

REVIVE
HAND
BOOK



Historic Towns and Sites
- sustainable and inclusive living spaces
for future generations inspired
by the New European Bauhaus

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New European Bauhaus**

REVIVE

HAND BOOK





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Authors:

Mínguez Martínez, E.; Galiana Agulló, M.;
Gómez Lozano, S.; Muñoz Sánchez, P.; Sánchez Medrano, FJ
(UCAM Catholic University of Murcia)

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REVIVE – Historic Towns and Sites - sustainable and inclusive living spaces
for future generations inspired by the New European Bauhaus

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1. Introduction

The REVIVE Project was born with the aim of revitalizing cities and historic sites, providing innovative, sustainable and inclusive solutions, based on concepts of the New European Bauhaus (NEB) and inspired by cultural heritage.

The project consortia consisted of:

- **the coordinator Association of Historic Towns of Slovenia with experiment site Tržič (SLOVENIA)**
- **Moldova National Museum Complex with experiment site Iasi (ROMANIA)**
- **San Antonio University Foundation (SPAIN) as academic and research partner**
- **Culture Hub Croatia (CROATIA) as creative and communication partner**
- **Turku University of Applied Sciences with experiment site Turku (FINLAND)**
- **ITACA, Il Territorio al Centro Dell'Attenzione with experiment site Cellino Attanasio (ITALY)**

The project focuses on young creative talents. Multidisciplinary groups of students and young professionals, guided by experts in the field (architects, urban planners, anthropologists, artists, designers), were tasked with contributing new and original ideas to restore and revitalize historic sites. While co-creating solutions with residents they were also improving their knowledge and skills to lead future projects themselves.

The project's duration was 24 months, from November 2023 until completion in October 2025.

For the implementation of the REVIVE project, the detailed **REVIVE Methodology** document was prepared following the initial project approach developed by the expert team of Association of Historic Towns of Slovenia. This document has been used as a guide for the systematic development of the four experiments carried out during 2024 and 2025 at selected historic sites in four European countries: Slovenia, Finland, Italy, and Romania.

The REVIVE Methodology builds on the innovative concept of the REVIVE project involving six key steps:

- 1. Observe**
- 2. Engage**
- 3. Vision**
- 4. Experiment**
- 5. Learn**
- 6. Share**

The main target groups are:

- **Young creative talents: 14 participants from 6 countries in each Experiment.**
- **Artistic directors.**
- **Local governments and development institutions.**
- **Residents in historic centers.**
- **Experts.**

The **REVIVE Handbook** is a guide document based on the REVIVE Methodology and includes the results and lessons learned from the Experiments carried out in the four selected locations: Tržič (Slovenia), Turku (Finland), Cellino Attanasio (Italy) and Iași (Romania), in order to be useful for all those who wish to reproduce the REVIVE concept in the revitalization processes of historic centers.

The content of the REVIVE Handbook is based on REVIVE Methodology, practical on site experience and comprehensive partner reports. These reports, which focus on the lessons learned from each Experiment are the key for future replications.

Therefore, the tools included in the REVIVE Handbook will allow for learning and replication of the process in other urban settings, allowing local authorities, city councils, educational centers, and other stakeholders to adapt the document to their needs.

Revitalize cities and historic sites

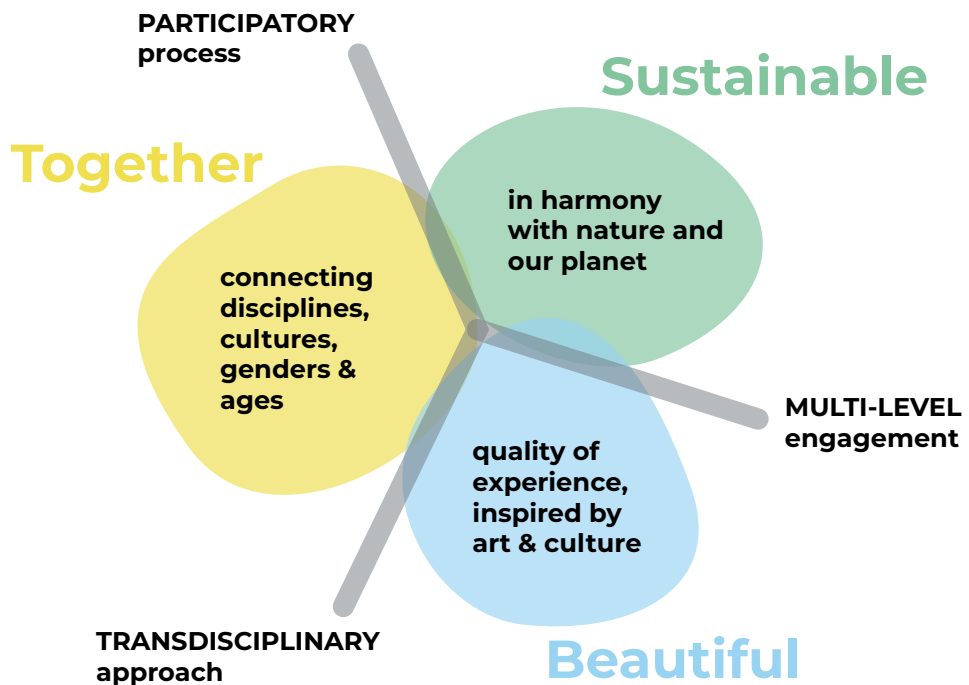
Historic cities and sites are an important part of Europe's rich cultural heritage. They represent its values, diverse traditions, craftsmanship, and architecture.

Many historic cities face various challenges today. In some, urbanization, termination or the relocation of activities and facilities out or outside of historic centers have led over the years to economic decline, depopulation, and aging, with few community services. Cities are losing their social fabric, their identity, and their sense of belonging.

The functional decline of historic centers, caused by suburbanization and the loss of traditional economic activities, leads to depopulation, demographic aging, and the erosion of the social fabric, threatening urban identity. (Ashworth, GJ, Tunbridge, JE, 2000).

Historic centers, with their tangible and intangible heritage, have the potential to become living spaces, more sustainable and inclusive for new generations.

The reintegration of urban heritage into contemporary dynamics can transform historic centers into spaces of social innovation and sustainability, provided that conservation and inclusive development are balanced. (Bandarin, F., Van Oers, R., 2012).



New European Bauhaus (NEB) concepts

The strategies, advice and resources presented in this Handbook are based on concepts such as art, culture, social inclusion and technology, promoting sustainable and inclusive living spaces for future generations inspired by the principles of **New European Bauhaus (NEB)** and the **Sustainable Development Goals (SDGs)** of the 2030 Urban Agenda.

The experiments carried out have fostered essential values such as sustainability, aesthetics, and inclusion, as well as a new environmental awareness that will serve to rebuild more resilient and people-centered cities.

The SDGs address the most urgent global challenges such as climate change, poverty, inequality, and environmental degradation, and the EEA Urban Adaptation in Europe Report highlights the urgent need to adapt European cities to climate change. There is a case for investing in the resilience of urban society by creating more liveable public spaces and protecting cultural heritage.

The creativity of young talents has been harnessed to find solutions that combine sustainability with design, prioritizing locally sourced materials and, in some of the Experiments, implementing completely flexible and adaptable ideas based on user needs.

Natural heritage has been enhanced, bringing nature into the heart of the city, incorporating strategies related to digital technologies that help make industrial heritage more visible and valued, as well as actions that enhance spaces for cultural exchanges that foster citizen gatherings and socializing.

Therefore, in the REVIVE Project experiments, the designs reflect the New European Bauhaus (NEB) values of transparency, inclusion, and energy efficiency. These initiatives aim to create inclusive and accessible spaces, where dialogue between people of different cultures, disciplines, genders, and ages becomes an opportunity to imagine a better world for all.

SUSTAINABLE DEVELOPMENT GOALS



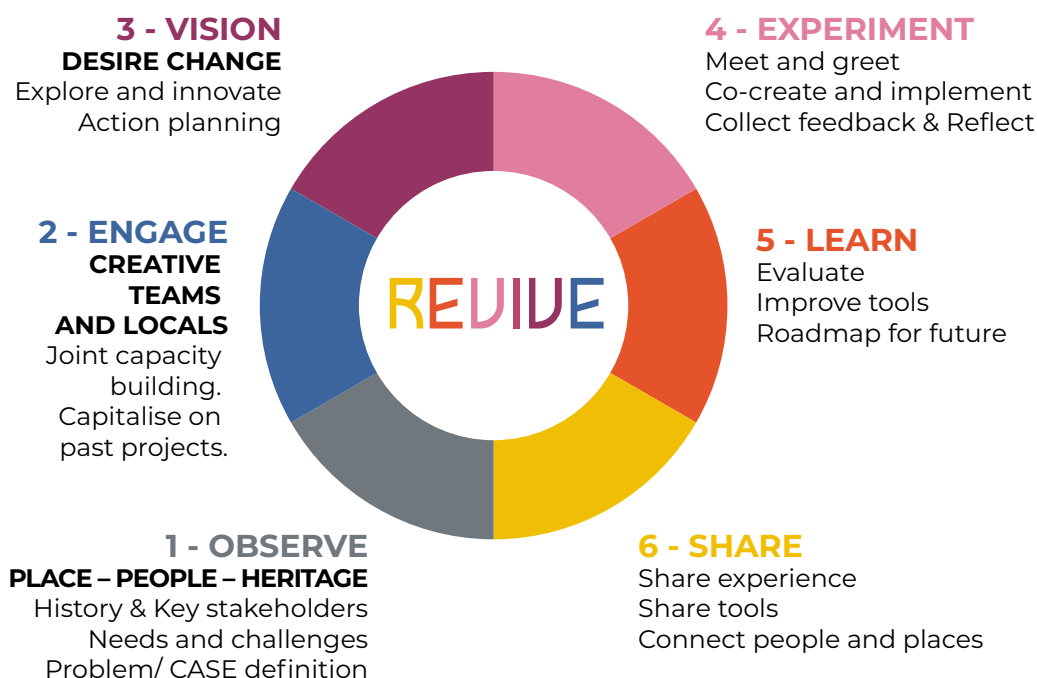
Sustainable Development Goals (SDGs)



2. REVIVE Concept

The REVIVE Project concept is based on the assumption that historic cities have the potential to become living places if innovation is carried out in a participatory manner, involving the local population throughout the entire process.

The Methodology proposed for the development of REVIVE Project is structured in six steps :



Steps for implementing the REVIVE Methodology

1. OBSERVE (Place-People-Heritage)

The first step is to define the challenges through an analysis and evaluation of the experimental heritage site. A thorough understanding of the site in all its dimensions is essential. Gather data on the location, its inhabitants, its history and heritage, as well as its economic structure and public perceptions. With all this information, it is possible to carry out a SWOT analysis to identify problems and key experiment challenges to be addressed.

During this phase, open calls for young talents are launched and disseminated on social media and in the media by institutions in the six participating countries.

2. ENGAGE (Creative Teams and Locals)

The second stage aims to achieve citizen awareness and participation. On the one hand, it is necessary to capture the interest of young creative talents in the restoration and revitalization challenges of a specific historic site. On the other hand, stakeholders must be involved in project decisions to ensure that proposed solutions address the real needs of citizens.

At this step, it is important that, partners and young talents design strategies to engage the various stakeholders, both in the preparatory phase (awareness campaigns, partnerships with municipal authorities, non-governmental organizations, and other local stakeholders involved in the Experiment, creation of Instagram and TikTok account), during the Experiment (interviews, workshops), and afterwards (satisfaction surveys, poster creation, etc.).

3. VISION (Desired Change)

In the pre-Experiment phase, artistic directors and mentors meet with young talents to allow the team to get to know each other, begin the creative process leading to innovative vision and concrete solutions, and establish action plans so that local teams can prepare the spaces and materials needed to carry out the Experiment.

Bootcamps using on-line brainstorming and collaborative tools, training seminars and coaching are the key methods used in this stage.

In **Bootcamp 1** the project leaders present the participating partners and the project's organizational structure. The young talents are the protagonists of the actions and the strategies to be implemented, supported by the artistic directors and mentors.

Once the objective of each experiment has been clarified:

- Participants have the opportunity to become familiar with each other through the various activities.
- The spatial, urban and architectural features of each location are presented by each local team
- Young talents provide innovative, inclusive and sustainable ideas to revitalize historic sites or selected buildings.
- Division of young talents into smaller groups leads to a wide range of inspiring ideas for the project.
- These ideas are then shared in a larger assembly for collective analysis applying the online tools available to facilitate the continuity of the task (Miro Board).
- Other experts may participate: architects, artists, and representatives from established institutions, etc.

The **Bootcamp 2**, aims to nurture and develop the skills of young creative talents to revitalize historic places and sites with a holistic approach.

A presentation is given on the New European Bauhaus (NEB) led by experts, consisting of a set of good practices, projects and actions carried out in other European cities that serve as a reference to inspire the group, stimulating the creative process of young talents.

Another step is to provide them with a set of generic strategies that serve as a starting point for contributing their own innovative strategies for revitalizing historic sites. The second Bootcamp concludes with a brainstorming session by the young talents.

Once the two Bootcamps have been completed, an **Online training seminar** is introduced consisting of a learning space open to all stakeholders from all partner cities and young talents, as well as anyone else interested in the subject. It focuses on building competencies and various topics related to the main challenges of each of the four Experiments, as well as exploring new trends, concepts, and tools. It allows the stakeholders of the individual site to better understand the context of the REVIVE experiment.

In addition to the bootcamps and training seminar **on-line coaching sessions** are offering important additional support to young talents.

4. EXPERIMENT

The Experiment is the central action of the REVIVE process, taking place during a period of two weeks. The young teams meet *in situ* and, supported and guided by Art Directors, start co-creative activities – live experimenting of the new visions for historic centres as sustainable and inclusive living spaces. An intensive practical application of the visions into the real space takes place through temporary demonstrative solutions, video projections, re-furbishing, artistic and social interventions, all in close interaction with the residents. Side events and diverse communication support the experiments.

5. LEARN

Throughout the process, special attention is given to observation of the process, interactions and gathering feedback on the solutions and their effects. Feedback is collected from all target groups: young talents, local authorities, residents of historic centers, economic operators, and experts using different methods such as surveys, interviews, evaluation workshops. This feedback allows us to observe the impact of each Experiment and identify good practices.

6. SHARE

The learnings and best practices identified in the Experiments are shared to different international audiences through various means: social media accounts, posts, press releases, news stories, articles, conferences, and, above all, the REVIVE Handbook. This document will serve as a tool for replication and a reference for future revitalization projects for historic sites and buildings, emphasizing sustainable approaches, social innovation, and inclusion.

SUSTAINABILITY PRINCIPLES

The Sustainable Development Goals (SDGs)

The SDGs are a universal call to action to end poverty, protect the planet, and improve the lives and prospects of people around the world. **Urban Agenda 2030** proposes 17 SDGs, 169 targets and 231 indicators to achieve sustainable development in its three dimensions - economic, social and environmental - by 2030.

They cannot be understood in isolation because they are all interrelated. They must go hand in hand with strategies that promote economic growth and address a range of social needs, including education, health, social protection, and employment opportunities, while also combating poverty, **climate change** and promote the **environmental protection**, complying with the sustainability principles promoted by the New European Bauhaus (NEB).

The New European Bauhaus (NEB)

The REVIVE Project aims to promote the revitalization of historic sites with innovative solutions inspired by the New European Bauhaus (NEB).

The New European Bauhaus (NEB) for historic cities and sites proposes a balanced approach that respects cultural heritage while promoting ecological innovation and community cohesion.

Historic cities face the challenge of modernizing their infrastructure without compromising their architectural identity. The NEB addresses these challenges in heritage settings by emphasizing its vision for sustainability, aesthetics, and social inclusion, as well as its environmental awareness :

1. Sustainability in historical contexts through:

- Respectful rehabilitation: Using natural materials and energy-efficient techniques.
- Sustainable mobility: Reducing motorized traffic in old towns through pedestrianization, electric public transport, and a network of cycle paths.
- Circular economy: Reuse of local materials with low environmental impact.

2. Aesthetics: Dialogue between the ancient and the contemporary.

Designs should aim to:

- Integrate innovation without breaking visual harmony.
- Value local crafts (reflecting cultural identity).
- Integrate sustainable materials.

3. Social inclusion: Heritage as a common good.

The NEB emphasizes that historic preservation must be participatory:

- Co-creative processes: Involving neighbours, associations and experts in decision-making.
- Accessible heritage: Eliminating architectural barriers in historic sites without altering their essence.

The New European Bauhaus (NEB) believes that protecting the heritage of cities and historic sites goes hand in hand with combating climate change. Its environmental awareness is expressed in:

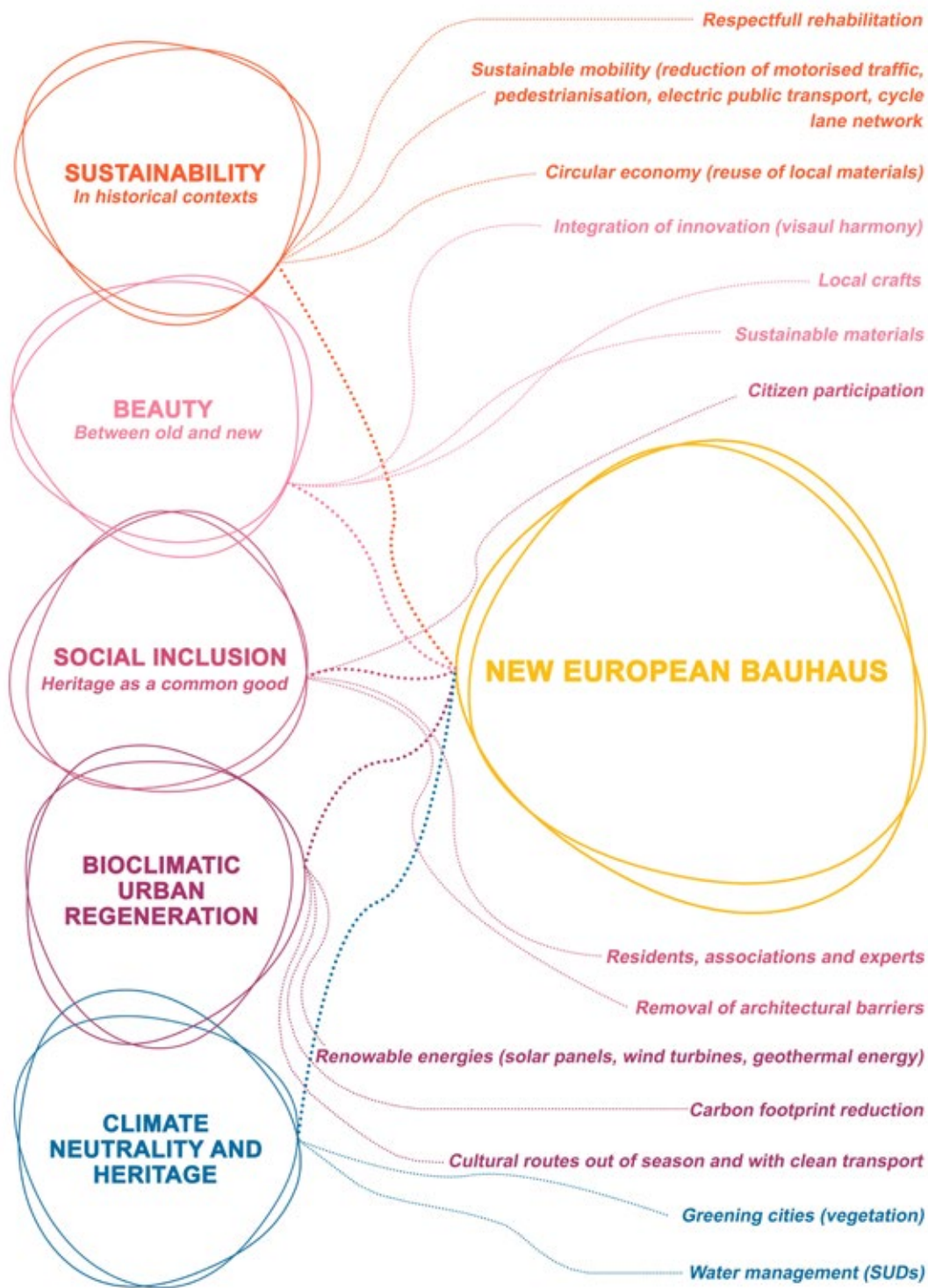
4. Bioclimatic urban regeneration

- Greening cities: Naturalizing historic cities with vegetation.
- Managing water: Sustainable drainage systems (SUDS).

5. Climate neutrality and heritage

- Renewable energy: Installation of solar panels, wind turbines or geothermal energy.
- Reducing the carbon footprint in tourism: Promoting off-season visits and cultural routes with clean transportation.

In conclusion, the New European Bauhaus (NEB) offers a framework for cities and historic sites to be **laboratories of the future** where preservation is an opportunity to reimagine heritage as a living and sustainable resource.



Principles of the New European Bauhaus (NEB)



3. Four Experiments: co-creating solutions for four different challenges

The REVIVE Project integrates knowledge and experiences from diverse partners of academia, professional and development organisations, coming from six EU countries: Slovenia, Romania, Italy, Finland, Croatia, and Spain.

It uses a creative, cross-sector approach to explore the different challenges through virtual and physical experimentation in the four diverse historic public sites.

During the experimental phase a common REVIVE approach was tested in 4 different heritage and cultural settings, each applying its own tools and strategies.

3.1 Tržič. Reviving heritage by participative and inclusive living public spaces

1. Introduction

The small historic town of Tržič was the first of four heritage sites where partners implemented the REVIVE approach, bringing together an international team of young talents alongside REVIVE art directors, experts and local stakeholders.

The experiment was implemented between June 30 and July 13, 2024, and was managed by the Association of Historic Towns of Slovenia (AHTS), the lead project partner, in close collaboration with the Municipality of Tržič (associated partner).

2. Context

Tržič, a historic town with a population of 3,821 (2024, SORS), is located 40 km north of Ljubljana, on the border with Austria, beneath the Karawan Alps mountain range. A town steeped in industrial tradition, it is a paradise for adventure and mystery lovers. “Every stone has its own story in Tržič.”

The town center has been a protected cultural heritage site since 1985. In recent decades, it has suffered a socioeconomic decline and has become home to newcomers from other countries. Therefore, the Municipality is seeking innovative and more sustainable solutions to revitalize the historic center and supports initiatives that allow young people to socialize, create, and realize their life ambitions. It is transforming open public spaces into community halls that embrace different generations and cultures, building on the Slovenian Development Strategy 2030 and proposing a new image of Tržič as:

- **Re-generated and vital Alpine municipality based on entrepreneurship.**
- **Competitive living space for people who love outdoor activities.**
- **Sustainable outdoor tourism destination.**
- **A city that allows for a peaceful and balanced life between daily work and nature.**

For this reason, the REVIVE Project is committed to enhancing the value of one of the unused and abandoned open spaces - the complex formed by the Garden of the Tržič Museum and the nearby so-called “House of the Sun”, all located in the historic town centre.



Tržič Museum Garden and the “House of the Sun” (before the Experiment)

3. Challenges

The challenges of the Experiment consisted of designing and demonstrating concrete solutions for:

- **The Garden next to the Tržič Museum.**
- **The Garden Fence.**
- **The little “Garden House”.**
- **The so-called “House of the Sun” (formerly Bedinova House).**

and provide the Garden with a social function, including the participation of the neighbourhood and local residents and stakeholders

STRATEGIES		
ST25	Outdoor activities (classroom-workshops)	High quality living environment
ST27	Exhibition areas that complement the content of the Museum (extension of the museum)	Reactivation of the natural area
		Modernisation of public spaces
ST19	Children's playground	Local self-sufficiency (SMEs)
ST13	Viewpoint for contemplation of the mountain scenery	Nature and landscape conservation
		A sustainable municipality with a vision for the future
ST23	Covered stage for cultural events	Job creation
		Healthy, inclusive and safe social environment
		Growth of the youth population
ST14	Greening: trees, traditional orchard	Sustainable tourism development
ST26	Practice of outdoor sports	Advanced local public service
ST32	Operational action for the revitalisation of the local economy (museum coffee shop)	Conservation of (cultural) heritage
		Development of an environment that enables young people to socialise, create and achieve their goals.
ST28	Cultural meeting point in coordination with hiking, biking and TPIC visitors	Public awareness (environmental)
		Digitalisation of the territory (ICTs)

Table 1. Strategies from the REVIVE Methodology appropriate for Tržič and selected by the end beneficiary

4. Strategies. Approach to revitalizing the place

To develop the experiment, the REVIVE Methodology was followed during the preparatory period that lasted 6 months before the date of the experiment.

The creative and interdisciplinary team of young talents was carefully selected by the art directors and partners of the REVIVE Project from a group of 122 candidates who submitted their applications to the first international open call.

The final team consisted of 14 young talents between the ages of 22 and 30, from six countries (Slovenia, Finland, Italy, Romania, Croatia, and Spain) with a mix of professional disciplines (architecture, urban planning, landscape architecture, history and anthropology, fine arts and photography, communication and museology, and textile design). Supported and guided by three art directors, the young talents experimented within three facilitated parallel processes:

- 1. Innovation process. From the initial preparation phase through two weeks on-site.**
- 2. An interactive co-creative process involving young talents, art directors, local actors, and various citizen groups.**
- 3. Physical installations. The proposed solutions were demonstrated in the Tržič Museum Garden and the so-called “House of the Sun.”**

The Municipality of Tržič and its key stakeholders selected from the REVIVE Methodology framework a list of key strategies that could be carried out in the Museum Garden and further developed by the young talents.

5. Proposed solutions and results

During a short period of only 9 working days over 2 weeks period of the on-site experiment, the young talents, guided by the art directors and assisted by some local artisans, created:

- **An 1,862 sqm multi-purpose garden, which will provide a flexible outdoor space for exhibitions and events.**
- **An interactive green area for locals.**
- **A permeable fence, which delimited a stage and an open-air exhibition path (Figure 9 and Figure 10).**
- **An entrance to the Garden through the small existing “Garden House” building.**
- **A community center and cafeteria for the Museum in the so-called “House of the Sun”,**

along with the documentary about Tržič and its inhabitants “WE THE MOUNTAINS”.



Tržič Museum Garden (during the Experiment)

The comprehensive urban design of the Tržič Museum Garden, the conceptual designs for the renovation of the small “Garden House” into the Garden’s entrance, and the proposed revitalization of the nearby “House of the Sun” into a community café and public space for residents all exceeded the initial objectives.



Open-air stage (application of the Experiment)

Furthermore, a set of temporary prototypes deriving from the new designs, a model of the planned revitalisation, a photo exhibition, and art installations were set up during the experiment, practically demonstrating the citizens how the museum garden would look and function when the REVIVE master plan and designs were fully implemented.



Model of the Tržič Museum Garden (during the Experiment)

The new shape of the Garden ensures the preservation of the area and its sustainable development, while simultaneously promoting new opportunities for the development of the Museum, the rehabilitation of the nearby “House of the Sun” and interaction between citizens.



“House of the Sun” (application of the Experiment)

The implementation of the proposed solutions over time will likely contribute to the revitalization of the currently degraded area, transforming it into a public space that connects both residents and visitors through various forms of content. These solutions aim to bring new life to decaying cities and historic sites, enriching communities and making them more inclusive.

6. Comments from community members

The first REVIVE Experiment demonstrated that the proposed approach worked and was accepted by stakeholders of the heritage site.

It highlights the importance of involving local stakeholders in the revitalization process. Numerous connections were established between representatives of the various groups, the young talents team, and residents during the Experiment. Over 120 residents and stakeholders directly participated in the process or side events of Tržič experiment while more than 1.300 were engaged via social media.

After the experiment, the prototypes and design posters remained on display on site and were available for citizens to test, use and provide feedback.

The team of young talents received very positive feedback regarding the proposed solutions and the actions implemented, such as the “Entrance to the Garden through the booth,” the “cleaning of the Garden surroundings,” and the rebirth of the “House of the Sun” for community purposes. The citizens praised the integrated approach, activation of unused corners of the town and in particular the openness and energy of the young talents.

7. Proposed solutions based on the NEB

The Tržič Experiment was successfully implemented and contributed to the REVIVE Project’s objectives. The proposed sustainable and innovative solutions provide a solid foundation for the Municipality of Tržič and the Museum to revitalize the Garden and the “Sun House” into an attractive public space and an efficient community building following the principles of the New European Bauhaus (NEB).

The proposed solutions address the social and physical dimensions of the site in a coherent manner, creating habitable, sustainable, and inclusive spaces that meet the needs of the community.

The project addresses sustainability, which is understood as key to the effective revitalization of historic cities. The experiment focused on architectural, landscape, and social challenges, contributing to the strengthening of competencies of young talents as well as participating stakeholders in revitalization concepts, co-creation methods, teamwork, leadership, communication, and presentation of ideas.

8. Actions aligned with the Sustainable Development Goals (SDGs)

To address climate change, to create more habitable public spaces and to protect heritage so that the needs of present and future generations can be met, the Tržič Experiment has applied actions which are included in SDG 8. Decent Work and Economic Growth, in SDG 10. Reduction of Inequalities, in SDG 11. Sustainable Cities and Communities, in SDG 12. Responsible Production and Consumption, in SDG 13. Climate Action and in SDG 15. Life on Land.



Tržič





3.2 Turku. Reviving heritage with digital technologies

1. Introduction

The city of Turku, Finland, was the second of four heritage sites where partners implemented the REVIVE approach, bringing together an international team of young talents alongside REVIVE art directors, experts and local stakeholders.

The project was carried out between September 29 and October 12, 2024, and was managed by the Turku University of Applied Sciences (Turku UAS), one of the project partners

2. Context

Turku is the former capital and oldest city of Finland, with a population of 195,000 (2021 official census). It is located on the southwest coast at the mouth of the Aura River. It was designated European Capital of Culture in 2011.

The area surrounding Varvintori Square, and specifically the Turku UAS Arts Academy, was selected for the Experiment. This area comprises former industrial buildings, docks, and shipyard cranes that reflect not only the history of maritime transport but also the birth and prosperity of Turku's shipbuilding industry.

The 270-metre-long façade of the building that houses the Turku UAS Arts Academy, served to explore and show how digital technologies can help build a sense of place through communication between architecture and the community, its past, present and future.



Old shipyard buildings and the former rope factory

3. Challenges

The challenges of the Turku Experiment were:

- **Lack of attractiveness: The area has often been described as uninviting—boring, empty, and cold.**
- **Absence of identity and sense of place: There is a lack of character or emotional connection to the space.**

4. Strategies. Approach to revitalizing the place

Following the REVIVE Methodology, the creative and interdisciplinary team was carefully selected by the art directors and partners of the REVIVE Project from a group of 122 candidates who submitted their applications to the open call for the first two Experiments, which took place in 2024.

The interdisciplinary team was ultimately composed of 13 young talents aged 22 to 30, from six countries (Slovenia, Finland, Italy, Romania, Croatia, and Spain), with a mix of professional disciplines (architecture, fine arts, communication, graphic design, media, film and 3D modelling). Supported, facilitated and guided by a multidisciplinary team (artistic director, lighting manager, sound technician, and animation artist), the young talents experienced and co-created three parallel processes:

- 1. Innovation process. From the initial preparation phase through two weeks on-site.**
- 2. Interactive co-creative process between the young talents themselves and the art directors.**
- 3. Physical facilities. Implementation of the proposed solutions in the area surrounding Varvintori Square. Proposed intervention: Introduce video mapping installations around Varvintori Square, to enhance visual interest and cultural identity.**

In the REVIVE Methodology document, in Table 13. Town planning strategies (Table 2), a set of strategies were proposed that could be carried out in the area around Varvintori Square to inform young talents, art directors and local agents.

STRATEGIES FOR TECHNOLOGY IMPLEMENTATION		
ST29	Application of Video Mapping	Use of video mapping to disseminate the history, traditions, culture, and art of the place.
ST30	ICT Tourism Systems	Use of ICT to create new ways of communicationg through technological and communicational tools.

Table 2. Extract from Table 13. Town planning strategies, from the REVIVE Methodology document

5. Proposed solutions and results

After a six-month preparatory period conducted remotely, the solutions and results developed by the young talents during the two-week living laboratory, advised by the art director, consisted of conceiving a temporary digital revitalization of Varvintori and its surroundings. The results are therefore digital and site-specific.

The living lab project consisted of different projections:

- **Video mapping on the graffiti wall in Veistamö Square and on the Sigyn museum ship.**
- **Projections on the windows of the former rope factory and on the windows of the former shipyard building (now the Turku UAS Arts Academy).**



Video mapping (application of the Experiment)

The **video mapping** developed immersive visual experiences that captured the rich historical and cultural essence of Varvintori, including maritime themes (waves, ropes, and ships), highlighting the nautical history and maritime traditions that have shaped the local community.

Projections on the covered windows of the old rope factory and on the windows of the Turku UAS Arts Academy depict the old shipbuilding era as well as other nautical themes.



Video mapping (application of the Experiment)

Mappings and video projections served as prominent narrative tools, creatively interpreting the past, present, and future of the Varvintori area. Additionally, residents and passersby contributed to the video mapping on the graffiti wall in Veistamö square—their handwritten reflections on the area's future and present-day character were incorporated into the projection, adding a personal and participatory layer to the experience.

The Experiment demonstrated how digital interventions can serve as catalysts for broader debates on urban development and heritage preservation. **Temporary digital installations** can contribute to long-term urban planning strategies.

6. Comments from community members

The local community was surveyed two weeks after the Experiment to gather their opinions. Respondents expressed the need to bring more life to the Varvintori area, with statements such as: "...seating areas and more green spaces." Another respondent demanded "greenery," while others called for "more green spaces and meeting places" and "liveliness and life for Varvintori."

A roundtable discussion was also held on 23 October 2024, to which the City of Turku, the Forum Marinum Museum, the Turku UAS Arts Academy (staff and students), the Turku Conservatorium, and local businesses and residents were invited. There was intense debate on topics such as:

"Could Varvintori become a green area for relaxation?" or "What role does art play in urban space and especially in the future of Varvintori?"

7. Proposed solutions based on the NEB

The Experiment focused on digital revitalization through video mapping.

Sustainability, was reinforced by the project's minimal physical footprint. Unlike conventional urban renewal, which requires construction, the digital approach preserved Varvintori's existing structures while testing revitalization ideas.

The **Aesthetic** value of the New European Bauhaus in video mapping could be seen in the projections on the Sigyn ship, on the graffiti wall, on the windows of the old rope factory, and on the windows of the old shipyard building. These images used maritime themes such as waves and ships to reflect the history of the area, creating an engaging experience for viewers.



Signy ship (application of the Experiment)

Inclusion was related to community engagement and the project's identity-building efforts. Identity construction emerged through constructions centered on Varvintori's shipbuilding past and maritime culture. Visual storytelling, interdisciplinary collaboration, and community input combined to define and promote Varvintori's identity.

The Turku Experiment reflects the principles of the NEB although its aesthetic and sustainable qualities were limited by its transience.

8. Actions aligned with the Sustainable Development Goals (SDGs)

To address climate change, to create more habitable public spaces and to protect heritage so that the needs of present and future generations can be met, the Turku Experiment has applied **actions** which are included in SDG 8. Decent Work and Economic Growth, in SDG 10. Reduction of Inequalities, in SDG 11. Sustainable Cities and Communities, in SDG 12. Responsible Production and Consumption, in SDG 13. Climate Action and in SDG 15. Life on Land.

Something missing
FUTURE
FIRE
CLAY
CAULY
FACTORY
MEETING
PLACE
BUBBLE
MICRO
SPACES
WINDOWS



portaita
istunninen
tapahtu-
arkkimeriä
Gung Gung
PRESSURE
BURST THE
BUBBLE



3.3 Cellino Attanasio. Reviving heritage through arts and crafts

1. Introduction

The town of Cellino Attanasio (Italy) was the third of four heritage sites where partners implemented the REVIVE approach, bringing together an international team of young talents alongside REVIVE experts and local stakeholders.

The experiment was carried out between March 30 and April 12, 2025, and was managed by the collaborating partner, Il Territorio al Centro dell'Attenzione (ITACA).

2. Context

Cellino Attanasio is a late medieval town in Abruzzo, situated on a hill overlooking the valley of the Rio Vomano, in the territory of the Roman colony of Hatria. A medieval town of 600 inhabitants, it boasts a significant cultural heritage, including a 15th-century fortified quarter and 14th-century buildings such as the Church and Convent of San Francisco and the Church of Santa Maria la Nova.



Ancient Church of Santo Spirito. Cellino Attanasio (before the Experiment)

The former church of Santo Spirito (Figure 21) in the historic centre of Cellino Attanasio was selected for the Experiment, transforming it into a multifunctional public space available for the creation, design and implementation of new artistic and cultural content with the aim of revitalising the community.

3. Challenges

The challenges of the Cellino Attanasio Experiment were:

- **Renovate the interior space of the former Santo Spirito Church for meetings and events.**
- **Enhance the existing open outdoor space next to the old Church.**

4. Strategies. Approach to revitalizing the place

Following the REVIVE Methodology, the creative and interdisciplinary team was carefully selected by the art directors and partners of the REVIVE Project in autumn 2024.

The interdisciplinary team was ultimately composed of 14 young talents between the ages of 22 and 30, from six countries (Slovenia, Finland, Italy, Romania, Croatia, and Spain) with a mix of professional disciplines (architecture, communication, design, sociology, restoration, and technology). Supported, facilitated and guided by a team of artistic directors, the young talents experimented and co-created three parallel processes:

- 1. Innovation process. From the initial preparation phase through two weeks on-site.**
- 2. Interactive co-creative process between the young talents themselves and the art directors.**
- 3. Physical facilities. Implementation of the proposed solutions in the former Church of Santo Spirito and its exterior space.**

In the REVIVE Methodology document, in Table 14. Architectural strategies (Table 3), a set of strategies were proposed that could be carried out in the old Church of Santo Spirito and its surroundings for the knowledge of young talents, art directors and local agents.

STRATEGIES FOR THE PHYSICAL RECOVERY OF HISTORIC BUILDINGS		
ST41	RESTORATION OF HISTORIC BUILDINGS	Restoration of historic buildings, preserving the nature and architectural style of the monument. Encourage the use of traditional and local materials and techniques.
ST42	RENOVATION OF HISTORIC BUILDINGS	Rehabilitation of historic buildings, to recover their suitability for use, either the original or adapted to a new function that meets current needs. It may involve different works: structural reinforcement, improvement of the insulation of the building envelope, elimination of damp, compartmentalisation and interior finishes, improvement of installations, etc. Encourage the use of traditional and local materials and techniques.
ST43	CONSERVATION AND MAINTENANCE OF HISTORIC BUILDINGS	Conservation and maintenance of historic buildings, in order to guarantee the correct state of the building, establishing the periodic actions to be carried out. Encourage the use of traditional and local materials and techniques.
STRATEGIES FOR THE REVITALISATION OF HISTORIC BUILDINGS		
ST44	ARTS AND CRAFTS ACTIVITIES	Promote artistic and/or craft activities, with workshops for all audiences that encourage creativity and the knowledge and use of local traditions and materials, as well as cultural integration and diversity.
ST45	EXHIBITION ACTIVITIES	Promote temporary exhibitions of local artists and craftsmen, as well as of diverse groups and cultures.
ST46	MUSEUM ACTIVITIES	Promote exhibitions that promote knowledge of local history, culture and crafts, as well as of the new inhabitants of the city (migrants and refugees).
ST47	COMMERCIAL ACTIVITIES	Holding of markets and fairs inside historic buildings.
ST48	WORK ACTIVITIES	Creation of co-working spaces.
ST49	SOCIAL ACTIVITIES	Creation of multifunctional spaces for holding workshops, conferences, performances, etc. for all audiences.

Table 3. Extract from Table 14. Architectural strategies of the REVIVE Methodology document.

5. Proposed Solutions and Results

After a six-month preparatory period conducted remotely, the solutions and results achieved by the young talents during the two-week living laboratory, advised by the art directors, led to the transformation of the former Church of Santo Spirito into a multifunctional cultural space.

The interventions carried out consisted of:

- **A wooden mezzanine structure designed for use in events.**
- **Eight modular and multifunctional tables inspired by Castelli ceramic motifs.**
- **Restoration of two antique pieces of furniture from the Parish House.**
- **Optimization of the backstage area for cultural events.**
- **A new website dedicated to the old Church and its future use.**
- **A multimedia communication campaign.**
- **Landscaping of the green area around the old church and enhancement of the adjacent viewpoint.**

This experiment has been a practical application of the sustainable regeneration, which combines design, craftsmanship, social sciences and community innovation.

It offered a unique opportunity to rediscover the value of the ancient church and to create new uses for a once-abandoned site.



Ancient Church of Santo Spirito. Cellino Attanasio (during the Experiment)

The former Church of Santo Spirito, after the Experiment (Figure 24 and Figure 25), is equipped to host concerts, exhibitions and workshops, becoming a true community asset.



Ancient Church of Santo Spirito (application of the Experiment)

6. Comments from community members

The third REVIVE Experiment demonstrated that the proposed approach worked also in the smallest community.

The Municipality, together with ITACA and local stakeholders, plans to energize the space with a regular calendar of events and cultural programming. In addition, partnerships are being developed to ensure sustainability and continued youth participation.

7. Proposed solutions based on the NEB

Historic cities face the challenge of modernizing their infrastructure without compromising their architectural identity. The NEB proposes a balanced approach that respects cultural heritage while promoting innovation and community cohesion.

The Experiment focuses on enhancing the interior and exterior space of the former Church of Santo Spirito, through:

- **Sustainability, using local materials, manufactured in artisan workshops that maintain traditional techniques with low environmental impact.**
- **The Aesthetic value embodied in the designed modular furniture.**
- **The NEB emphasizes that historic preservation must be participatory, fostering mutual learning and creative synergies, transforming site limitations into opportunities for cultural and functional revitalization. Social inclusion has been present throughout the Experiment, involving young talents, neighbours, associations and experts in decision-making regarding new uses for the abandoned building and the materials to be incorporated into its interior.**

8. Actions aligned with the Sustainable Development Goals (SDGs)

To address climate change, to create more habitable public spaces and to protect heritage so that the needs of present and future generations can be met, the Cellino Attanasio Experiment has applied actions which are included in SDG 8. Decent Work and Economic Growth, in SDG 9. Industry, Innovation and Infrastructure, in SDG 10. Reduction of Inequalities, in SDG 11. Sustainable Cities and Communities, in SDG 12. Responsible Production and Consumption, in SDG 13. Climate Action and in SDG 15. Life on Land.



Cellino Attanasio



IL PROGRAMMA di REVIVE

10 APRILE 2022

GIOVEDÌ 10 APRILE
ore 10:00

"Il potenziale delle industrie culturali e creative nelle aree marginali"
Convegno presso Parco del Poletto

DOMENICA 10 APRILE
ore 10:00

Live Experiment 5. Spirito
Presentazione del progetto Revive alla comunità

VENERDÌ 11 APRILE
ore 10:30

MC BETTER BAND
In collaborazione con LUZAR
E PARTY FINALE



3.4 Iași. Reviving heritage through intercultural dialogue

1. Introduction

The city of Iași, Romania, was the fourth and final heritage site where partners implemented the REVIVE approach, bringing together an international team of young talents alongside REVIVE art director, experts and local stakeholders.

The experiment was carried out between May 11 and May 24, 2025, and was managed by the “Moldova” National Museums Complex of Iași (CMNM), one of the project partners.

2. Context

Iași is Romania’s second-largest city, with a population of 317,000 (2021 official census). Located near the border with the Republic of Moldova, it is a center of economic, social, cultural, academic, and artistic life of the North-East Romania. “Moldova” National Museum Complex houses four museums in the famous Palace of Culture.

The unused space of the former Power Plant of the Palace of Culture, approximately 400 sqm, spread over two levels, was selected for the experiment to create an intercultural, creative and sharing meeting point.



Palace of Culture

3. Challenges

The challenges of the Iași Experiment were:

- **Renovate the interior space of the former power plant of the Palace of Culture for meetings and events.**
- **Documenting the practical and ever-changing history of the city of Iași focusing on the intercultural diversity of several minorities living in the area.**
- **Provide a space for artistic expression.**

4. Strategies. Approach to revitalizing the place

Following the REVIVE Methodology, the creative and interdisciplinary team was carefully selected by the art directors and partners of the REVIVE Project in autumn 2024.

The interdisciplinary team was ultimately composed of 14 young talents between the ages of 22 and 30, from six countries (Slovenia, Finland, Italy, Romania, Croatia, and Spain) with a mix of professional disciplines (architecture, design, photography, restoration, and technology). Supported and guided by an artistic director and several museum specialists to provide the necessary guidance in terms of museum preservation and presentation practices, the young talents experimented with, facilitated, and co-created three parallel processes:

- 1. Innovation process. From the initial preparation phase through two weeks on-site.**
- 2. Interactive co-creative process between the young talents themselves and the art director.**
- 3. Physical facilities. Implementation of the proposed solutions in the former power plant of the Palace of Culture.**

In the REVIVE Methodology document, in Table 14. Architectural strategies (Table 4), a set of strategies were proposed that could be carried out in the former Power Plant of the Palace of Culture to inform young talents, artistic director and local agents.

5. Proposed solutions and results

After a six-month preparatory period conducted remotely, the solutions and results carried out by the young talents during the two-week living laboratory, advised by the artistic directors, consisted of transforming the Power Plant room of the Palace of Culture into a multifunctional cultural space.

Bootcamp 1 took place on November 6, 2024, and Bootcamp 2 on February 5, 2025. The online interdisciplinary seminar took place on March 17, 2025.

The interventions carried out consisted of proposals for:

- **Enhance the value of the old power plant hall of the Palace of Culture.**
- **Establish a thematic design: history of the different communities that have coexisted in the city.**
- **Represent a mural of artistic expression open to the public.**



Mural of artistic expression (during the Experiment)

STRATEGIES FOR THE PHYSICAL RECOVERY OF HISTORIC BUILDINGS		
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ST42	RENOVATION OF HISTORIC BUILDINGS	Rehabilitation of historic buildings, to recover their suitability for use, either the original or adapted to a new function that meets current needs. It may involve different works: structural reinforcement, improvement of the insulation of the building envelope, elimination of damp, compartmentalisation and interior finishes, improvement of installations, etc. Encourage the use of traditional and local materials and techniques.
ST43	CONSERVATION AND MAINTENANCE OF HISTORIC BUILDINGS	Conservation and maintenance of historic buildings, in order to guarantee the correct state of the building, establishing the periodic actions to be carried out. Encourage the use of traditional and local materials and techniques.
STRATEGIES FOR THE REVITALISATION OF HISTORIC BUILDINGS		
ST44	ARTS AND CRAFTS ACTIVITIES	Promote artistic and/or craft activities, with workshops for all audiences that encourage creativity and the knowledge and use of local traditions and materials, as well as cultural integration and diversity.
ST45	EXHIBITION ACTIVITIES	Promote temporary exhibitions of local artists and craftsmen, as well as of diverse groups and cultures.
ST46	MUSEUM ACTIVITIES	Promote exhibitions that promote knowledge of local history, culture and crafts, as well as of the new inhabitants of the city (migrants and refugees).
ST47	COMMERCIAL ACTIVITIES	Holding of markets and fairs inside historic buildings.
ST48	WORK ACTIVITIES	Creation of co-working spaces.
ST49	SOCIAL ACTIVITIES	Creation of multifunctional spaces for holding workshops, conferences, performances, etc. for all audiences.

Table 4. Extract from Table 14.
Architectural strategies of the REVIVE Methodology document

During the on-line preparatory stage, the young talents were grouped into three main areas that provided the main directions for their work: architecture and design, social work, and the reinterpretation of industrial heritage.

The young talents, with different specializations and professional experiences, collaborated in an exciting co-creation process. The architectural team was responsible for the furniture design and the various patterns that evoke both the communities and their craftsmanship, as well as the industrial heritage present in the room. The artists were especially responsible for the aesthetics of the space.

The sculpture-installation “Heart” was made of textile materials of various textures. It evokes social classes but also the human heart, which breathes life into the body, similar to how the hall’s old machines provided heat and electricity to the building, ensuring its functionality.

The team responsible for enhancing industrial heritage focused on creating and editing sound installations for the small rooms that evoke the concept of a social machine and revitalizing the three steam boilers through video and photography installations. The social work team edited video recordings and photographs. The artistic directors interacted with the young talents to ensure the final product met specific conservation standards and space requirements (Figure 29 and Figure 30).



Former Power Plant of the Palace of Culture (application of the Experiment)



Former Power Plant of the Palace of Culture (application of the Experiment)

6. Comments from community members

The REVIVE Experiment in Iași proved to be a success in terms of community participation and acceptance by local stakeholders. The transformation had a positive impact on the community, highlighting the following aspects:

- **Active participation:** Representatives of diverse ethnic communities, including Ukrainian, Roma, Lipovan, Jewish, Greek and Armenian, participated in workshops and activities, which enriched intercultural dialogue and strengthened a sense of belonging.
- **The opening of the REVIVE Multicultural Center** included artistic moments provided by Ukrainian and Roma dancers, and Roma and Palestinian singer and piano player.
- **Institutional recognition:** The conference, “Together for Resilient Communities: People and Heritage,” brought together academics, cultural leaders, and representatives of historical communities (Ukrainian, Polish, Roma and German), who hailed the initiative as a model for revitalizing historic spaces through social inclusion.
- **Positive feedback:** During the inauguration, attendees highlighted the importance of reclaiming a forgotten space and turning it into an artistic and cultural meeting point. Performances by local groups, including Ukrainian dancers and Roma musicians, were particularly praised.
- **Media:** Coverage by Romanian National Television (TVR Iași) helped spread the word about the project, generating interest in replicating the model in other heritage sites in the city.

7. Proposed solutions based on the NEB

The Iași experiment incorporated the principles of the New European Bauhaus (NEB) through the following dimensions:

- **Sustainability:** Local materials and artisanal techniques were used to promote craftsmanship and also to minimize environmental impact. One such example is the duvet (Rom. *plapumă*) making process, with the help of recovered trimmed wool, as demonstrated for young talents by the Roma community members. Another example is the making of furniture items designed by the participating young talents in a local workshop, using sustainable material such as plywood, which is a more responsible form of enjoying the natural resource which is wood.
- **Aesthetics:** The furniture design and art installations (such as the textile sculpture “Heart” and murals) integrated motifs inspired by local communities, creating a visual dialogue between industrial heritage and cultural diversity.
Video and sound projections on old steam boilers transformed obsolete technology into a contemporary narrative element. This added interactivity to a rather massive static piece of industrial heritage.
- **Social inclusion:** The co-creation process involved young talent, ethnic communities, and heritage experts, ensuring that the solutions reflected the needs and traditions of the participating groups. The space was conceived as an accessible and flexible “REVIVE Multicultural Center” to host educational activities, exhibitions, and performances that foster social cohesion. The century-long multiculturalism of the city found its mirroring into an exhibition space inviting to a new understanding of the social urban mesh, with its horizontal diachronical layers and the vertical synchronical ones.
- **Environmental and heritage awareness:** The history of machines was highlighted as a symbol of technological innovation from the past, linking it to current social innovation.
Post-inauguration activities (workshops, guided tours) have promoted community ownership of the space, ensuring its long-term sustainability.

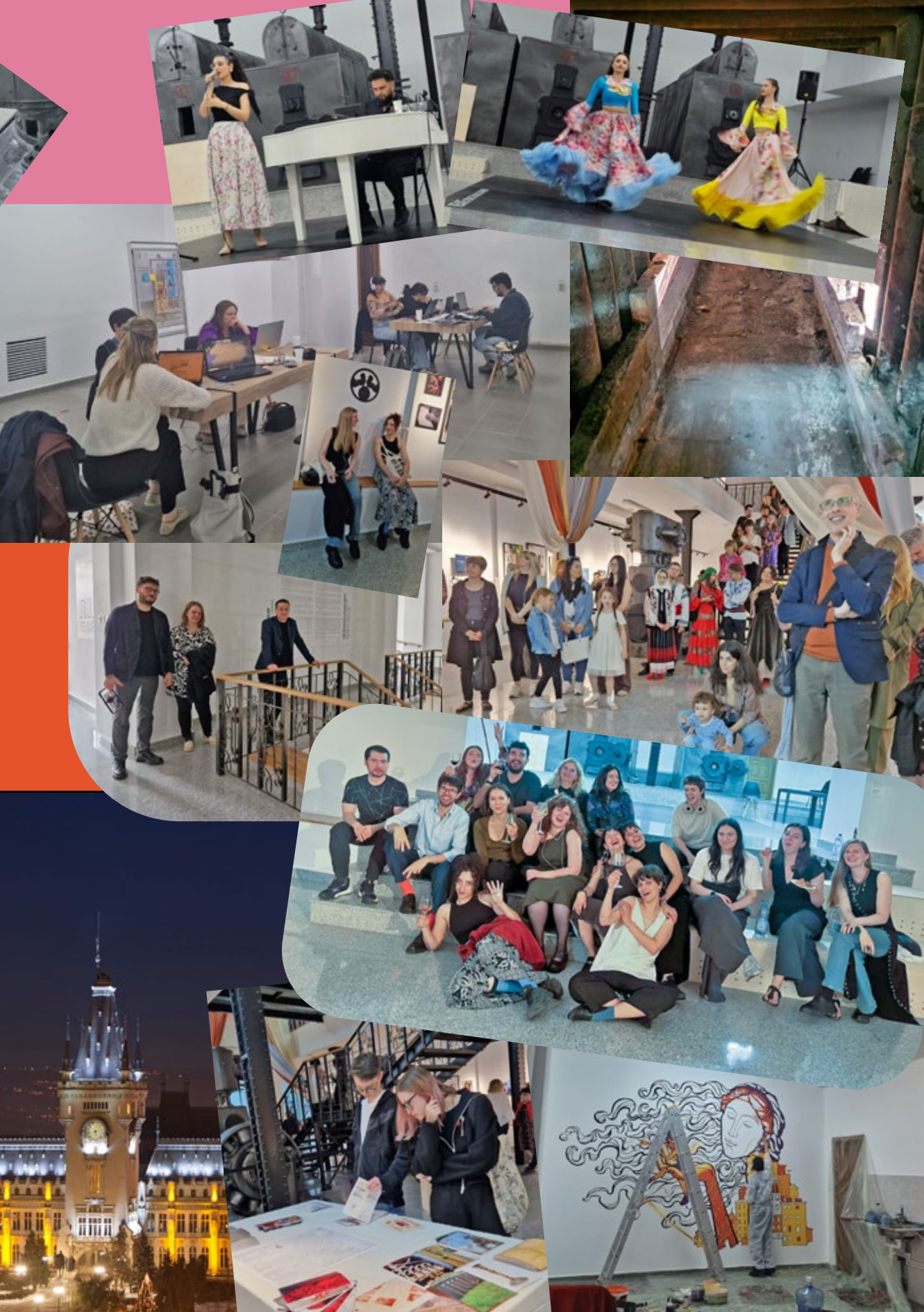
The Iași experiment exemplified how NEBs can be applied in complex heritage contexts, combining physical rehabilitation, collaborative art, and intercultural dialogue to create living spaces that honor the past while building the future. The proposed solutions, from art installations to participatory strategies, offer a replicable model for other historic cities seeking to revitalize their heritage with innovative and social approaches.

8. Actions aligned with the Sustainable Development Goals (SDGs)

To address climate change, to create more habitable public spaces and to protect heritage so that the needs of present and future generations can be met, the Iași Experiment has applied actions which are included in SDG 4. Quality Education, in SDG 10. Reduction of Inequalities, in SDG 11. Sustainable Cities and Communities, in SDG 12. Responsible Production and Consumption, in SDG 13. Climate Action and in SDG 15. Life on Land.



Iași





4. Learning from the process

The experiments carried out in Tržič, Turku, Cellino Attanasio and Iași within the framework of the New European Bauhaus (NEB) and the Sustainable Development Goals (SDGs) of the 2030 Urban Agenda have demonstrated the potential of interdisciplinary co-creation to revitalize historic spaces.

Each Experiment addressed unique challenges through innovative strategies, combining sustainability, aesthetics, and social inclusion, as well as addressing climate change and engaging with community participation.

The REVIVE process can be structured into two major phases that ensure efficient and participatory implementation: the preparatory phase and the pilot phase. Each phase is subdivided into several key stages that ensure systematic and organized progress.

PREPARATORY PHASE	EXPERIMENTAL PHASE
SITE SELECTION Buildings (multifunctional, cultural spaces). Open spaces (renaturation, vegetation, urban furniture).	LOGISTICS AND COORDINATION Accommodation, food and transport. Activities and materials.
INVOLVEMENT OF LOCAL STAKEHOLDERS Institutions Local communities	ARTISTIC DIRECTION Multidisciplinary team
SITE DOCUMENTATION Plans, guides, texts. Requirements programme.	COMMUNITY PARTICIPATION Workshops Public events
BOOTCAMPS Bootcamp 1: Team building sessions + Miro Board tool. Bootcamp 2: Skills development.	DISSEMINATION STRATEGIES Social media & networks. Traditional media.
WEBINAR Participatory design and circular economy strategies	EVALUATION Pre and post survey. Local comments. Evaluation sessions.

4.1 The Process

A learning methodology was developed and used as a guide for the implementation of the four experiments, adapting it to the specific needs of each project.

The process is divided into two phases:

4.1.1 Preparatory Phase

This phase focuses on the planning, organization, and preparation necessary before beginning the experimental implementation.

It requires a good balance between the time invested by young creatives, the expectations of the beneficiary and the level of vision of what can be developed before experimenting on-site.

The key stages of this phase are:

Site selection

The success of each Experiment depends on the careful selection of sites that combine their historical significance, heritage, and architectural charm with the potential for revitalization of buildings and public spaces to create vibrant, multicultural, and flexible spaces tailored to the needs of local people.

For example:

Tržič:

The complex consisting of the Tržič Museum Garden and the so-called “Sun House” was chosen for its potential to become a multifunctional public space and an efficient building. Its dereliction symbolized widespread socioeconomic decline, making it an ideal candidate for revitalization.

Turku:

Varvintori Square with the museum ship Sigyn, Veistamö Square, and the facade of the Turku UAS Arts Academy were selected for their maritime-industrial heritage, providing a canvas for digital interventions such as video mapping.

Cellino Attanasio:

The former Church of Santo Spirito, a virtually unused 18th century building, was selected for its potential to become a cultural and creative hub, leveraging its architectural charm and community relevance.

Iași:

The former power plant of the Palace of Culture was converted into an intercultural center, reflecting the city's diverse ethnic history, pointing out at the same time the importance of preserving industrial heritage, outlining its role into society and the evolution of communities while suggesting aesthetic solutions for its reconversion.

Commitment of local stakeholders

The involvement of local and regional residents and institutions in the development of these sites, together with their openness to innovation, is essential. Meetings and consultations with local communities are essential to express the needs of local people.

Residents, including specific social groups (elderly, young families, migrants, refugees, representatives of historic minorities), and economic operators represent the main beneficiaries of the projects.

Residents and economic operators are invited to participate actively in both the preparatory and experimental phases.

In the case of:

Tržič:

The team conducted interviews and meetings with stakeholders to understand residents' needs. Collaboration with the Municipality of Tržič, local NGOs and artisans ensured that solutions such as the redesign of the Museum Garden and the café at the "House of the Sun" were aligned with the town development goals.

Turku:

The young talents used participatory methods to develop video mapping projections. They invited residents, passersby, and students from Turku UAS to share their perspectives, which helped shape the content of the projections. Following the experiment, a round table discussion and dissemination event were held to explore ways of integrating the Varvintori area into future city planning and the Turku 800-year celebration programme.

Cellino Attanasio:

The design process was participatory, with ideas based on the aspirations of local citizens through surveys, public meetings, and collaborative work groups.

Iași:

Partnerships with ethnic communities enriched intercultural dialogue in a historic context such as the one of “Moldova” National Museum Complex.

The young artists received a visit from the Russian Lipovanos representative at the Palace of Culture and visited the Roma, Greek, Armenian, Polish, Jewish and both historical and recent Ukrainian communities.

Nomination of Art directors

Artistic directors of each experiment are the most important figures of the whole experiment thus their selection is one of the key success factors of the experiment. The four cases show that art directors need to be not only professionals and leaders in their field but also committed, hard-working and playful, able to inspire and ready to dedicate time and effort to support and mentor young talents. In case of complex experiment there can be two or three of them, one being a lead art director.

Documentation of the place

The partner in each experiment must provide all available documentation on the site (plans, guides, historical texts, program of needs, etc.) so that the young talents have sufficient information to make the best proposal.

The concepts and plans developed during the preparatory phase are shared online with young talents over a preparatory period through two bootcamps, a seminar and coaching sessions with art directors.

These online meetings, along with other informal chats and discussions through various social media platforms, allow the group to gain momentum before arriving at the site.

Bootcamp 1

Teamwork sessions to get familiar with the site and discuss solutions based on secondary sources, stories, photos, plans, and conversations with the local partner, but without physically experiencing the site beforehand.

A SWOT analysis and proposal formulation is carried out using tools such as Miro Board.

Bootcamp 2

The purpose of the second bootcamp is to discuss the vision and solutions of the concrete experiment site location, focusing on developing skills such as public visioning, space design, digital tool management, and familiarizing with the principles of the New European Bauhaus (NEB).

Online seminar

Open to wider audiences and global approaches, addressing topics of the individual experiment such as participatory design, videomapping, NEB practices and circular economy strategies.

On-line collaborating and creative tool (Miró Board)

The platform used to develop the different ideas in the Bootcamps was Miró Board, through which participants in each Experiment were able to convey to the host organization an idea of their understanding of the space and the materials needed for its implementation.

On-line Coaching support provided by Art directors to the young talents' teams

The dedication, leadership, and ability of the Artistic Directors to overcome logistical and creative challenges is fundamental to the success of the Experiments.

The Artistic Directors guided the young talents in bringing to life the ideas sketched out during the preparatory phase for the different selected locations.

4.1.2 Experimental phase

In this phase, practical activities are carried out, coordinated and executed according to the plans established in the preparatory phase.

The Experiments bring to life the innovative concepts developed online in partnership of the young teams, experts and local stakeholders.

The creative work in the selected locations represents the essence of the Project.

After a collaborative online preparatory process, creative teams arrive at the locations where they spend 14 days and meet with their collaboration partner.

In this phase, the young talents visit the site and become aware of its actual scale, as in some of the experiments they stated that the actual space was different from the image they had in mind during the preparatory phase.

It is the perfect opportunity for them to gain practical experience and improve their skills in solving complex problems.

They practice critical thinking, improving their cultural and communication skills.

The local partner is responsible for the **Logistics and Coordination** linked to the Experiment, taking into account issues related to:

Accommodation, food and transportation

The local partner provides accommodation and meals (breakfast, lunch, and dinner) to the young talents during the two-week duration of the program.

In some of the Experiments (Tržič), the organization has provided daily transportation for the young talents to travel locally from their place of residence to the experimental site, as they are not close together, unlike in the other three Experiments, where the accommodations have been next to the workplace.

It has been noted how important it has been for all members of the young talents team to reside in the same location, including the young people from the country hosting the Experiment. Likewise, the existence of a shared space for socializing has greatly contributed to fostering group cohesion, perceived as an added value.

Activities

All local partners have organized side programme with cultural visits. A visit to the historic centers of the cities where the Experiments are located is highly recommended.

In Tržič, the Museum organised guided tour of the town centre, while young talents had the opportunity to meet locals at the evening concerts or at the public swimming pool as well as discover the mountain hinterland by bikes or on a hiking tour.

In Iași, they were given a tour of the city's historic center and visited the Pro Roma Association in the Tatarasi neighbourhood, where they were shown how to make a duvet (plapumă) using wool collected from shepherds. They also witnessed a demonstration of a gypsy dance to understand how people can enjoy life with very limited material means.

The young people from Turku travelled to Helsinki, broadening their perspectives by getting to know the city, and visited the picturesque Turku archipelago, which offered them the opportunity to connect with nature and understand the maritime industry history.

Materials

A good balance between vision and experimentation is essential when preparing for the supply of necessary external materials or services. Due to very limited time for implementation of the visions at the sites, the pre-arrangement of the local craftsmen and different construction and artistic supplies is crucial.

Once the idea is finalized on the ground, the young talents, along with their coordinating partner, head to local businesses to purchase the materials needed to prepare the space to be developed.

The Turku Digital Project minimized physical materials, while Cellino Attanasio used locally sourced wood to create the proposed modular furniture.

Coordination of the Artistic Directors

The task of Artistic Directors is to find the right balance between encouraging young talents to propose ideas and guiding them through the limitations of the venue.

The young creative team, led by the artistic directors, must materialize the concepts developed during the preparatory phase within two weeks.

During the first week, the artistic directors guide them through the co-creation process, and during the second week, they guide them through implementation of the solutions and preparation for the final presentation.

In Tržič, the three art directors divided between the three groups according to the profile of the experiment and their competences: i) urban planning and landscaping, ii) architectural design and restoration and iii) arts & inclusion. The team of talents and art directors met daily for co-ordination of proposed solutions and task.

In Turku, a multidisciplinary team (animators, sound engineers) guided the narrative of the video mapping.

In Iași, the directors unified ideas to embody them in a cohesive multicultural space.

At Cellino Attanasio, the sociological team facilitated meaningful dialogue through storytelling and community mapping.

Media and dissemination

Internal experiment communication between partner members and young creatives is conducted through Google Drive. This shared space is used to store key project documentation and deliverables, accessible to all REVIVE Project staff.

It is advisable to promote the experiment process and results as widely as possible on TV, radio, local press, and social media: Instagram, Facebook, and YouTube. The REVIVE communication partner supported each of the experiment and broadly shared highlights through project on-line tools, while blogs and podcasts are added to the project website. Each local partner also uses their own online and offline media channels.

Likewise, final local dissemination events for locals and stakeholders encourage greater utilization and enjoyment of the Experiment once it is completed.

Instagram/TikTok updates of the Tržič Museum Garden's transformations were shown in real time on social media, and the young talents participated in talks at local radio station.

A roundtable discussion was held in Turku, inviting local institutions, businesses, and residents to discuss long-term urban visions for Varvintori and Bark Sigyn.

In Cellino Attanasio, the Municipality, together with ITACA and local stakeholders, planned a calendar of cultural events and activities. They also developed partnerships to ensure sustainability and continued youth participation. This experiment demonstrated how cultural heritage can drive inclusive regeneration.

In Iași, interviews with young talents were conducted for Romanian National Television (TVR), conferences, meetings and educational activities were planned for the revitalized cultural space.

Final event – presentation of the sites to the public

The conclusion of the works and the grand opening of the transformed sites and showcasing of the creative works of the young talents is done in the form of the final event with media coverage and different promotional activities aimed at the local citizens.

Evaluation / reflection workshop

The Experiments are concluded with the final evaluation workshop held day after the final event. Young talents, art directors, experts and representatives of the beneficiary discuss, reflect and evaluate the benefits of the process for their professional development as well as the results and future steps for the local community and lessons learnt for the managers of the heritage regeneration processes.

Self-assessment surveys of young talents

Based on the results of the pre- and post-test self-assessment surveys conducted with young talents, it can be concluded that there has been an increase in their capabilities and skills in most areas.

Each experiment has not only given them the freedom to realize their ideas, but has also opened up new perspectives and fostered their self-confidence.

They have also indicated that they have acquired greater familiarity with concepts such as sustainability, social inclusion, and the New European Bauhaus (NEB).

In Tržič, young creatives expressed that the REVIVE Project contributed to the increase in their knowledge, skills, and attitudes in various areas. They highlighted the Experiment's contribution to strengthening their competencies in revitalization concepts, co-creation methods, teamwork, leadership, communication, and presentation of ideas.

In Turku, participants reported the greatest improvement in their international teamwork skills. They also developed new competencies in creative and artistic approaches, gained a deeper understanding of diverse cultures, and enhanced their knowledge of social inclusion, sustainable development, and effective problem identification and resolution.

In Iași, the young talents emphasized the importance of recognizing individual skills and competences when creating a cohesive product for the public, while also integrating diverse perspectives.

Partner evaluation report

The results of the evaluation of the experiments carried out can be found in the reports issued by the partners and available at the following links:

<https://www.revive-project.com/experiment-slovenia>

<https://www.revive-project.com/experiment-finland>

<https://www.revive-project.com/experiment-italy>

<https://www.revive-project.com/experiment-romania>

Resident Survey

After the experiment the residents of Tržič were invited to assess the proposed prototyped solutions for the redesign of the Museum Garden and 82 % of 27 agreed with the new comprehensive design. And in relation to the question about what they liked they say: “integrative approach, multi-function”, “the stage for the events”, “openness of the space”, “organic and dynamic concept”.

In the survey conducted among Turku residents after the Experiment, 79.3% of respondents believed that more greenery was needed in and around Varvintori Square, and 58.6% believed that more small events were needed.

And in relation to the question about what they would like to see in the future in Varvintori Square, they stated:

“More greenery,” “Liveliness and life for Varvintori,” “More green areas and meeting places,” and “...urban green areas and more seating.”

4.2 Key Learnings from the Experiments

The Experiments have demonstrated the importance of involving local stakeholders in the revitalization process, establishing numerous connections between representatives of different groups, young talents, and residents.

Each Experiment offered key lessons that are useful to all those who want to replicate the REVIVE concept in the future.

REVIVE proved how NEB can be implemented in practice of devastated heritage sites,. REVIVE proved that young /new minds and intercultural and intersectoral approach together with local community can stimulate the innovation and revival processes

Key learnings:

4.2.1 A well-organized preparatory phase is essential

- The involvement of local actors must begin well in advance. It must be well planned to effectively integrate them with the art directors and the team of young talents.
- In addition to providing a description of the historic site's background, it is important for the local partner to involve local institutions and residents in communicating their real needs and to support the proposals of young creatives in the visioning process.
- Steps 1 (Observe), 2 (Engage), and 3 (Vision) present a challenge because they are conducted online. A good combination of well-structured and targeted activities, as well as self-organization among young talents, should be encouraged.
- Each Experiment needs a schedule of activities, related resources (indicating an indicative budget for the execution of the Experiment) and defined expectations. At the same time, it should maintain a flexible structure.
- Providing sufficient interaction and motivation during the online preparatory phase is essential, although at the same time, care must be taken not to overload the group.
- When working online, expectations for the visualization phase should be realistic.
- The preparatory phase requires a balance between the time invested by young talents and the proposals put forward to be implemented on-site.

In Tržič's case, the online co-creation process resulted in sketches with various ideas for the Museum Garden. The final decisions, and therefore the final plans, materialized once the young creatives visited the site.

4.2.2 Experiment in a planned way, be flexible and imagine that everything is possible

The involvement of the local team, art directors, and young talents is essential to the success of the Experiment.

- Depending on the activities to be carried out in each Experiment, it would be convenient to have local artisans and local materials.
- The local team, and especially the young talents, should involve the local residents. Engagement of local young talents from the community of the Experiment would be beneficial in order to increase the sustainability of the process after the experiment.
- Dividing the youth into thematic subgroups seems advisable, although this will depend on the type, size, and needs of the Experiment. It should be possible to move from one group to another to gain a comprehensive view of all the work processes.
- Common accommodation for all young talents is essential for connecting, socializing, and growing together as a team, even for young people from the host country.
- It's important to allow young talents enough free time to maintain a healthy balance between work and leisure.

At Tržič, the art directors and young creatives invested significant time in the co-creation process. Both planned and spontaneous interactions with residents proved crucial to the Experiment's success.

4.2.3 Interdisciplinary collaboration as a basis for innovation

The integration of diverse disciplines such as architecture, digital arts, fine arts, design (textile, graphic), photography, communication, sociology, and 3D modelling has been transformative. Each Experiment has demonstrated how hybrid teams could generate solutions that go beyond traditional approaches.

In Tržič, the revitalization of the Museum Garden merged the landscape architecture (flexible zoning), social anthropology (community workshops) and textile design (motifs). The team's ability to combine the ecological sustainability with the social sustainability emerged from daily knowledge-sharing circles, where disciplines exchanged ideas.

In Turku, the video mapping project required the collaboration of animators with sound engineers. The experiment demonstrated how digital interventions can serve as catalysts for broader discussions on urban development and heritage preservation, creating a dialogue between the past, present and future.

In Cellino Attanasio, the restoration of the ancient Church of Santo Spirito involved the collaboration of architects, designers and restorers for the design of interior furniture.

In Iași, the transformation of the Old Power Plant Hall of the Palace of Culture into a multicultural center involved sociologists documenting oral histories and architects, designers, and photographers visualizing them.

4.2.4 Technology and tradition: a symbiotic relationship

The Experiments have debunked the myth that digital and analogue approaches are incompatible.

In the Turku Experiment, they created an animation from old historical footage using versatile artificial intelligence tools. This technique made it possible to create cinematic-quality videos from a time when this was not yet possible.

The digital craftsmanship from Iași. Traditional duvets, filled with wool, and ornamented with geometric patterns were reimagined merging heritage with precision technology.

4.2.5 Innovation in sustainable materials

Sustainability in historical contexts has been a key focus throughout the REVIVE Experiments. The approach has been based on respectful rehabilitation using sustainable materials and energy-efficient techniques. Circular economy versus linear economy through reuse of local materials with low environmental impact.

The solutions proposed in Tržič have provided a solid foundation for the Municipality and the Tržič Museum to revitalize the Museum Garden and the Sun House into an attractive public space and a service building, following the principles of the New European Bauhaus (NEB). This is the case with the Garden's fence, which prioritizes the principles of the circular economy without compromising the integrity of the heritage.

The fence posts were made from local ash wood, reducing embodied carbon by 62% compared to steel alternatives.

The digital revitalization carried out in Turku presented challenges compared to traditional architectural or landscaping interventions. While physical design methods directly alter spaces, digital approaches such as video mapping offer temporary transformations that highlight existing features and focus on showcasing the area's potential.

In Cellino Attanasio, the wood used for the furniture of the eight multifunctional modular tables in the former Church of Santo Spirito came from a distance of less than 50 km.

In Iași, the industrial heritage found in the basement of the Old Power Plant, located in the Palace of Culture, was integrated with historical information about the coexistence of different communities throughout the centuries and in recent years. All of this under the auspices of beauty and artistic expression.

The young creatives' self-assessment before and after the experiments shows how they have strengthened their ability to work effectively in a multicultural environment and with people from different disciplines, increasing their skills with key concepts such as the New European Bauhaus (NEB), sustainable development, social inclusion, diversity, and climate change.

4.3 Recommendations for future interventions

The REVIVE concept is intended to generate practical information for other municipalities, cultural institutions, and interdisciplinary teams seeking to replicate this model in similar declining heritage sites.

Below are evidence-based recommendations structured to address barriers and leverage success factors in other locations and countries.

4.3.1 Site selection: balancing heritage value and transformation potential

Projects should prioritize sites where historical significance coincides with clear community needs and institutional support. Key criteria should include:

Spaces replete with intangible heritage inspire richer narratives than architecturally significant but socially disconnected sites.

Underutilized spaces offer great opportunities but require testing of local demand. Therefore, it is important to conduct pre-Experiment surveys asking local citizens:

- ***“What activities do you want to take place in this space?”***
- ***“What stories are linked to this place?”***

Commitment to institutions. Agreements signed with municipalities or institutions detailing post-intervention contents, investments and maintenance responsibilities.

Budget allocations. It's essential for young talents to understand the budget being considered so they don't create designs and proposals that are out of scale.

4.3.2 Team composition and capacity development

Create multidisciplinary teams to avoid skill imbalances. Involve also young talents and art directors from the local area so that they assure continuity.

4.3.3 Community participation

Involving the citizen in co-creation, participating in the design, arrangements as well as maintenance in the future. Listening to the needs of local people through interviews, surveys, and neighbourhood meetings and joint co-creative action (such as those practiced with NGOs, youth and elderly in Tržič and Cellino Attanasio).

4.3.4 Sustainable execution

In the preparatory phase:

- The partners of each Experiment drive the initiative and develop a long-term roadmap for the transformation of the site.
- The Experiment must be clearly communicated to key stakeholders and the general public.
- Form a local operational team that will support young talents during both the preparatory and experimental phases, to manage the scope of the Experiment.
- Provide clear information in the call for selection of young talents about their obligations during the process.
- Prepare the necessary documentation for the development of work both online and on-site.
- Adapt the schedule of capacity-building activities to the availability of young talents (study, work, vacation, etc.).
- Involve the local community, local institutions, and associations from the outset so that they actively participate in content creation during the preparatory phase.
- Maintain communication with stakeholders in order to include any proposals expressed by residents and other stakeholders in the final Project document.

In the experimental phase:

- Set the stage and raise community awareness about the Experiment in time.
- Identify in advance the supply needs for necessary materials or services.
- Schedule activities and events, but with flexibility, seeking a balance between work and free time.
- Enhance resident participation in the use of the Experiment being implemented, whether in buildings or public spaces.
- Be open to any funding opportunity to accelerate the roadmap.

4.4 Stakeholder Testimonials

REVIVE Project has been based on the diversity of perspectives and collaboration of its participants.

4.4.1 Young talents: growth, challenges and transformative experiences

The 54 young talents (aged 22 to 30) who participated in the four Experiments represent a diverse range of disciplines, from architecture to design (graphic and textile), fine arts, journalism, photography, and audiovisual artists. Their stories reveal both personal and professional transformations.

- *I've learned new skills from working in such a diverse environment with such amazing and different people.*
- *Everything is possible.*
- *The importance of working in an interdisciplinary group.*
- *Seeing your ideas realized and built in a very short time is an opportunity that only REVIVE Project offers.*
- *The Project gives participants the opportunity to create something functional on the site.*
- *I hope these kinds of experiments become more popular in Europe because they are so necessary.*

4.4.2 Artistic directors: balance between guidance and creative freedom

The Artistic Directors who advised the teams balanced the needs to provide structure and to foster creativity. They expressed satisfaction with the collaboration between the young talents, the local team, and stakeholders.

Highlighting their dedication, leadership, and ability to overcome logistical and creative challenges.

They also acknowledged that more structure and guidance would have been beneficial in certain aspects of the preparatory process.

4.4.3 Local agents: institutional perspectives and community impact

Municipal leaders highlighted the domino effects of the Experiments on policies and social cohesion. The experiment helps them justify more ambitious and innovative development approaches.

4.4.4 Community members: voices from the grassroots

Residents' testimonies underscored the emotional resonance and practical legacy of the projects.

Tržič residents praised the ability to enter the Museum Garden through the small "Garden House," the revival of the "Sun House," and the clean-up of the Garden's surroundings.

The youth from Cellino Attanasio stated, *"The furniture is great, but we need Wi-Fi so the former Santo Spirito Church can be used as a study space. Maybe the next phase?"*

Community members from Iași said *"I never knew the Palace of Culture hides such industrial heritage and it is amazing how it has been reinterpreted in the REVIVE Project".*

4.5 Implementation of the New European Bauhaus (NEB) and the Sustainable Development Goals (SDGs) of the 2030 Urban Agenda

The REVIVE Project has served as a living laboratory for the implementation of the New European Bauhaus (NEB) principles and the Sustainable Development Goals (SDGs) in diverse European heritage contexts.

Its main objective is to promote innovative projects that combine sustainability, social inclusion, and aesthetics to address contemporary urban challenges.

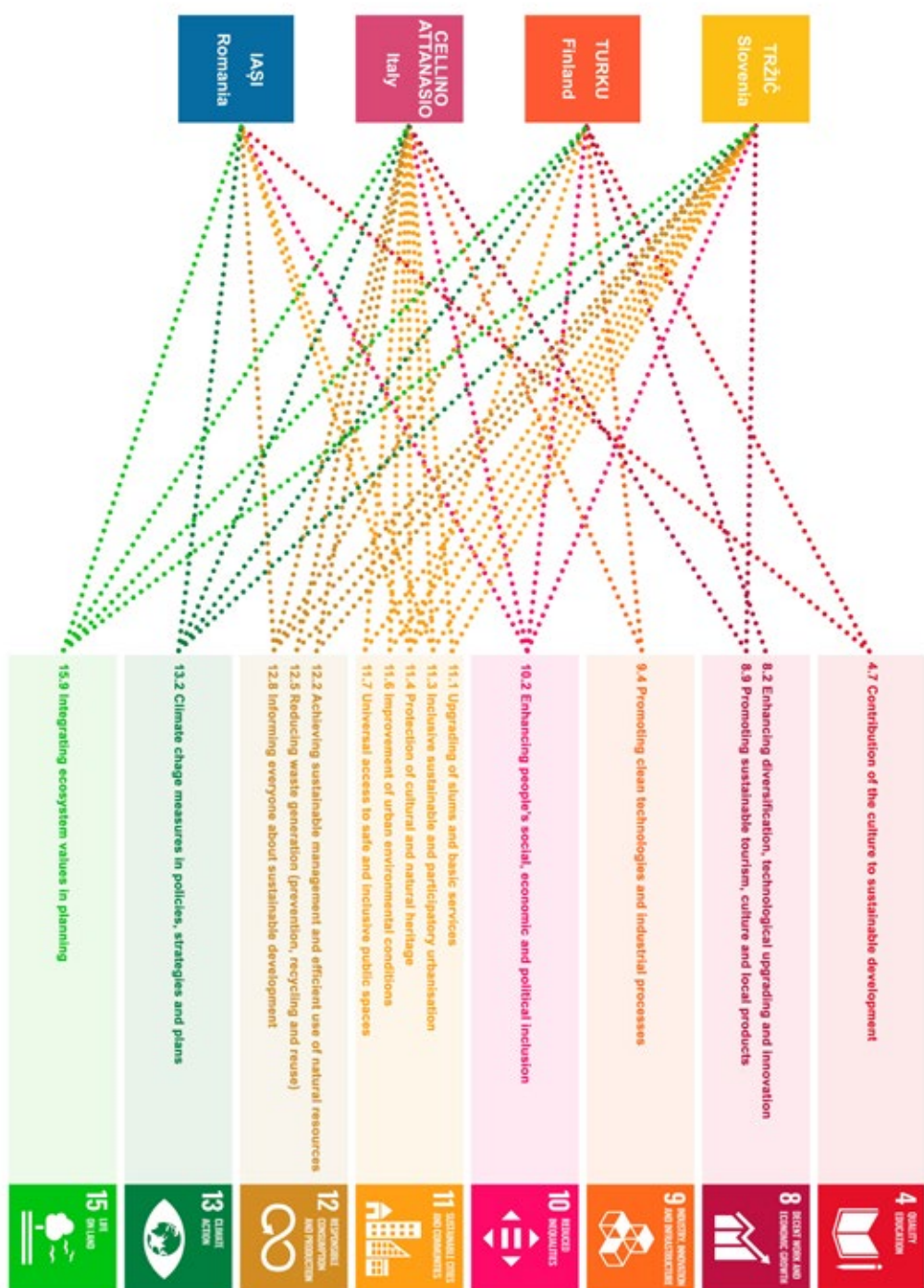
These challenges not only define urban design but also have profound implications for historic restoration, which seeks to revitalize cultural heritage through solutions that reduce the carbon footprint and promote social cohesion.

Young talents as well as local stakeholders have become familiar with terms such as New European Bauhaus (NEB), sustainable development, circular economy, adaptation to climate change, inclusion and social innovation, and diversity, among other concepts raised throughout the development of the Experiments.

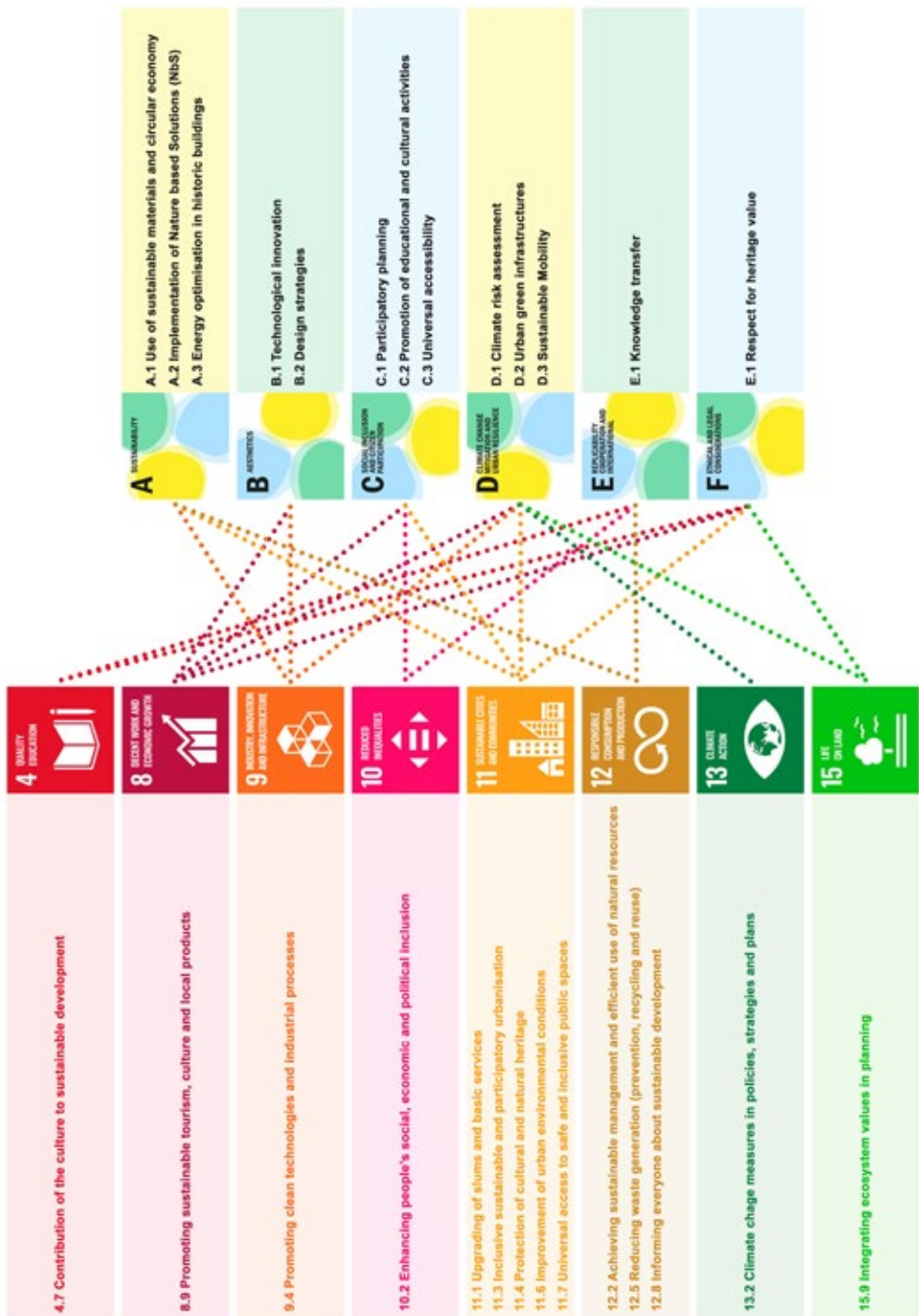
Best practices seek to inspire future projects in European historic cities and sites, providing a comprehensive approach that combines sustainability, technology, social inclusion, climate change mitigation, and international cooperation. By following these recommendations, a balance can be achieved between the preservation of cultural heritage and adaptation to contemporary challenges, ensuring that historic cities remain vibrant and resilient spaces for future generations.

The solutions proposed in the Experiments address the social and physical dimensions of the sites in a coherent manner. They have created habitable and sustainable spaces that meet the needs of the community. These initiatives not only seek to improve the quality of life for residents and visitors but also promote more inclusive and sustainable coexistence, demonstrating that historical heritage can be revitalized without sacrificing its cultural essence.

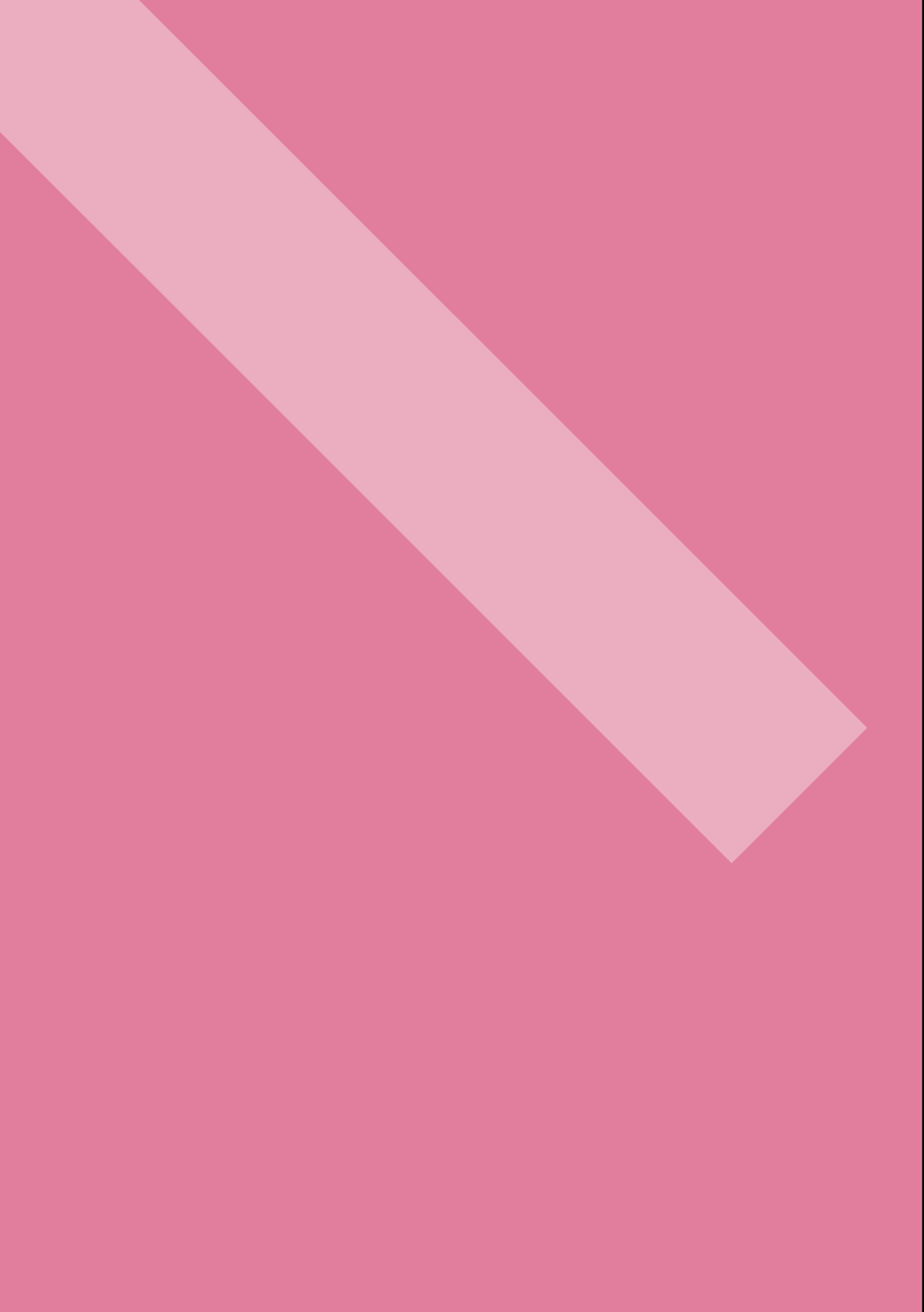
The New European Bauhaus (NEB) and the Sustainable Development Goals of the Urban Agenda 2030 provide a framework for cities and historic sites to be laboratories of the future where preservation is an opportunity to reimagine heritage as a living and sustainable resource.



Relationship between REVIVE Experiments and SDGs



Relationship between SDGs and NEB in REVIVE Experiments



5. Practical advice for future initiatives

5.1 Tips structured by stages of the REVIVE concept

Successful implementation of heritage revitalization projects requires meticulous, phased planning. Based on the REVIVE Experiments, detailed recommendations are presented for each stage:

Observation Phase (Observe):

Initial analysis is essential. It is recommended to:

Carry out a comprehensive diagnosis that includes:

- Historical-architectural analysis
- Study of environmental conditions
- Mapping of social actors

Use tools such as:

- Photogrammetry for 3D documentation
- Resident surveys
- Stakeholder interviews
- SWOT analysis to prioritize interventions

Formation Phase (Engage):

Community and team involvement must be authentic. It is suggested:

Design step-by-step participatory processes:

- Initial briefings
- Co-creative workshops

Use inclusive methods:

- Intergenerational activities
- Accessible digital collaborative platforms

Conceptualization Phase (Vision):

The Bootcamps proved to be essential, structured in three levels:

Bootcamps:

- Conceptual (NEB framework)
- Technical (MIRO handling)
- Practical (virtual visits to the place, on-line coaching)

Promote interdisciplinarity from the beginning

Implementation Phase (Experiment):

Experiences have shown that it is necessary to have:

A flexible execution plan

Protocols for:

- Materials management (local procurement)
- Safety in the works to be carried out
- Daily team communication and coordination
- Continuous documentation (photographic, audiovisual)

Evaluation Phase (Learn):

Beyond surveys, it is suggested:

- Participatory monitoring systems
- Quantitative and qualitative indicators
- Collective reflection sessions

Dissemination Phase (Share):

Proven strategies:

- Complete press kit
- Segmented social media content
- Downloadable methodological guides
- Follow-up plan

5.2 How to avoid mistakes

The REVIVE Experiments revealed key challenges and ways to overcome them:

Community participation:

In some of the experiments, there was little participation by residents during the final event due to bad weather.

Solution: Prepare alternative scenario such as live-streaming, plan final presentations in spaces independent from weather.

Team management:

In some experiments, small teams were formed with similar skills and backgrounds, which limited the exchange of diverse expertise.

Solution: It's advisable to form small multidisciplinary teams that bring together varied perspectives and skill sets.

Technical aspects:

Sometimes executive aspects from an architectural point of view were underestimated during the planning process, which increased scope of work or required major adaptation during the experimental phase, in situ.

Solution: Avoid demanding reconstruction works in the experiment or extend planning phase of the Experiments to draft technical project design and obtain eventual needed permits so that, in the experimental phase, operators are available and the appropriate health and safety measures for the correct and safe execution of the tasks to be carried out.

Sustainability:

Some Experiments carried out did not foresee a medium- to long-term maintenance plan of the temporary results of interventions.

Solution: In the pre-planning phase, a maintenance plan must be developed for the infrastructure to be implemented on-site, ensuring that it is suitable and available throughout its spatial and temporal range (post-Experiment).

5.3 Contribution of the evaluations

A robust evaluation system was key to the REVIVE experiments:

Quantitative tools:

Impact matrices with measurable indicators:

- Number of participants in activities
- Square meters intervened
- Percentage of local materials used

Standardized pre/post intervention surveys

Qualitative methods:

Segmented focus groups:

- Young talents
- Local communities
- Artistic directors

NEB Indicators:

To measure alignment with the New European Bauhaus (NEB):

Sustainability:

- Use of local materials
- Revitalization of existing spaces

Aesthetics:

- Heritage/innovation integration

Inclusion:

- Diversity of participants
- Universal accessibility

Lessons learned:

- Identify achievements
- Analyse technical challenges and limitations
- Document recommendations
- Create accessible repository

5.4 Work tools

The REVIVE toolkit, tested in the Experiments throughout the process, includes:

For diagnosis:

- Miró Board
- SWOT templates adapted to cities and historic sites

For participation:

- REVIVE online platform for:
 - Thematic forums
 - Voting on proposals
- Community facilitation workshop kit with:
 - Physical models
 - Portable audiovisual equipment

For design:

- Digital library of:
 - Sustainable materials
 - Validated technical solutions
 - International references
- Software for:
 - Collaborative 3D modelling
 - Ecological footprint calculation (using BIM technologies)

For implementation:

- Step-by-step manuals for:
 - Installation of digital technologies
 - Materials and supplies for prototyping
 - Traditional construction techniques
 - Waste management on site

For evaluation:

- Monitoring indicators
- Report templates

5.5 Useful resources

Detailed calendar:

Model tested in the projects:

- **Phase 1: Preparation (6 months)**
 - Weeks 1-4: Diagnosis
 - Weeks 5-8: Bootcamps
 - Weeks 9-12: Proposal for experimental phase
- **Phase 2: Implementation (2 intensive weeks)**
 - Day to day with specific schedules
 - Rhythms adapted to climate/location
 - Week-end free to rest and discover the region
- **Phase 3: Consolidation (1 month)**
 - Assessment
 - Final adjustments
 - Launch follow up activities and define the durability measures

Strategy Selection:

Catalogue organized by typologies:

- **Public spaces (Tržič and Cellino Attanasio models)**
 - Temporary activation
 - Multifunctional furniture
 - Urban nature
- **Industrial heritage (Turku and Iași models)**
 - Technological reinterpretation
 - Intercultural narratives
 - Local art
- **Historical buildings (Cellino Attanasio and Iași models)**
 - Reversible rehabilitation
 - New cultural uses
 - Community integration

Training:

- Online courses
- Webinars with experts
- Bootcamp
- Experiment (same as Living lab, Hackathon...)
- International Case Library

This section provides a comprehensive guide to implementing revitalization projects, combining practical lessons from the Experiments with concrete tools and proven frameworks.



6. Conclusions

The REVIVE Project was born with the aim of revitalizing cities and historic sites, providing innovative, sustainable, and inclusive solutions based on New European Bauhaus (NEB) concepts and inspired by cultural heritage.

The project focuses on young talents, multidisciplinary groups of students and professionals who, guided by experts, contribute new and original ideas to recover and revitalize historic sites.

For the implementing the REVIVE approach, the REVIVE Methodology was developed, a guiding document for the systematic development of the four Experiments that have been carried out during 2024 and 2025 at selected historic sites in four European countries: Slovenia, Finland, Italy, and Romania.

The REVIVE Methodology implements the concepts of the REVIVE Project: 1. Observe; 2. Engage; 3. Vision; 4. Experiment; 5. Learn; 6. Share.

The REVIVE Handbook is a guidance document that includes the results and lessons learned from the Experiments carried out in the four selected sites: Tržič (Slovenia), Turku (Finland), Cellino Attanasio (Italy) and Iași (Romania), intended to be useful to all those wishing to replicate the REVIVE concept in the revitalization processes of historic cities and sites.

The challenges of the Experiments consisted of:

- **Tržič:** Reviving heritage with living public spaces.
The garden next to the Tržič Museum and the “House of the Sun” were designed to become a public space for residents and a community café.

Key solutions were demonstrated with prototypes installed in-situ.

- **Turku:** Reviving heritage with digital technologies.
Video mapping projections were created in Varvintori Square and its surroundings, creatively interpreting its past, present, and future.
- **Cellino Attanasio:** Reviving heritage through arts and crafts.
The former Church of Santo Spirito was transformed into a

multifunctional cultural space, combining design, craftsmanship, social sciences, and community innovation.

- **Iași:** Reviving heritage through intercultural dialogue. The Power Plant Hall of the Palace of Culture was transformed into a multifunctional cultural space, ensuring that the solutions reflect the needs and traditions of the participating groups and highlight the value of industrial heritage.

The solutions proposed in the Experiments address the social and physical dimensions of the sites in a coherent and innovative way. They have created liveable and sustainable spaces that meet the needs of the community. Initiatives that not only seek to improve the quality of life for residents and visitors, but also promote a more inclusive and sustainable coexistence, demonstrating that historic heritage can be revitalised without sacrificing its cultural essence.

Another key learning from the project is the importance of meticulous and participatory planning from the earliest stages. The preparatory phase, structured in observation, engagement and vision, proved to be fundamental to ensure that the interventions were aligned with the expectations of local actors and the specific characteristics of the environment. In this sense, tools such as SWOT analysis, resident surveys and collaborative digital platforms (Miro Board) have been crucial to identify problems, prioritise solutions and foster cohesion between the different groups involved.

Another highlight is the ability of the multidisciplinary teams to generate innovative solutions. The young talents, together with art directors and local agents, managed to materialise interventions that combine technology and tradition, respecting cultural heritage while exploring new ways of use. Furthermore, the experience has strengthened participants' competences in key areas such as the New European Bauhaus (NEB) and the Sustainable Development Goals (SDGs) of the Urban Agenda 2030, sustainability and social inclusion, forming leaders capable of addressing complex challenges in urban contexts.

Sustainability has been one of the key pillars of the project, both in environmental and social terms. Circular economy strategies, the use of local materials and the promotion of participatory practices have made it possible to minimise environmental impact, address climate change and maximise community benefit.

In terms of transferability and replicability, the REVIVE Handbook emerges as an essential guidance document that captures lessons learned and provides practical tools for applying the REVIVE approach in other urban contexts. Its modular structure allows the strategies to be adapted to the specific needs of each site, facilitating their adoption by municipalities, educational institutions and other stakeholders. In addition, the dissemination of good practices through social networks, conferences and scientific publications amplifies the impact of the project, inspiring similar actions across Europe and beyond.

Finally, the REVIVE project reinforces the idea that heritage revitalisation is not only a technical issue, but also a deeply human process. Actively engaging residents, listening to their needs and creating inclusive public spaces are indispensable elements in building more cohesive and resilient communities. Stakeholder testimonials and resident feedback show that these interventions have generated a sense of belonging and local pride, driving urban regeneration from within.

In conclusion, the REVIVE Project has demonstrated that the revitalisation of historic sites can be a catalyst for sustainable development, social innovation and inclusion. The lessons learned from the experiments provide a solid framework for future initiatives, highlighting the importance of comprehensive planning, interdisciplinary collaboration and community engagement. The success of REVIVE lies not only in the tangible results achieved, but also in its ability to inspire a new paradigm of spatial development centred on people and shared heritage.

The New European Bauhaus (NEB) and the Sustainable Development Goals (SDGs) of the 2030 Urban Agenda provide a framework for cities and historic sites to be laboratories of the future where preservation is an opportunity to reimagine heritage as a living and sustainable resource.



7. Resources & Bibliography

Links.

SDGs: <https://www.un.org/sustainabledevelopment/>

NEB: <https://neweuropeanbauhaus.es/en/>

NEB: <https://neweuropeanbauhaus.es/the-new-flagship-of-the-new-bauhaus-is-being-built-in-seville-the-first-zero-emissions-building-of-the-european-commission/>

EEA: https://european-union.europa.eu/institutions-law-budget/institutions-and-bodies/search-all-eu-institutions-and-bodies/european-environment-agency-eea_en

Documentary “WE THE MOUNTAINS” about Tržič and its inhabitants:
<https://www.youtube.com/watch?v=-xsESbdz9Sk>

REVIVE Project reports:

- <https://www.revive-project.com/experiment-slovenia>
- <https://www.revive-project.com/experiment-finland>
- <https://www.revive-project.com/experiment-italy>
- <https://www.revive-project.com/experiment-romania>

Guides

- European Green Deal
- REVIVE Methodology
- Slovenian Development Strategy 2030

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