

# **COMPARATIVE ANALYSIS OF OBSERVATORY CASES GUIDELINES**

Project Acronym  
**NEW INHERIT**

Gant Info  
**CREA-CULT-2023-COOP**

Project full Title  
**INNOVATION 4 HERITAGE -  
CREATING NEW TALENT THROUGH  
ADAPTIVE REUSE OF HERITAGE AND  
CO-CREATION OF CULTURAL SPACE  
ACTIVATION**

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Deliverable

**DELIVERABLE 2.1  
COMPARATIVE ANALYSIS  
OF COMPARATIVE CASES  
GUIDELINE**

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## INTRODUCTION



This report presents the in-depth comparative analysis of 30 Observatory Cases (OC) chosen among the many experiences of adaptive heritage reuse spread around the six countries involved in the New Inherit project. Each country identified 5 Observatory cases among the 15 selected within T 1. 3 - Developing typology of Heritage Space adaptive re-use for Cultural Space Activation. The selection criteria have been defined by the Matrix elaborated within T.2.1 - Matrix of parameters to evaluate the Observatory Cases.

Then, each OC has been analyzed on the basis of the set of parameters identified by the matrix that allowed to outline a set of guidelines for recommendation and roadmaps for transferability of good practices. The needed information has been gathered through a mix of desk research and qualitative interviews to stakeholders involved in the adaptive reuse cases. Finally some recommendations for the development of an institutional, legal, economic toolbox for collective and participatory governance is provided.

Nowadays, adaptive reuse of heritage is a well established concept that has fostered the flourishing of practices of valorization of heritage all across Europe. But if the general framework driving these kinds of initiatives is quite shared and acknowledged, the same cannot be said for its application in practice. Contexts can vary consistently (see deliverable D1.1) and so the legal and financial tools that each of them provide, according to specific needs and restraints of territories. Nevertheless, if we look in depth at the practices implemented and we give voice to the cultural operators leading them we will find out that many challenges are shared and felt as relevant in all contexts.

These are the premises justifying the choice of looking at Observatory Cases across Europe. On the one hand this approach allows us to give back a wide image of the variety of initiatives. In this perspective, it is surprising to discover the variety and diversity of heritage involved in this type of operation and at the same time the originality and innovation of solution thought for specific sites. The effect on the reader is to expand its understanding of the subject and to widen the set solutions to consider when approaching the reuse of cultural heritage.

On the other hand, the tool of the Observatory case is useful to take into account the processes and social dynamics underlying the reactivation of a space, from its start up phase, to its development, without forgetting to look at possible impact produced. This micro-level analysis offers to practitioners the opportunity to know and confront themselves with practical solutions to the obstacles entailed by adaptive reuse practices. Unless the diversity of contexts, many of these difficulties are often the same: the need for stable fundings, the rigidity of public institutions within governance models involving a plurality of actors, the lack of an efficient organization of human resources in order to fulfill all duties required by the heritage management, the urgency of responding to climate change challenges, and the continuous wondering about how to improve social, economic and environmental impact.

The accuracy of the Observatory Cases description gives the reader the possibility to navigate among the many solutions that their representatives found to these common adversities and to reflect on the opportunity to adopt them in a different context, maybe applying the changes required to adapt it. Or, as an alternative, it allows us to identify with some other challenges that still remain unsolved.

In summary, the selection and analysis of 30 Observatory cases, 5 for Spain, Italy, Bulgaria, Cyprus, Germany, Belgium, Spain can be considered as a fundamental step in the process of fostering the transferability of practices and solutions as required by New Inherit. Therefore, the present report, together to the Competence Framework deliverable, is propaedeutic to the following project's activities aimed at creating a tool package aimed at training young professionals in the field and give them the competences required to start up new and effective processes of heritage adaptive reuse in their countries.

## **DISCLAIMER**

Inside the report, several graphics are included to summarize the main features of the Observatory Cases collected for the study. These graphics relate to different categories (Stakeholder Integration, Resource Integration, and Impact) and subcategories (actors involved, governance model, opportunity map, financial sustainability, social sustainability, environmental sustainability, social impact, economic impact, and environmental impact) used in the analysis.

To make these visuals useful for comparison, a selection process was applied to the many features each OC presented in the reported subcategories. For each subcategory, only one key aspect—the most relevant—was chosen. This means that the graphics do not fully capture the complexity and richness of each experience but instead provide a simplified version to enable comparison among OCs.

# METHODOLOGY

**The methodology adopted for this deliverable consists of four main steps based on the use of qualitative data collected through desk research and field research. Following is outlined the 3 steps methodology for the comparative analysis of OCs cases.**

## STEP 01

### Selection of Observatory Cases on the basis of a Matrix of parameters

The observatory cases chosen for the analysis have been identified and analyzed on the base of a matrix elaborated by Sguardi Urbani, reporting three macro-categories relevant for the comparison among them. These are: stakeholders integration, resources integration and impact. In order to provide a detailed analysis of the processes activated within each case, the three categories have been divided into three macro-categories (Fig. 1).

The section “actors involved” was aimed to analyze how different groups within a community or organization work together, share resources, and coordinate efforts to achieve common goals. This analysis is crucial for understanding the dynamics of collaboration, the distribution of power, and the effectiveness of joint actions in addressing complex issues.

This first category has been divided into “actors involved”, “governance model” and “opportunity map” in order to give a detailed description of the many aspects involved in the relationships among stakeholders, in the past, present and future of heritage adaptive reuse experiences.

The section “resources integration” has tried to explore the use and application of innovative financial tools and non-financial resources in CH maintenance and management based on a wide range of mechanisms with the theory of innovation and theories on mission-oriented and public value/public purpose public policies.

Therefore, this second macro-category has been divided into the sections “financial sustainability”, “social sustainability” and “environmental sustainability” in order to investigate all kinds of possible resources needed to guarantee the thriving of the CH site over time.

Finally, the third macro-category, “Impact” has been aimed to analyse the integration of heritage preservation and management processes into broader local development concepts of urban, peri-urban neighbourhoods or rural areas, where new uses and physical transformations can catalyse wider improvements in an area’s social and economic conditions by opening new opportunities for job creation, community cohesion, education, and the local economy.

Also this last macro-category has been divided into three sections, resembling the three main spheres of action of a CH space: “social impact”, “economic impact” and “environmental impact”.

Each partner had to fill the cases columns with five Observatory Cases (OC) chosen among the 15 previously selected within T 1. 3 - Developing typology of Heritage Space adaptive re-use for Cultural Space Activation. Therefore the five OCs have been identified by evaluating their relevance/success according to at least one of the parameters provided (more parameters can be chosen and described) on the base of data you have already collected about it.

## STEP 02

Data collection to describe in detail all the parameters included in the matrix

For each OC selected partners conducted desk research, drew on data collected during focus groups carried out within T1.1. and conducted ad hoc interviews. These ones (max 5, one for each chosen OC) involved protagonists of cases, including initiators, policy makers or external observers in tight contact with the experience. When possible, interviews have been audio recorded, in other cases the interviewer just took notes.

For conducting interviews in order to gather comparable data an interview outline has been provided to partners (see the attachments section).

## STEP 04

Elaboration of recommendations for transferability of good practices and toolbox for training of professionals.

The factors of success and challenges faced outlined by the comparative analysis of OCs finally allowed us to identify some criteria to take into account for the transferability of cases in different contexts. These guidelines are exposed in chapter 6 and are intended to guide professionals in implementing successful processes of regeneration of CH. These recommendations are aimed to evaluate the processes of reactivation of spaces but also the geographical contexts where they can or take place.

## STEP 03

Comparative analysis of OCs

On the basis of data collected during the previous phases of the research, partners filled an analyst sheet for each OC chosen. These reports have been elaborated in a narrative style in order to give back the processual dimension of each experience and to better understand the factors of success and obstacles faced by each case.

The evidence emerging from this step is reported in chapters 3, 4 and 5 of this deliverable. OCs are divided on the basis of their major factors of success regarding one of the 9 parameters proposed by the matrix. After an explanation of how these variables (Stakeholder integration, Resources integration or Impact) are articulated into the cases chosen for the section, a deeper description of them is reported subsequently to allow a better understanding of each experience.

Besides, chapter 7 offer a set of inputs for the creation of a toolbox that can help professionals in reaching community and stakeholder involvement (web-based Heritage Points, refined crowdsourcing framework and guidelines for public-private-people partnerships), for resource integration (inclusive business models) and for the improvement of regional/territorial integration (a roadmap).

# LIST OF ABBREVIATIONS

## ABBREVIATION | MEANING

**T1.1** | Task 1.1 - Institutional and regulatory context of Industrial Heritage adaptive re-use

**T1.3** | Task 1.3 - Developing typology of Heritage Space adaptive re-use for Cultural Space Activation

**T2.1** | Task 2.1 - Matrix of parameters to evaluate the Observatory Cases

**U** | Urban Foxes

**A** | Attachment

**CGE** | Culture Goes Europe

**CH** | Cultural Heritage

**D1.1** | Policy Overview and Typology

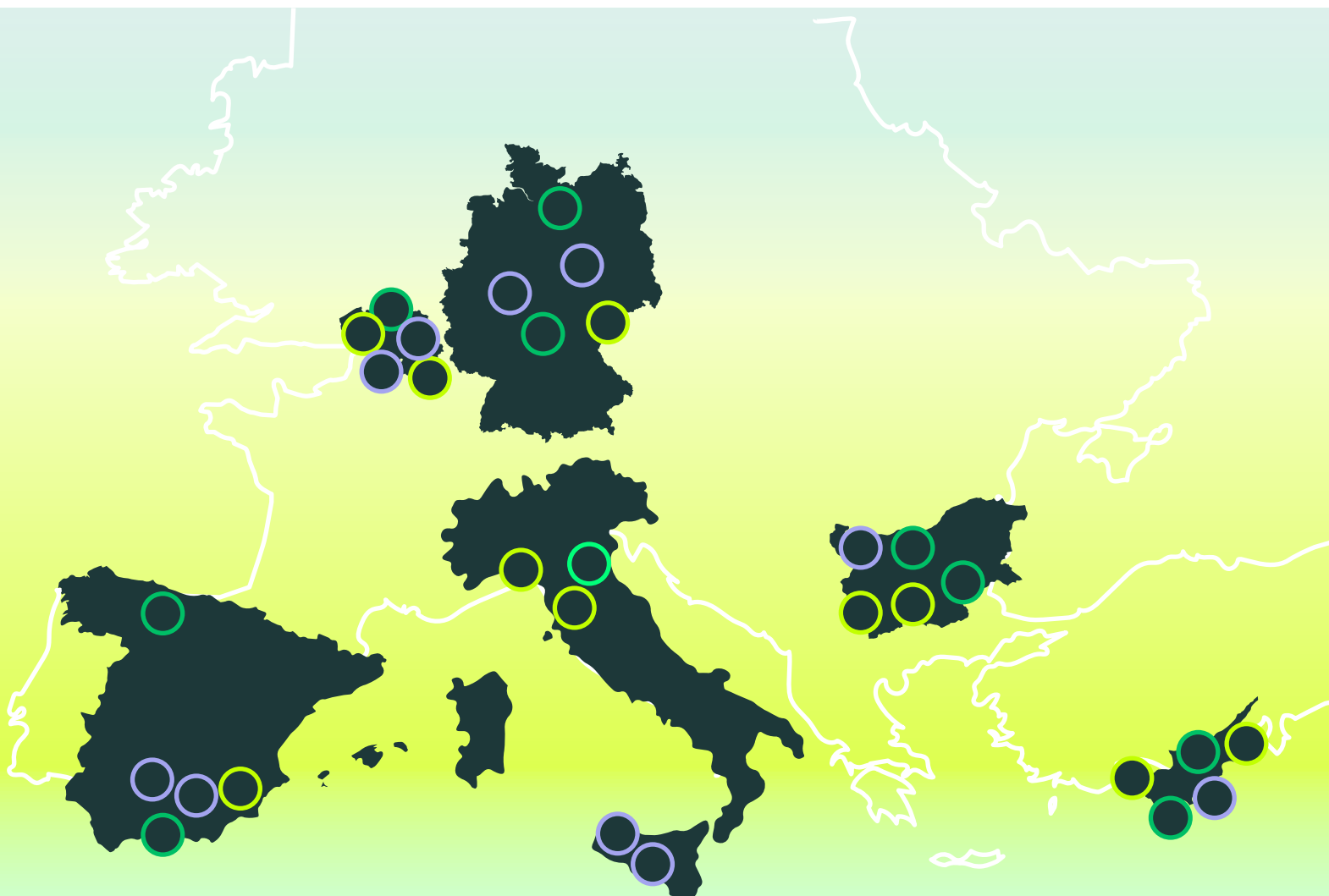
**OC** | Observatory Case

**SU** | Sguardi Urbani



# OBSERVATORY CASES OVERVIEW

This section presents an overview of the OC chosen by partners for the analysis through a map that differentiates them on the basis of their major factors of success according to the parameters identified by the matrix adopted in the analysis.



## STAKEHOLDERS INTEGRATION

 10 OBSERVATORY CASES

Tabakalera Spain  
 NudelFabrik Zeit Germany  
 ETKO Event Venue Cyprus  
 Convalecencia Spain  
 Central Market Hall Bulgaria  
 IBA - Eiermannbau Apolda Germany  
 Kanal - Centre Pompidou Belgium  
 Nòva - Caserma Passalacqua Italy  
 Project Buzludzha Bulgaria  
 Skali Aglantzias Cyprus

## RESOURCES INTEGRATION

 10 OBSERVATORY CASES

Carob Mill Restaurants Cyprus  
 La Tricoterie Belgium  
 BIG - Borgo Intergenerazionale Greco Italy  
 Varusha South Bulgaria  
 Toplocentrale Bulgaria  
 Egomio Cultural Center Cyprus  
 Saline 34 Germany  
 La Carcel Vieja Spain  
 Le Serre dei Giardini Margherita Italy  
 BE HERE Belgium

## IMPACT


 10 OBSERVATORY CASES

Sàla Veronica Spain  
 Other Music Academy - OMA Germany  
 Booq - Bibliofficina di quartiere Italy  
 Farm Cultural Park Italy  
 Sharena Fabrika Bulgaria  
 The Hoorn Belgium  
 Cigarreras cultural center Spain  
 Buda Fabriek Belgium  
 Kourion Ancient Amphitheatre Cyprus  
 C\*Space Germany

Stakeholder integration refers to the process of actively involving and collaborating with stakeholders—such as employees, customers, suppliers, investors, and communities—in decision-making and strategy development within CH. In this section, successful OCs are selected to provide an overview of the different types of stakeholders that can be involved in the management of reused CH (see the section “Actors Involved”) and the possible ways they can interact and collaborate (see the section “Governance Model”). Moreover, the final section, “Maps of Opportunities,” presents potential directions for further development of the Observatory Cases, or at least the most interesting and recurring ones.

# STAKEHOLDERS INTEGRATION

# STAKEHOLDERS INTEGRATION



## ACTORS INVOLVED

01

ACTORS INVOLVED  
**TABAKALERA**  
SPAIN

02

ACTORS INVOLVED  
**NUDELFABRIK ZEIT**  
GERMANY

03

ACTORS INVOLVED  
**ETKO EVENT**  
VENUE  
CYPRUS

## GOVERNANCE MODEL

04

GOVERNANCE MODEL  
**CONVALECENCIA**  
SPAIN

05

GOVERNANCE MODEL  
**CENTRAL MARKET HALL**  
BULGARIA

06

GOVERNANCE MODEL  
**IBA - EIERMANNBAU**  
APOLDA  
GERMANY

07

GOVERNANCE MODEL  
**KANAL - CENTRE**  
POMPIDOU  
BELGIUM

## MAPS OF OPPORTUNITIES

08

MAPS OF OPPORTUNITIES  
**NÒVA - CASERMA**  
PASSALACQUA  
ITALY

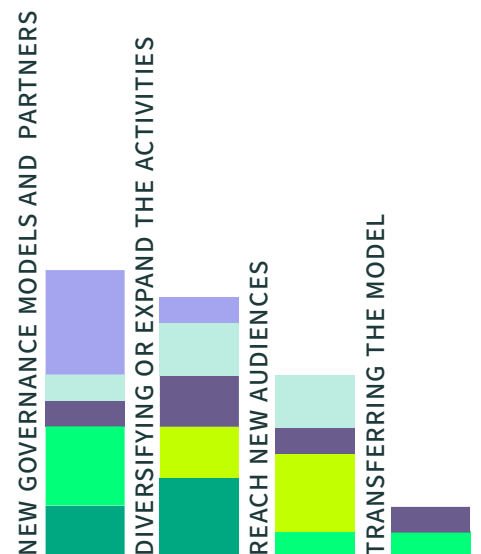
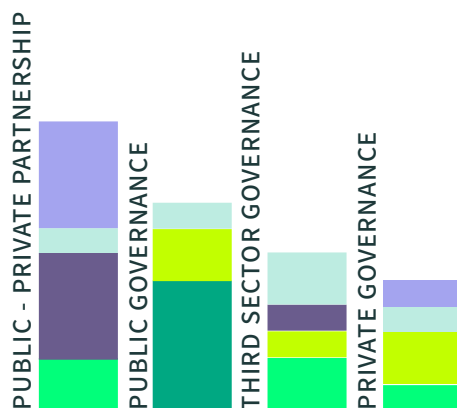
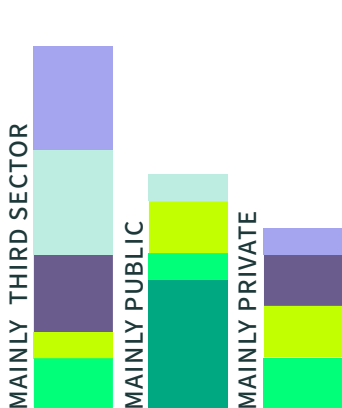
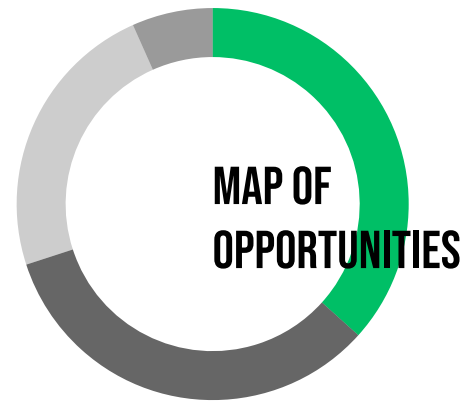
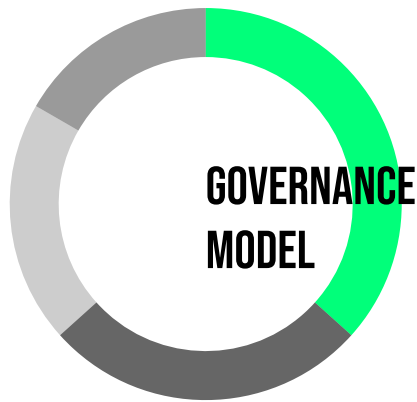
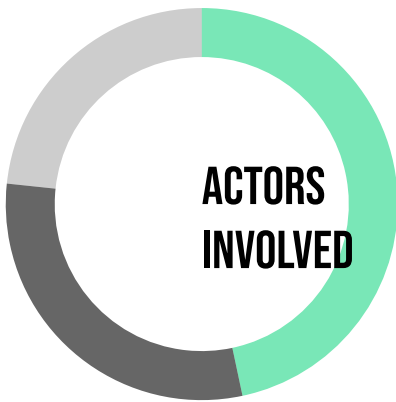
09

MAPS OF OPPORTUNITIES  
**PROJECT BUZLUDZHA**  
BULGARIA

10

MAPS OF OPPORTUNITIES  
**SKALI AGLANTZIAS**  
CYPRUS

# STAKEHOLDERS INTEGRATION



Spain Germany Cyprus Bulgaria Belgium Italy

# STAKEHOLDERS INTEGRATION



**TABAKALERA**

SPAIN



**NUDELFABRIK**

GERMANY

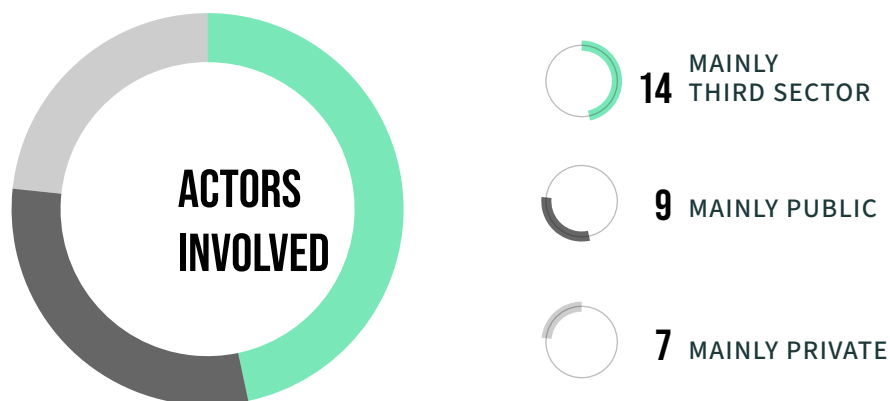


**ETKO - EVENT VENUE**

CYPRUS

## ACTORS INVOLVED

The OCs analysed in the report show that the actors involved in adaptive reuse of heritage can vary consistently from a site to another. They can be managed by public ones, as in the case of **TABAKALERA** in Spain where the Basque Government and the City Council of San Sebastián play a major role, by a single private actor as in the case of **NUDELFABRIK** in Germany, or by a group of professionals experts in a certain cultural field as in **ETKO - EVENT VENUE** in Cyprus. Despite this diversity, the OC analysed highlights the importance of involving a large number of different stakeholders for the management of space. The experiences investigated successfully gathered private (large or small companies), public authorities (at international, national, regional and local level), third sector and professionals, artists at first place. If, on the one hand this configuration makes the coordination among them more complex, on the other hand this variety enriches the site and brings more opportunities for thriving.



## 01

## ACTORS INVOLVED

## OBSERVATORY

## CASE



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SPAIN [BASQUE REGION]

# TABAKALERA

[WWW.TABAKALERA.EUS](http://WWW.TABAKALERA.EUS)
 [View full report](#)

Originally, Tabakalera was built in 1913 as a tobacco factory, playing a crucial role in the local economy of San Sebastián. The factory operated until 2003, when it closed its doors due to restructuring of the tobacco industry and economic changes. Today, Tabakalera has become an International Center of Contemporary Culture. Opened in 2015 after extensive renovation, the building now hosts a variety of cultural and artistic activities, including exhibitions, film screenings, workshops, and events. It highlights the integration of heritage preservation with modern cultural innovation, offering a space for artistic production, research, and public engagement.

The primary stakeholders responsible for the funding and strategic direction of the project, collaborating to restore and convert the building into a cultural space.

Although Tabakalera is a place of enjoyment aimed at all cultural consumers, it has a clear leaning and vocation towards catering to the needs of the creative and cultural sector. To this end, Tabakalera offers, through open calls, spatial and financial resources through residency programmes, as well as training and educational programmes and workshops specifically tailored to artists and professionals. It also serves as a platform to give visibility to creators and productions developed within the context of Tabakalera.

 **Person Interviewed**

Male artist in residence and collaborator of the center.

## 02

## ACTORS INVOLVED

## OBSERVATORY

## CASE



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## GERMANY

## NUDELFABRIK

[WWW.NUDELFABRIK.EU](http://WWW.NUDELFABRIK.EU)

[View full report](#)

NudelFabrik Zeit was a pasta production company in 1888, but today it serves as a creative venue for seminars, workshops, training courses, offsites, LARPs, hackathons, or group work. Events can range from multi-day conferences to project work or residencies lasting several months. A variety of usage concepts are already being implemented in around 1000 square meters of completely renovated rooms. There is a caretaker's apartment, space for creative use and a 92 sqm loft (offered to the public, enables tourism, but is aimed at protagonists). Additional overnight rooms with a shared kitchen and bathroom in an urban style can be rented cheaply by artists.

The NudelFabrik project integrates various stakeholders through a collaborative platform designed for innovation, creativity, and transformation. By offering a versatile space for workshops, conferences, and group activities, it fosters interaction between cultural and creative industries, entrepreneurs, and innovators.

The initiative supports interdisciplinary collaboration and mentorship, promoting the development of entrepreneurial projects that can drive structural change in the region. This multi-stakeholder approach ensures that the venue becomes a hub for dynamic, long-term growth and community engagement.

 **Person Interviewed**

Male member of the Board Committee

## 03

## ACTORS INVOLVED

OBSERVATORY

CASE



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CYPRUS

## ETKO - EVENT VENUE

[WWW.ETKOCYPRUS.COM](http://WWW.ETKOCYPRUS.COM)
 [View full report](#)

Originally, Tabakalera was built in 1913 as a tobacco factory, playing a crucial role in the local economy of San Sebastián. The factory operated until 2003, when it closed its doors due to restructuring of the tobacco industry and economic changes. Today, Tabakalera has become an International Center of Contemporary Culture. Opened in 2015 after extensive renovation, the building now hosts a variety of cultural and artistic activities, including exhibitions, film screenings, workshops, and events. It highlights the integration of heritage preservation with modern cultural innovation, offering a space for artistic production, research, and public engagement.

Main actors involved are: Local Government and Municipal Authorities; Cultural Organizations and Foundations both local and global; Private Sector and Sponsors; Artists and Performers; Visitors and Community Members. In 2023 the territory was renovated and was returned to its former glory: saving historical heritage, decorating public areas, and installing special lighting effects. Now the venues are reviving and are soon to be opened for everyone.

 **Person Interviewed**

Male manager

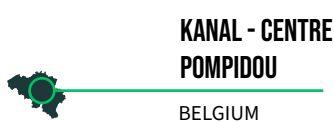


# STAKEHOLDERS INTEGRATION



## GOVERNANCE MODEL

A solid governance model is one of the key factors for the success of adaptive reuse practices. The OCs collected show that they can vary considerably from one to another, also according to the contextual opportunities and constraints. Therefore, we can identify more traditional or simple governance models where a public institution plays a major role, as in the case of **CONVALECENCIA** (Spain) where the building is managed by the University of Murcia, even though this aspect doesn't exclude the fruitful collaboration with artists and cultural contributors. Or, on the opposite side, it is possible to find experiences where the ownership and management of the space is by a private subject that maintain strong relationships with public institutions as in the case of **CENTRAL MARKET HALL** (Bulgaria). Besides these more conventional models the report collected more complex examples of governance models, born to respond to the changing needs of contemporary society. It is the case of **IBA - EIERMANNBAU APOLDA** (Germany), a cooperative model that adopt the concept of the "Open Factory", an innovation laboratory that involves both independent and public organizations to promote cultural, social, and entrepreneurial activities that allows for a dynamic and evolving use of the space. In general, public-private partnerships constitute a winning formula for adaptive reuse of CH where the most are the actors involved, the most creative and diversity are the typology of activities involved. **KANAL - CENTRE POMPIDOU** (Belgium) is an exemplary case of these kinds of partnerships that integrate stakeholders from the cultural sector, government, and community to transform a former Citroën factory into a cultural hub.



## 04

## GOVERNANCE MODEL

## OBSERVATORY

## CASE



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SPAIN [MURCIA]

## CONVALECENCIA

[WWW.UM.ES/WEB/VISITA-VIRTUAL/INSTALACIONES/RECTORADO](http://WWW.UM.ES/WEB/VISITA-VIRTUAL/INSTALACIONES/RECTORADO)

 [View full report](#)

The rehabilitation and adaptive reuse of a 20th-century hospital into the Rectorate of the University of Murcia. This historical building, originally serving as a charitable hospital, has been preserved while incorporating modern functions, contributing to the university's historical and cultural identity. The Convalecencia building currently serves as the headquarters for the Rectorate of the University of Murcia.

The Convalecencia building is currently managed by the University of Murcia, specifically under the control of its Rectorate. The governance structure is embedded in the university's administrative hierarchy, with a dedicated team for managing day-to-day activities.

While the building no longer serves its original hospital function, its historical significance and adaptive reuse are overseen by a coordinated effort between architects, university officials, and external partners when necessary. Several of its rooms, now exhibition spaces, are under the management of the Culture Dept. of the University.

 **Person Interviewed**

Male manager at Murcia University

## 05

## GOVERNANCE MODEL

OBSERVATORY

CASE



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BULGARIA

## CENTRAL MARKET HALL

[WWW.SOFIA-HALI.BG](http://WWW.SOFIA-HALI.BG)
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The Central Market Hall building is a national cultural monument and one of Sofia's symbols. It was inaugurated in 1911 and was the capital's first modern covered market for meat, dairy products, poultry, fish, and vegetables. With the opening of the Market Hall, the process of gradually improving and sanitizing trade began.

In 1988, the Market Hall closed for renovation and remained shut until 2000, when the building reopened. In 2021, Kaufland Bulgaria presented a project to revitalize its spirit and functions, and in 2023, the renovated building reopened its doors.

The governance model is based on private owned business, which recognizes the need for public acceptance and the big responsibility that comes with owning and adapting a building with such a historical value.

The owners dedicate specific time and funds for communicating widely their actions connected with the project and to create a space in the building which is designed to give back to the society culture, history and art in the form of additional value.

*“The project is an example of successful collaboration between a private entity and institutions, with the private party approaching the institutions respectfully and thoughtfully, listening to their input. In turn, the institutions did not aim to eliminate the private interest but rather guided it in a way that allowed it to positively meet public expectations.”*

 **Person Interviewed**

Female communication specialist and member of the public council for animation of the Central Market Hall and its Stage

## 06

## GOVERNANCE MODEL

OBSERVATORY

CASE



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GERMANY

## IBA - EIERMANNBAU APOLDA

[WWW.IBA-THURINGEN.DE/EN](http://www.iba-thuringen.de/en)
 [View full report](#)

The Eiermannbau in Apolda is an example of industrial architecture designed by the architect Egon Eiermann. The building is undergoing transformation under the IBA Thuringia (International Building Exhibition), focusing on adaptive reuse and creative development. The project aims to convert the historic structure into an "Open Factory" to provide flexible spaces for various activities, such as cultural, social, and educational events.

Based on the financing and usage concept "Open Factory" developed by IBA Thuringia in 2016, LEG Thuringia acquired the Eiermann building in December 2017.

 **Person Interviewed**

Female project manager

The collaboration between IBA Thuringia and LEG Thuringia is structured through a cooperative agreement, with IBA Thuringia taking the lead as the project's developer until 2023. This partnership model aims to serve as a blueprint for revitalizing vacant properties. By guiding the transformation process, IBA Thuringia acts as a driving force for sustainable and innovative urban development. In the case of LEG Thuringia, it provides resources, financial support and ownership, ensuring the project's stability and long-term impact.

*"What we have done for over five or six years since 2016 is that we have organized a lot of participation processes. And then, such actors joined on a temporary basis, and sometimes others came who then stayed long-term, for example the museum of the city of Apolda."*

## 07

## GOVERNANCE MODEL

## OBSERVATORY

## CASE



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BELGIUM

## KANAL - CENTRE POMPIDOU

[WWW.KANAL.BRUSSELS/EN](http://www.kanal.brussels/en)
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The iconic Citroën garage in Brussels is repurposed into a cultural center in collaboration with Atelier Kanal, featuring large, open spaces for community gatherings. KANAL, the museum for modern and contemporary art, has obtained its urban planning permit, marking the project's commencement. Started in 2016, it involves restoring heritage elements like showrooms and workshops. Three new volumes will accommodate museums and communal activities, with the roof transformed into a publicly accessible terrace with a bar and covered area.

KANAL operates as a public-private partnership that brings together the Centre Pompidou, the Brussels Capital Region, and other cultural and governmental entities. This model ensures that both public interests and the creative goals of international cultural institutions are aligned.

The partnership allows for a balance between local engagement and global cultural ambitions, ensuring that the space serves both the city of Brussels and the international art community.

 **Person Interviewed**

Male External Relations officer

# STAKEHOLDERS INTEGRATION

 **11** NEW GOVERNANCE MODELS AND PARTNERS

 **10** DIVERSIFYING OR EXPAND THE ACTIVITIES

 **7** REACH NEW AUDIENCES

 **2** TRANSFERRING THE MODEL



## MAPS OF OPPORTUNITIES

The creative solutions of governance and variety of actors involved in the OCs collected open up the path for further developments in these organisations for what concerns different fields. First of all, many CH sites demonstrate their commitment in further improving their governance models, also introducing some innovations. **NÒVA - CASERMA PASSALACQUA** (Italy), for example, is actively working for adopting a “special public-private partnership” with the Municipality of Novara. This type of agreement allows the public entity to find a private partner for the management of an asset, granting them operational control for a period of 25 years. This approach enables long-term planning and the development of a significant investment strategy. In other experiences, efforts are aimed at extending the audiences of the cultural activities offered by a site and consequently expand the business sectors of intervention. It’s the case of **BUZLUDZHA** (Bulgaria), where the variety of actors managing the monumental site (and belonging to the third sector and art field) guarantee the possibility of infinitely diversifying the activities in order to reach this goal. A similar case is **SKALI AGLANTZIAS** (Cyprus), a cultural hub that presents a wide range of bottom up organizations and professionals that present a great potential for addressing the local community with cultural and educational activities.

## 08

## MAPS OF OPPORTUNITIES

OBSERVATORY

CASE



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ITALY

## NÒVA - CASERMA PASSALACQUA

[WWW.CASERMAPASSALACQUA.IT/](http://WWW.CASERMAPASSALACQUA.IT/)
 [View full report](#)

Nòva is an educational and multifunctional center located within the former Passalacqua military barracks in the city of Novara. In addition to pathways for job placement, academic support, and probation programs for vulnerable individuals, Nòva hosts cultural activities such as concerts and performances aimed at a young audience and beyond. The space also includes a rehearsal and recording room, a digital lab for makers, a study area, a listening space, and a hall for events.

The initiative began with a call for expressions of interest launched by the Municipality of Novara, aimed at local associations to form a co-design committee to identify activities for young people to be conducted in certain spaces of the barracks. To be part of Nòva, associations must follow two rules: they cannot relocate their operational headquarters to the barracks, and they may only use its spaces to carry out new activities that differ from their regular operations. Currently, the stakeholders are working toward adopting a new governance model—a "special public-private partnership." This type of agreement allows a public entity to collaborate with a private partner in managing a property, granting them stewardship for a 25-year period. This approach would enable long-term planning and the development of a substantial investment strategy.

*"In the process undertaken, the social policies of the Municipality of Novara and local associations share the belief that urban regeneration can play an educational role for vulnerable minors."*

A significant funding allocation is currently underway for the comprehensive renovation of the entire barracks. This will allow the creation of a food area, a hostel, and a coworking space within the building.

 **Person Interviewed**

Manager and member of Nòva

## 09

## MAPS OF OPPORTUNITIES

OBSERVATORY

CASE



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BULGARIA

## PROJECT BUZLUDZHA

[WWW.BUZLUDZHA-PROJECT.COM/EN/](http://WWW.BUZLUDZHA-PROJECT.COM/EN/)
 [View full report](#)

The Memorial Complex on Buzludzha Peak – the largest complex of its kind in Bulgaria and a prominent example of the final period of socialist monumental construction in the country. The complex was completed in 1981 as a memorial to the Bulgarian Communist Party, commemorating both the 90th anniversary of its founding (1891–1981) and the 1,300th anniversary of the Bulgarian state (681–1981).

After 1989, the monument was abandoned and vandalized. Its ruined appearance gained international recognition, turning it into an attractive alternative tourist destination and a pop icon, frequently featured in various visual and art projects.

- 1.Strong representative of the NGO sector
- 2.Opportunity for developing integrated management strategy and showcase a good practice in property care and development
- 3.Opportunity for showcasing technical and engineering models for reconstructing, preserving or adaptation
- 4.Opportunity for organizing vast spectrum of cultural and educational events
- 5.Opportunity for activating the local youth, hospitality, culture and business community

 **Person Interviewed**

Member of the NGO  
Foundation Project  
Buzludzha

*“The initiative to revitalize and preserve the Buzludzha Memorial House brought together the Buzludzha Project Foundation with excellent specialists, conservationists, volunteers, and others. However, the challenge lies in the fact that activities related to the site are not supported by either the Regional Administration (which manages the property) or the Municipality of Kazanlak, where the monument is located.”*



## 10

## MAPS OF OPPORTUNITIES

OBSERVATORY

CASE



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CYPRUS

## SKALI AGLANTZIAS

[WWW.EN.SKALIAGLANTZIAS.COM](http://WWW.EN.SKALIAGLANTZIAS.COM)
 [View full report](#)

The "Skali" Cultural Center, a vibrant hub in Aglantzia, Cyprus, stands as a symbol of cultural pride and community engagement. Designed to blend seamlessly with its surroundings, including natural caves and historic landmarks, the centre offers a rich array of cultural experiences. Since its inception in 1992, it has been a venue for concerts, theatre performances, exhibitions, and academic events.

To attract diverse audiences, there is an opportunity to host a variety of cultural and educational events such as art exhibitions, musical performances, workshops, and lectures. Additionally, developing programs that involve the local community in these initiatives, like volunteer programs, local heritage festivals, and school partnerships, is essential. Partnering with schools and universities for educational programs and research can also enhance the center's offerings, with activities like student art exhibits, collaborative research projects, and educational tours. Implementing environmentally sustainable practices in operations is another key opportunity, which could include energy-efficient lighting, waste reduction programs, and the use of eco-friendly materials. Developing targeted marketing campaigns, including social media efforts, collaborations with influencers, and promotional events, can further raise awareness and attract visitors. Improving physical infrastructure to enhance accessibility and visitor comfort, through better signage, improved pathways, and enhanced seating areas, is also crucial. Lastly, developing merchandise and concessions that reflect the center's cultural and artistic significance, such as branded souvenirs, educational materials, and local crafts, can provide additional revenue streams.

 **Person Interviewed**

Female manager and cultural executive

In this section, successful OCs are selected in order to provide best practices in resource management for organizational sustainability. These ones are divided into three main sub-categories according to the type of resources they are particularly able to deal with and arrange: financial, economic and environmental.

# RESOURCES INTEGRATION

# RESOURCES INTEGRATION



## FINANCIAL SUSTAINABILITY

01

FINANCIAL  
SUSTAINABILITY

**CAROB MILL  
RESTAURANTS  
CYPRUS**

02

FINANCIAL  
SUSTAINABILITY

**LA TRICOTERIE  
BELGIUM**

03

FINANCIAL  
SUSTAINABILITY

**BIG - BORGO  
INTERGENERAZIONALE  
GRECO - ITALY**

04

FINANCIAL  
SUSTAINABILITY

**VARUSHA SOUTH  
BULGARIA**

## ORGANIZATIONAL SUSTAINABILITY

05

ORGANIZATIONAL  
SUSTAINABILITY

**TOPLOCENTRALA  
BULGARIA**

06

ORGANIZATIONAL  
SUSTAINABILITY

**EGOMIO CULTURAL CENTER  
CYPRUS**

07

ORGANIZATIONAL  
SUSTAINABILITY

**SALINE 34  
GERMANY**

## ENVIRONMENTAL SUSTAINABILITY

08

ENVIRONMENTAL  
SUSTAINABILITY

**LA CARCEL VIEJA  
SPAIN**

09

ENVIRONMENTAL  
SUSTAINABILITY

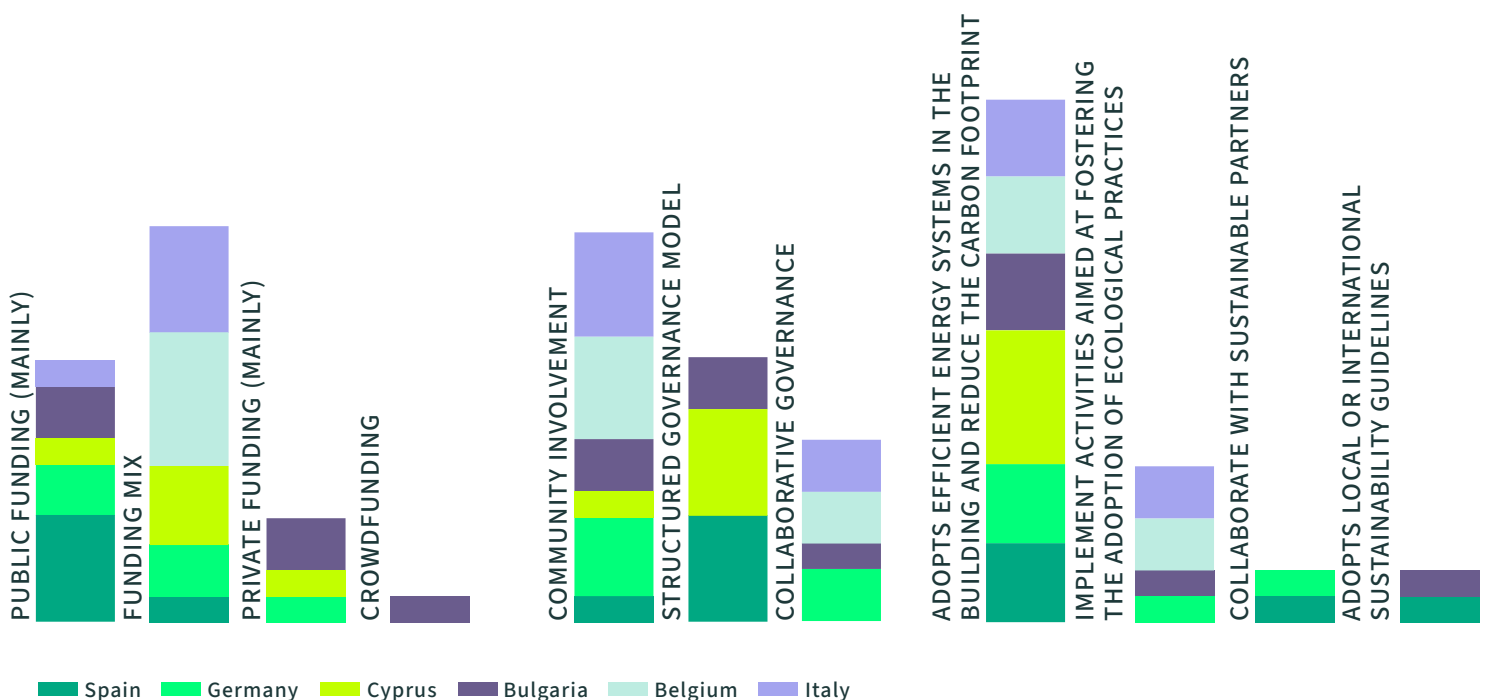
**LE SERRE DEI GIARDINI  
MARGHERITA  
ITALY**

10

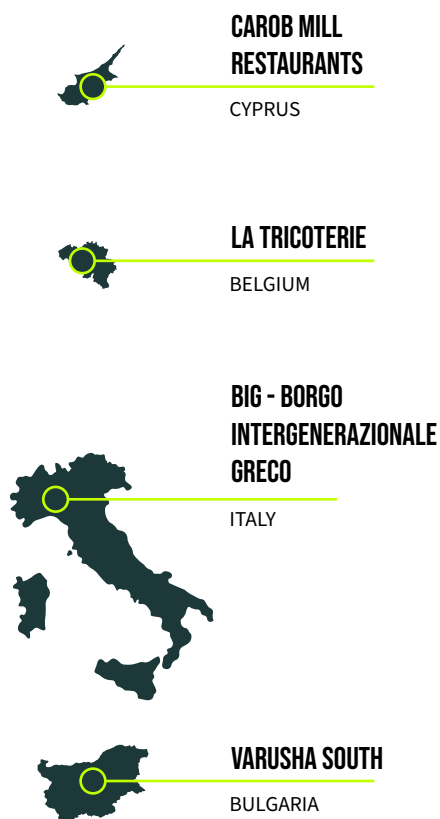
ENVIRONMENTAL  
SUSTAINABILITY

**BE HERE  
BELGIUM**

# RESOURCES INTEGRATION

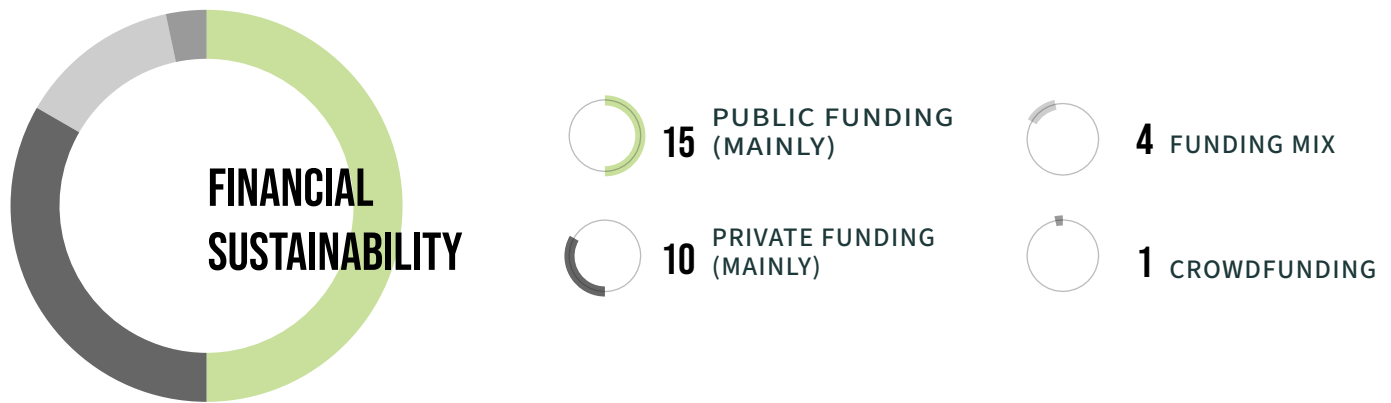


# RESOURCES INTEGRATION



## FINANCIAL SUSTAINABILITY

Financial sustainability is one of the main challenges for CH adaptive reuse practices. The need for funds to sustain cultural activities and cultural spaces maintenance push organizations to expand their fields of intervention and to pursue creative solutions. This is particularly true when national and local governments don't provide sufficient funding programs for Cultural Heritage. In these cases cultural entities are forced to aim at commercial goals together with social and cultural ones. This attitude required the difficult duty to find a right balance between the two poles, ensuring that business orientation doesn't undermine the cultural and social mission. Interesting examples of a fair combination between two are highlighted by the matrix adopted for the analysis. Among them is **CAROB MILL RESTAURANTS** (Cyprus), a successful transformation of a historic industrial site into a thriving culinary and cultural destination. The owner and manager of the space is a private company, Lanitis E.C. Holdings Ltd , which runs 6 restaurants in the country within cultural heritage sites. Each structure is therefore economically self-sufficient thanks to a strong business model, but the strong collaboration with public institutions deputed to Culture and local ngos and community ensures that the public and cultural function of the sites is preserved.

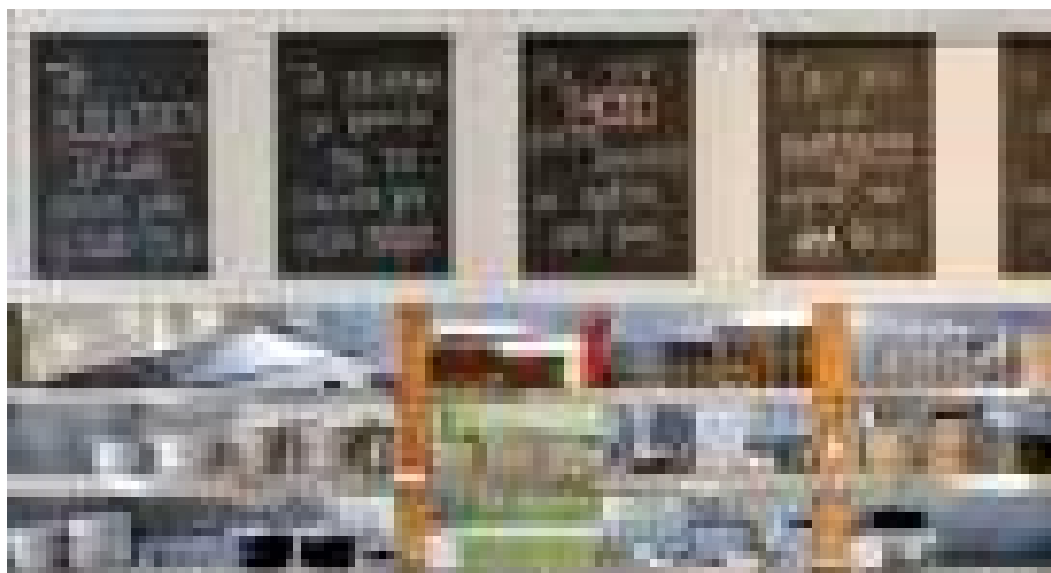


A similar but at the same time different case is **LA TRICOTERIE** (Belgium), a restored eco-friendly factory run by a cooperative that adopts a participatory governance approach. Its business model is based on a mix of public funds, private donations, members' contributions and revenues from events and services provided. Together with the catering and bistrot service many other activities are implemented as cultural events, community gatherings, and artistic exhibitions, enhancing the social and cultural fabric of the area.

A different example of business model is offered by **BIG - BORGIO INTERGENERAZIONALE GRECO** that ensures its financial sustainability through revenues coming from subsidized house rent for students, elderly people and single parents and funds coming from their participation in public calls.

Other successful and creative solutions for guaranteeing sufficient funds for the organization's survival are shown by **VARUSHA SOUTH** (Bulgaria). The managing organization, TaM, strongly draws on a Patreon account in order to ensure enough money for paying the electricity and water bills, making upgrades on the venue and so forth. They also worked out innovative solutions such as the post-festival ticket, a means to provide funding for a salaried position, allowing someone to focus on the festival's preparation starting the following year. However, for these crowdfunding tools implies to be effective, it is necessary to establish a deep and strong relationship with their own audience through a continuous work of communication and involvement of the local community.

## 01

FINANCIAL  
SUSTAINABILITYOBSERVATORY  
CASE

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CYPRUS

## CAROB MILL RESTAURANTS

[WWW.CAROBMILL-RESTAURANTS.COM/](http://WWW.CAROBMILL-RESTAURANTS.COM/)
 [View full report](#)

Carob Mill Restaurants were selected due to their successful transformation of a historic industrial site into a thriving culinary and cultural destination. Located in Limassol, Cyprus, the Carob Mill complex demonstrates how adaptive reuse of heritage buildings can create economic opportunities, preserve cultural heritage, and contribute to community development.

Financial resources are diverse and come from multiple streams, including revenue from dining services, event hosting, and merchandise sales. By offering a unique dining experience that combines local cuisine with cultural events, Carob Mill Restaurants attract a steady flow of patrons. Additionally, venue rentals for private events such as weddings and corporate functions provide significant income. Grants and sponsorships from heritage preservation organizations and local businesses further bolster the financial foundation, enabling the venue to fund large-scale restoration projects and maintain high operational standards. Human resources are a critical component of Carob Mill's success. The venue employs a dedicated team of culinary professionals, event coordinators, and administrative staff. Investing in staff development through training programs ensures that employees possess the necessary skills and knowledge to deliver exceptional service. Volunteers from the local community also contribute significantly, supporting various initiatives and fostering a sense of ownership and pride. This blend of professional staff and community volunteers enhances operational efficiency and community engagement. Partnerships with educational institutions, heritage organizations, and the private sector amplify Carob Mill's resource base. Educational institutions provide a pipeline of interns and volunteers, enriching the venue's human resources and integrating educational initiatives into its operations. Heritage organizations offer expertise and funding, ensuring that preservation efforts meet high standards. The private sector contributes through sponsorships and service provision, expanding the venue's reach and impact.

 **Person  
Interviewed**

Female General Manager  
of Carob Mill Restaurants

*"Carob Mill is more than just a place to dine; it is a celebration of our local heritage and culture. By transforming a historic industrial site into a vibrant hub for culinary and cultural experiences, we're preserving the past while fostering a sustainable and thriving future for Limassol. Our commitment to local producers, sustainable practices, and community engagement is at the heart of everything we do, creating a space where history, culture, and innovation come together."*

## 02

FINANCIAL  
SUSTAINABILITYOBSERVATORY  
CASE

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BELGIUM

## LA TRICOTERIE

[WWW.TRICOTERIE.BE/EN/](http://WWW.TRICOTERIE.BE/EN/)
 [View full report](#)

La Tricoterie, founded in 2010 in a restored eco-friendly factory. It offers a diverse cultural program focused on community engagement. From theatre to concerts, workshops to film screenings, it hosts various events and activities. They serve artisanal, locally-sourced brunches and "live cooking" dinners. Additionally, it provides event spaces for private or corporate functions, with catering services available onsite or offsite. La Tricoterie is not just an eco-conscious event space but also a cultural hub, promoting emerging artists and social cohesion.

La Tricoterie's business model is based on a mix of public funds, private donations, members' contributions and revenues from events and services provided. It receives support from local, regional, and European government bodies. These funds often come in the form of cultural grants or social cohesion projects aimed at community engagement, arts promotion, and sustainability initiatives. The public funding helps maintain their non-commercial activities, such as community workshops, social projects, and programs promoting inclusivity. Since many of their events and activities focus on social inclusion, community development, and the arts, La Tricoterie can apply for public subsidies that align with these goals ensuring that they can run programs that might not be financially sustainable on their own. Private donations are an important part of La Tricoterie's financial model. They have access to philanthropic support from individuals and organizations that share their vision of cultural and social development. Crowdfunding initiatives, often used for specific projects, can mobilize community members and supporters to contribute to the space's continued operation. As a cooperative, membership fees or contributions provide a steady stream of financial support and foster a sense of ownership among the community. Hosting events like corporate gatherings, private parties, weddings, and conferences provides a significant source of revenue helping offset the costs of their non-profit and socially oriented programs. This stream of revenue allows to finance ongoing operational costs, including staff salaries, venue maintenance, and other day-to-day expenses. Venue Rental: Renting out their space to third-party event organizers also provides a significant revenue stream. This rental income helps them maintain the building while offering a platform for a wide range of events. La Tricoterie operates a café that offers a sustainable, eco-friendly menu. Occasionally, La Tricoterie might generate revenue through the sale of branded merchandise or the organization of special projects such as festivals or collaborative art initiatives.

 **Person  
Interviewed**

 Female External  
Relations officer



## 03

FINANCIAL  
SUSTAINABILITYOBSERVATORY  
CASE

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ITALY

**BIG – BORGO INTERGENERAZIONALE GRECO**
[WWW.BIGRECO.IT](http://WWW.BIGRECO.IT)
 [View full report](#)

BiG is a socio-educational service created as part of a broader urban regeneration project within the historic Cascina Conti in the Greco neighborhood of Milan. The facility provides affordable housing to vulnerable individuals, including young students and/or workers, elderly people, and single parents with children. The initiative is inspired by the model of German intergenerational houses (Mehrgenerationenhäuser), and in addition to providing housing, it aims to foster a path toward independence among residents by encouraging the formation of positive, reciprocal intergenerational relationships of mutual support.

BiG operates on a solid business model in which revenue primarily comes from housing service contracts for young people and seniors, as well as from the support for single parents with children, funded by the Municipality of Milan. Additional financial support is secured through the cooperative's participation in grants for initiatives aimed at enriching the neighborhood's range of services (both cultural and otherwise). Thanks to this funding model, projects such as 'MUBIG – the community museum,' 'BiblioBig,' a neighborhood library, and 'Bing,' a community garden, have been created.

 **Person  
Interviewed**

Male architect and  
member of the  
cooperative

## 04

FINANCIAL  
SUSTAINABILITYOBSERVATORY  
CASE

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BULGARIA

## VARUSHA SOUTH

[WWW.TAMVT.COM](http://WWW.TAMVT.COM)

[View full report](#)

In 2021, TaM moved to the Varusha South neighborhood in the former Club of Cultural Figures building in Veliko Tarnovo. The team and community around TaM are committed to restoring the cultural functions and revitalizing the abandoned building, an architectural monument. The venue has a 70 m<sup>2</sup> hall with up to 40 seats, equipped with a projector, screen, stage lighting, and sound system suitable for any event. There is a bar in the lobby for drinks and appetizers. The quiet garden provides a panoramic view of the old town. Next is the church of St. St. “Constantine and Elena”, built by master Kolyo Ficheto. Working hours are flexible based on the event schedule.

TaM is supporting its activity mainly through private funding and is using different means for subsidizing the different initiatives they focus on. This gives them the freedom to choose flexible what they will work on and spare them the vast amount of bureaucracy connected with public funding. Additionally the need for communicating with different enterprises and initiatives makes them more open to new collaborations and is strengthening the network they work with. The organization has a Patreon account, which ensures enough money for paying the electricity and water bills, making upgrades on the venue and so forth. Using a vast and active network of volunteers is additionally helping the activities to reduce cost and add value to the initiatives. As for the whole Varusha South neighborhood, the variety of possibilities for use of the wide spectrum of the sites gives a dynamics and diversity of the revenue flows in the vibrant local ecosystem created.

 **Person  
Interviewed**

Male cultural manager  
and cofounder of “TAM”

*“We have been a team for 12-13 years and have consistently managed to maintain a group of salaried individuals working on the initiative, even if the salaries were modest. We have always secured the necessary financial support for our activities. It's important to discuss how private funding can be a viable way to sustain initiatives, as not everyone can rely solely on public funding.”*

# RESOURCES INTEGRATION



## TOPLOCENTRALA

BULGARIA



## EGOMIO CULTURAL CENTER

CYPRUS



## SALINE 34

GERMANY

## ORGANIZATIONAL SUSTAINABILITY

Together with financial business plans, organizational features are a main aspect to take into consideration for guaranteeing CH adaptive reuse sustainability over time. The two aspects are strictly linked to each other. As a matter of fact, a solid and efficient working team and management system cannot exist without guaranteeing all professionals involved fair salaries for their contribution. This means for the organization to have sufficient financial resources for maintaining its staff over time. For this reason, great organizational systems are likely to be found where funds are stable over time. This condition easily occurs where funds are guaranteed by public bodies that decide to directly finance cultural sites. An interesting example is **TOPLOCENTRALA** (Bulgaria), a regional center for contemporary funds, which is owned and partly financed by the Municipality and state supported with subsidy from the Ministry of culture. This system allows an efficient functioning of the site together with the opportunity to always recruit new and qualified professionals and artists that ensure the variety and quality of the activities carried out within the art center. Also **EGOMIO CULTURAL CENTER** (Cyprus) is a successful example of an efficient management system which is guaranteed not only by fair salaries for the human resources involved but prioritized through professional development opportunities, fostering a skilled and motivated team.



Alternative organizational arrangements are anyway traceable among the OCs selected by the matrix, as **SALINE 34** (Germany), an empty house in the north of Erfurt that since 2011 has started to offer affordable space for young ideas and projects and is a focal point in the district. Here youngsters are beneficiaries and at the same time managers of the space. They actively participate in the site's organizational sustainability, contributing in various ways, such as organizing and managing public assemblies for collective decision-making or volunteering to carry out activities and maintain the space. While this model certainly entails a higher degree of uncertainty, it also offers a viable solution to the necessity of relying on stable funding.

## 05

ORGANIZATIONAL  
SUSTAINABILITYOBSERVATORY  
CASE

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BULGARIA

## TOPLOCENTRALA

[WWW.TOPLOCENTRALA.BG/EN](http://WWW.TOPLOCENTRALA.BG/EN)
 [View full report](#)

The Toplocentrala project is a joint initiative between a group of artists from the independent art scene and Sofia Municipality. It started in 2014 with the main goal of transforming the former heating plant of the National Palace of Culture (built in 1981) into a modern European-style Center for Contemporary Arts. In 2019 the Sofia City Council allocated funds for the renovation and equipment of the Center, and later that year, a public procurement process was conducted to select a contractor. In June 2020, the actual reconstruction of the building began. Meanwhile, negotiations were initiated for the Ministry of Culture to contribute to the Center's maintenance, successfully concluding in the summer of 2021 with a Government Decree establishing the Regional Center for Contemporary Arts Toplocentrala.

Managerial sustainability due to the stable form of governance and subsidising the work of the center. The Regional Center for Contemporary Art serves as the governing body of the venue and includes individuals who have been actively engaged in the cause throughout the entire process.

 **Person  
Interviewed**

Male manager

The space hosts a wide range of projects and programs, recruiting various visitors, artists and professionals and strengthening the free stage sector.

*“The municipality was reluctant to create yet another municipal cultural institute. We researched the experiences of various places across Europe in terms of management and funding models, and I believe that with the form of a regional center for contemporary arts, we achieved the best possible model for sustainable management and funding.”*

## 06

ORGANIZATIONAL  
SUSTAINABILITYOBSERVATORY  
CASE

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CYPRUS

## EGOMIO CULTURAL CENTER

[WWW.EGOMIO.EU](http://WWW.EGOMIO.EU)
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Egomio is located in the industrial area of Egkomi, Nicosia. It used to be an industrial space and nowadays works as platform for diverse cultural activities and educational programs, significantly contributing to the cultural landscape of the region. There is a multifunctional space, two rehearsal studios, a black box theatre. Egomio offers residency room for artists, a library and a wonderful relaxation and resting place.

Organizational sustainability at Egomio Cultural Centre is ensured through strong governance, effective management, and community engagement. A structured governance model, including a steering committee and advisory board, provides strategic oversight and guidance. The management team, led by the artistic director, oversees daily operations, program implementation, and partnerships. Staff development and retention are prioritized through professional development opportunities, fostering a skilled and motivated team. Community engagement is integral, with regular feedback sessions and collaborative projects ensuring that programs meet local needs and build community trust and support.

 **Person  
Interviewed**

Female teacher and  
member of the board  
committee

## 07

ORGANIZATIONAL  
SUSTAINABILITYOBSERVATORY  
CASE

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GERMANY

## SALINE 34

[WWW.NETZWERK-IMMOVIELIEN.DE/IMMOVIELIEN/SALINE34-ERFURT/](http://WWW.NETZWERK-IMMOVIELIEN.DE/IMMOVIELIEN/SALINE34-ERFURT/)
 [View full report](#)

Saline34 was an empty house in the north of Erfurt that since 2011 has started to offer affordable space for young ideas and projects and is a focal point in the district. The house not only offers affordable space for young ideas and projects, but is also intended to be a focal point in the district and an experimental station for young people's participation.

The heart of the lighthouse is the open living room on the ground floor. Small concerts and readings as well as project presentations and seminars take place here. The room also serves as a meeting point and planning location for young committed people.

The revitalization and use of the building was achieved through a two-stage coordinated by Plattform e.V, parallel process during the renovation. In order to stabilize usage, the Swiss drosos Foundation supported the Werft34 project as a start-up laboratory for three years starting in 2013. In 2017, structural renovation of the roof structure and basement using social city funding with a 30% contribution from the city of Erfurt. After the labor-intensive repairs, the actors now concentrated heavily on forming the house community and further anchoring themselves in the district and the north of Erfurt. The users establish their own association Saline34 e.V. and operate the house on their own responsibility. A long-term right of use is currently being negotiated with the city of Erfurt. The Saline34 has developed into a socio-cultural meeting place and an important hub in the district. All key decisions in the House are made collectively by its members. Once a month, a "House Time" meeting is held to discuss and democratically decide on important matters such as who can move in, where funds should be invested, and which projects are upcoming. However, these meetings sometimes get skipped if no one takes the initiative to organize them. When you sign the contract to move into one of the rooms as an artistic, sociocultural, or other creative actor, you also commit to participating in "Community Hours." Every member of the House is required to contribute 50 hours per year toward sustaining or improving the house and its community.

 **Person  
Interviewed**

Male project manager

*"We had various projects funded by a private foundation from Switzerland. Our scope was to develop structures for the social infrastructure."*

# RESOURCES INTEGRATION



## ENVIRONMENTAL SUSTAINABILITY

Although the importance of environmental sustainability of initiatives is universally recognized in the adaptive reuse practices, the strategy to pursue this goal is not always easily traceable within them. The approach to sustainability can vary consistently from a cultural space to another, often according to the sensitivity shown by the local political context. **LA CARCEL VIEJA** (Spain), a 20th-century prison building transformed into a cultural center, implements the local circular economy strategy, sustainability strategy and the Urban Agenda 2030 Strategy that are promoted and guided by the Municipality of Murcia.

In other cases, as **LE SERRE DEI GIARDINI MARGHERITA** (Italy), an interesting environmental sustainability strategy is implemented when the main actor leading the cultural site has the environment as its own value apart from its commitment in running a cultural space. As a matter of fact, Kilowatt, the cooperative managing Le Serre, offers consultancy services in the sustainability sector for different kinds of actors. Inside the regenerated space nature plays a main role and it is shaped in order to facilitate the absorption of CO<sub>2</sub>.

In general, the OCs collected show that there three main ways of ensuring sustainability of CH: 1) by fostering collaboration with those organizations that demonstrate sensitivity towards the environment, 2) by implementing efficient energy systems in the buildings in order to reduce the ecological footprint, 3) by carrying out activities aimed at sensitizing the public and the local community to the importance of adopting ecological practices. **BE HERE** (Belgium), a community-focused cultural hub, is a good example of how all these strategies can be applied at the same time.

**20** COLLABORATE WITH SUSTAINABLE PARTNERS

**6** ADOPTS EFFICIENT ENERGY SYSTEMS IN THE BUILDING AND REDUCE THE CARBON FOOTPRINT

**2** IMPLEMENT ACTIVITIES AIMED AT FOSTERING THE ADOPTION OF ECOLOGICAL PRACTICES

**2** ADOPTS LOCAL OR INTERNATIONAL SUSTAINABILITY GUIDELINES



## 08

ENVIRONMENTAL  
SUSTAINABILITYOBSERVATORY  
CASE

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SPAIN [MURCIA]

## LA CÁRCEL VIEJA

[WWW.ESTRATEGIAMURCIA.ES/PROYECTOS-ESTRATEGICOS/CARCEL-VIEJA/](http://WWW.ESTRATEGIAMURCIA.ES/PROYECTOS-ESTRATEGICOS/CARCEL-VIEJA/)
 [View full report](#)

The rehabilitation of a 20th-century prison building, the former Provincial Prison of Murcia, transforming it into a cultural space open to the community while preserving its historical value and offering new cultural and social uses.

Murcia City Council intends, with the recovery of the Old Prison, to return to the people of Murcia part of their heritage, converted into a new social and cultural space, a new bright, open and participatory cultural meeting point.

La Cárcel Vieja embraces sustainable practices guided by local governmental policies. Initiatives include optimizing energy usage, reducing paper consumption, and favoring environmentally responsible suppliers. As part of its commitment to sustainability, the venue continuously seeks to integrate green solutions into its everyday operations.

 **Person  
Interviewed**

Male architect

## 09

ENVIRONMENTAL  
SUSTAINABILITYOBSERVATORY  
CASE

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ITALY

## LE SERRE – GIARDINI MARGHERITA

[WWW.LESERREDEIGIARDINI.IT](http://WWW.LESERREDEIGIARDINI.IT)
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The Serre dei Giardini are a regenerated space and hybrid cultural center within the Margherita Gardens, in Bologna, which comes to life in the 650 square meters redeveloped of the former municipal greenhouses. It hosts: the hub for cultural production Serra Madre, a coworking, the educational service Kw Baby, the festivals Kw Summer and Resilienze Festival, the bistrot VETRO.

*"At Kilowatt, we believe that in the face of the climate challenge, it is essential to engage everyone, starting with citizens, who ultimately are consumers, voters, and individuals whose choices drive change. In recent years, we have been working hard to build a new narrative around sustainability and the power of individuals, one that inspires people to take action daily to make a difference."*

 **Person  
Interviewed**

Female project manager

The greenery at Le Serre is not seen as merely decorative but as an integral part of an architectural and regenerative approach designed as a tool to combat climate change. Each plant has been selected based on its ability to absorb CO<sub>2</sub>. Fast-growing plants were chosen to ensure significant CO<sub>2</sub> absorption, thereby strengthening the surrounding ecosystem.

Additionally, within the main greenhouse, a system will be developed to offset CO<sub>2</sub> emissions through an innovative algae cultivation plant powered by rainwater. This system will enable the main greenhouse to absorb up to 27 tons of CO<sub>2</sub> annually.

# 10

## ENVIRONMENTAL SUSTAINABILITY

### OBSERVATORY CASE



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BELGIUM

## BE HERE

[WWW.BE-HERE.BE](http://WWW.BE-HERE.BE)

 [View full report](#)

Be Here, located in the former Byrrh building, is a community-focused project integrating various stakeholders including local businesses, cultural organizations, and the community. The project aims to revitalize the space through adaptive reuse, turning it into a vibrant hub for cultural and commercial activities.

**Sustainable Business Support:** BE-HERE offers spaces to businesses that prioritize eco-friendly practices, such as zero-waste production, organic food markets, and sustainable packaging.

 **Person  
Interviewed**  
Male architect

**Energy-Efficient Operations:** The facility integrates energy-efficient systems and sustainable infrastructure, minimizing its environmental footprint.

**Environmental Awareness Programs:** BE-HERE organizes workshops and events that promote environmental consciousness, such as zero-waste cooking classes, sustainability talks, and eco-friendly market activities.

Impact plays a crucial role in the adaptive reuse of cultural heritage, influencing decisions and outcomes across multiple dimensions. Even though evaluating it is not an easy duty, professionals and staff members continuously reflect upon the effects of the actions implemented, as these give an idea of the value of their work and fuel their motivation to keep on managing the sites. With this respect, there are at least three types of impact that is possible to consider in the field of CH adaptive reuse: social impact, that is mainly related to the capacity of a space to produce community engagement and inclusion; economic impact, that is the enhancement of the economic local context through the creation of new businesses and job opportunities; and the environmental impact, that refer to the restoration of a space by reducing as much as possible the ecological footprint and the adoption of a circular or ecological approach in the way it is managed.

# IMPACT

# IMPACT



## SOCIAL IMPACT

01

SOCIAL  
IMPACT

**SÀLA VERONICA  
SPAIN**

02

SOCIAL  
IMPACT

**OTHER MUSIC  
ACADEMY - OMA  
GERMANY**

03

SOCIAL  
IMPACT

**BOOQ - BIBLIOFFICINA  
DI QUARTIERE  
ITALY**

04

SOCIAL  
IMPACT

**FARM CULTURAL  
PARK  
ITALY**

## ECONOMIC IMPACT

05

ECONOMIC  
IMPACT

**SHARENA FABRIKA  
BULGARIA**

06

ECONOMIC  
IMPACT

**THE HOORN  
BELGIUM**

07

ECONOMIC  
IMPACT

**CIGARRERAS  
CULTURAL CENTER  
SPAIN**

## ENVIRONMENTAL IMPACT

08

ENVIRONMENTAL  
IMPACT

**BUDA FABRIEK  
BELGIUM**

09

ENVIRONMENTAL  
IMPACT

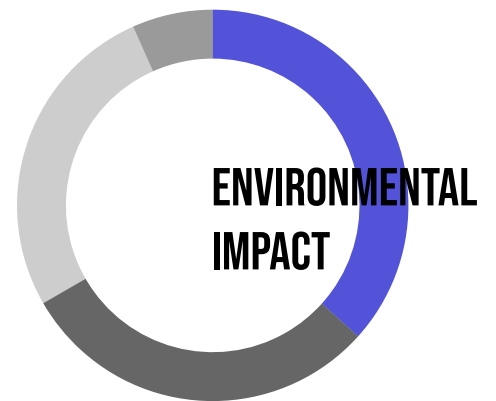
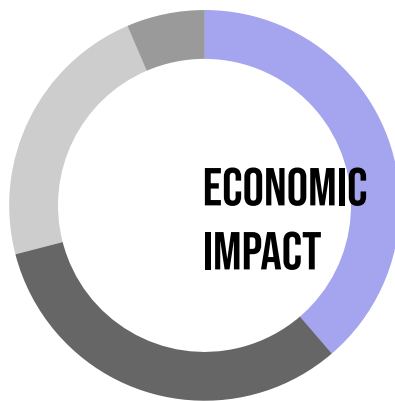
**KOURION ANCIENT  
AMPHITHEATRE  
CYPRUS**

10

ENVIRONMENTAL  
IMPACT

**C\*SPACE  
GERMANY**

# IMPACT



**10** ENHANCE SOCIAL COHESION AND SENSE OF BELONGING TO A PLACE

**12** TRASFER RELEVANT SKILLS FOR NEW JOB OPPORTUNITIES

**11** USE RENEWABLE ENERGY SOURCES

**9** ADDRESS SPECIFS NEED OF VULNERABLE SOCIAL CATEGORIES

**10** EMPLOYMENT IN THE CULTURAL/SOCIAL FIELD

**9** USE OF SUSTAINABLE MATERIALS IN THE CONSTRUCTION PROCESS

**8** ENRICHES CULTURAL OFFER FOR LOCAL COMMUNITY AND OPPORTUNITIES FOR CULTURAL PROFESSIONALS

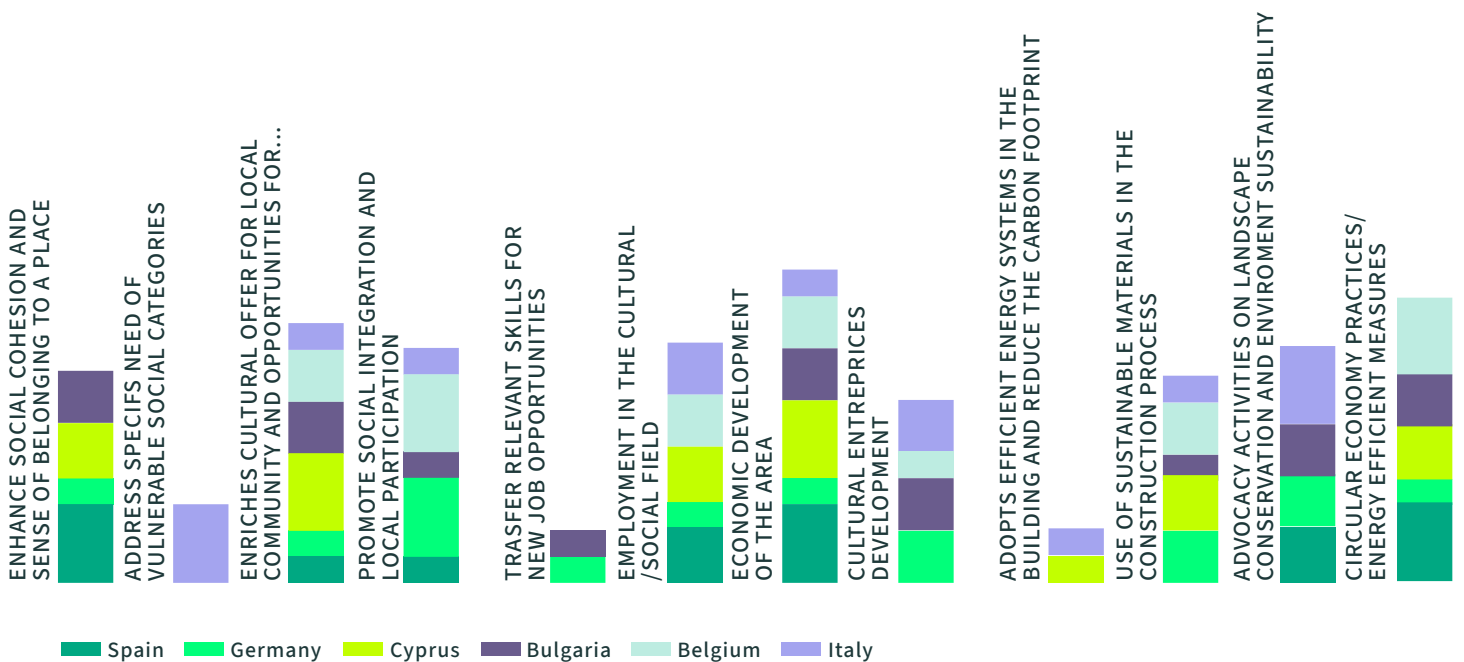
**7** ECONOMIC DEVELOPMENT OF THE AREA

**8** ADVOCACY ACTIVITIES ON LANDSCAPE CONSERVATION AND ENVIROMENT SUSTAINABILITY

**3** PROMOTE SOCIAL INTEGRATION AND LOCAL PARTICIPATION

**2** CULTURAL ENTREPRICES DEVELOPMENT

**2** CIRCULAR ECONOMY PRACTICES/ENERGY EFFICIENT MEASURES



# IMPACT



**SALA VERONICA**  
SPAIN



**OTHER MUSIC ACADEMY - OMA**  
GERMANY



**BOOQ- BIBLIOFFICINA DI QUARTIERE**  
ITALY

**FARM CULTURAL PARK**  
ITALY



**10** ENHANCE SOCIAL COHESION AND SENSE OF BELONGING TO A PLACE



**9** ADDRESS SPECIFIC NEEDS OF VULNERABLE SOCIAL CATEGORIES



**8** ENRICHES CULTURAL OFFER FOR LOCAL COMMUNITY AND OPPORTUNITIES FOR CULTURAL PROFESSIONALS



**3** PROMOTE SOCIAL INTEGRATION AND LOCAL PARTICIPATION

## SOCIAL IMPACT

The adaptive reuse of CH is a practice that by itself produces social impact. Heritage represents the main features of the history and culture of a territory, therefore its preservation and reactivation strengthen the feeling of belonging of a community and social cohesion within it. **SALA VERONICA** (Spain) constitutes a good example of this dynamic. It is an 18th century baroque church now converted into a center for contemporary art. The venue preserves cultural heritage and creates spaces for community engagement. These transformed areas become hubs for cultural activities, and local communities express a strong desire to preserve and have access to their local heritage sites, expecting them to be conserved and given use.

In other experiences, social impact is pursued by the actors involved in a reuse practice in more specific ways, as they are explicitly addressed by the organization’s mission and actions. It is the case of the **OTHER MUSIC ACADEMY - OMA** (Germany), former Ducal Customs Office turned into a cultural space that each year organizes the Yiddish Summer Festival, and other cultural activities aimed at fostering cultural integration. These projects have a strong social impact, as their primary goals include creating a gathering space and combating social isolation. Also **BOOQ - BIBLIOFFICINA DI QUARTIERE** (Italy) has social impact in the neighborhood as its main goal, as the cultural activities implemented are planned to respond to the specific needs of the disadvantaged children and their families living in the area. Finally, other organizations manage to have a social impact beyond the city borders. It’s the case of **FARM CULTURAL PARK** (Italy) that through the art and cultural interventions set up an organizational model aimed at spreading easily in other cities and little villages that suffer a lack of cultural activities especially for young people.

## 01

SOCIAL  
IMPACTOBSERVATORY  
CASE

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SPAIN [MURCIA]

**SALA VERÓNICAS**[HTTP://WWW.SALAVERNICAS.ES/](http://www.salaveronicas.es/) [View full report](#)

The 18th century baroque church of the Verónicas convent in Murcia, now desecrated, was converted into an exhibition hall in the late 1980s and today is a national reference in the promotion of contemporary art. For years, the Sala Verónicas has hosted large-scale projects; works of a high level signed by established artists, both national and international. This exhibition space allows its visitors to see the new trends in contemporary art and enjoy creations specifically made for this emblematic place, thus generating an attractive dialogue between the space and the works it houses.

The integration of heritage preservation significantly enhances social cohesion and community identity. The venue not only preserves cultural heritage but also creates spaces for community engagement. These transformed areas become hubs for cultural activities, and local communities express a strong desire to preserve and have access to their local heritage sites, expecting them to be conserved and given use. Sala Verónicas is a Baroque building from the 18th century, a time of significant construction for Murcia, including notable edifices such as the facade of the Cathedral, the Episcopal Palace, the Church of San Juan de Dios, etc. Beside it stands the best-preserved section of the Arab wall that surrounded the city. Large fragments of the wall were demolished, so public interest in the conservation of these premises was very large. It must also be stated that Sala Verónicas main mission was always to integrate national scale artists with local and emerging talent, and therefore Sala Verónicas has played an important role in supporting the fabric of the creative sector.

 **Person  
Interviewed**

Female manager



## 02

SOCIAL  
IMPACTOBSERVATORY  
CASE

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GERMANY

## THE OTHER MUSIC ACADEMY

[WWW.HTTP://OTHERMUSICACADEMY.EU/](http://www.http://othermusicacademy.eu/)
 View full report

OMA (The Other Music Academy) is an Empowerment Center located in the former Ducal Customs Office in Weimar. The origins go back to 1999 when Dr. Alan Bern was invited to Weimar to give a workshop. The project is working on the adaptive reuse of buildings as a means to activate the cultural enterprises and the cultural ideas and to give a new life to the heritage buildings by engaging with the local communities, but also with the cost of the prizes and cultural ecosystems that are locally based. The goal of the OMA is to help bring about an open and inclusive society which invites the most diverse kinds of people to help actively create our common culture and our roles within it.

OMA carries out numerous projects with a high social impact. Among the main activities, we can highlight the OMA Café, a combination of café, living room, exhibition space, and meeting point for the neighborhood, and the Openpavillon, a sociocultural construction site located at the intersection of art and craftsmanship. These projects, like many others conducted by OMA, have a strong social impact, as their primary goals include creating a gathering space and combating social isolation. Furthermore, the restoration of old buildings, repurposed to meet local needs, has facilitated the development of areas in the city that were previously abandoned or disadvantaged. The goal of the OMA is to help bring about an open and inclusive society which invites the most diverse kinds of people to help actively create our common culture and our roles within it. In OMA projects, scientific and artistic practices are interwoven with a social vision. OMA projects redefine the boundaries between work, education and play. They provide opportunities to bring people from different backgrounds together and allow them to work together. Example of the project: Yiddish summer festival Yiddish Summer Weimar began in 1999 as a weekend workshop. The festival now lasts a whole month and has developed into one of the world's most important summer programs that teach, develop and present traditional and contemporary Yiddish culture to a wide audience. Yiddish Summer Weimar pursues the vision of a creative, transcultural, cross-generational learning community that offers space for people from a wide variety of backgrounds.

 **Person  
Interviewed**

Male manager

*“There's a split in the culture of Weimar between, the very elite prestige and moneyed culture of things like the bottle house and the universities and the National theatre. And all of this, in Weimar, has enormous prestige. And then everybody else is supposed to be just a consumer of that. And the Other Music Academy is really meant to reject that view and it tries to allow for cultural action, like to turn people into cultural agents or to show them how they can become cultural agents. So, I think we're quite good at doing that.”*

## 03

SOCIAL  
IMPACTOBSERVATORY  
CASE

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ITALY

## BOOQ

[WWW.BOOQPA.ORG](http://WWW.BOOQPA.ORG)
 [View full report](#)

Booq is an intercultural and intergenerational cultural center and library that combines culture and social interaction, knowledge and practices, accessibility and rights. Since 2018, it has been located within the Artigianelle Institute situated in the heart of Kalsa, in the historic center of Palermo.

Booq is located in the Kalsa neighborhood, where, despite the ongoing gentrification processes, pockets of economic and social poverty still persist. The association is very active in the area on multiple levels. There is a daily interaction with the local community. Booq offers countless activities aimed at supporting the residents of the Kalsa neighborhood, but it does so with an approach that seeks to encourage people's involvement and never falls into a form of charity. This is made possible by the skills within the organization and the collaboration with various local entities. Many associations see Booq as a point of reference for carrying out different types of activities, such as the job training desk, co-managed with SEND. The space is heavily attended by adolescents and children. Specific educational pathways are designed for them, such as study education, reading education, game education, and informal learning. Thanks to these ones, some girls who had dropped out of school were able to gain their diplomas.

There are also dedicated pathways for families that never fall into a charity model. For example, foreign mothers can attend Italian language courses while their children are cared for by educators. The association has also become a point of reference for the Municipality of Palermo, which has, for example, requested access to the database containing information on all the families who have turned to Booq over time.

 **Person  
Interviewed**

Female member of the  
association

*“For families, there are support pathways that never slip into charity. Palermo is very accustomed to this, but instead, we try to foster awareness and trust.”*

## 04

SOCIAL  
IMPACTOBSERVATORY  
CASE

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ITALY

## FARM CULTURAL PARK

[WWW.FARMCULTURALPARK.COM](http://WWW.FARMCULTURALPARK.COM)
 [View full report](#)

Farm Cultural Park is a complex of seven small courtyards hosting palazzos in the historic center of Favara (Province of Agrigento), a small village in inland Sicily. It functions as a cultural hub, art gallery, and artist residency, offering various activities ranging from educational programs for young people to cultural events for the entire local community. Farm Cultural Park also restored Palazzo Mazzarino in Mazzarino (Province of Agrigento) and recently opened a new headquarters in the 'ex Collegio dei Crociferi,' a historic palace located in Palermo's old city.

The social impact of Farm Cultural Park's actions can be observed on multiple levels. First, many initiatives aim to activate territories that appear to lack sufficient resources for local development. Several projects have inspired other cultural operators to replicate these actions, either directly or indirectly. A notable example is SOU, a school of architecture for children that encourages reflection, planning, and action for societal improvement while promoting values of inclusion, participation, tolerance, solidarity, generosity, and social commitment. This model has been replicated in 29 cities. Many of Farm Cultural Park's activities have provided growth and entertainment opportunities for local residents, especially children and adolescents, in isolated areas often lacking such opportunities.

Farm Cultural Park has also been committed to addressing social emergencies, such as immigration, which is one of the most pressing issues in Sicily. One example is the project Transition for Colors, which, through small-scale creative interventions, aims to enhance the appearance of two reception centers for migrants in Agrigento.

 **Person  
Interviewed**

Male member of the  
Board Committee

*"We believe each territory has the resources to empower itself, including beautiful sites, real estate, and various competencies (managerial, communication, etc.), as well as unexpected financial capacity when considering the economic resources of the local community as a whole. What is lacking is the willingness to invest in its own territory."*

# IMPACT



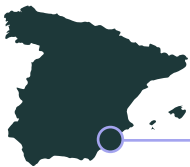
## SHARENA FABRIKA

BULGARIA



## THE HOORN

BELGIUM



## CIGARRERAS CULTURAL CENTER

SPAIN

## ECONOMIC IMPACT

Adaptive Reuse of CH can play a strategic role in fostering the economic development of an area. This can happen in different ways according to the type of action promoted by the cultural space and its scale of intervention. A first economic dynamic that can be activated by these practices is the transfer of professional knowledge and new skills that can help to open up new job opportunities for unemployed people. **SHARENA FABRIKA** (Bulgaria) is a particularly interesting case because it turned some historical buildings of a village into an international educational center with the primary goal of safeguarding traditional artcraft that would risk to be forgotten. The school therefore manages to preserve immaterial heritage and at the same time to train new creative professionals profiles.

Secondly, economic impact can be produced by providing spaces and opportunity for big cultural events that require professionals to manage the events, artists to produce contents and so on. For example, **THE HOORN** (Belgium) is a brewery now transformed into an innovative hub for events, retail, hospitality, and creative offices that for functioning requires the employments of different and skilled human resources.

Finally, the presence of cultural hubs can contribute consistently in making an area more attractive and open to flows of tourists and residents of other neighbourhoods. Cultural events and initiatives on a large scale can therefore promote the growth of other local businesses whose services are complementary to the one offered by the cultural sites. **CIGARRERAS CULTURAL CENTER** (Spain), a former tobacco factory that now operates as a cultural and art center, manages to produce this kind of effect. It contributes to Alicante's economy by attracting tourists, fostering creative industries, and supporting local businesses.



**12** TRASFER RELEVANT  
SKILLS FOR NEW JOB  
OPPORTUNITIES



**10** EMPLOYMENT IN THE  
CULTURAL/SOCIAL FIELD



**7** ECONOMIC DEVELOPMENT  
OF THE AREA



**2** CULTURAL ENTREPRICES  
DEVELOPMENT

## 05

ECONOMIC  
IMPACTOBSERVATORY  
CASE

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BULGARIA

## SHARENA FABRIKA

[HTTPS://WWW.SHARENAFABRIKA.COM/](https://www.sharenafabrika.com/)
 [View full report](#)

The main focus of the initiative Sharena Zadruga is the project "Sharena Fabrika". In its various stages, it is planned to restore and reconstruct some of the key buildings in the village of Golyama Zhelyazna, such as the old school, the bakery, and the bathhouse. As a result of the project's implementation, an international professional campus will be established, serving as a meeting place for people interested in culinary arts and traditional crafts. The primary pillars supporting the idea of the international educational center will be Culinary Arts (Culinary School) and Crafts (School for Traditional Crafts). The goal is to create an inspiring and creative space that encourages the development and spread of various traditional crafts and culinary skills, focusing on professional training for high school graduates.

Creating new opportunities for work, developing new skills, sustaining and encouraging business development and collaborations in the village and municipality.

 **Person  
Interviewed**

Female manager

The initiative is an example of beneficial and well communicated work between private and public sector, collaborating for bringing new economic and employment opportunities in the area.

*“A School for Traditional Crafts will enable specialists from the region, where these crafts are still thriving, to pass on their knowledge and help prevent the decline of these crafts on a national level.”*

## 06

ECONOMIC  
IMPACTOBSERVATORY  
CASE

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## BELGIUM

## THE HOORN

[WWW.DEHOORN.EU/NL](http://WWW.DEHOORN.EU/NL)
 [View full report](#)

De Hoorn, Leuven, once a brewery, protected since 1997. In 2007, seven driven Leuven locals bought it after years of disuse, aiming to transform it into an innovative hub for events, retail, hospitality, and creative offices. It opened in 2012, with the founders running the café themselves, fully repurposing the building. This revitalization has transformed De Vaartkom into a vibrant, creative, and green urban district. In 2018, they expanded further with a new building. Today, De Hoorn offers a bar, restaurant, meeting spaces, events, coworking, and housing, contributing to Leuven's dynamic landscape.

De Hoorn has a significant social impact on the local community by strengthening cultural engagement and supporting collaboration:

The hub enhances Leuven's cultural scene by offering a space where local artists, designers, and cultural groups can showcase their work and connect with the community.

Cultural and social activities hosted at De Hoorn foster stronger community bonds, offering residents a space to gather, share ideas, and collaborate on creative projects.

By engaging the local community in cultural and social events, De Hoorn contributes to a vibrant and inclusive cultural ecosystem in Leuven.

 **Person  
Interviewed**

Male manager

## 07

ECONOMIC  
IMPACTOBSERVATORY  
CASE

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SPAIN

## CIGARRERAS CULTURAL CENTER

[WWW.ALICANTE.ES/ES/AREA-TEMATICA/CENTRO-CULTURAL-LAS-CIGARRERAS](http://WWW.ALICANTE.ES/ES/AREA-TEMATICA/CENTRO-CULTURAL-LAS-CIGARRERAS)

 [View full report](#)

The old tobacco factory is today the Las Cigarreras Cultural Center: created at the beginning of the 19th century, it forms an outstanding architectural complex of urban heritage. A workplace for thousands of workers for two centuries, it is part of the collective imagination of several generations of Alicante residents. With the transfer of tobacco production to the outskirts of the city, the old factory in the center was at the municipal disposal and is now dedicated to contemporary culture and exhibitions.

The cultural centre contributes to Alicante's economy by attracting tourists, fostering creative industries, and supporting local businesses.

Artists and cultural producers benefit from the opportunity to showcase their work, while the centre provides employment for staff, curators, and technicians. In a less direct manner, the revitalization of the unused industrial space also enhances property value in the surrounding area, contributing to local economic development.

 **Person  
Interviewed**

Male project coordinator

# IMPACT



## BUDA FABRIEK

BELGIUM



## KOURION ANCIENT AMPHITHEATRE

CYPRUS



## C\*SPACE

GERMANY



**11** USE RENEWABLE ENERGY SOURCES



**9** USE OF SUSTAINABLE MATERIALS IN THE CONSTRUCTION PROCESS



**8** ADVOCACY ACTIVITIES ON LANDSCAPE CONSERVATION AND ENVIRONMENT SUSTAINABILITY



**2** CIRCULAR ECONOMY PRACTICES/ENERGY EFFICIENT MEASURES

## ENVIRONMENTAL IMPACT

Adaptive reuse of CH is a practice that has an environmental impact by itself: reusing historical buildings instead of building new ones allows to reduce soil consumption and enhance the value of what is already existing. Besides, a wider impact in this field is produced thanks to the application of techniques for sustainable restoration (use of sustainable materials, energy efficient systems, among the many) and the adoption of ecological behaviours in the management routine of the space. With this regard, impact in the field is strictly linked to environmental sustainability. Successful examples are **BUDA FABRIEK** (Belgium) and **KOURION ANCIENT AMPHITHEATRE** (Cyprus). They are very different sites, the first one is a textile factory turned into an artistic hub, the second one is one of Cyprus's most important archaeological sites. Nevertheless, they both restored the sites by adopting sustainable technologies and materials, tried to use sustainable materials for their daily functioning and currently carry out activities aimed at raising awareness about sustainability, encouraging visitors and the local community to adopt eco-friendly practices.

Moreover, the commitment in promoting sustainable practices can address non to only visitors of the space, but can be scaled up at a political level by carrying out advocacy actions aimed at improving environmental policies in a certain area. It's the case of **C\*SPACE** (Germany), a creative co-working hub that actively engages in dialogue with local government and environmental organizations to address the management and transformation of urban spaces. This collaborative approach allows C\*Space to play a significant role in shaping environmentally responsible policies and practices within the neighborhood.



## 08

ENVIRONMENTAL  
IMPACTOBSERVATORY  
CASE

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## BELGIUM

## BUDA FABRIEK

[WWW.VISITKORTRIJK.BE/EN/ADRES/BUDAFABRIEK](http://WWW.VISITKORTRIJK.BE/EN/ADRES/BUDAFABRIEK)

 [View full report](#)

The Budafabriek, housed in the former Desmet-Dejaeghere textile factory, stands as the centerpiece of the transformation of Buda Island into an artistic hub. Designed by architect bureau 51N4E, it preserves the industrial character while accommodating diverse functions. As an economic-artistic workshop, it fosters collaboration among entrepreneurs, students, artists, and citizens. The project revitalizes the once-empty Budawijk district, aligning spatial transformation with socio-cultural programming, ensuring community engagement and sustainable urban development.

Buda Fabriek actively promotes environmental sustainability through its operations and programming. The venue's renovation adhered to sustainable principles by repurposing much of the original structure. Beyond its physical sustainability, Buda Fabriek also raises environmental awareness through its workshops and events, many of which focus on eco-friendly design and production methods. By encouraging sustainable practices among artists, designers, and the public, Buda Fabriek contributes to a broader culture of environmental responsibility within the local community.

 **Person Interviewed**  
Female representant

## 09

ENVIRONMENTAL  
IMPACTOBSERVATORY  
CASE

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## CYPRUS

## KOURION ANCIENT AMPHITHEATRE

[WWW.GREEKDRAMAFEST.COM/VENUES/CURIUM-ANCIENT-THEATRE/](http://WWW.GREEKDRAMAFEST.COM/VENUES/CURIUM-ANCIENT-THEATRE/)

[View full report](#)

The Kourion Ancient Amphitheatre is part of an extensive archaeological site showcasing the remains of an ancient city-state that flourished from the Late Bronze Age to the early Byzantine period. It is a site of historical significance, architectural grandeur, and today it plays a role as a cultural and tourist destination. As one of Cyprus's most important archaeological sites, it represents a blend of cultural heritage preservation, community engagement, and tourism development.

Environmentally, the Kourion Amphitheatre is committed to sustainable practices that minimize its ecological footprint. Energy-efficient systems, such as solar panels and LED lighting, reduce energy consumption and operational costs. Waste reduction initiatives, including comprehensive recycling programs and the use of eco-friendly materials, promote sustainable waste management. The site's efforts in sustainable procurement prioritize local and biodegradable products, reducing environmental impact and supporting local suppliers. Furthermore, environmental education programs raise awareness about sustainability, encouraging visitors and the local community to adopt eco-friendly practices. These efforts align with broader environmental conservation goals, ensuring that the amphitheatre remains a sustainable landmark.

 **Person  
Interviewed**

Female marketing expert

## 10

ENVIRONMENTAL  
IMPACTOBSERVATORY  
CASE

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GERMANY

## C\*SPACE

[WWW.C-SPACE.EU](http://www.c-space.eu)
 [View full report](#)

C\*Space in Berlin is a creative co-working hub that fosters collaboration between artists, entrepreneurs, and innovators from diverse fields. Set in a renovated industrial space, it serves as a meeting point for discussions on sustainability, technology, and social impact. With its open and dynamic environment, C\*Space encourages the exchange of ideas and the development of solutions to global challenges, embodying Berlin's spirit of creativity and experimentation.

C\*Space is deeply committed to fostering an environmental impact that reflects its values of sustainability and community engagement. As part of its operations, C\*Space actively engages in dialogue with local government and environmental organizations to address the management and transformation of urban spaces. This collaborative approach allows C\*Space to play a significant role in shaping environmentally responsible policies and practices within the neighborhood. For example, programs like "The CITY-MAKERS & KIEZ:MOBIL" are specifically designed to promote sustainable city-making, focusing on community-driven urban planning and fostering more eco-conscious urban environments. One of the core components of C\*Space's environmental initiatives focus on sustainable resource management. The organization prioritizes the use of eco-friendly materials for events and day-to-day operations. This includes sourcing local, recyclable products and minimizing single-use plastics, thereby reducing its carbon footprint and promoting conscious consumption among its members. It sets an example for other organizations and encourages a culture of environmental responsibility within the community. Moreover, C\*Space actively promotes green practices through educational workshops and events that raise awareness about sustainability, such as waste reduction, energy efficiency, and urban gardening, helping community members develop skills and knowledge to make more environmentally friendly choices in their daily lives. For instance, C\*Space has established a community garden that not only beautifies the area but also serves as a practical educational tool, teaching participants about sustainable agriculture and the importance of local food production collaborating with local environmental organizations to facilitate projects that aim to enhance green spaces in Berlin. By working together on urban greening initiatives, such as tree planting and creating community parks, C\*Space contributes to improving the local ecosystem and biodiversity fostering community cohesion, as residents come together to enhance their shared environment.

 **Person  
Interviewed**

Male project manager



## FINAL RECOMMENDATION FOR TRANSFERABILITY OF OBSERVATORY CASES

The comparative analysis of OCs conducted so far demonstrates the diversity and richness of experiences existing in the European context, together with the possibility of carrying out practices that are sustainable over time and able to produce great impact. The matrix grid adopted for this research allowed to break down each OC in specific thematic areas and to deeply understand the processes that animate them, the key features and success factors.

This analytical review therefore opens up the path for transferability of these practices in different contexts.

With this regard there are several criteria that need to be considered for ensuring the successful application of a project or concept in a new context. These criteria encompass cultural, economic, social, and technical dimensions. Here are the enabling factors to consider for transferring a good practice of heritage adaptive reuse:

## 01 CULTURAL AND CONTEXTUAL RELEVANCE

Adaptive reuse of CH starts from the consideration of the values that a site entails for the community of reference. Questions such as “ How meaningful is this space for people? What type of cultural values does it communicate to them?” are fundamental to decide how to restore heritage and with what functionality.

The OCs analyzed starts from a deep understanding of the site's history and cultural values to find new functions and forms of activation (more or less similar to the previous function of the site).

## 02 SCALABILITY

These criteria refer to the opportunity of a cultural site to expand the scope of their activities in terms of variety of cultural offer, number of participants reached and territories involved. With this regard there are two main aspects that need to be considered: the opportunities offered by the context of intervention (does it foster or not scalability? Does it provide the right incentives for it?) and the resources' availability that are the materials, skills, and resources needed for the approach accessible in the new context/public/field of intervention.

All the OCs present a map of opportunities that demonstrate the aspiration to further scale up but contextual conditions always offer a certain degree of uncertainty.

## 03 ECONOMIC VIABILITY

Economical sustainability of Cultural Heritage adaptive reuse is surely one of the most important criteria to take into account. OCs analyzed show very different business models that vary according to the opportunity offered by the context. Where the presence of governmental authorities is strong there are usually public funds that manage to sustain the cultural organizations in a stable way over time. In other cases instead where this condition is missing is the funding mix that most spread financing systems spread. But also in this case local context needs to be considered in terms of attitude and possibility of potential audience to spend for activities or general well-being of an area where private actors can be interested to invest in culture.

## 04 STAKEHOLDER ENGAGEMENT

The OCs' review shows that stakeholder engagement is a key factor for the success of an initiative. All the cultural sites put great effort on cultivating positive relationships with the local community meant as audience and users for the activities proposed and local organizations or other stakeholders that can sustain the cultural spaces bringing financial resources, professional skills and ideas for an efficient and innovative management of the site. These conditions are fundamental to overcome the numerous challenges that cultural spaces need to face in order to adapt to changing features of the context where they operate.

A clear and effective strategy for stakeholders' involvement needs to be set up both in the start up phase and in the long term functioning of CH.



## 05 REGULATORY FRAMEWORK

Country political and regulatory frameworks can vary consistently from one to another as shown by D1.1. For example, rules for CH preservation and maintenance can deny the possibility to adopt some restoration techniques and to undertake certain types of cultural activities and management configurations.

Moreover, some countries foresee specific regulations and policy tools aimed at fostering CH adaptive reuse and shaping managing configurations. Through the OCs analysis we recognized many of these instruments: the open factory model, the public - private partnership or “special” private- partnership , the commons regulation and so on.

Transferability of a practice therefore needs an accurate analysis of the local regulatory context in order to verify what it does or doesn't allow to implement.

## 06 ORGANIZATIONAL VIABILITY

Together with economic viability this is another fundamental pillar for successful transferability of a practice because it directly affects its daily functioning. The comparative report has highlighted different effective organizational models that are not always replicable. This possibility strongly depends on many variables such as the skills and competences available, the economical resources to maintain a salaried staff or the motivation of people involved to dedicate themselves to the cause. The organizational culture of a place is another factor to consider because not always is possible to introduce innovation in these contexts, to reshape leadership models and to change decision-making processes.

## 07 SOCIAL IMPACT

As seen in the dedicated section XX, many of the OCs analyzed are able to impact local contexts also from a social point of view. As a matter of fact, this is another relevant factor for these initiatives' success. By the way, the production of social impact is not an easy task, it requires the capacity to read the context, its dynamics and social needs in order to understand how to positively interact with them. For this reason, it is possible that the replication of a cultural heritage reuse model couldn't lead to the same results in the field. To overcome this obstacle it is necessary to adopt a certain degree of flexibility and adaptability in the cultural site management that can allow shaping activities and functioning in the way that is more suitable for the context of intervention.

## 08 MONITORING AND EVALUATION

All the criteria exposed above lead to the conclusion that cultural heritage adaptive reuse is mainly a process that needs to be understood and adapted to the specific features and needs of a territory. Because of that, transferability of OC requires a continuous monitoring and evaluation activity, through which reflecting upon and solving possible problems arising during the activation of a cultural site.

This task can be carried out within the organization structure or be delegated to external consultants. Also networking and a constructive dialogue with professionals involved in the same kind of experience can help in monitoring the process and overcome emerging critical points.



## INPUTS FOR A TOOLBOX FOR COLLECTIVE AND PARTICIPATORY GOVERNANCE OF CULTURAL HERITAGE AND AGORA CULTURAL LABS



The reflections developed so far aimed at promoting the reactivation and reuse of Cultural heritage by spreading knowledge and guidelines useful for transferring good practices in the field in different contexts.

The transferability criteria highlighted in the previous paragraph demonstrate that managing cultural spaces is a challenging enterprise that also requires high skills and knowledge of specific instruments. In order to facilitate the learning of these competences, here are the following inputs for the designing of the NEW INHERIT toolbox for collective and participatory governance of cultural heritage that will guide the activation of Agora cultural labs as foreseen by the project. They explicitly refer to some of the transferability criteria outlined in the previous section and in general are meant to enable collaboration, inclusivity, adaptability, and accountability.

## 01 ■ CULTURAL AND CONTEXTUAL ANALYSIS

**Cultural Mapping Tools:** Provide frameworks and templates for identifying and documenting the historical, cultural, and emotional significance of sites;

**Community Dialogue Frameworks:** Include methods for engaging local communities in identifying values, meanings, and potential uses for cultural sites (e.g., workshops, surveys, storytelling sessions);

## 02 ■ SCALABILITY OF ACTIVITIES

**Scenario Planning Models:** Support the creation of adaptable strategies for scaling cultural activities in varying social, financial, and geographical contexts;

**Resource Inventory Tools:** Help organizations catalog available materials, skills, and funding sources to determine feasibility for expansion;

## 03 ■ ECONOMIC VIABILITY

**Business Model Canvas for Cultural Heritage:** Tailored templates to design hybrid funding strategies, mixing public, private, and community-based resources;

**Crowdfunding and Sponsorship Guides:** Step-by-step resources for engaging individuals and businesses in supporting cultural projects;

## 04 ■ STAKEHOLDER ENGAGEMENT

**Stakeholder Mapping Tools:** Visual aids and frameworks for identifying and categorizing stakeholders (e.g., local organizations, government agencies, residents, private sector).

**Engagement Strategy Templates:** Guidelines for building meaningful relationships with stakeholders, ensuring their involvement in decision-making processes;

## 05 ■ ORGANIZATIONAL VIABILITY

**Organizational Self-Assessment Tools:** Provide questionnaires and scorecards for evaluating internal capacities, such as leadership structures, staff skills, and resource availability.

**Training Modules:** Materials to build competencies in leadership, governance, and participatory decision-making;

## 06 ■ SOCIAL IMPACT

**Impact Assessment Frameworks:** Provide tools to measure social outcomes (e.g., inclusion, education, well-being) and understand local needs;

**Co-Creation Workshops:** Include methods for involving the community in designing and implementing socially impactful projects;

## 07 ■ MONITORING AND EVALUATION

**Monitoring Templates:** Checklists and tools for tracking progress across key dimensions (cultural relevance, economic viability, stakeholder engagement).

**Participatory Evaluation Methods:** Encourage communities and stakeholders to take part in assessing the project's impact and processes.





## CONCLUSIONS

The adaptive reuse of cultural heritage represents a powerful opportunity to connect the past with the future through sustainable and innovative practices that honor local values while driving economic, social, and environmental benefits. The insights from the comparative analysis of Observatory Cases underscore the diversity of approaches available.

Throughout this report we acknowledged different possible combinations of the main variables involved in a cultural regeneration. In terms of stakeholder integration, we observed cultural sites predominantly led by a public actor, or a private actor or a meld of both thanks to innovative governance models (public-private partnerships, special private-public partnerships, open factory). For what regards sustainability, OCs show that unless all of them struggle for funding stability they answer to this challenge in different ways, spanning from whole public funding to private revenues, with a strong predominance of the funding mix approach. Organizational sustainability is instead strictly linked to financial sustainability, so where there is the economic potential for ensuring a fair treatment for human resources, there are the most efficient and creative working teams. Nevertheless, alternatives exist when the commitment to the cause is high and self-organization prevails. From the environmental point of view, the OCs highlight managers' great attention towards the adoption of sustainable practices both in the choice of building materials and in the involvement of suppliers and collaborators that adhere to principles of environmental protection.

Finally, impact reveals to be a fundamental dimension to analyse good practice in the adaptive reuse of CH. First of all, because promoting culture is a way in itself to produce well-being and improving the society, secondly because according to the single experience examined it is possible to observe very meaningful impacts in different fields: in the social realm, for example by addressing specific needs of more vulnerable categories, in the economic domain, thanks to the cascade effect on surrounding economic activities and finally on the environment, by taking into consideration the carbon footprint of each cultural space.

As commented in the last part of this report, all this richness of experience has the potential for scaling across various contexts.

New Inherit exemplifies this potential, as it is dedicated to promoting cultural heritage adaptive reuse through the creation of a practical toolbox and the activation of Agora cultural labs in the six European countries involved by the project. These resources and initiatives will provide the necessary frameworks, tools, and participatory spaces to empower stakeholders, encourage collaboration, and foster innovative management practices tailored to local needs.

The key criteria identified in this report—cultural relevance, scalability, economic viability, stakeholder engagement, regulatory adaptability, organizational viability, social impact, and robust monitoring—constitute a roadmap for the successful transferability of the practices reviewed. By leveraging these pillars, New Inherit aims to equip communities, policymakers, and practitioners with actionable strategies to overcome challenges and seize opportunities in cultural heritage management.

Adaptive reuse, as demonstrated by the OCs and promoted through New Inherit, is not merely about preservation. It is a dynamic process of reimagining heritage as a living, evolving entity that continues to serve and inspire.

# NEW INHERIT



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