years old Population change from 2000 to 2015 -29.3% Female Population 53% / Male 47% Area of Viitina, Rõuge 0.195 km²
--	--

### B-5 Type of the public space(s) with creative work

Form and function:	Nothing near the house. A lake and a mansion around 1 km away. There is opened public space and a park.
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Ownership:	Its private space, belongs to a famous Estonian folk singer Mari Kalkun.
------------	--

Access regarding entry-control:	At the moment only opened during the events. Some events are with tickets some are for free.
---------------------------------	--

Access regarding time of day/week/year:	Hopefully soon it will be opened every day or at least during the summertime.
---	---

### B-7 Kind of activity initially designed for this public space:

What kind of activity has been this public space designed for initially culture: workshops, concerts, private events

### B-8\_a Which are the activities in this public space(s)?

Activity: Concerts

Activity: Workshops

Activity: Poetry nights

Activity: Communal workdays

Activity: Parties

### B-8\_b Who are the main users of this public space(s)?

User: Locals

User: Tourists

### B-8\_c What are the users activities of this public space(s)?

Users	Activity	Before	After
Tourists	Concerts	✘	✓
Tourists	Workshops	✘	✓
Tourists	Parties	✘	✓
Locals	Concerts	✓	✓
Locals	Communal workdays	✘	✓
Locals	Workshops	✘	✓

### B-9 Parts/sections/spots seem most attractive within the public space (location and duration) - Parts/sections/spots at people seem to avoid:

Describe what parts seem to be the most attractive to people This place alues the local rich traditional culture, local people, stories and unique natural environment and carries the message of a slower and closer life to nature. It emphasis not only size, but rather on the special cozy, small ventures that unite the community and the people involved. The selected performers are also connected with this area in one way or another.

### B-10 Provide the links to public data on the public space(s)

Website: Festivals homepage

Website's link: <https://www.aiguom.ee/> (<https://www.aiguom.ee/>)

### B-11 Provide photos of the public space(s) with creative works

Caption:

\*\*\*

Photo's author:

### C-1 Official name of the activity/project

Name in local language: Aigu on!

Name in English: There is time!

Nickname:

Overall name: ✓

### C-2 Description of the project (activities) that took place in the analysed public space(s):

Describe the project (activities) that took place in the analysed public space(s)

Mari Kalkun is a famous Estonian folk musician and an ambassador of Võro culture. An old tavern house that she got as a family heritage is becoming a local cultural hotspot. Local people, her friends with different backgrounds and students of the school orchestra from the capital have helped her with the restoration of the building. Many Estonian creatives are from Võromaa (Võro Land) or have moved there recently, so Mari has thought of establishing a “creative village” one day. Mari has organized a lot of concerts and events that are popular not only among the locals but are loved all over Estonia.

### C-3 Challenge that the project (activities) tried/is trying to tackle:

What challenge was the project (activities) trying to tackle – what was the aim

To awaken the local culture and social life. To organize events that bring together locals and invite people from outside. Create activities and excitement to remote place.

### C-4 Time frequency:

Time Frequency A constant process

Other information:

### C-5 Time period

Start: 7/11/2018 12:00:00 AM

End:

Comment:

### C-6 Actors in relation to the analysed creative work, their main motivation and their roles

Actor(s): Mari Kalkun

Motivations: introduction of Estonian culture and music

Roles: Founder and Owner

### C-7 Description of the supporting background that existed to make the activities happen:

What kind of supporting background existed to make the activities happen (financial, institutional etc.)

At the moment no noteworthy support from others. From the Ministry of Culture only 5 % for cost cover.

### C-8 Sectors involved in the development of the creative works with public spaces:

Culture ✓

Education ✓

Health ✘

Sustainability ✓

Science ✘

Tourism ✓

Sport ✘

Industry ✘

Other: ✘

Specify other:

### C-9 Sector which was..

..the initiator of the activities: Culture

..the most crucial for the whole case study: Culture

Comment: Culture and Tourism are both important sectors for this project

### C-10 How was the local community involved in the project/activities:

How was the local community involved in the project/activities?	Local culture people and vacationers are helped to clean and prepare the building and helped to but together the program.
---	---

### C-11 The role of natural/cultural heritage in the project/activities:

Did cultural and/or natural heritage play any specific role in the project/activities?	Yes, this house belonged to a Mari Kalkun's great-uncle Ernst Kalkun.
--	---

### C-12 The targeted impact of the project/activity:

What was the targeted impact of the project / activities?	Meeting place, exchange ideas and cultural experiences.
---	---

### C-13 Achievement of the targeted impact:

Yes/no/partly:	Partly
----------------	--------

Comment:	The place is gaining notoriety, even after covid-19 situation it's slowly growing.
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### C-14 Additional achieved impacts:

Were any additional impacts achieved?	Not only tourism, but also cultural tourism helps to raise the profile of the region. Only thanks to one persons energy and ideas.
---------------------------------------	--

### C-15 The main beneficiaries of the creative work in public space(s):

Who were the main beneficiaries of the creative works in public spaces(s)?	Local community, local businesses and the owner
--	---

### C-16 Presence (or not) of economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces:

Were there any, no matter how big or small, economic benefits for the local community as a whole or any specific actors in particular, resulting from the creative works with/in public spaces?	In the future it will hopefully create jobs and bring more guests to stay and eat in the region. Interest is already visible.
---	---

### C-17 Presence (or not) of any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development:

Were there any exchanges of knowledge or other activities performed that potentially empowered the actors to prosper in their future development?	Local culture people (film makers, writers and so on) came together and made brainstorming how to develop the region, everybody shared their knowledge
---	--

### C-18 Monitoring (or not) of the impact of the project:

How was the impact of the project / activities monitored? If it wasn't – how do you think it could be monitored?	- by number of visitors - by the number of Facebook page in the future it would be could to compare the number of overnight stays during last years and also google analysis about the search statistics.
--	---

### C-19 Way in order to communicate the impact of the project:

How was the impact of the project / activities disseminated or communicated?	It was on local news (web) and also information on Facebook and in tickets sale online portal.
--	--

### C-20 Perception of the creative works in public space(s) by the final users and the reactions of the general public:

How were the creative works in public space(s) perceived, evaluated, judged by the final users – what were the reactions of the general public?	they were very surprised, grateful and happy
---	--

### C-21 The (one) main success and the (one) main failure of the project/activities

Main success:	high quality culture and meeting place were created
---------------	---

Main failure:	budget and lack of finances
---------------	-----------------------------

### C-22 Importance of broader conditions for the main success and main failure factor:

How important were the broader conditions (e.g. the supporting state of the art in the community, infrastructure, institutional support, financial sources, local or "imported" know-how etc.) for the main success and main failure factor	any financial support would have helped the idea to grow faster and bigger. Unfortunately, there is a very high risk for the "citizens' initiative" that the founder get tired and all the work done will be wasted without stable support and assistance.
---	--

### C-23 Provide the links to public data on the creative works

Link to public data to better understand the activities and actors, as well as impacts:	<a href="https://www.facebook.com/viitinak6rtsikyyn">https://www.facebook.com/viitinak6rtsikyyn</a> ( <a href="https://www.facebook.com/viitinak6rtsikyyn">https://www.facebook.com/viitinak6rtsikyyn</a> )
---	---

The link:	Facebook page
-----------	---------------

### D-1 Main editor in charge of this entry and potential other authors of this case study description

Name and surname:	Kirke Tatar
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Organization:	Estonian Association of Designers
---------------	-----------------------------------

Email:	kirke@estoniandesignhouse.com
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Role:	Author
-------	--------

### D-2 Representative pictures

Picture's caption:



Picture's author:	Mari Kalkun
-------------------	-------------

Picture's date:	
-----------------	--

Picture's source:	
-------------------	--

Picture's caption:	
--------------------	--



Picture's author:

Picture's date:

Picture's source:

Picture's caption:



Picture's author:

Mari Kalkun

Picture's date:

Picture's source:

Picture's caption:





Picture's author:

---

Picture's date:

---

Picture's source:

---

Picture's caption:

---



Picture's author:

---

Picture's date:

---

Picture's source:

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### D-3 Additional information

---

Additional information:

---

Link:

---

### D-4 Optional final remark

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Optional final remarks: is there any additional information that was not communicated through the template

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**Editors and leading authors:**

Matej Nikšič, Nina Goršič / *Urban Planning Institute of the Republic of Slovenia, Ljubljana*

**Methodological direction:**

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The contributions to this book have been peer reviewed

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