

Urban regeneration knowledge base. Summaries of projects and resources

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Urban Regeneration Knowledge Base

Summaries of Projects and Resources

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Edited by

Yiorgos Papamanousakis, own text and public domain

1. Structure of the Knowledge Base

The content of the KB falls within two main categories:

1. **Projects:** each entry in this category briefly introduces a project or an initiative of urban regeneration and outlines online resources, including research papers, related to it. The selection of case studies has been made through a review of literature aimed to identify those that are a) relevant to current discourses surrounding this project's key themes and b) sufficiently documented in order to allow for a critical reading. Projects are categorised according to:
 - a. **Scale:**
 - i. **Small:** building scale
 - ii. **Medium:** street, park, open space scale
 - iii. **Large:** neighbourhood and district scale
 - b. **Key themes:**
 - i. **Industrial Heritage**
 - ii. **Public Space**
 - iii. **Community Building**
 - iv. **Culture and Creative Industries**
 - c. **Citizen participation:**
 - i. **Information:** Decisions are communicated with the aim to inform citizens. Citizens do not participate in or shape decision-making.
 - ii. **Consultation:** Citizens are consulted in order to provide evidence, alternatives, and feedback, with the aim to inform future decisions.
 - iii. **Collaboration:** Citizens are involved in the collaborative development of certain proposals and solutions.
 - iv. **Partnership:** Citizens are involved as equal partners through a formally recognised process in the development of proposals and solutions that impact their lives.
 - v. **Citizen control:** Decision making and initiative in the hands of the citizens.
- Further to the above, additional themes have been added as appropriate to the specific features of each case study.
2. **Resources:** each entry in this category directly links to one specific online resource, further categorised as relevant to and/or including information about:
 - a. **Policy:** European and international policy frameworks
 - b. **Projects:** directories of case studies and projects
 - c. **Tools:** toolkits and transferrable practices
 - d. **Networks:** member-based organisations and platforms
 - e. **Activism:** campaigns and calls for action on particular urban challenges
 - f. **Media & events:** publications and public events

- g. **Research:** urban research
- h. **Project support:** funding and technical support for new projects
- i. **Geography:** while most of the resources are not linked to a particular country, are international, or EU-wide, we have indicated country-specific resources where relevant

2. 55 Projects

1. La Friche

La Friche was born out of the ashes of the Seita tobacco factory and today it is a place of creativity and innovation. La Friche la Belle de Mai is both a workspace for the 70 on site organisations, artists and creatives who work here every day, and a cultural programme of public art events from youth workshops to large-scale festivals.

Occupied by artists 2 years after the factory's closure in 1990, the site's progressive development into a creative space for arts and culture is led by the association Systeme Friche Theatre (SFT) and supported by the municipality's deputy mayor for culture at the time with the necessary funding and appropriate leasing arrangements. SFT has been managing and developing the site since. Spaces have been adapted to accommodate new uses and activities; new buildings have been added while preserving architectural heritage and the local urban environment.

The success of La Friche is reflected in its adoption as a model and a point of reference for planning policy at national level: an essential anchor point with regards to urban development at local and neighbourhood scale. It is since 1995 inscribed as a key project of the Euroméditerranée, a public entity established with a mission towards the urban renewal of the city of Marseille

<https://blogs.mediapart.fr/edition/visages-de-marseille/article/071014/le-quartier-de-la-belle-de-mai-laboratoire-du-futur>

<http://www.lafriche.org/en/>

<https://www.euromediterranee.fr/projets/systeme-friche-theatre>

2. Tacheles

Originally built as a department store in Berlin's Scheunenviertel quarter, the building was saved by planned demolition in 1990 when a group of squatters took over in February 1990, registering it as a historic place and advocating for its preservation; ultimately the squatters succeeded in the building being later classified a historical landmark. In 1993 the site was recognised as a cultural establishment by the municipality and the senate, which protected its resident community from the threat of eviction and provided it with funding.

Through exhibitions and festivals Tacheles gained a strong local and national visibility. Housing studios, a cinema, and a nightclub, as well as an open air exhibition in the garden, Tacheles became a host for Berlin's artist community and urban activism; a place reflecting the experimental lifestyles and defiant visions of social freedom of the years following the fall of Berlin Wall. It has gathered the support of sociologists, architects, and artists, who stood up for it in the face of financial problems and development interest that accompanied Berlin's transformation into a more polished, more corporate, economically rational capital. After a series of financial problems, followed by tensions among artists and the owner, the site was sold and cleared off. Still, the Tacheles story "is an example of self-motivated work by citizens who decided to proactively stand up for their ideals", as such it stood as an example of a truly sustainable citizen-led urbanism by those who are often marginalised and excluded from institutional policy and market-led land development.

https://en.wikipedia.org/wiki/Kunsthau_Tacheles

<https://www.theguardian.com/artanddesign/jonathanjonesblog/2012/sep/05/closure-tacheles-berlin-sad-alternative-art>

<https://www.bbc.co.uk/news/world-europe-19473806>

3. Flon

Since the early 1980 a series of unsuccessful projects to develop a set of derelict warehouses in infamous part of Lausanne, lead the owners to offer leases with low rates to cultural actors and local businesses under the condition that tenants would carry out the site's upgrading work. The actors that occupied the premises transformed the derelict warehouses into the alternative quarter known as Flon-Flon. Through the AIVF Association, they organised the Flon festival in 1995 and since then, become the main interlocutors for the further development of the site. Flon undergoes further development from 1999 onwards, characterised by the preservation of the historical fabric and landscape features, and a strategy aimed to create consensus amongst stakeholders the local population. Mediatisation and place branding aim to establish Flon as a desirable destination and satisfy the profitability of the venture. Even if local business and the city itself are profiteering from this transformation, the resulting gentrification leads to the transformation of what had been described as an "anarchic" place into a far more ordinary environment. The story of the Flon is illustrative of the development of many cultural brownfields across Europe: post-industrial fringes of the city that initially transform into transient hosts of alternative community-led models to later become a victim of their own success.

<https://journals.openedition.org/geocarrefour/1905>

4. Stockwell Urban II

The Stockwell Urban II Programme was officially launched in June 2002. The target area has a population of 30,180 and covers the two wards of Stockwell and Larkhall (collectively known as Stockwell), in the London Borough of Lambeth. The programme aimed to promote an enterprising community with opportunities for all, creating a healthy and safe neighbourhood which can take ownership of its future. Urban II had three main priorities: a) developing Social Capital, b) enhancing community well-being, and c) supporting employability and local enterprise. The project included the production of a neighbourhood action plan and a master plan.

The collaboration of the local community representatives with local agencies, enabled to secure a mix of funding, also resulting in new governance structures. As part of the process, the programme offered the opportunity to citizens to take an accredited training course and join the project as community researchers, while at the same time acquiring new skills to better their employment prospects beyond the duration of the project itself. A community-led evaluation concluded that The Urban II programme has been well run with real community leadership and has met or exceeded most of its targets. Key to the process was the Stockwell Partnership, a charity which grew from a group of local activists who felt that the area was not getting its fair share of regeneration investment. The charity has been working with residents and agencies to improve the local neighbourhood since 1999.

<https://www.stockwell.org.uk>

https://ec.europa.eu/regional_policy/en/atlas/programmes/2000-2006/european/urban-ii-london-stockwell

<https://www.lambeth.gov.uk/sites/default/files/TheStockwellNeighbourhoodActionPlan.pdf>

5. Tabor Park

The project is a bottom-up initiative aiming to regenerate a deprived area in the Tabor district, a small working class neighbourhood of Ljubljana facing many of the challenges accompanying urban change: lack of social cohesion, exclusion of locals from the urban development process, lack of safety, and deprived public spaces. Originating within the Sostenuto project (2009-12), a transnational project within the EU's Interreg framework aiming towards sustainable social and economic models through the reinforcement of the cultural sector, a multitude of initiatives were undertaken by the Bunker non-profit organisation, including workshops, cultural events, and educational activities. These activities resulted in the establishment of the Tabor Cultural Quarter association (March 2011), a partnership that brought together neighbourhood stakeholders and cultural institutions. The project led to the revitalisation of the Tabor Park through a diversity of small scale initiatives, coordinated by local partner Prostoroz, focusing on a diversity of themes such as land use regeneration, promoting urban greening, gardening, reuse of the local park, open spaces in the new museum quarter (former military barracks), traffic reduction and temporary establishment of pedestrian zones (such as transforming parking lots into open spaces and art installations). In addition, the association encourages participation in cultural, social, sport, and other events and activities organised in cooperation with other cultural institutions (museums, cinemas, theatre, galleries, etc.) and local non-profit citizens' associations.

<http://dev.bunker.si/eng/garden-by-the-way-prostoroz-revitalization-of-the-tabor-park>

<https://www.citylab.com/design/2016/02/how-ljubljana-turned-itself-into-europes-green-capital/458934/>

<http://prostoroz.org/en/portfolio/items/tabor-revitalization-quarter/>

6. Fond Houses

Plans for the abandoned Bežigrad sports stadium in Ljubljana triggered neighbourhood cooperation and solidarity in response to the perceived threat of redevelopment. The stadium was to be renovated in 2007 through a public-private partnership. After a call for design proposals, a German architect was selected in 2009 for a renovation plan including a high-rise building, a hotel, and residential apartment buildings. The community, in particular the Fond community dwellers, felt excluded from the development discussions and decision making process; plans including the demolition of homes were only revealed at a very late stage to the locals. Resistance to redevelopment grew, resulting in the project being halted and highlighting the gap between local interests and political process. Building consent was given again only to be later withdrawn due to environmental concerns as well as strong community mobilisation campaigning against the damage to architectural heritage (that sports stadium was designed by architect Jože Plečnik in 1923), environmental degradation, and the negative impacts to the local community. The case is an example of the conflict between communities and politicians when development plans lack the understanding of communities and fail to include local actors in the process. In early 2019 redevelopment plans appeared to be shelved after a decade of opposition to the project.

<https://www.total-slovenia-news.com/business/2785-project-to-restore-plecnik-stadium-in-bezigrad-seems-to-have-died>

https://www.fdv.uni-lj.si/docs/default-source/tip/ursic_ok.pdf?sfvrsn=2

<https://www.total-slovenia-news.com/politics/3349-shameful-condition-of-plecnik-s-stadium-in-ljubljana-an-example-of-poor-governance>

7. La Mina - Sant Adria de Besos

While not immune to the difficulties of consultation and participation processes, Barcelona's La Mina redevelopment was characterised by the inclusion of the local community and a focus on improving quality of life for all while respecting individual and collective rights. The agency responsible for the design and regeneration of La Mina neighbourhood, Consortium del Barri de La Mina, was composed of the regional, municipal and provincial authorities of Barcelona. It envisaged the participation of residents in the neighbourhood regeneration process through the Platform of Entities of la Mina and Neighbours Associations. The renovation focused on removing barriers that physically isolated the neighbourhood from the rest of the city, relocating and demolishing buildings, as well as the construction of new housing. Other significant elements included the creation of a pedestrian street with commercial uses and the integration of the neighbourhood in a tram transport network. Public consultations were carried out in 3 phases through small workshops organised with community-based groups for the generation of proposals regarding spatial design, uses, and facilities to be provided. Notably, the elderly and women had the most active participation in these workshops. Due to the long-lasting nature of the consultation as well as the last phase being more guided by external consultants, its final period was characterised by loosened community ties and a retreat of community focus from the project.

<http://81.47.175.201/project-protocol/index.php/plan-of-la-mina>

https://relocal.eu/wp-content/uploads/sites/8/2019/05/09_ES-Case-3_La-Mina-Neighbourhood-Plan_Final.pdf

8. Ateneu Popular de 9 Barris

With a past linked to civil activism and local community movements, Ateneu Popular 9 Barris has been using art as a tool for social transformation since 1977. It has promoted artistic creation in all disciplines right from the start, placing a particular emphasis on the circus – an art that has turned the Ateneu into a cradle for artists as well as a first-class stage and a pioneer on the international scene. The history of Ateneu Popular 9 Barris began in 1977 when the locals fought to reclaim an old asphalt plant and turn it into a sociocultural centre, rediscovering local culture and traditions. Since then, the Ateneu's work has been related to artistic and social activities under the management of the Associació Bidó de Nou Barris, and it has become a model for the whole of Barcelona. One of the main goals of Ateneu Popular 9 Barris since its beginnings has been to provide artistic and social training in a number of disciplines, with a special focus on the circus. The desire to spread popular culture and the fact that it hosts a theatre have also made it an essential setting for quality shows from national and international circus companies, and locals pay affordable prices to attend these. The work this influential centre does earned it the 2015 Barcelona Medal of Honour.

<https://player.vimeo.com/video/199142539>

https://ateneu9b.net/sites/default/files/catalogo_nou_barris.pdf

<https://meet.barcelona.cat/en/discover-barcelona/districts/nou-barris/ateneu-popular-9-barris>

9. Fabra i Coats

The old thread and textile factory Fabra i Coats, an iconic building that is deeply rooted in the history of the Sant Andreu neighbourhood, has become a space for artistic creation in multiple disciplines. After 175 years of activity, the factory closed down in 2005. In response to citizen pressure, the premises were acquired by the City Council and rehabilitated with public funding. Two governance dynamics are now established: the local administration (ICUB) manages a space for multi-disciplinary artistic creation, exhibitions and art production, while a bottom-up governance model allows for citizens and associations to collaborate with institutions at neighbourhood and city level level. Fabra i Coats – Art Factory is a municipal facility that aims to cater to every stage of creative and knowledge-production processes—research, investigation, creation, production and exhibition—and ensure that they are introduced into the established dissemination networks and circuits. The aim of La Fabra is to generate work spaces and resources and put them at the disposal of artists, collectives and cultural agents, while also providing training resources, support and visibility to projects. As a dissemination space, La Fabra generates and hosts a busy programme of public activities related to contemporary artistic and cultural practices. These city-based programmes contribute to reinforcing the Sant Andreu neighbourhood as a creative and cultural force. The space is in constant change; it has recently developed plans for offering social housing and opening an industrial heritage museum while hosting sessions with local organisations seeking to respond to the needs of the local population.

<http://ajuntament.barcelona.cat/fabraicoats/en>

<http://ajuntament.barcelona.cat/fabriquescreacio/en/fabriques/fabrica-a-fabrica/fabra-i-coats>

10. Makasiinit

The Makasiinit warehouses in Helsinki were abandoned by the State Railways in 1987 becoming a deserted area in the heart of the city. At the beginning of the 1990s, two collectives of artists, 'Muu Ry' and 'Vapanden Aukio', in search of affordable space in the inner city occupied the premises, which subsequently took an unplanned, organic path of transformation from 'Helsinki's Bronx' to the 'living-room' of the capital and gradually evolved as the stronghold of a new grassroots urban culture. Temporary lease contracts with the estate owner, allowed for the establishment of small businesses, cultural production, events, and the city's most popular flea market, attracting more than 400,000 people a year. The site was seen as a meaningful meeting-place for people beyond the dynamics of consumption. However, Makasiinit's success as a an alternative space was threatened when in 1998 a project for constructing a music hall as a landmark of the Finnish culture was envisaged. The 'Pro-Makasiinit' movement emerged through the participation of politicians, residents of the adjacent neighbourhoods, researchers and diverse cultural and social associations, resisting development plans and calling for the site's uses and activities related to local culture and the arts to be preserved. In 2000 seven thousand people formed a ring around the built structures in their campaign to reach out to politicians and propose alternatives. Nevertheless, in 2004 the site was eventually redeveloped following a rigid top-down planning process.

https://www.jstor.org/stable/43198269?seq=1#page_scan_tab_contents

11. Raw-Tempel

Once used for repairing and parking trains, the site was abandoned in 1993. It was initially re-appropriated by pioneers from the independent art scene who were attracted by “the atmosphere of secrecy and enchantment”. The illegal status of occupation almost immediately gave way to a temporary lease agreement between the property owner at the time, EIM, a subsidiary of the German Railways, and the Cultural Office of Friedrichshain assuming the role of an intermediate tenant of the site and then letting the space to artists and associations for a symbolic rent. In 1998 the association RAW-Tempel was founded setting up a legal framework for their diverse projects, while the space becomes a socially stabilising agent for the district. In 1999, the first ‘Bottom – up Conference on Poverty’ is held on the site. The site was bought in 2007 by Icelandic investors who tried in vain to develop it. In 2015 a different investor bought parts of the site aiming to preserve the subcultural activities while planning for a skyscraper to be built in it. According to future plans, many of the halls hosting the Astra Culture House, the Club Suicide Circus and the gallery house Urban Spree, are likely to be demolished, still the site’s development has aimed to preserve elements of its historic character alongside sustainability innovations. At present, over 40 different socio-cultural, professional and experimental projects occupy the premises, creating stability and social inclusion for the neighbourhood.

<https://www.berliner-zeitung.de/berlin/raw-gelaende-das-ende-des-ballermanns-30956408>

<https://houseofmusic.berlin/en#history>

<https://www.urbanspree.com/de/info/>

<https://www.berlin.de/orte/kultur/locations/2226232-2240017-rawtempel.html>

<http://www.artfactories.net/RAW-Tempel-Berlin.html>

12. Leopold Station

In 2004, the EU was to expand from 15 to 25 member states. In 2000, the EU Parliament requested a building permit to create more office and meeting room space, which would require the demolition of the abandoned Leopold Station. Sustained community resistance to development plans in the European Quarter had predominantly been assumed by the residents' association, the Association du Quartier Leopold (AQL) since its foundation in 1987, employing an impressive array of legal means, scientific experts and planning tools. The cultural collective BruXXel occupied the former station in 2001 aiming to highlight the gap between the EU institutions and its citizens and at the same time create a forum where European topics could be discussed in an alternative way. BruXXel had support from individual Members of the European Parliament as well as numerous French and Dutch-speaking social and cultural associations. The occupation of the site forced the European Parliament to organise a hearing where Brussels' authorities, the developers, as well as the neighbourhood committees, were invited to express their views yet the lack of a deeper debate hindered consensus for eventual adaptations of the plans. Today the station has been relocated and only the façade has been preserved. What remains is being used as an information desk and exhibition space.

<https://bral.brussels/sites/default/files/bijlagen/2014%20Community%20Organisation%20in%20the%20European%20Quarter%20in%20Brussels.pdf>

13. Wester Gasfabriek

Built in 1885 by architect Isaac Gosschalk in the Dutch Neorenaissance style, Wester Gasfabriek, after becoming one of the largest coal gas extraction plants in the Netherlands and providing gas for the city until the late 1950s, ceased production in 1967. Used by Amsterdam Electricity and Gas Company as a site for storage, repair, laboratories and workshops since, it was taken over by the Westerpark district council in 1992. Considering redevelopment, the city launched a call for ideas in 1991, followed by the granting of permissions for cultural and artistic projects to be hosted in 1993. A diverse cultural and commercial programme of activities, involving small-scale cultural producers as well as the organization of large-scale commercial events, stimulated the regeneration of the area, which in turn encouraged the tenants to programme their own cultural events. Companies such as theatre Orkater and the Cirque du Soleil arrived in the early 1990s, with different buildings on the site functioning as offices or performance spaces; the site was used for opera performances, fashion shows, exhibition, circus, car launches. Interim use continued under the management of a real estate developer and the continued designation of the site for cultural uses. From 2000 onwards neighborhood associations could let one of the building spaces once per annum for half the normal rent. The city's development agency would contribute towards the building's maintenance and rent costs, users paying only for the internal infrastructure and furniture. Since 2003 the site has been functioning as a cultural park hosting creative entrepreneurs and numerous events and festivals.

<https://creativecitiess.eu.files.wordpress.com/2013/12/westergasfabriek-book-by-olaf-koekebakker.pdf>

<http://www.project-westergasfabriek.nl/english>

https://westergas.nl/en/?noredirect=en_US

<https://www.amsterdam.info/parks/westerpark/>

14. Veemarktkwartier

Veemarktkwartier occupies the site of a former textile industry – the industry stopped functioning in the 1970s – home to a mixture of 19th-century, post-war, and contemporary architecture with a variety of functions. The idea to turn this into a cultural quarter was advanced by cultural managers already active in the area, the Tilburg Arts Foundation and local pop musical organisations. The municipality of Tilburg received support from national government to develop the site as a means to fight urban decay and stimulate economic development and social cohesion. The premises now host “013”, a pop-music venue, a centre for amateur arts, as well as a collection of small-scale cultural enterprises such as Attak, a youth cultural organisation. An art library, performing, rehearsal and recording studios, are also present. There are plans to create additional incubator spaces for new media enterprises, to build a youth centre aimed at innovative forms of social and cultural entrepreneurship, and to accommodate a ‘Rock Academy’. Tilburg has been one of the first examples to employ the role of arts and culture in urban regeneration.

http://eurocult.fi/data/documents/ekso_julkaisu_light.pdf

<https://www.makeitintilburg.com/en/make-it/tilburg-you-are-there/21st-century-city-centre/the-veemarkt-quarter>

<https://www.tickettotilburg.com/en/atmospheric-areas/veemarktkwartier>

15. Theatre Quarter

The theatre quarter developed out of a complex of buildings formerly accommodating the faculty of veterinary medicine, in the east part of the city. Following tensions between the municipality and the neighbourhood in the 1980s over plans to demolish most buildings and replace them with apartment buildings, the complex was renovated and a major part was repurposed for residence. In the 1990s, a new theatre company used two of the buildings, including a former horse-riding school, as office, performance, and rehearsal space. More theatre companies were established in the area, as well as cultural and municipal institutions creating an ecosystem of theatre producers, the arts academy, local theatre stages and the local municipality. A spatial collection of cultural functions emerged, forming part of strategic policy plans emphasising the creative economy and knowledge-intensive industries in the context of a large highly educated middle-class population.

http://www.veterinaryhistory.nl/uploads/Argos/2018/437860_Argos_57.pdf

<https://www.hartlooper.nl/uploads/Boekje10jaarLHCklein-gecomprimeerd.pdf>

<https://www.theaterkwartier-utrecht.nl/gebouwen/>

16. Bicocca Quarter

After a decades of decline, Pirelli industries, a major car products company, closed most of its operations in a site of 750 000 sqm in Milan and decided to develop the site – the start of the Bicocca project. The greater momentum of transforming industrial urban areas across Europe at the time coinciding with a moment of change in the functioning of municipal government in Milan created an opportunity to test such an approach in the Italian context. The project was initiated as an integrated multifunctional and technological pole though changed later on to feature the creation of a new university campus for the University of Milan, Milano-Bicocca, as well as housing and company headquarters. Pirelli as the owner of the site led the whole process, the spatial design was mostly undertaken by architects Gregotti Associati following an international call for proposals. Apart from the university, established in 1998, other key features included an economical pole and research laboratories as a means of creating new employment opportunities as well as cultural the spaces of the Arcimboldi Theatre (2000), and the Hangar Bicocca opened as a contemporary arts space in 2004. Bicocca è association was established for proposing and coordinating local cultural initiatives, addressing the needs of residents, workers and students through a series of interviews with the residents. However, as the developers and the city council failed to encourage more participation from other local stakeholders, there has been marginal use of the services by the locals. Nonetheless, residential facilities have welcomed over 4000 new residents and the various services and activities attract more than 60000 people. Overall, the quality of life of the former industrial area improved, yet the residents are still waiting for more services to come. This highlights the relative absence of the municipality as a planning actor in the project and the failure to consider such a large development in terms of its integration and interrelation within the surrounding city.

http://old.sociologia.unimib.it/DATA/Insegnamenti/2_1931/materiale/intensive%20programme%202007%20-%20final%20report%20group%201.pdf

https://www.academia.edu/31095195/Power_to_the_people_when_culture_works_as_a_social_catalyst_in_urban_regeneration_processes_and_when_it_does_not

17. Papirbredden

In 2004 the city council bought the old industrial plant of Drammen Paper Mills from Union Eiendomsutvikling. Since 2001 the plant was included in the municipality's cultural heritage plan; ministers from different political parties partnered with various institutions and a real estate company for the site's development. Amongst the future users, the Drammen University Center had a need a larger and more suitable premise. LPO architects were hired to design an inclusive space where a glass facade would highlight the history of the paper mill while making the most use of daylight for good working conditions. Services for the disabled and visually impaired have been integrated as well as innovative technologies including a passive heating system able to store and use energy from groundwater. Today several institutions such as the Buskerud University College, the city library, college auditoriums and offices use different parts of the complex, the variety of services have created an inclusive meeting place for the entire population.

http://w319457-www.php5.dittdomene.no/wp-content/uploads/2017/03/papirbredden_rapport_web.pdf

18. Hammerdalen

In 2006 four strategies for the development and protection of the former wood pulp mill were developed through the partnering of Vestfold University College, the local municipality, a business association and the landowner. Both the landowner and the municipality undertook the development of the project with the financial support by the Norwegian Cultural Heritage Directorate. A significant feature of the development process was the decision by the landowner to set the property value to zero so that the development could allow more space for the creation of social and cultural value. The transformation process involved architects, planners and the consultation of the locals. In 2008, stakeholders from the local community were invited to participate in the development process. Despite the modifications needed to respond to the regulations surrounding the new use of the site, such as the addition of new insulating glass, the buildings' cultural and historical character has been largely preserved, leading to the project being nominated for Larvik municipality's conservation prize in 2007. The public museum and the Larvik Ballet school were the first tenants to move in. Today the complex also hosts studios, student residences and a creative cluster, inviting a cross-generational mix of users into the premises, while further development is still envisaged.

<http://eur.sagepub.com/content/early/2013/04/28/0969776413481987>

https://www.researchgate.net/publication/320827206_Use_of_Redundant_Industrial_Buildings_as_Injections_into_the_Cultural_Sector_in_Norway/figures?lo=1

https://www.schueco.com/web2/no/partner/magasin/norsk_handverk/moella_schueco_aluminiumfasader

https://ra.brage.unit.no/ra-xmlui/bitstream/handle/11250/176987/Transformasjon_av_industrimiljoer_NIKURapport_58.pdf?sequence=1

19. El Raval

Part of an intense urban regeneration process, the stigmatised administrative designation “District V” and the area’s popular name “Chinatown” were replaced by the neighbourhood’s medieval name: the Raval. The re-naming was the first necessary step in the area’s new creative urban branding. Concurrent with the name change, the creation of a cluster of cultural institutions was planned. The new institutional facilities generated a unique and innovative cultural action model focused on the promotion of the culture of cities and urbanism.

A complex dual dynamic developed: a top-down approach supported and financed by major institutions (Generalitat de Barcelona, Diputació de Barcelona, Banca de Catalunya, Caixa de Catalunya, FOCIVESA) and a bottom-up approach directed and elaborated by local communities and associations (TOT-RAVAL, Galleria des Angels).

Throughout the 2000s, the area’s gentrification, despite rent controls, put its diverse character at risk. In response since 2003, the Tot Raval Foundation, building on an extensive network of neighbourhood organisations and local projects, has promoted the Community Development Plan (PDC) of the Raval aiming to foster local socio-economic regeneration while preserving the authenticity, cultural diversity and social equality of the neighbourhood. A supporting partner of the plan, the Directorate General for Community and Civic Actions, DGACC, proposed a new work methodology strongly focused on the participation of all those entities and people in the neighbourhood who want to participate.

<http://journals.openedition.org/rccsar/506>

<http://www.cccb.org/en/about-us/what-we-do>

<https://www.macba.cat/es/historia>

<https://archithoughts.wordpress.com/2013/01/21/ravalejar/>

https://www.totraval.org/sites/default/files/memoria-2017-vdigital_ok_0.pdf

<https://issuu.com/totraval/docs/memoria2004>

20. Sulukule

In 2006, the Metropolitan Municipality Council approved the Sulukule Urban Regeneration Project. It aimed to provide 480 'Ottoman style' wooden houses, along with a variety of services to reinvigorate the local economy and promote tourism. Expropriation and demolition of the existing houses was key to the implementation of the plan; existing residents, including a large Romani community, either had to buy the new houses or accept compensation and settle in Taşsoluk, in the outskirts of Istanbul.

As a reaction to the plan, activists created the Sulukule Platform defending the rights of the Romani (local) culture. Supported by the Chamber of Architects, Union of Chambers of Turkish Engineers and Architects, academics, independent researchers, locals, social workers and professionals, they organised conferences, meetings, and festivals to attract local and international attention. The aim of the Sulukule Platform was to form an urban coalition challenging tourism-led regeneration and to defend Romani culture. The experience of urban resistance encouraged locals to openly express their Romani identities; until then many had been hesitant to do so.

The Chamber of City and Regional Planners appealed to the court arguing the project constituted a violation of human rights, yet lack of formal documentation on property and tenure structures complicated the defence of the residents. Accepting expropriation or accepting the low payments led to fragmentation of communities and the eventual break-down of the movement. Demolitions ended in 2009. Approximately 500 families were displaced under the direction of police forces. With them local cultural heritage has been erased replaced by an imaginary 'authenticity' as a driver of a tourism-led regeneration. Still the work of the Sulukule Platform is an example of civil society action towards a more socially just regeneration practice when social justice is left out of top-down policy agendas.

<http://sulukulecocuksanatolyesi.wordpress.com>

<https://www.culturalfoundation.eu/library/tandem-project-wins-award>

21. Caterham Barracks

When the barracks closed in 1995, demolition of the historical buildings and construction of high- and middle-income housing was the obvious option for private developers. However, cooperation between local residents and one private developer enabled the generation and implementation of strategies for sustainable community-driven regeneration as well as the preservation of the area's character.

As interactions strengthened, the Local Group was formed. Composed of representatives from different community groups, officers and councillors of the District and members of the Caterham Residents' Association, the coordinated the discussions between community and the District Council. Eventually, the Local Group transformed into the Caterham Barracks Community Trust, to which the assets, land and community facilities were transferred.

In this way, the Trust used its funds for economic, social, educational, cultural and sports facilities; the Trust has become an exemplary model for community-led regeneration as it provides both the flexibility and legal capacity to evolve in response to the needs of the community.

<https://www.caterhambarracks.org.uk/Chronology%20of%20the%20buildings.html>

<https://www.jtp.co.uk/news-and-events/news/20th-anniversary-of-our-groundbreaking-community-planning-weekend-at-caterham-barracks>

22. El Campo de Cebada

After the demolition of the municipal swimming pool in 2009, and at a time when the economic crisis had canceled the municipality's intent for the private-led development of the plot, a multitude of citizen initiatives and DIY collectives, among them Todo por la Praxis, started to explore a collective model of collaboration with the local government. Activists, architects, and neighbourhood associations teamed up with DIY interventionists, under the name of "El Campo de Cebada", The Barley Field, and sought to maintain the use value of the space until further notice.

The Madrid City Council granted a temporary license agreement through the FRAVM (Federación Regional de Asociaciones de Vecinos de Madrid) for the use of the space. In addition to the FRAVM, neighbourhood Associations came together around the project, expanding the process of community governance.

The space is used for leisure and culture, acting as a catalyst for community engagement beyond top-down urban planning. As part of the initiatives, a tool container facilitates building and maintenance of the field. The space itself is in permanent evolution, responding to the uses and evolves through the incorporation of proposed interventions and activities.

<https://todoporlapraxis.es/020-campo-de-cebada/>

<https://www.publicspace.org/works/-/project/g362-the-barley-field>

23. Proyectalab

The Nau de les Arts / ProyectaLab is a multidisciplinary space hosting different cultural activities, intended for community groups and people with limited resources. It is hosted in a former train station rehabilitated and repurposed for new uses as well as further expanded, notably through the re-utilization of 6 cargo containers from Saragossa themselves having previously been re-used in another project. New spaces are used for education, small-scale production activity, and housing for guest artists.

Equipped with different classes, courses, meeting rooms, warehouses and residences for artists, the 400m² space is managed under a shared management model: with Nau de les Arts programming their activities during the winter and Proyectalab during the summer.

The collective model of the initiative – multiple community groups and associations participated at various stages from conception to construction – has been supported by the Benicassim municipality which equally supported the shared management model of the spaces and committed to funding.

The lack of a long-term formal agreements with the municipality had resulted in the temporary closure of the site and the discontinuity of the participatory model. Today the Centre Cultural Moll del Raïm is one of the main organisations in the space.

<http://www.recetasurbanas.net/v3/index.php/en/component/joomd/proyectos/items/view/proyectalab>

<http://www.recetasurbanas.net/v3/images/fichas/ficharefh002proyectalaben.pdf>

<https://aibarchitectureobras.blogspot.com/2014/02/proyectalabnau-de-les-artsrecetas.html>

24. Agrocité

Agrocité was originally developed in the core of a social housing zone in Colombes in 2012 as an urban agriculture hub for cultural and environmental activities. In 2015 plans by the newly Mayor projected the development of the site as a private parking. Despite protests and demonstrations police forces ultimately intervened in 2016 to empty the lot. Yet, despite the site's closure the project found refuge in in Gennevilliers, the neighbouring municipality, as its Mayor invited the project to move there.

Currently, Agrocité runs as a hybrid structure where social enterprises have created a micro-farm, market and café, while informal organisations maintain the community garden, as well as cultural and educational spaces. Conferences and workshops on the environmental commons have focused on skill sharing and resilience practices.

Over 400 community members have had an engagement in the gardens and the different activities. A café, seed library, experimental and pedagogical spaces have been put in place, offering a gathering site for the local community. It is a space of experimentation and knowledge transmission as well as an opportunity for strengthening community life, all while standing for environmental transition and resilience in an urbanised context.

<http://www.urbantactics.org/projets/agrocite-gennevilliers/>

<https://www.lesechos.fr/2017/02/lagrocite-trouve-refuge-a-gennevilliers-162432>

<http://r-urban.net/blog/projects/agrocite/>

<https://www.theguardian.com/cities/2015/sep/11/paris-un-climate-conference-colombes-r-urban-urban-farm-car-park>

25. La Ribera

In 2008, the association Haceria launched the ZAWP project with the aim to transform a former industrial site, initially masterplanned by Zaha Hadid architects for new live, work, and leisure spaces. The ZAWP initiative transformed nine buildings into cultural and creative spaces for exhibitions, events, workshops, and studios. The Basque government supported the rehabilitation of the premises through contributing towards a collective funding scheme along with other institutions, while the project was self-managed by Haceria.

With the support of the Basque Association of Industrial Heritage and Public Works (AVPIOP), one of the buildings was saved from demolition and the master planning process incorporated studies and forums advocating inclusive and sustainable planning.

Today, the rehabilitated spaces are a place to create, develop, and share ideas on cultural and creative projects. Music, fashion, gastronomy, a design school, circus and performing arts companies occupy eleven buildings in the area.

<http://baq-cae.ec/en/aula-util/la-haceria-zawp/>

<https://www.zawp.org/wp-content/uploads/2014/11/Manifiesto.pdf>

<https://www.zawp.org>

26. Paltim Hats Factory

Since its closure in 2007 the former hat factory building stood abandoned until 2015 when a local NGO rented 300 square metres from the old factory. Having won European funding for a project on the social the social economy and being inspired by other partners, the NGO initiated Ambasada, a social economy enterprise aiming to be a site for creative activities in Timisoara. Ambasada, the 'embassy for creative people', became the first independent cultural centre in Romania.

Since 2015, the centre operates a small bistro, a bar, seminar room and a large events room where they have hosted concerts, fashion shows, workshops, and conferences.

Within two years, Ambasada hosted over 1500 free events, 60 paid business events, offered consultancy for NGOs and attracted 100.000 visitors. Today's challenge for Ambasada focuses on how to enable community-led organisations to contribute to the creation and implementation of public policies.

<http://www.plai.ro/ambasada/index.html>

<http://www.creativespacesandcities.com/urban-labs.html>

27. Skien Methanol Factory

In 2006, the Skien municipality established the 'Kunstnerbyen' project (The City of Artists) in its pursuit of becoming a lively and engaging cultural city. In 2007 the municipality started by renting out 1.100 m² of the former methanol factory building. Spaces were rented out as studios to artists at subsidized rents, a way of securing good working conditions for regional professional artists, making it easier for them to live and work in the city.

Further renovation works followed, a gallery space opened in 2012 hosting contemporary and experimental art exhibitions, artist studios, a production hall, project rooms with digital equipment have also been installed on the premises for the use of professional artists.

<http://www.spriten.no/english/>

<https://www.icorn.org/city/skien>

<https://www.skien.kommune.no/kunstnerbyen>

28. Spazio 13

SPAZIO13 was created by repurposing a disused school into a creative hub in a suburb of Libertà, Bari. The conversion of the site was funded by a national governmental body (ANCI - National Association of Italian Municipalities) in 2005. After a call for projects, the building was handed over to citizens who created a network of 13 associations, proposing a learning centre teaching new skills to young people. As a community experience of social innovation and reuse of a decommissioned public building, it has triggered the involvement of residents and stakeholders in the transformation process affecting the neighbourhood. An extensive network of 15 youth associations are participating in the regeneration process.

In addition to the public multicultural nursery school set up by the city, the property of 1,000 square metres is composed of a) Informal Education (architectural/engineering design, photography, startup businesses, digital communication); b) Making (fabLab 3D printing, carpentry, audio/video production, recording music, photo printing); and c) Events and social spaces (co-working, public library, public events and conversations).

The educational activities are defined through a participative process; notably the management of SPAZIO13 is designed according to the principles of community governance in collaboration with partners and institutions. The present challenge is the long-term sustainability of its governance structure still in transience.

<https://cooperativecity.org/2018/09/19/spazio-13/>

<https://urbact.eu/spazio-13-creative-hub-urban-regeneration>

29. The Cultural Cauldron

The Tallinn City Electricity Central Station stopped functioning in 1979. At the beginning of 2006, a small group of urban planners, theatre actors and educators formed an NGO called MTÜ Kultuurikatel aiming to create a cultural hub in the area which would later be known as Cultural Cauldron.

In 2008 the Tallinn city developed the concept of Creative Tallinn. Public seminars were organised to discuss various topics in urban development and creative industries. Taking into account the project of the NGO in its planning, the city conducted a public survey asking citizens to whether the Cultural Cauldron or another project for Tallinn City Theatre should be funded. The public voted for the Cauldron. Architects Siiri Vallner and Indrek Peil from Kavakava worked the project which was funded by 30 million kroons from the city's budget in 2009 as well as EU funding.

The Cauldron has now taken over the volunteer programme of the Capital of Culture Year 2011, including hundreds of volunteers involved in the organisation cultural events.

<https://kultuurikatel.ee/en/ourpast/>

https://ec.europa.eu/regional_policy/en/projects/best-practices/Eesti/2659

30. Halle 14

The Halle 14 project is part of a large brownfield regeneration project, namely the reconversion of Europe's once largest cotton mill complex in Leipzig ('Leipziger Baumwollspinnerei'). The political and economic changes of the 1990's brought the industry's slow but steady decline. At the same period, artists and others involved in the creative sector have built a productive and lively community at this location; while industrial activity increasingly concentrated in fewer buildings, local artists looking for cheap studio spaces were already occupying empty production halls. The hall is renowned for being the home of the 'Neue Leipziger Schule' (new school of Leipzig) of German painter Neo Rauch.

The cotton company finally closed down in 2000 and the site was purchased by an investor who also 'inherited' the artists community. It wasn't until 2009 that the owner and the city concluded a legal agreement, binding the owner to a non-profit use of the Halle 14 for at least 15 years. The main objective of the city and the developer was to regenerate the historical, and listed, Halle 14 building which was in a precarious state. In order to support the existing efforts made by the private owner and by non-profit organisations in the Halle 14, the city of Leipzig – supported by the European Regional Development Fund – helped renovating the building's façade and windows as well as creating a 'training room' for cultural/artistic purposes. The training room is now an anchor point for various activities for local communities, particularly for children and young people.

As an independent art centre, Halle 14 contrasts successful galleries and commercial creative companies by serving as a centre for non-profit organisations and young artists. Regular exhibitions, an art library, the art education programme 'Kreative Spinner', the scholarship programme Studio 14 and the Lounge 14 discussion series form elements of the wider Halle 14 project.

<https://www.aeidl.eu/en/projects/territorial-development/urban-development/urban-projects/crazy-ideas-in-the-spinning-mill.html>

https://www.aeidl.eu/images/stories/50bestpractices/de_leipzig_case-study.pdf

<http://www.halle14.org/info/english-information.html>

31. Spīķeri Block

The project territory was derelict area located in the central part of Riga between Maskavas, Krasta and Turgēņeva Streets with one part of the block bordering the heavily-trafficked road that runs on the bank of the river Daugava. The territory was known also as Spīķeri (means ‘warehouses’) block because the area consisted of warehouses mostly from the 14th century. 13 warehouses in the area, included in the UNESCO World Heritage list, were built in the 19th century. Spīķeri has also been used as a soviet military base. The land is owned by the City of Riga, but most of the buildings are owned by the private company called ‘Spīķeri’. The length of embankment of the area is 1.3 kilometers.

The project aimed to revitalise the derelict area focusing on the public part of the infrastructure of the Spīķeri block, by turning it into a public area for culture, education and entertainment activities for inhabitants and visitors. In addition, the reconstruction of the bank of the River Daugava, which flows alongside, was included in the project to improve the accessibility to the river bank through a pedestrian tunnel built underneath the busy road.

The project was developed and implemented by the Municipality of Riga (Riga City Council: City Development Department). The steering group involved three different units of Riga City Council: City Development Department (project implementation), Executive Board of East Riga (maintenance of the project results after its completion) and Committee of City Development (project’s link with the political level of the city).

Development of the Spīķeri Block required a public-private partnership between Riga City Council and NGO ‘Rīgas Spīķeri’ representing the private owners of the buildings and the tenants – enterprises and NGOs – of the block.

https://ec.europa.eu/regional_policy/en/projects/latvia/a-former-soviet-military-base-turns-into-the-citys-cultural-scene

<https://www.balticurbanlab.eu/goodpractices/revitalisation-spīķeri-block-riga>

<https://www.spikeri.lv/en/spikeri-2/history/>

32. Le Murate

The regeneration of Le Murate is a long-term project for the multifunctional recovery of an abandoned historical complex, a former prison closed in 1983. This project is an important challenge for the local administration, because of the size and architectural characteristics of the complex, its strategic position within the historic city walls, and its potential social impact in a city that has less and less space in the historical city centre for social housing. Le Murate is located in the Santa Croce district, a neighbourhood which is undergoing transformation due to the pressure of tourism and global markets, as well as one of the areas which is more resilient to the expulsion of local residents, demonstrating a strong and genuine local identity. This is one of the neighbourhoods in the historical centre of Florence which still maintains a social residential life, in contrast with the general retreat of the population towards new peripheral residential locations. It is also one of the areas of Florence with a higher concentration of cultural facilities, monumental complexes and important libraries. Therefore, the goal of creating a social housing complex in a location which could have been an attractive site for speculation, as happens through the tourist commoditisation of the Florence city centre (i.e. hotels and private luxury housing) represents for the city an innovative experience. The city council allocated more than 26 million € of public resources to redevelop this former prison as social housing. The residential function, although constituting the engine of the intervention, covers only 34% of the surface area. The implementation of the project opens up access to an area historically closed to the public, as it was a monastery before becoming a prison. The monumental complex constituted a closed spot right in the middle of the neighbourhood, with a 160m-long wall running along two parallel streets. The intervention opens up a series of urban passages, new squares and public spaces in the opaque historical fabric, significantly increasing pedestrian connectivity among main public places of the neighbourhood. It addresses the demands of social housing, employment services, cultural provision and social services, responding to a strong integrated approach.

https://www.aeidl.eu/images/stories/50bestpractices/it_firenze_analytical-fiche.pdf

<http://www.lemurate.comune.fi.it/lemurate/>

33. Marxloh Neighbourhood

Marxloh is one of the traditional industrial neighbourhoods in decline in the north of Duisburg, with coal and steel industry sites in close proximity to housing blocks, and with the typical physical, environmental and socio-economic structural deficits and challenges. The overall objective of the urban renewal project is to improve living and housing conditions for local residents in Marxloh, by palliating the nuisance of the industrial sites by creating a green belt through landscaping.

Marxloh is one of the most important neighbourhoods in North Rhine-Westphalia, and generally in Germany, as regards urban renewal strategies with an integrated approach. This started in the middle of the 1980s, and will be continued and completed with the Duisburg-North Green Belt project. Analysis shows that serious deficits in the field of urban planning (e.g. apartment vacancies, bad physical conditions of houses, bad environmental situation) are present all over the neighbourhood, not only in the target area in a narrow sense.

Further stabilisation and sustainment of the Marxloh neighbourhood is and will be the main issue of local activities. Strengthening local economic activities and intercultural dialogue are the main objectives, and are based on what has been built up through neighbourhood management in the last 15-20 years of work. This consequently means including citizens and stakeholders in a broad participation process in order to create a common platform of consensus for future development.

https://www.aeidl.eu/images/stories/50bestpractices/de_duisburg_analytical-fiche.pdf

https://www2.duisburg.de/micro/egdu_en/egdu_intern_fb_SozKultur.php

<https://www.eukn.eu/policy-labs/policy-lab-for-cz-integrated-territorial-approach/case-studies/case-study-municipality-of-duisburg-and-neighbourhood-renewal/>

http://www.enhsa.net/archidoct/Issues/vol5_iss2/ArchiDoct_vol5_iss2%2005%20The%20tale%20of%20the%20miracle%20of%20Duisburg%20Oz.pdf

34. ExRotaprint

When the printing press manufacturing plant went bankrupt in 1989, the site was transferred to the district in turn eventually contracting the Berlin Real Estate Fund, Liegenschaftsfonds Berlin, to sell the 10,000-square-meter property to the highest bidder in 2000. However, the artists who were on-site tenants formulated a plan for taking over the property.

The heterogeneous group of artists, social organisations, and businesses discussed and shared their visions, forming the ExRotaprint gGmbH as a nonprofit organisation to formally negotiate with the Berlin Senate. Negotiations with the Liegenschaftsfonds Berlin on the purchase were concluded with support from two foundations, Stiftung Trias and Stiftung Edith Maryon, whose mission was aligned against land speculation; such an alliance allowed the organisation to take over the complex in 2007.

The ExRotaprint group is now responsible for developing the project, renting the spaces, financing, and renovating the site. Along with the partners, most of whom are on-site tenants, the group meets once a month for planning the projects where architects are also involved. Economic and social stabilisation of the surrounding community is being achieved through the spatial coexistence of manufacturing, creative endeavours, and community services.

https://cooperativecity.org/wp-content/uploads/2017/11/Funding-the-Cooperative-City_Community-Finance-and-the-Economy-of-Civic-Spaces.pdf

<https://www.exrotaprint.de/wp-content/uploads/2017/02/ExRotaprint-Project-Description-english.pdf>

35. Hotel Pasteur

Originally the faculty of science, the building was requisitioned in 1968 by the dental faculty students who occupied the upper part of the building while the dental centre occupied the ground floor. In 2006, the faculty moved out leaving most of the Pasteur building vacant for a decade, until the municipality opened it for experimental community uses.

Gradually associating and accompanying the needs of civil society, the building invited people and institutions wishing to create projects and collaborate outside formal institutional frameworks. The Foraine University tested this experimental model for the building by trusting people who wanted to invest in it in such a creative way.

A kindergarten is being developed in the ground floor while the upper floors are dedicated to a “Projects hotel”, an alternative school open to the entire population for the exchange of knowledge and experience related to all fields in which the actors of the Hotel Pasteur are involved in their projects and actions. Further, the flexibility of the school allows for people to freely visit and spontaneously reserve rooms for hosting workshops, conferences, and community-led events.

<http://www.hotelpasteur.fr/assets/documents/files/Hôtel%20Pasteur-Les%20Actes%20de%20la%20Rencontres%20du%2019%20mai%20-%20Ecosystème%20.pdf>

36. Les ateliers du vent

After moving around different sites, the group of Les Ateliers du Vent, founded in 1996, settled since 2006 in a former mustard factory in the west of Rennes. Starting as informal grouping with roots in social movements and the 1995 student protests, the members of Ateliers du Vent formed a formal non-profit association, an artists' collective, with a vision towards alternative forms of collaboration, creation, and production, based on collectivism participation and citizen engagement.

While the initial occupation of the factory started as a squat, local authorities supported the maintenance and rehabilitation of the building, after which the operation of the association on the site has been formalized in agreement with the city.

Eight artists and stage managers are in charge of managing the site, which is in constant dialogue with the artistic committee in charge of defining public meetings. Each year, about fifty artists are hosted into the premises and participate in events and activities fostering the exchange of ideas, projects, experimentation and debate between artists and the local community, a relation built on the strong links that the association has developed with the neighbourhood.

<http://www.lesateliersduvent.org/>

<http://www.artfactories.net/Les-Ateliers-du-Vent-Rennes-35.html>

37. Kaapeli

As this former Cable Factory was gradually being disused, informal uses related to cultural activities and the arts were gradually being established in the spaces left empty. As plans for the factory's demolition were announced in 1988, this informal resident community, under the threat of immediate eviction, formed the Pro Kaapeli association and formulated an alternative plan for the factory's redevelopment. The association received support from leading cultural figures and the media, succeeding to change the Planning Committee's decision to demolish the building as planned in 1990 and instead allow it to become a unique alternative among Helsinki's cultural landscape.

The association acts as a landlord renting the space for long-term or short-term purposes, which each tenant can transform into something unique and personal. Such a way of operation, Kaapeli effectively owning the building, is an exception within the broader cultural sector and a successful one as it provides security and organisational stability.

Notably, as the site has become a major venue for arts and culture not just for Helsinki but for the whole of Finland, its representatives are often invited to join committees for the development and creation of cultural policy; the Kaapeli community is included in this way at different policy levels.

The Cable Factory is the largest cultural centre and creative hub in Finland. It houses 3 museums, 12 galleries, dance theatres, art schools, a co-working space and is a home to many artists, bands and companies. Single spaces are also available for rent on a short-term basis to stage concerts, exhibitions, festivals and fairs. Around 900 people work at the Cable Factory on a daily basis while each year nearly 340.000 people attend events organised there.

<https://creativelenses.eu/wp-content/uploads/2019/02/Creative-Lenses-Kaapeli.pdf>

<https://www.kaapelitehdas.fi/en/info/history>

38. Fabrica de Pensule

In 2009, around 50 artists and cultural managers founded the Brush Factory Federation to run the former brush factory, Fabrica de Pensule, as an independent art space. Artists took charge of the management, communication and strategy of the collective space. Bringing together ideas, events and projects, the association filled in the lack of production and exhibition spaces for art in the city with the aim to establish a space in Cluj to promote the creation of contemporary art and its public presentation.

Every year, the Factory is home to about 200 events, exhibitions, and workshops, which brings artists from various artistic fields and attracts around visitors each year. The "Fabrica de Pensule" has become a lively and creative centre for art and culture in Cluj.

Community members have since been involved in the development of cultural and urban policies in the local context. The Brush Factory has become a cultural producer with a significant role in the professionalisation and internationalisation of artists.

https://www.researchgate.net/publication/331286309_Estetica_organizationala_studiu_de_caz_Fabrica_de_Pensule_din_Cluj-Napoca

<http://fabricadepensule.ro/en/about/>

<https://citiesforeurope.eu/en/fabrica-de-pensule>

<https://www.youtube.com/watch?v=0isiQcBK9UU>

39. Stanica

Truc sphérique, was established in 1998 as a civic association to operate the train station acquired through a 30-year symbolic lease from the owner ŽSR, Slovakia's national railway company, as it had plenty of vacant space even though it was and is still functioning.

Sponsors provided goods and services towards the station's renovation, which was also supported by more than 300 skilled volunteers. Following initial investment for the renovation operation, Stanica Žilina has been self-funded through operating a bar, renting material and venue space, hosting a diverse programme of events, as well as through annual subscriptions.

In 2004, the project was awarded the annual Enlargement of Mind award from the European Cultural Foundation. Its success has enabled it to expand with a theatre hall opening in 2009; a garden around the station and future expansions are also envisaged.

Stanica Žilina now offers more than 200 events and workshops, the space has contributed to strengthening social cohesion in the city of Žilina, improving access to culture for the local community, skills development and opportunities for creative expression.

<http://www.cultureforcitiesandregions.eu/culture/resources/Case-study-Zilina-Stanica-Cultural-Centre-WSWE-A3RLGM>

<https://www.stanica.sk/ostanici>

40. The Art Depot

The Art Depot has been an ancient depot repurposed through a collaboration between the Chrysalis Arts and architects from Wales and Rawson. Having been the County Council's works depot until 1980, it comprises today an office, design studio and workshop space for the public art company, also hosting an international centre for training artists and other design professionals in working methods for commissioning, making and integrating art into the public realm.

In collaboration with other local actors, trusts and institutions, it has participated in Festivals and artist open studio events. More recently it has launched a programme incorporating a diverse range of approaches to art, ecological and sustainability issues in how land is perceived analysing how politics, ownership, management and commercial value can influence and impact the surrounding environments and nature. Networking and art development initiatives led by Chrysalis Arts like 'Art Connections' and 'North Yorkshire Open Studios' have increased the profile and economic potential of the arts sector in the region.

<http://www.sustainablepractice.org/2010/02/05/developing-a-sustainable-approach-to-public-art/>

<http://www.chrysalisarts.org.uk/about/>

<http://www.pasaguidelines.org/downloads/Appendix4-CaseStudies1.pdf>

41. Navarinou Park

The Navarinou Park, also known as the parking park, is a free self-managed space in Exarcheia – an area which has been a centre of social movements and a host of countercultures since the 1970s. The land actually belongs to the Greek association of engineers and architects (Technical Chamber of Greece) which first intended to develop it as its office space, then planned for it to become a square as part of a land exchange agreement with the Municipality of Athens to finally become, since 1990, an open air parking space.

In 2008 the lease was terminated and plans for its construction started to be discussed, to which local groups strongly reacted against. On the 7th of March 2009 a large number of people, including community groups and individuals, responded to a digital media call for collective action to occupy the space demanding the transformation of the parking into a park. Guerilla gardening started right away. The park has become a self-organised, anti-hierarchical and anti-commercial space managed through an open public assembly. It has actually become a place of gathering, creation, emancipation, gaming and resistance. It aims to become a park beyond profit and property, an urban common, functioning as a space of play, communication, creativity, exchange and activism beyond barriers of age, origin, education, social and financial status.

<http://mappingthecommons.net/en/blog/2010/12/08/navarinou-park/>

<https://parkingparko.espivblogs.net>

42. Planina Neighbourhood

The renewal and revitalisation of Planina neighbourhood in Kranj (SI) implemented a sustainable urban strategy and brought new life to a degraded residential urban neighbourhood, according to the needs and ideas of its residents. The project focuses on integrated solutions to reduce environmental, transport and economic problems, issues of urban poverty, social exclusion and segregation, with the aim of strengthening social cohesion. It enables a comprehensive, participatory and integrated attitude of all stakeholders, bringing together the expertise and experience of the actors involved. It supports the economical use of (public) land and the transition towards rational use of energy while encouraging the cooperation between the city and the state. The project is concrete, transferable and proven in practice.

The project supports the efficiency of urban governance and the implementation of sustainable urban strategies, offering citizens and relevant stakeholders (municipal and government bodies, economy, professional public, civil society, etc.) a comprehensive, integrated, innovative and participatory approach to tackling complex urban problems.

It contains various polycentric development policies of the municipality (social, economic, environmental policies, policies of spatial planning and infrastructure, housing, educational policies, etc.) that are aimed at identifying the challenges with the goal of finding appropriate solutions for the renewal and revitalisation of degraded urban areas, in line with the values and principles of a sustainable urban life: stimulating economic growth and the creation of new jobs, improving the quality of life for citizens/residents while reducing the environmental footprint, and taking effective measures for reducing urban poverty and social exclusion.

<https://urbact.eu/community-building-and-neighbourhood-renewal>

43. Agentur StadtWohnen

The Agentur StadtWohnen in Chemnitz (DE) offers solutions to one of the most pressing issues the city is facing: the large number of decaying historic apartment buildings abandoned after the 90s. Due to demographic and economic changes in the region, many buildings have fallen into vacancy and disrepair, linked often with complicated ownership. The Agency is a public project carried out by a private company that offers a flexible and proactive approach. By acting as a networking hub, the Agency connects owners, potential investors or users and public authorities for the revitalisation of the historic housing stock of the city. Positive effects are the activation of owners or the change of ownership and the channelling of public grants to places where they can be used most effectively. So far, more than 140 buildings were monitored, for 50 a change of ownership was organised and 40 are currently available for investment projects.

The scope of the project is to activate owners, private and public stakeholders to save, restore and reanimate buildings. It can be described as a networking hub between persons, groups and authorities that have an interest in this goal. Starting and keeping communication going around the objects is the core of the project's activities. The agency is the only instance that connects the threads from all different sides:

- the relevant departments in the city government (e.g. urban planning, fund management, building control, preservation, finance and tax, public relations)
- the different owner constellations (private owners or ownership groups of different sizes and local/national /international backgrounds, public housing company, unappropriated)
- the potential investors and users (professional real estate developers, grass-roots housing initiatives)
- additional stakeholders in the neighbourhoods and civil society.

<http://www.stadtwohnen-chemnitz.de>

<https://urbact.eu/housing-agency-shrinking-cities>

44. Embros Theatre

Embros Theatre, a historical building in the once working class now gentrified Psirri district of Athens had remained abandoned for 5 years before November 2011 when, in an attempt to bring it back to life, a group of theatre artists and theorists known as the “Mavili Collective” coordinated a 12-day series of open public talks, discussions and performances. Scholars and artists from various disciplines were invited to challenge the dominant market-led consensus and embrace an alternative model of collective management, introducing new forms of creative work.

That 12-day experiment, greeted with positive comments from the Press, had, within a year, evolved into a process that brought together more than 500 artists, academics and activists to show their work, stage performances and exchange ideas. The collective remained active in Embros for a year and, since November 2012, the theatre operates as an open cultural and social space that promotes self-management, equal participation, diverse voices and non-commercial values in the midst of an entertainment district of Athens. An open assembly runs weekly and the daily practical demands such as cleaning, managing the website or running the small bar (which is the main funding source along with donations) are met by a group of approximately 10 people on a rotating basis. Embros theatre has many times faced the risk of being shut down by the authorities, sparking outrage and attracting more than 1,700 petition signatures in solidarity, from Greece and abroad.

<https://theoccupiedtimes.org/?p=12836>

<https://www.embros.gr>

45. Magdolna

The Magdolna Neighborhood Program of Budapest-Józsefváros (MNP) is Hungary's first truly integrated socially sensitive urban regeneration program initiated by the Municipality of 8th District. Taking place in one of the most deprived areas in Budapest – so called Magdolna neighborhood –, it aimed to strengthen local society as well as improving housing and living conditions. The area-based integrated approach as well as instruments for public participation was put in practice in the framework of MNP. The project addresses not only the traditional renovation of old housing stock but also the crucial social problems as well.

The project combines a number of physical and social interventions in order to tackle the complex problems of the quarter. MNP includes several sub-program focusing on refurbishment of municipal owned housing stock and semi-private condominiums, renewal of public spaces, implementation of crime prevention actions, set up social as well as employment program, realization of community building and cultural program. Three phases of the Project have been implemented so far. The first was carried out in 2005-2008 funded by the district and city municipalities, while the second in 2008-2011 as well as the third in 2013-2015 were supported by the ERDF. However these three phases are only the first period of a long-term development strategy for the neighborhood, which is likely to take 15 years.

<http://alfoldigyorgy.hu/projects/magdolna-quarter-program-magdolna-negyed-program-budapest-2005-2015/>

https://ec.europa.eu/regional_policy/en/projects/hungary/neighbourhood-renovation-boosts-community-spirit-in-magdolna

46. Trafo

Trafo, one of the most important cultural venues of the Hungarian capital, was the first institution to transform and unused industrial building into an art space in Budapest. The electric transformer building situated in the edge of the city's historical core, built in the style of the industrial art nouveau in 1909, had been abandoned for more than forty years when the French anarchist group Resonance discovered it in the early 1990s and transformed it into squat, hosting a variety of cultural events, performances, concerts, presentations. After the squat was shut down, it served for years as a storage a storage space for theatre and theatre and music groups. In the middle of the 1990s, using the money it didn't spend on the 1994 World Exhibition, the Municipality of Budapest bought the building to transform it into a well-equipped contemporary art centre. The Trafo – House of Arts opened doors in 1998 and had quickly become an important Central European centre for contemporary theatre, dance, and music.

https://s3.eu-central-1.amazonaws.com/uploads.mangoweb.org/shared-prod/aspeninstitutece.org/uploads/images_upload/files/Creative%20Visegrad/creative_placemaking_final_chapter3.pdf

https://issuu.com/kekfoundation/docs/vacant_central_europe

47. Technopolis Gazi

The Athens Gasworks Plant, currently known as Gazi, operated for more than 120 years before closing its doors in 1984, leaving a vacant space of 25 acres in the heart of Athens. The value of the location and the rising significance of industrial heritage, coupled with pressures from local groups, triggered in the early 1980s the City of Athens, owner of the premises, to take action. Despite holding a national architectural competition, in 1983, for the transformation of the gasworks, that task was handed over to a team working in Department of Traditional Buildings of the Municipal Technical Services. Tensions amongst stakeholders, designers, and decision makers characterize the years that follow until the early 1990s as the conversion of the site to new uses proves to be a complex and difficult process. In the meantime the site is classified as an Industrial Archaeology Park by the Ministry of Culture and an extensive survey of the buildings and their machinery is undertaken signaling the start of its restoration.

The discourse around the success of the venture at the time was contradictory, with the architectural and historic community raising the issue of an invasive reuse and irreversible interventions, and the City of Athens celebrating the opening of a cultural multifunctional venue in the heart of the capital, embraced by the Athenians as one of the most vibrant cultural hubs of the city. The regeneration, along with parallel projects in the area, catalysed a cultural boom in the area accompanied by a rise in land values and construction activity.

<http://reindustrialheritage.eu/projects/technopolis-gazi>

<http://www.technopolis-athens.com/web/guest/home>

48. Hallarna

Hallarna is the cultural hub of Norrköping and acts as an umbrella organisation for a wide variety of cultural and creative businesses. It is housed in a 1895 building of architectural standing where the Brucks factory was located. In the 1970s and 1980s almost all buildings in the area, except for the Hallarna block, were demolished. The old blocks in the city centre that used to hold the textile industry have been gradually remodelled and redeveloped. The area has since then shifted from an industrial one to being the cultural hotspot of the city where theatres, restaurants and ne retail shops now flourish.

The process started in 1992 when the Chamber of Culture inaugurated the development of the block with spaces for music and theatre activities (“Cave of Culture”), but the development of a larger-scale creative ecosystem is more recent.

In 2009 the Norrköping Kulturhus, a venue home to cultural and creative activities for youngsters (concerts, workshops, exhibitions) settled in the Hallarna district, at the initiative of the Municipality of Norrköping. Momentum to build a creative district grew when the Teater Brådgatan 34, Norrköping’s free theatre for the promotion of performing arts, opened in 2014 in Hallarna. Gramtone Music, under the same roof, is a collective of musicians and songwriters making and distributing music. Dynamo (live music club in Norrköping) is also a hothouse for the young musicians from both the city and region, who can use the space for their own development.

On top of these strong structures for music and performing arts, Företagsateljéerna is an incubator for cultural and creative industries which promotes learning and co-working in order to sharpen the abilities of the 18 incubated start-ups on topics such as business and sales, innovation, and networking.

http://nws.eurocities.eu/MediaShell/media/Catalogue_09112016-2.pdf

49. Les Rotondes

As their name suggests, the Rotundas are two circular buildings with a diameter of 52 m each, built in 1875 to serve as a shed and workshop for steam locomotives. After the end of steam engines in the aftermath of the 2nd World War, the Rotondes were used as storage space (Rotonde 1) and as a repair shop for CFL buses (Rotonde 2). In 1985 the two buildings were put on the inventory of sites to be preserved as National Sites and Monuments. Between 1994 and 2000, the Rotundas were the subject of various proposals for use, in particular for a Center for Contemporary Art, a City of Sciences or even a Cycle Museum. In 2000 the site was finally transferred from the domains of CFLs to that of the State, under the responsibility of the Ministry of Culture. From 2001, Rotonde 1 underwent major rehabilitation works under the aegis of the Service des Sites et Monuments Nationaux, while Rotonde 2 continued to host CFL bus repair workshops in parallel.

In October 2006, the association "Luxembourg and the Greater Region, European Capital of Culture 2007" redevelops the site for the cultural year while the Ministry of Culture and the City of Luxembourg agree, subsequently, to establish a programme for young audiences, one of the cornerstones of the European Capital of Culture, over the long term. The rehabilitation of the site is since managed by a cultural structure called "CarréRotondes". Its approximately 400 events for an audience of around 50,000 people per year helped refine the various components of the future Rotondes project.

In 2012, a first stage of the reconversion provides for the installation in Rotonde 1 of a performance hall (large hall), an exhibition hall (gallery) and a multifunctional hall which can host conferences, screenings, round tables etc. (platform). Inside the Rotonda 2 a café / club with music programming has been set up. A temporary container city (studios 1, 2, 3 and 4) temporarily hosts activities planned later in the Rotonde 2.

<https://rotondes.lu/rotondes/lhistorique/>

50. Kulturbrauerei

In the city's eastern district of Prenzlauer Berg, Kulturbrauerei was originally a brewery. Renowned for its red brick 19th century construction and spanning across 25,000 square metres, it has also been converted into a hub for the production of arms as well as war prison. It stands as one of the last structures that remain intact from Berlin's industrial era, remarkably well-preserved following the damage the city sustained during WWII. It has been declared a monument since 1974. Nowadays it hosts open-air concerts, theatre productions and cultural events, as well as a museum that documents life in the GDR.

<https://www.hdg.de/en/museum-in-der-kulturbrauerei>

<https://www.kulturbrauerei.de/>

<https://theculturetrip.com/europe/germany/articles/a-brief-history-of-berlins-kulturbrauerei/>

51. Gare Saint Sauveur

Used in the past exclusively for the transport of goods, the Gare Saint Sauveur train station in Lille, closed in 2003 leaving a space of 50 acres to be converted into new uses. A first proposal within the framework of the failed Lille candidacy for the 2004 Olympics has been to demolish the station and use the site for the construction of an Olympic village, with housing to be used after the Olympics. In 2008 renovation of two of its halls was undertaken as part of the Lille 3000 association, originally established for the Lille 2004 European Cultural Capital programme. They now house a bar, restaurant, cinema, exhibition spaces and events.

A large-scale urban project aims to repurpose the rest of the site with a significant provision of housing, offices and retail, as well as green spaces and sport facilities. The project also envisages co-working activities and spaces for artists and creatives, linked to one of the existing halls on the site. However, the PARC Saint-Sauveur association opposes the project and counter-proposes the creation of an urban parc.

https://fr.wikipedia.org/wiki/Gare_de_Lille-Saint-Sauveur

52. United Sardines Factory

USF Verftet is a former sardine factory building accommodating five venues for presentation of music, theatre, films and contemporary art, and several artist studios and offices. The United Sardine Factory (USF) is located at the Georgernes Verft in Bergen. This old factory was once the largest cannery in Norway. In 1983, the family of John Saetre owned the empty shell of a defunct canning factory laid to waste by the 1970s recession. With a genuine interest in the arts, they agreed to let one young artist set up a studio in the empty space. More followed and soon they were renting affordable space to artists, designers, film makers, musicians, and dancers, who started to establish the area as a centre for creativity.

Following a complete redevelopment in 1993, the USF, now managed by John Saetre's son Jacob, comprises some 12,000m² of buildings, including a bar and café, five venues for music, theatre, films and contemporary art exhibitions, 60 studios housing 80 artists, two guest studios for international 'artists in residence', rehearsal studios, and offices for a wide range of small businesses and educational institutions working in music, dance, film, literature, interior and furniture design.

The venue also houses subsidised space offered to selected KHiB (Bergen Academy of Art and Design) graduates as part of the Bergen Design Incubator. Alongside the space, new designers are offered on going education, access to the university's resources, the chance to take art in projects and competitions, and mentoring.

<https://usf.no/english/>

<https://www.we-heart.com/2014/09/09/united-sardine-factories-usf-bergen/>

53. Frunze 35

Frunze 35 is an abandoned former brewery that covers almost 15000 square metres, located near Podil district in Kiev's historic centre. It is part of Kiev's oldest industrial zone, historically important for the development of the city's economic activity. The owner of the site initiated an architectural competition for the revitalisation of Frunze 35 and its conversion into a museum. Due to financial difficulties as well as the emerging risk of protests implementation of the proposal was abandoned and the site was put on sale. Subsequently revitalisation of the site became the object of a workshop organised by the Heinrich Böll Foundation, the outcomes of which provide an initial set of ideas for future development, produced through an interdisciplinary and collaborative process.

https://www.researchgate.net/publication/272815719_Collaborative_urban_design_a_promising_approach_to_brownfield_recovery_-_FRUNZE_35_Kiev_UA

https://issuu.com/easaukraine/docs/frunze_description_eng

https://www.researchgate.net/publication/275830425_FRUNZE_35_-_The_Site_of_Continuing_Innovation

54. Peckham Coal line

In the mid 19th century the construction of the railways brought the industrial revolution to Peckham turning what was a backwater, surrounded by grazing pasture, into a frenzy of manufacturing; the legacy of warehouses and factories now dominate the area around the tracks and while large-scale industry has long moved on, the high street continues to teem with markets stalls heavily influenced by Peckham's diverse international community.

Layers of migration have left a busy, vibrant, atmospheric neighbourhood however there is little green space. What's more the communities are segregated by physical boundaries such as busy roads and rail lines preventing access to Rye Lane from the east. The area between the tracks, once a coal drop, is now disused and overgrown. It is a quiet, natural oasis that negotiates its way through Peckham's contemporary chaos and industrial heritage. The viaduct has views towards the city and is an overlooked link corridor between the neighbourhoods green spaces.

The Peckham Coal Line park group started in 2014 as the idea of some local residents, and soon captured the collective imagination, sparking local interest and national media coverage. The next step was to find out whether the project was realistic and achievable, so in 2015 a crowdfunding campaign was launched to fund a feasibility study to determine what the Coal Line should be for, who would use it, who would look after it and how much it would cost. 928 local residents, businesses, councillors, the local MP and the Mayor of London showed their faith in the project, raising £75,757 to fund the study. After a rigorous selection process, a team led by architectural practice Adams & Sutherland won the commission, not least due to their community engagement in previous projects like Stratford's Olympic Park greenway.

<http://www.peckhamcoalline.org/#story-so-far>

55. Les Nefs

Les Nefs are large industrial halls that used to be used for shipbuilding. After having transient uses, in particular of commercial warehouse, they were restored within the framework of the project of transformation of the site of the old shipyards.

They now constitute a covered space of over 10,000 m² which works in continuity with the outdoor public spaces. The west and east facades are clad in sheet metal cladding or translucent panels. The gables are covered with a large, brightly colored PVC canvas curtain system.

Les Nefs e of the Isle of Nantes are designed to accommodate different programs, lasting or special, in autonomous volumes slipped under the covered structure. This is how the construction workshop and the exhibition gallery of Machines de l'île were installed in summer 2007, on either side of a central North-South street in which the now emblematic of the big elephant.

<https://www.lesmachines-nantes.fr/en/>

<https://www.iledenantes.com/operations/les-nefs/>

3. 45 Resources

56. Urbanisme Transitoire

<http://iau-idf.maps.arcgis.com/apps/MapJournal/index.html?appid=c88c10e327364828b8ed036c98d5e357>

Compiled by L'Institut Paris Region, Urbanisme Transitoire maps initiatives aiming towards the reactivation of unoccupied plots and buildings while awaiting development plans in the Ile-de-France region. A great diversity of meanwhile projects are mapped, including projects for the arts and culture, crafts and small-scale fabrication, urban agriculture and community gardening, commerce, public spaces, and housing. A selection of case studies are presented in more detail, representative of the richness of initiatives of meanwhile use and transient urbanism: a former training centre and cloakroom, previously owned by the French train operator, transformed into arts studios and creative spaces; the in-situ transformation of construction materials originating from demolition and their re-use in public space; a micro-farm installed in a former industrial site; community outreach and engagement activities in the newly developed spaces of a new green- neighbourhood.

57. Crowdfund London

<https://www.london.gov.uk/what-we-do/regeneration/funding-opportunities/crowdfund-london>

Initiated by the Mayor of London, Crowdfund London provides a platform and support for proposing and promoting community-led initiatives across London. Applications are sought for project ideas, support in project planning is provided, and following initial crowd-funding and community backing the Mayor of London commits funding to initiatives with broad community support. Projects are further supported by the Mayor through events and training as well as through further funding from other institutional backers, e.g., local councils and business.

58. SynAthina

<https://www.synathina.gr>

SynAthina is a programme by the City of Athens facilitating and supporting citizens' initiatives for improving the city's quality of life. The programme operates as a directory, a digital platform, of citizen-led actions and a point of connection and exchange with other groups, sponsors and institutions. In these ways the programme aims to enhance the prominence of the citizens' activities but also, by providing an interface between the municipality and the citizens, to incorporate ideas and approaches into urban policy.

59. Urbact good practices

<https://urbact.eu/good-practices/home>

URBACT showcases 97 Good Practices for sustainable urban development. Coming from 25 European countries, they cover a wide variety of topics a city might work on: from climate adaptation to city transport plans; from inclusion of migrants to digital innovation. The easy-to-search database provides city practitioners with a snapshot of the practice, why it works and who to contact for more details.

60. European Network of Living Labs

<https://enoll.org>

Living labs are defined as user-centred, open innovation ecosystems based on a systematic user co-creation approach integrating research and innovation processes in real life communities and settings. In practice, living labs place the citizen at the centre of innovation, and have thus shown the ability to better mould the opportunities offered by new ICT concepts and solutions to the specific needs and aspirations of local contexts, cultures, and creativity potentials.

The European Network of Living Labs (ENoLL) is the international federation of benchmarked living labs in Europe and worldwide. Founded in November 2006 under the auspices of the Finnish European Presidency, the network has grown in 'waves' up to this day.

61. La Coopérative des Tiers-Lieux

<https://coop.tierslieux.net>

As a term “tiers-lieux”, third place, within urban sociology has been used to refer to those places beyond the home, first place, and the workplace, second place, claimed to play an important role for civic engagement, civil society and democracy. In France, the term has been more recently used to describe initiatives towards the creation of spaces aiming to revitalise local economies through participatory models of operation, focused on co-creation, knowledge exchange and network building, business development, cultural activities, and community cohesion. Tiers-lieux are being recognised as an important territorial development agent at policy level with state support towards their operation. La Cooperative des Tiers-Lieux maps a diversity of tiers-lieux in Nouvelle Aquitaine in France, including co-working, maker spaces, agricultural cooperatives, and shared studios.

62. European Action Coalition for the Right to Housing and to the City

<https://housingnotprofit.org>

The European Action Coalition for the Right to Housing and to the City is a convergence process between movements from different cities in several European countries fighting for the respect of these fundamental rights. After having campaigned independently for years, those movements (groups and, social movements composed by tenants, slum/ self-built neighborhoods dwellers, squat residents, victims of inadequate housing, victims of eviction or affected by indebtedness, professionals and researchers) felt the need to gather in order to strengthen this fight to take common action and common positions on European Housing issues.

63. Culture and Creativity

<https://www.culturepartnership.eu/en/page/about>

The Culture and Creativity website was created in 2015 within the framework of an EU Programme aiming to promote cultural contribution to the social and economic development of the six Eastern Partnership (EaP) countries: Armenia, Azerbaijan, Belarus, Georgia, Moldova, and Ukraine. Since then, the website has become a popular and useful resource for professionals of the cultural and creative industries. After the end of the Programme, the website continues to operate with funding from the British Council. It continues to develop the potential of the cultural and creative industries of the EaP countries and to post best practices, tools, and opportunities daily. A new section has now been added to the website, Creative Economy, and another one about the Association of Cultural Managers, an initiative taken by cultural managers to train a new generation of professionals in the cultural and creative industries.

64. European Urban Knowledge Network

<https://www.eukn.eu>

The European Urban Knowledge Network (EUKN) is the only independent Member State driven network in the field of urban policy, research and practice. As a network of national governments, EU Member States and knowledge institutes, the EUKN is deeply involved in EU policy-making. More than just a knowledge institute, the EUKN is a top-level influencer, and a connector between a multitude of urban networks. As a strategic knowledge partner, the EUKN benefits its members in the form of tailor made services, expert analysis, research assistance, and specific practical assistance such as Policy Labs and webinars. One of the key delivery instruments for tailor-made knowledge support are Policy Labs. In these events, stakeholders and experts discuss concrete urban topics relevant to an EUKN member country such as urban mobility, retail policy and functional urban areas, integrated planning, housing, or the European and global urban agendas. Easy access to a rich e-library containing selected documents on shared standards, EU policies, best practices and up-to-date research is available to all urban leaders, practitioners and policy-makers.

65. RELOCAL

<https://relocal.eu>

EU Horizon 2020 research project 'Resituating the local in cohesion and territorial development' – RELOCAL aims to identify factors that condition local accessibility of European policies, local abilities to articulate needs and equality claims and local capacities for exploiting European opportunity structures. It will be based on case studies of local contexts (cities and their regions) that exemplify development challenges in terms of spatial justice. Case study locations will thus be chosen to allow for a balanced representation of different institutional contexts.

66. WILCO

<http://www.wilcoproject.eu/videos/>

The effort to strengthen social cohesion and lower social inequalities is among Europe's main policy challenges. It means that local welfare systems are at the forefront of the struggle to address this challenge – and they are far from winning. While the statistics show some positive signs, the overall picture still shows sharp and sometimes rising inequalities, a loss of social cohesion and failing policies of integration. But, contrary to what is sometimes thought, a lack of bottom-up innovation is not the issue in itself. European cities are teeming with new ideas, initiated by citizens, professionals and policymakers. The problem is, rather, that innovations taking place in the city are not effectively disseminated because they are not sufficiently understood. Many innovations are not picked up, because their relevance is not recognised or they fail after they have been introduced, because they were not suitable to the different conditions in another city in another country. The WILCO project (Welfare Innovations at the local level in favour of cohesion) looked into this missing link between innovations at the local level and their successful transfer and implementation to other settings. Innovation in cities was explored, not as a disconnected phenomenon, but as an element in a tradition of welfare that is part of particular socio-economic models and the result of specific national and local cultures. By contextualising innovations in local welfare, we gained understanding about how they could work in other cities, for the benefit of other citizens.

67. Cooperative City magazine

<https://cooperativecity.org>

Our cities are complex systems: they are not produced exclusively by development agencies, municipal departments or planning institutions. Instead, they are created by a multiplicity of actors, formal and informal, from neighbourhood initiatives and citizen movements to private and public development projects, policy frameworks and international funding schemes. City making is a set of negotiated processes that unfold in networks of actors through confrontations, conflicts, alliances and cooperations. The magazine explores these processes through the testimonies of their protagonists, telling stories of urban transformation from different viewpoints and looking into the manners in which these actors contribute to shaping the culture, governance, environment, communities and economies of cities: the way they design, implement and readjust their actions and the ways they complement or counter the impact of one another.

68. CIVICS

<https://civics.cc/en/acerca>

CIVICS is the first civic innovation map to be developed on a daily basis by citizens from across Ibero-America. It is a digital, self-mapping tool in geolocated address book format, where you can find and add all the civic innovation happening in our cities, locate their associated events and take part in them. CIVICS is the mapping tool that contains most condensed information on current civic innovation. There are thousands of citizens who are working collectively to build a more habitable, sustainable, inclusive and participatory city. Before them, others did the same thing, demanding decent housing, mud-free streets, more communal spaces and basic services. The spaces that appear on this map show the existence of a vibrant city that is often made invisible. Spaces and projects that aim to highlight the power of critical, active citizens who have created new environments of possibility, through self-management and participation.

69. Project for Public Spaces

<https://www.pps.org>

Project for Public Spaces (PPS) is a nonprofit organization dedicated to helping people create and sustain public spaces that build strong communities. A central hub of the global placemaking movement, PPS is connecting people to ideas, resources, expertise, and partners who see place as the key to addressing our greatest challenges. PPS was founded in 1975 to expand on the work of William (Holly) Whyte, author of *The Social Life of Small Urban Spaces*. It has since completed projects in more than 3,500 communities in over 50 countries and all 50 U.S. states and is a centre for best practices, information, and resources on placemaking.

70. VIC

<http://viveroiniciativasciudadanas.net>

VIC Vivero de Iniciativas Ciudadanas, 'nursery of citizen0led initiatives, is an open-source platform, a collaborative project orientated to promote, spread, analyze and support initiatives and critic processes in a proactive way throughout all the civic society layers, with special incidence in the transferences to the territory, the city and the public space. VIC observes and maps citizen initiatives which represents "an alternative way to make things", incorporating new concepts, agents and initiatives or the social innovation and studying their applicability to projects and proposals (case studies) in the scope of the architecture and the urbanism. It proposes projects and strategies or "ways to do" aimed to serve as bridge between diverse agents who formed the current social network which is being developing. VIC shares the collective knowledge (commons) in diverse workshops, open encounters and forums generating up-to-date bonds in the social layers: listening, studying and proposing routes on specific situations, which allow to merge theory and practice. [VIC] was established as an office in the District of Legazpi (Madrid) in 2008, transforming itself into digital and participating platform since then, generating an ample network of collaborations with diverse participation in projects, workshops, meetings and forums.

71. re:Kreators

<https://rekreators.eu>

The members of re:Kreators community are people and initiatives who want to enable sustainable, social and participative urban area development following fair principles. re:Kreators aims to create a European platform to connect, inspire and multiply initiatives around European cities, improving understanding and strengthening working relations between initiatives and institutions. A diversity of projects in 12 European cities are presented.

72. European Prize for Urban Public Space

<https://www.publicspace.org/the-prize>

The European Prize for Urban Public Space is a biennial competition organised with the aim of recognising and making known all kinds of works to create, recover and improve public spaces in European cities. It is an initiative of the Centre of Contemporary Culture of Barcelona (CCCB) which, after its exhibition «The Reconquest of Europe» (1999), decided to establish a permanent observatory of European cities.

From its inception, the Prize has aimed to recognise and make known the best works transforming public space in Europe. Well aware of the ambiguities inherent in the notion of public space, this is the only prize in Europe which recognises and promotes a space that is both public (open and of universal access) and urban. The Prize is therefore different from other initiatives focused on the figure of the architect, and awards given for landscaping projects, since it draws attention to the relational and civic nature of typically urban space.

73. World Social Forum of Transformative Economies

<https://transformadora.org/en/about>

The World Social Forum of Transformative Economies is the process of convergence of different local and international movements from the alternative economy, which we call transformative economies. This campaign seeks to deliver public visibility and recognition of transformative economy projects, as well as providing an alternative narrative to challenge hegemonic capitalist discourse, as was announced at the last World Social Forum of Salvador de Bahia. The main objective of this process is to bring together social movements and projects which share the will to put people and the environment at the centre of the economy, to put an end to an economy based on extraction, growth, competition and the market, and to struggle towards collaborative, resilient societies which develop and reinforce strategic alliances and actions through working together. The WSFTE seeks to unite forces among existing practices and processes of convergence that are already underway, in order to build together an inclusive global agenda which asserts that another world already exists.

74. ARTfactories / Autre(s)pARTs

<http://www.artfactories.net/spip.php?page=sommaire&lang=fr>

The organisation ARTfactories/Autre(s)pARTs is a common platform for thinking, research and action, transmission and solidarity for the development of art centres that organize their practices and experiments around the relationship between arts, territories and populations. Since November 2007, ARTfactories/Autre(s)pARTs developed its resource platform around the relationship between people art and society, in order to meet the needs expressed by the different cultural actors (artists, projects, institutions). The association develops a platform of resources and tools, bringing together places, texts, projects, and artistic journeys based on citizen engagement. It aims to increase the visibility of arts and cultural projects through workshops, publications, and community events.

75. INURA

<https://www.inura.org/v2/>

INURA, international network for urban research and action, is a network of people involved in action and research in localities and cities. The Network consists of activists and researchers from community and environmental groups, universities, and local administrations, who wish to share experiences and to participate in common research. Examples of the issues that Network members are involved in include: major urban renewal projects, the urban periphery, community-led environmental schemes, urban traffic and transport, inner city labour markets, do-it-yourself culture, and social housing provision. In each case, the research is closely tied to, and is a product of, local action and initiative. INURA is a network with a self-organizing, non-hierarchical, decentralized structure. INURA was founded in 1991 in Salecina, Switzerland.

76. Periferia

<https://periferia.be>

Periferia is an international non-profit organisation founded in 1998 with activities in Wallonie, Brussels, South-East France and Latin America. Periferia is an international non-profit association founded in 1998. It operates in Wallonia, Brussels, South West France and Latin America. Born from experiences in Brazil, the association aims towards a participative democracy, through the diversity of the capacities and a rebalancing of power of various decision-making actors. To do this, Periferia sets up and animates public spaces for debate, workshops and multi-stakeholder meetings, which aim at collectively building projects, actions, and approaches, always linked to community life and collective modes of organization. In this way, the association seeks to influence decisions by integrating various points of view and paying particular attention to groups and stakeholders that are often forgotten. It also acts through supporting various structures (associations, collectives, institutions and public administrations), training and the production of educational publications.

77. Strategy 21 - Good practices

<https://www.coe.int/en/web/culture-and-heritage/strategy-21-good-practices>

The ministers of the States Parties to the European Cultural Convention met in April 2015, adopting the Declaration of Namur to promote a shared and unifying approach to cultural heritage management. In February 2017, the ministers' deputies adopted the Recommendation CM/Rec(2017)1 to member States on the “European Cultural Heritage Strategy for the 21st century” which was officially launched in Limassol, Cyprus in April 2017. Policy makers, stakeholders and citizens are invited to address the challenges we are facing by following the Strategy’s Recommendations, which offer different courses of action, pursuing an interdisciplinary and participatory approach to have an effect on each of the three components of the strategy: social participation and good governance; territorial and economic development; and knowledge and education. Good practices can be found on each recommendation to serve as examples.

78. Urban Innovative Actions

<https://www.uia-initiative.eu/en>

Urban Innovative Actions (UIA) is an Initiative of the European Union that provides urban areas throughout Europe with resources to test new and unproven solutions to address urban challenges. Based on article 8 of ERDF, the Initiative has a total ERDF budget of EUR 372 million for 2014-2020. Although research on urban issues is well developed, potential solutions are not always put into practice because urban authorities are reluctant to use their money to test new, unproven and hence risky ideas. Urban Innovative Actions offers urban authorities the possibility to take a risk and experiment the most innovative and creative solutions. The main objective of UIA is to provide urban areas throughout Europe with resources to test innovative solutions to the main urban challenges, and see how these work in practice and respond to the complexity of real life.

79. International Journal of Urban and Regional Research

<https://www.ijurr.org>

A groundbreaking forum for intellectual debate, IJURR is at the forefront of urban and regional research. With a cutting edge approach to linking theoretical development and empirical research, and a consistent demand for quality, IJURR encompasses key material from an unparalleled range of critical, comparative and geographic perspectives. Embracing a multidisciplinary approach to the field, IJURR is essential reading for social scientists with a concern for the complex, changing roles and futures of cities and regions.

80. Sustainable Cities Platform

<http://www.sustainablecities.eu/sustainable-cities-platform/>

The European Sustainable Cities Platform was launched in 2016, following the 8th European Conference on Sustainable Cities & Towns in the Basque Country. Supported by the City of Aalborg, Denmark; the Basque Country, and ICLEI Europe, it focuses on the uptake of The Basque Declaration, which is the main outcome of the 8th European Conference on Sustainable Cities and Towns. The previous and initial version of the European Sustainable Cities Platform was the main outcome of the 7th European Sustainable Cities & Towns Conference in Geneva, Switzerland, in April 2013.

An information hub for local governments, the platform was considered the next step after the European Sustainable Cities and Towns Campaign, which was initiated by the Aalborg Charter in 1994 to support cities all over Europe to become more sustainable. The European Sustainable Cities Platform includes the Transformative Actions Database, which presents existing transformative actions in line with the Basque Declaration as good practice.

81. Urban Data Platform

<https://urban.jrc.ec.europa.eu/#/en>

The Urban Data Platform Plus is a joint initiative of the Joint Research Centre (JRC) and the Directorate General for Regional and Urban Policy (DG REGIO) of the European Commission. It is a key component of the Knowledge Centre for Territorial Policies and aims at providing access to information on the status and trends of European cities⁽¹⁾ and regions, as well as to the exploration of EU supported integrated urban and territorial development strategies.

82. European Commission one-stop-shop for Cities

https://ec.europa.eu/info/eu-regional-and-urban-development/topics/cities-and-urban-development_en

The European Commission's web portal for Cities regroups resources on knowledge exchange, funding, urban policies initiatives. These include information on the EU's Urban Agenda, initiatives supporting cities tackling future challenges, as well as evidence on urban issues to help formulate policies, legislation, and instruments.

83. Creative districts around the world

<http://creativedistricts.imem.nl>

An interactive e-book, mapping a journey to different creative districts around the globe, and through them the dynamic changes taking place in very different cities, such as London, New York, Johannesburg, or Melaka. The aim is to provide an analytical resource rather than an exhaustive list. Case studies presented in the e-book discuss creativity as an organic process, at times stimulated by decision-makers at times by people themselves.

84. Placemaking Europe

<https://placemaking-europe.eu>

Placemaking Week Europe is Europe's biggest conference and festival celebrating the impact of placemaking on the urban fabric. Approximately 400 placemakers, a diverse mixture of professionals working on creating a better public space and city at eye level, met in Valencia from June 12th-15th 2019. A variety of placemakers, politicians, civil servants, developers, big and small companies shared best practices, create new knowledge in interactive workshops, accelerate existing and new projects and celebrate the growing contribution of placemaking in creating better cities. Placemakers employees of city administrations and other organisations who (want to) work with placemaking from all around Europe can become a member of the association and work with us to build up and extend the reach of this new network.

85. Involve

<http://www.involve.org.uk/resources>

Involve is one of UK's leading public participation charity, on a mission to put people at the heart of decision-making. Involve was founded in 2003 to "to create a new focus for thinking and action on the links between new forms of public participation and existing democratic institutions". It has been promoting and practicing participatory and deliberative decision-making ever since and has worked with governments, parliaments, civil society organisations, academics and the public across the UK and internationally to put people at the heart of decision-making. The website contains a wealth of information and resources, including methods, case studies, publications, and a knowledge base.

86. Actors of Urban Change

<https://www.actorsofurbanchange.org/about/>

Actors of Urban Change is a community-driven, international good-practice network. It promotes sustainable urban development in Europe, and believes in creating a culture of co-creation as a driving force for positive change. To do this, it fosters collaboration between actors from the non-profit, public and private sectors, and helps them kickstart local projects so they can become models for social innovation within their cities and throughout the continent. Actors of Urban Change is a program by MitOst e.V. supported by the Robert Bosch Stiftung.

87. Voices of the City

https://en.unesco.org/creative-cities/sites/creative-cities/files/16_pages_villes_creatives_uk_bd.pdf

The 2030 Agenda for Sustainable Development calls on us to imagine more sustainable, more human, more creative cities. Inventive cities that can act as a driving force for progress, both at the economic, social and environmental levels. UNESCO Creative Cities worldwide are mobilizing their creative potential to forge innovative solutions to the economic, social and environmental challenges of the modern world. As laboratories for the achievement of the 2030 Agenda, they help implement the Sustainable Development Goals adopted by the international community. Voices of the City acts as a compendium of concrete experiences and of encounters, highlighting the essential links between culture and sustainable development. These experiences are taken from the Culture LAB.2030 initiative, a platform for experimentation and exchange to support the 2030 Agenda. They are structured of themes of: sustainable growth and entrepreneurship; knowledge and skills; inclusion, equality, and dialogue; urban regeneration; ecological transition and resilience; social innovation and citizenship.

88. The New Urban Agenda - Habitat III

<http://habitat3.org/the-new-urban-agenda>

The New Urban Agenda was adopted at the United Nations Conference on Housing and Sustainable Urban Development (Habitat III) in Quito, Ecuador, on 20 October 2016. It was endorsed by the United Nations General Assembly at its sixty-eighth plenary meeting of the seventy-first session on 23 December 2016. The New Urban Agenda represents a shared vision for a better and more sustainable future. If well-planned and well-managed, urbanization can be a powerful tool for sustainable development for both developing and developed countries. The website includes relevant documentation regarding the preparation and proceedings as well as related links notably the Quito Implementation Platform.

89. Docomomo International

<https://www.docomomo.com>

Docomomo International is a non-profit organization dedicated to documentation and conservation of buildings, sites and neighborhoods of the Modern Movement. Initiated in 1988 by Hubert-Jan Henket, architect and professor, and Wessel de Jonge, architect and research fellow, at the School of Architecture at the Technical University in Eindhoven, the Netherlands.

Docomomo International's missions are to: act as watchdog when important modern movement buildings anywhere are under threat; exchange ideas relating to conservation technology, history and education; foster interest in the ideas and heritage of the modern movement; elicit responsibility towards this recent architectural inheritance.

90. OpenHeritage

<https://openheritage.eu>

OpenHeritage identifies and tests the best practices of adaptive heritage re-use in Europe. Drawing on the observations and results, the project will develop inclusive governance and management models for marginalized, non-touristic heritage sites and tests them in selected Cooperative Heritage Labs over Europe. It works with communities, local businesses, local and municipal administration, tries out new forms of engagement and uses crowdfunding and crowd sourcing mechanisms to create active heritage communities.

91. Urban Maestro

<https://www.urbanmaestro.org>

The quality of urban places in cities is typically not the product of a single intervention but results from the accumulation over time of a complex combination of factors, behaviours, and decisions from multiple stakeholders. URBAN MAESTRO looks at the ways European cities are being designed and financed, focusing on innovative ways of generating and implementing urban spatial quality. URBAN MAESTRO focuses on the "soft power" modalities of urban design governance and those approaches where public authorities act in a semi-formal or informal capacity as enablers or brokers rather than through regulatory or direct investment powers.

92. Fearless Cities

<http://fearlesscities.com/en/about-fearless-cities>

In a world in which fear and inequalities are being twisted into hate, “Fearless” towns and cities are standing up to defend human rights, democracy and the common good. This global municipalist movement met for the first time at the Fearless Cities Summit in Barcelona in June 2017, at the invitation of Barcelona En Comú, with the goal of radicalizing democracy, feminizing politics and standing up to the far right. Since then, these neighbourhood movements, mayors and local councilors have been collaborating to build global networks of solidarity and hope from the bottom up.

93. Gehl Institute

<https://gehl.institute.org>

Gehl Institute is the home of the public life data protocol. The Protocol is an open data specification intended to improve the ability of everyone to share and compare information about public life activity in public space.

The Public Life Data Protocol (the Protocol) describes a set of metrics that are important to the understanding of public life—people moving and staying in public space—and aims to establish a common format for the collection and storage of such data. Used in conjunction with the Public Life Data Tools or other observational methods for collecting data about people in public space, the Protocol provides the structure for the data you collect.

94. Participatory City Foundation

<http://www.participatorycity.org>

The Foundation works with 100s of residents in Barking and Dagenham, London UK, to build networks of friendship through the “every one every day” initiative, aiming to co-create the first large scale, fully inclusive, practical participatory ecosystem. It’s the first one of it’s kind in the world. Every One Every Day builds on the imaginative ‘hands on’ projects that people have been creating over the last few years in their own neighbourhoods, working with residents and local organisations to create a network of 250 projects across Barking and Dagenham. These projects include sharing knowledge, spaces and resources, for families to work and play together, for bulk cooking, food growing, tree planting, for trading, making and repairing, and for growing community businesses.

95. World Urban Campaign

<http://www.worldurbancampaign.org/urban-solutions>

The World Urban Campaign (WUC) is an advocacy and partnership platform to raise awareness about positive urban change in order to achieve green, productive, safe, healthy, inclusive, and well planned cities. Its goal is to place the Urban Agenda at the highest level in development policies. It is coordinated by UN-Habitat and driven by a large number of committed partners - currently 210 partners and networks - from around the world.

96. ICOMOS

<https://www.icomos.org/en>

ICOMOS works for the conservation and protection of cultural heritage places. It is the only global non-government organisation of this kind, which is dedicated to promoting the application of theory, methodology, and scientific techniques to the conservation of the architectural and archaeological heritage.

ICOMOS is a network of experts that benefits from the interdisciplinary exchange of its members, among which are architects, historians, archaeologists, art historians, geographers, anthropologists, engineers and town planners.

The members of ICOMOS contribute to improving the preservation of heritage, the standards and the techniques for each type of cultural heritage property: buildings, historic cities, cultural landscapes and archaeological sites

97. TICCIH

<https://ticcih.org/about/>

The International Committee for the Conservation of the Industrial Heritage, better known by the more manageable TICCIH (pronounced “ticky”), is the world organization for industrial heritage. Its goals are to promote international cooperation in preserving, conserving, investigating, documenting, researching, interpreting, and advancing education of the industrial heritage.

This wide field includes the material remains of industry – industrial sites, buildings and architecture, plant, machinery and equipment – as well as housing, industrial settlements, industrial landscapes, products and processes, and documentation of the industrial society. Members of TICCIH come from all over the world and include historians, conservators, museum curators, architects, archaeologists, students, teachers, heritage professionals and anyone with an interest in the development of industry and industrial society. Although TICCIH members are both individuals and institutions, it is organized through national associations in those countries where there is a recognized national institution for industrial heritage.

TICCIH is recognized by the International Council on Monuments and Sites (ICOMOS) as a designated consultant in all matters related to the study and preservation of industrial heritage. ICOMOS is the global non-governmental organization dedicated to conservation of the world’s historic monuments and sites. In particular, ICOMOS’ network of experts counsels UNESCO on properties to be added to the World Heritage List. Therefore, TICCIH advises on historically significant industrial sites for the World Heritage List.

98. ERIH

<https://www.erih.net/about-erih/>

ERIH, the European Route of Industrial Heritage, is the tourism information network of industrial heritage in Europe. The network is run by the ERIH association, which has more than 300 members in 26 countries. Over 100 member sites are Anchor Points, sites of exceptional historical importance in terms of industrial heritage which also offer a high quality visitor experience. Regional Routes introduce in more detail the industrial history of landscapes, which were particularly influenced by industrialization. All locations are assigned to 14 European Theme Routes, which show the variety and - together with over 160 biographies - the interlinkages of European industrial history and their common roots. In total we present over 1,850 sites worth visiting on our website from all European countries. In 2019 ERIH was certified as "Cultural Route of the Council of Europe".

99. The Nizhny Tagyl Charter for the Industrial Heritage

<https://www.icomos.org/18thapril/2006/nizhny-tagil-charter-e.pdf>

From the Preamble:

The earliest periods of human history are defined by the archaeological evidence for fundamental changes in the ways in which people made objects, and the importance of conserving and studying the evidence of these changes is universally accepted.

From the Middle Ages, innovations in Europe in the use of energy and in trade and commerce led to a change towards the end of the 18th century just as profound as that between the Neolithic and Bronze Ages, with developments in the social, technical and economic circumstances of manufacturing sufficiently rapid and profound to be called a revolution. The Industrial Revolution was the beginning of a historical phenomenon that has affected an ever-greater part of the human population, as well as all the other forms of life on our planet, and that continues to the present day.

The material evidence of these profound changes is of universal human value, and the importance of the study and conservation of this evidence must be recognised.

The delegates assembled for the 2003 TICCIH Congress in Russia wish therefore to assert that the buildings and structures built for industrial activities, the processes and tools used within them and the towns and landscapes in which they are located, along with all their other tangible and intangible manifestations, are of fundamental importance. They should be studied, their history should be taught, their meaning and significance should be probed and made clear for everyone, and the most significant and characteristic examples should be identified, protected and maintained, in accordance with the spirit of the Venice Charter [1], for the use and benefit of today and of the future.

100. The Dublin Principles

https://ihai.ie/wp-content/uploads/2015/06/IHAI_Dublin_Principles.pdf

From the Preamble:

Around the World, a great diversity of sites, structures, complexes, cities and settlements, areas, landscapes and routes bear witness to human activities of industrial extraction and production. In many places, this heritage is still in use and industrialisation is still an active process with a sense of historical continuity, while in other places it offers archaeological evidence of past activities and technologies. Besides the tangible heritage associated with industrial technology and processes, engineering, architecture and town-planning, it includes many intangible dimensions embodied in the skills, memories and social life of workers and their communities.

The global process of industrialisation observed over the past two centuries constitutes a major stage of human history, making its heritage particularly important and critical to the Modern World. Precursors and beginnings of industrialisation can be recognized in many parts of the world well back into ancient times through active or archaeological sites, and our attention extends to any examples of such process and its heritage. However, for our purposes, these joint principles' primary interests coincide with the common notions of the Modern Era Industrial Revolution, marked by distinctive and dedicated production, transportation and power-generating or harnessing processes and technologies, trade and commercial interactions, and new social and cultural patterns