

## JOINT BEST-PRACTICE HANDBOOK

Reutilisation of industrial heritages and the integration of creative scene

---

D.T.1.1.2

---

WP-LEADER

SAXONIA Standortentwicklungs- und -verwaltungsgesellschaft mbH





# Contents

<b>1. Introduction</b>	<b>3</b>
<b>2. Best-Practice</b>	
2.1 ZENTRAKWERK, DRESDEN (D)	4
2.2 KÜHLHAUS, GÖRLITZ (D)	7
2.3 ZSOLNAY CULTURAL QUARTER (HU)	10
2.4 FORMER BROWNFIELD AREA, KOMLÓ (HU)	14
2.5 TKALKA/WEAVER, MARIBOR (SI)	17
2.6 TAVERNA, KOPER (SI)	20
2.7 CLAC, PADOVA (IT)	23
2.8 VILLA ZILERI, MONTEVIALE (IT)	26
2.9 MEMORIAL CENTRE LIPA REMEMBERS, LIPA (HR)	29
2.10 MULTIFUNCTIONAL CULTURAL SITE, LOKVE (HR)	32



## 1. Introduction

REFREsh tackles the main challenges of rural areas in Central Europe (CE) regions. Unused industrial heritages exist which need a revitalisation and a new form of use. It could be one approach that Cities involve creative scene players in the reutilization process of industrial heritages and areas. In rural areas this often fails through a missing critical amount of creative actors to sustainably reutilize the industrial sites alone. For that a multifunctional approach is necessary by combining the established stakeholders from trade, industry and services with the creative scene. Just by working together in close cooperation a mutual added value and sustainable reutilization of sites can be achieved.

The main objectives of REFREsh are therefore to reutilize industrial heritages through new forms of creative use and attract new creative actors for valorise the industrial heritage in cooperation with actors from trade and service sector. The partnership consists of municipalities, regional and cultural actors from 5 countries in CE which bundle their competences to provide a common transnational benchmark tool. The territorial situation combined with the several options for creative, trade, and service actors, will help to develop regional strategies for the integration of creative scene and reutilization of industrial areas into cultural attractive places.

The local projects transform industrial heritages into cultural centres for creative scene as starting point for the development of the industrial areas, municipalities and regions in CE. To reach enough creative actors and foster transnational cooperation of creative scene transnational exhibitions, cultural events and creative workshops are implemented in the reutilization process. It's important to attract creatives to take part in the reutilization and increase competences of politicians, planners, site managers how to integrate creative scene in the joint development of industrial areas as starting point for further reutilization of a region and further in whole CE.

## 2. Best-Practices

The first step and the basis of all further activities is to evaluate good examples of reutilization and integration of the creative scene in the several partner regions. The aim is to transfer experience into the planning and preparation phase of the upcoming local project activities and in the end to gain added value to other CE-regions or project approaches. As agreed by all partners at the kick-off meeting in Klosterbuch the selection of two best-practices per region should be as flexible as possible. So it can go beyond industrial heritage also take in consideration cultural heritage and can go beyond rural areas also take in consideration bigger agglomerations.

To collect all relevant information about the best-practices a joint framework (template) was developed by the WP-Leader SAXONIA and agreed to all partners. The following indicators were used:

- Detailed information about the best-practice
- Resources needed to realise
- Timescale (start/end date)
- Evidence of success (results achieved)
- Difficulties encountered/ lessons learned
- Potential for learning or transfer

The subtask presented in this paper together with the regional SWOT-analysis and the outputs of the regional stakeholder workshops result further in a transnational benchmark tool.

---

## 2.1

---

### ZENTRALKWERK, DRESDEN (D)

Aufbauwerk Region Leipzig GmbH (PP01)





<p><b>Detailed information on the practice</b></p>	<p>The Zentralwerk is a former weapons factory, which was built around 1938 and began production in 1941. The property is located in the city of Dresden in the district Pieschen and is about 6.925 m<sup>2</sup> in size. After being used as an armaments factory, the VEB Grafischer Großbetrieb Völkerfreundschaft moved into the factory.</p> <p>Today, the Zentralwerk Dresden unites living, working, art and culture on one site. On the basis of a community around the cultural association "friedrichstadtZentral e.V.", which has grown since 2005, the charitable foundation "trias" establishes affordable space for self-determined life and work. The project will be realized by the co-operative Zentralwerk eG. Private and professional, art and everyday life are united. Artists, humanists, architects and craftsmen gather here in a place that consists mainly of interfaces. Different disciplines and different age groups make up their living and working environment; Exchange, heterogeneity and cooperation make everyday life.</p> <p>The cooperative model is based on a say. At the general meetings, the members of the cooperative decide on the fate of the project. As initiator and tenant of the exhibition space, the Kulturverein friedrichstadt Zentral e.V. is also a member of the cooperative. Through a membership in the association, all residents of the area can co-determine the future of the Zentralwerk Dresden.</p>
<p><b>Resources needed</b></p>	<p>Financing / promotion is a mix of own funds, personal loans, bank loans and urban development funds. The conversion costs amounted to approx. € 5.65 million</p>
<p><b>Timescale (start/end date)</b></p>	<p>2005 - 2017/ongoing</p>
<p><b>Evidence of success (results achieved)</b></p>	<p>Different disciplines and different age groups create their living and working environment together; Exchange, heterogeneity and cooperation make everyday life. This creates a lasting discourse that not only involves cooperative and studio tenants: the free space of an old ballroom becomes the platform of cultural production and encounter with those interested in the district and beyond. An international artist-in-residence program opens the site across city and state borders. The result is a stimulating cultural field that engages in encounters and friction.</p> <p>There have already been numerous events, art exhibitions, vernisages and concerts. There are also numerous resident creatives. Architects, artists, designers, musicians, restorers, carpenters, film producers, etc.</p>
<p><b>Difficulties encountered/ lessons learned</b></p>	<p>The industrial wasteland of the old armaments factory was very dilapidated and had to be renovated. However, the building is a listed building. That's why there were some legal hurdles. The conversion had to be removed from the monument protection. In addition, the building should not only be listed but also sustainable. However, this challenge could be mastered well by good research of the construction requirements. Therefore, some construction projects had to be put back first.</p> <p>The second point is the financing of the project. The financing is very expensive. Many cooperatives have thus risked their financial existence.</p>



<p><b>Potential for learning or transfer</b></p>	<p>The Zentralwerk Dresden combines craftsmanship with art and culture. It offers cheap rental space for numerous artists and craftsmen and thus connects many different disciplines and age groups. The project offers all participants the opportunity to design their living and working environment together. There are synergies between different sectors of the creative industry and the traditional crafts as well as the humanities and engineering sciences.</p> <p>The letting of studio, living and working areas as well as the provision of common areas create spaces of opportunity and impact in a communal location, which enables the players to work together across different areas and artistic disciplines as well as a self-determined living and living culture.</p>
<p><b>Further information</b></p>	<p><a href="http://www.zentralwerk.de/wordpress/start/">http://www.zentralwerk.de/wordpress/start/</a></p>

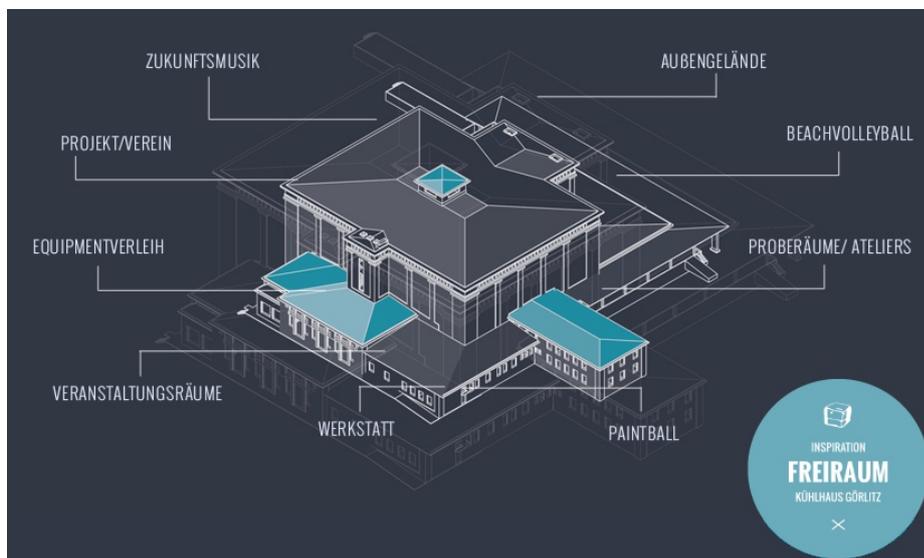
---

## 2.2

---

### KÜHLHAUS, GÖRLITZ (DE)

SAXONIA Standortentwicklungs- und -verwaltungsgesellschaft mbH (PP02)





<p><b>Detailed information on the practice</b></p>	<p>The Kühlhaus Görlitz was built in the 1950s and has the function of a cold storage for food in the former GDR. The last renovation was completed shortly before the political change in 1989 took place. The site is located in a suburb of Görlitz in the district Weinhübel. The 6-floor main building has 1,600 qm of floor space and the total area is around 20,000 qm.</p> <p>The construction activities for the conversion of the terrain and especially the interior work in the main building have been done since 2008 by the NGO Kühlhaus Görlitz e.V. Since then, the entire main building (1,600 qm of usable space inside) and 6,000 qm of the outside space have been renovated and converted.</p> <p>The use of the site can be divided into four sections: 1. cultural events (concerts, film week, impro-theater); 2. Knowledge (screen printing and creative workshop, photo lab, rehearsal rooms and lectures); 3. Network activities (urban festivals, volleyball tournaments, a bicycle network); 4. Economic operation (letting of the site or parts of the area to externals, rental of equipment, rental of space for private or profit-oriented use).</p> <p>The operating association/NGO wants to give its activists but also the citizens of the city and of the surrounding area the opportunity to help shaping and permanently establishing a creative space for everyone. The place combines life and work at one spot and offers scope for the testing of alternative concepts in the field of cultural and creative industries. In the meantime, the Kühlhaus not only accommodates various event formats but also companies from the design industry (textile design, media design), wood design, various rehearsal rooms and a paintball area. Since 2010 there is also located a three-day Electronic Music Festival.</p>
<p><b>Resources needed</b></p>	<p>So far, the extensive remedial and development activities have been implemented without the use of public funding. Financial sources for the restoration process: 1. NGO resources (EUR 100,000); 2. Investments of the owner (EUR 220,000); 3. Third Party Services / Voluntary Work (EUR 297,500); 4. Funds from ideas competition (50,000 EUR)</p>
<p><b>Timescale (start/end date)</b></p>	<p>2008 - 2018/ongoing</p>
<p><b>Evidence of success (results achieved)</b></p>	<p>On the Kühlhaus site there have been taken place several well attended events (concerts, exhibitions, theater performances, festival, lectures and workshops) regularly. There is a supra-regional medial impact and presence of the project. It now exists a solid and extensive network of helpers and cooperation partners to fulfill upcoming tasks. Further plans for the development of the site already include additional living and working areas for creative people, a garage hostel, a climbing tower and a BMX and skate hall.</p>
<p><b>Difficulties encountered/ lessons learned</b></p>	<p>1. Voluntary work: With pure voluntary work the project Kühlhaus is hardly to handle in the future; 2. Administration: The management of the ever-increasing day-to-day business (without paid project staff) is becoming increasingly difficult; 3. Urban policy: Financial support for the project by the city of Görlitz is too small</p>



<p><b>Potential for learning or transfer</b></p>	<p>So far, the use of structural support programs was waived in order to maintain the flexibility in the implementation of the utilization process. The restoration of the site is mainly implemented by the NGO itself and the helper network, which causes an intensive identification and solidarity of all project-involved stakeholders. The "selfmade" character leads to a lively and vital character of the area.</p> <p>The combination of living, work and leisure time in an area offers users a maximum flexibility in the allocation of their time resources.</p>
<p><b>Further information</b></p>	<p><a href="https://www.kuehlhaus-goerlitz.de/kh/">https://www.kuehlhaus-goerlitz.de/kh/</a></p>

---

## 2.3

---

### ZSOLNAY CULTURAL QUARTER (HU)

Chamber of Commerce and Industry Pécs-Baranya (PP03)





<p><b>Detailed information on the practice</b></p>	<p>The Zsolnay factory is the most prominent industrial historical building complex in Pécs city. The first buildings, on the area of the factory, were built in the second half of the 19<sup>th</sup> century and the last ones in the 1970s. At the beginning of the 2000s the area of the factory has become deteriorated, but even in that condition, it has represented the former weight and magnitude of the factory within the life of the city.</p> <p>“The family name of Zsolnay also incorporates the uniqueness, high quality, crafts traditions, and cultural and industrial historical heritage, as well.”<sup>1</sup> The city of Pécs had in mind the protection and propagation of these values during the Program of European Capital of Culture of 2010, and this made it possible to rehabilitate the area.</p> <p>The Zsolnay Cultural Quarter was reborn at the area of the former Zsolnay factory as the key project of European Capital of Culture of Pécs 2010.</p> <p>The project aimed to rehabilitate the former factory building and living space of the family and to fill it with different functions. The Zsolnay Quarter has had a significant role in the life of the city, the culture of the region and the creative industry since the renovations.</p> <p>The Quarter, as a result of the renovation, has grown into a social and recreational space. It is an undeniable attraction to the locals and city visiting tourists, as well.</p> <p>The Zsolnay Cultural Quarter became a hungaricum in 2014, and in 2015 it got the excellence certificate of Trip Advisor, also.</p> <p>The Quarter became a nationally significant, high-quality thematic area by overstepping the border of South-Transdanubian Region.</p>
<p><b>Resources needed</b></p>	<p>The rehabilitation of the area took place within the framework of European Capital of Culture Project.</p> <p>Number of the Project: DDOP-4.1.3./A-2008-0004</p> <p>Title of the Project: Zsolnay Kulturális Negyed Projekt/Zsolnay Cultural Quarter Project</p> <p>Amount of aid received: 9.2 billion HUF (approx. 30 million EUR)</p> <p>Total project cost: 10.8 billion HUF (approx. 35 million EUR)</p> <p><u>Operation of the Cultural Quarter:</u></p> <p>The Zsolnay Örökségkezelő Non-profit company, which is owned by the city of Pécs (100%), is responsible for the operation of the Cultural Quarter. This company operates numerous other facilities too, within Pécs - because of that we are not able to separate some of the cost items regarding the operating cost of Zsolnay Cultural Quarter. We show for information purposes those available data which are relevant to the analysis.</p> <p>In 2016, the owner, City Council of Pécs, secured a sum of 1.426.000.000 HUF in the form of money transfer agreements for financing the operations of the Company and for charitable actions of the year of 2016. This resource consists of that 500 million HUF, what the city of Pécs got because of the supporting</p>

<sup>1</sup> Source: Feasibility Study of Zsolnay Cultural Quarter - European Capital of Culture Pécs, 2010



	<p>agreement with the Human Resource Ministry and the Ministry of the interior in order to maintain the Zsolnay Cultural Quarter and Kodály Center and to sponsor its programs (the fund was named in the budget of Hungary in 2016)<sup>2</sup>.</p> <p><u>Operating cost of the Year of 2016(net amount)<sup>3</sup>:</u></p> <ul style="list-style-type: none"> <li>• district heating supply: 40.5 million HUF</li> <li>• drinking water and canal: 5.7 millió HUF</li> <li>• grey water (not appropriate for human consumption, but it can be used for other purposes): 0.9 million HUF</li> <li>• electricity: 46.8 million HUF</li> <li>• garbage: 3 million HUF</li> </ul> <p>Total: 96.9 million HUF</p> <p><u>Wage cost:</u></p> <p>The average statistical workforce of the conservator, Zsolnay Örökségkezelő Nonprofit company: 120 persons</p> <p>blue collar: 18 persons, white-collar: 102 persons</p> <p>Wage cost: 559.348.000 HUF - regarding the whole company.</p> <p><u>Renovation costs - related to Zsolnay Cultural Quarter:</u></p> <p>From the opening, there are continuous repairing (warranty) costs: 15 million HUF.</p> <p>The conservator facility got significant governmental support which helps the Zsolnay Quarter to have financial sustainability.</p>
<p><b>Timescale (start/end date)</b></p>	<p>The project started in November of 2009, and the finishing date of the investment was in December of 2011.</p>
<p><b>Evidence of success (results achieved)</b></p>	<p>Because of the fact, that the Zsolnay Quarter was financed from an EU tender, there is a compulsory visiting indicator, which is 150.000 visitors per year, what the facility has to satisfy even in the current maintenance period.</p> <p>This target number has been excelled by far. The number of visitors of the Zsolnay Cultural Quarter was 267.788 in 2016. This number include 185.043 paying visitors. 46.000 people took part in free programs (E.g. Zsolnay picnic, Szamárfül Festival) or visited the Zsolnay Quarter as professionals or protocol guests. In 2016, visitors of the renters (Bóbita Puppet Theater, Janus University Theater and the University of Pécs) have been count 36.745 people.<sup>4</sup></p>

<sup>2</sup> Source: Additional Annex of Annual report of Zsolnay Örökségkezelő Non-profit company - Year of 2016

<sup>3</sup> Source: Annual report of Zsolnay Örökségkezelő Non-profit company - Year of 2016

<sup>4</sup> Source: Zsolnay Örökségkezelő Nonprofit Kft. szakmai beszámolója 2016



<p><b>Difficulties encountered/ lessons learned</b></p>	<p>The ancient monument environment created a huge challenge in form of permissions during the investment, and in the period prior to the investment in case of archaeological excavation. Because of the complexity of the project the necessity of time for the public procurement procedure was longer than it was expected.</p> <p>The participants had to think over the financial sustainability of the facility after the implementation because the operation can be financed only with significant amount of public funding (governmental support).</p>
<p><b>Potential for learning or transfer</b></p>	<p>With the implementation of the Zsolnay Cultural Quarter Project, a rehabilitated area has been established, which has a complex functional change and functional settlement impact. This is unique in the area of the South-Transdanubia Region because of the scale of the rehabilitation works and the significance of the preserved industrial and cultural heritage. During the rehabilitation of the area, they were able to successfully save the spiritual and cultural values which are relevant for the cultural life of the city and the region. This creates development opportunities and creative spaces for the new and creative generations.</p> <p>The results and practices that were achieved through the area rehabilitation, in its sum and in detail, taught us the lessons that have to be carried on. This rehabilitation affected urban transport organization, green rehabilitation, renovation of buildings and utilities. There is only one obstacle in the area introduction into the touristic market and new social roles, and this is the accessibility of the Zsolnay Quarter. This is not entirely solved, and the rehabilitation of the neighborhood lags behind.</p>
<p><b>Further information</b></p>	<p><a href="http://www.zsolnaynegyed.hu/index.php?nyelv=english">http://www.zsolnaynegyed.hu/index.php?nyelv=english</a></p>

---

## 2.4

---

### FORMER BROWNFIELD AREA, KOMLÓ (HU)

Local government of Komló (PP04)





<p><b>Detailed information on the practice</b></p>	<p>Originally the area was part of the mining operation in Komló. It was situated on the track of the coal conveyor cableway and the target object was the delivery station. In the lot there was a two-storey 678 m<sup>2</sup> floor area concrete structured building and several smaller edifices. In the main buildig there were the machinery unit for the coal translocation from the trolleys to the conveyor. At the end of the 1980s the stations technical role was terminated as a result of the closure of the Beta mine. The machinery was taken away by the Mecsek Mine-Assets administration in 1998.</p> <p>The area of the whole brownfield investment is 39.122 m<sup>2</sup>. It has no real useful function, it is neglected and there are dangerous ruins and building remains. The remains of the former two-storeys building are in such a bad condition that the demolition and removal of these dangerous ruins became urgent. In addition we had to deal with contaminated soils which spoils the neighboring green field too. The accessibility of the brownfield is also a real problem.</p> <p>The area will become a leisure park and a playhouse which will attract not only the locals but also the citizens of the surrounding settlements. For the locals this new area will have a significant share in regeneration aspects. There will be a workshop which will determine people's needs regarding the target content of the playhouse.</p>
<p><b>Resources needed</b></p>	<p>The amount of funding/financial resources which is planned to be needed is approximately 600 million HUF (1.9 million EURO). The required human resources are 8-10 people for holding the workshop and additional 5-7 people to operate the whole complex.</p>
<p><b>Timescale (start/end date)</b></p>	<p>The investment starts approximately September 2018 and it will be handed over to the public at the end of 2019.</p>
<p><b>Evidence of success (results achieved)</b></p>	<p>This is a typical creative industrial investment which will create further jobs in the industry and reutilizes a former heavy industrial site, which was a neglected part of the town. It's planned to develop an attractive, healthy and green spot for families that revives the life of the town. NGOs and civic organizations will be involved in the planning and operation process as well.</p>
<p><b>Difficulties encountered/ lessons learned</b></p>	<p>There were and still are a lot of difficulties the Municipality is facing. The long-term evaluating and controlling process make it difficult to determine the final start date for the construction works. The budget is already outdated and we expect a lot of extra costs which will make the whole investment even more expensive. Meanwhile the regulations became stricter which will increase the costs and the bureaucracy enormously.</p>



<p><b>Potential for learning or transfer</b></p>	<p>Komló is a former heavy industrial center in Hungary which was ruined basically after the mine was shut down. The town needed to find a way out of this trap and is now slowly opening towards creative and green industries, tourism and other innovative investments. This brownfield reutilization project fits perfectly to this policy and gives new perspectives to their young and talented workforce. It is small-scale approach but against the background of limited financial resources it is a big step forward to become a healthier town with improved living standard of their citizen.</p> <p>The effects of the project to the city:</p> <ul style="list-style-type: none"> <li>- Significantly increasing the amount of directly available green space</li> <li>- Park development based on a public participation process makes the part of the town more appealing</li> <li>- Real estates were appreciated</li> <li>- Development of public space, improvement of public lighting</li> <li>- Improving the security of the area</li> <li>- Direct access to outdoor recreation elements</li> <li>- Direct access to the playhouse</li> <li>- Creation of new jobs</li> </ul>
<p><b>Further information</b></p>	<p>No further information</p>

---

## 2.5

---

### TKALKA/WEAVER, MARIBOR (SI)

Institute for the Protection of Cultural Heritage of Slovenia (PP05)





<p><b>Detailed information on the practice</b></p>	<p>Weaver's premises are in the abandoned building of a former pharmaceutical company that used to belong to the galenical lab of Maribor Pharmacies. It is an office building dated back to the second half of the 20th century, the so-called socialist development phase, incorporated well into the city centre, built with reinforced concrete and large glass surfaces, which is very wasteful in terms of energy consumption. After the closedown of the company, the building in the city centre deteriorated for over 9 years.</p> <p><u>Integration of creative scene (activities/reutilization, participation in reutilisation process):</u></p> <p>Weaver was designed as a production space by a group of young people who had worked on various locations in the city. United in one location, they could be incisive and provide greater support to one another. The alternative office building, as they have named it, opened its doors in 2014 to numerous organisations, initiatives and individuals (100 individuals and over 25 organisations; <a href="http://www.novimaribor.com/tkalka">http://www.novimaribor.com/tkalka</a>). In Weaver, therefore, the ones that intertwine, connect and intersect in the organic atmosphere of a working and living habitat are those individuals who, in the second largest Slovenian city which after the collapse of the classic industry have not been able to emerge from the recession for over a decade. They have started to search for new development opportunities. The founders says that Weaver stands for both the space and the processes in it: it is co-working in ceaseless formation; it is a delicate fabric of professional, conceptual and existential variety; it is a supportive environment for socially engaged work and life. Weaver functions as an incubator for change.</p> <p>The total surface of 2.500 m<sup>2</sup> provides tidy spaces for those who work in the fields of creative and social entrepreneurship, tourism, sustainable development, the non-governmental sector, consultancy services and advocacy, environmental programmes, intergenerational integration, and the supportive environment for human resources and employment development, the local environment and its products. They rent out a creative lab, desks for desk-sharing in a co-working space, conference rooms, and have the basic infrastructure to organise different events.</p> <p>The goal of the founders, who are currently organised as a cooperative, is for Weaver to become established as a platform of social relations where socially and environmentally responsible life and work go hand in hand.</p>
<p><b>Resources needed</b></p>	<p>The project and its realisation are based solely on the investments of individuals and their companies. They have also invested in the equipment and machines of the creative lab. The founders have invested over 2.000 hours of volunteer work and their own financial contributions into the conversion of the space. The building is owned by the Municipality of Maribor to whom Weaver pays rent to use it.</p>
<p><b>Timescale (start/end date)</b></p>	<p>2014 - ongoing</p>



<p><b>Evidence of success (results achieved)</b></p>	<p>The practice is considered good because it is an example of the good organisation and self-initiative of several individuals who have created the conditions enabling them to develop new jobs. Moreover, with the cooperative integration system, they have established a network in the wider area for local healthy food producers on one hand, and for young people working in the creative industries on the other. Such intertwinement - weaving is the basis for responsible social development in the future. Just in the first year of their operation, they achieved the following results: 42 new jobs created, 40 organisations included in different Weaver activities, 14 new social entrepreneurship undertakings developed, expert support to all of the 23 existing social enterprise initiatives from the Municipality of Maribor along with 86 jobs, 660 hours of counselling performed, and 350 events carried out (community building, education, trainings, national and international conferences, workshops, working meetings; <a href="http://www.novimaribor.com/tkalka">www.novimaribor.com/tkalka</a>).</p>
<p><b>Difficulties encountered/ lessons learned</b></p>	<p>Their main problem is to provide the financial resources to develop new content and purchase equipment. Moreover, the facility built in the second half of the 20th century is not energy efficient, which requires additional maintenance costs.</p>
<p><b>Potential for learning or transfer</b></p>	<p><u>Weaver's example is interesting and instructive for other regions in several aspects:</u></p> <ul style="list-style-type: none"> <li>- It's a bottom-up self-organization that has been operating successfully for three years despite minimal, virtually non-existent investments by the state or the local community.</li> <li>- Along with creating the co-working space, an important part of their organisation is also operating in the field of active social participation.</li> <li>- They strive to enforce sustainable development principles and connect local organic-oriented agriculture with urban users.</li> <li>- They have been reintroducing the principles of cooperative organisation and action into Slovenia, enabling the connection of a wide range of users, and successfully spreading outside the urban area. Because of its association with the former political regime, this approach was denied for a long time, even though in these new economic circumstances and especially in the field of the creative industries it brings about an efficient operating approach.</li> <li>- They have an effective communication system within the community: beside social networks, they use simple boards located on the ground floor where all data is updated on a daily basis, contributing significantly to everyone's efficient cooperation.</li> </ul>
<p><b>Further information</b></p>	<p><a href="http://www.novimaribor.com/tkalka/">http://www.novimaribor.com/tkalka/</a> <a href="http://www.facebook.com/tkalka.weaver">http://www.facebook.com/tkalka.weaver</a></p>

---

## 2.6

---

TAVERNA, KOPER (SI)

Municipality of Piran (PP06)



<p><b>Detailed information on the practice</b></p>	<p>The best practice represents the reconstruction of the salt storage of St. Mark in the town of Koper. The salt storage was built in the 17<sup>th</sup> century and is located on a very attractive spot, on the main promenade, just 30 m from the sea. As the promenade was reconstructed with the goal of giving a new image to the town, also the former salt storage was reconstructed.</p> <p>The salt storage was already not in use in its primary purpose. In the ground floor, there were a shop and restaurant, in the upper floor many offices. Koper had a lack of multipurpose space for organization of “open air” events, and at the same time a desire to have a space that is protected from bad weather.</p> <p>The result is a building equipped with sound system, video projector, stage, toilets, backstage, in use for different cultural events: concerts, exhibitions, workshops, culinary events, etc.</p>  <p>The investor, the Municipality of Koper, identified the type of structure needed by consulting the local creative scene representatives. The building is at disposal of anyone who wants to organize a cultural event.</p>
<p><b>Resources needed</b></p>	<p>Reconstruction works, construction documentation: 1.700.000 EUR</p> <p>Human resources to set up: no real need of human resources, just a person to run the procedures, all other tasks are outsourced to professionals. Human resources to run the practice: maintenance service, management service</p>
<p><b>Timescale (start/end date)</b></p>	<p>2000-2001</p>
<p><b>Evidence of success (results achieved)</b></p>	<p>Every year around 50 events are organized in the facility. The public has adopted the venue as a traditional place for the organization of events.</p>



<b>Difficulties encountered/ lessons learned</b>	Most of the events organized in the building have free entry. Most of the organized events are financed by public funds. The building was reconstructed by public funds. Without public finances, it is impossible to run such a service.
<b>Potential for learning or transfer</b>	This practice shows how a building that was built with a totally different purpose, can receive a new meaning and be successfully used by the local community. Every local community organizes cultural events for its residents but also to attract visitors and tourists. This concept decreases costs of implementation of a cultural event, because all the equipment is already in place (stage, sound system, projector, etc.) and in case of bad weather, the event can still take place, because of the roof.
<b>Further information</b>	No further information

---

## 2.7

---

CLAC, PADOVA (IT)

Venetian Heritage Cluster (PP07)





<p><b>Detailed information on the practice</b></p>	<p>The site is located in the town of Padua (IT) and it was an old slaughterhouse, composed of several buildings and open spaces. The whole complex is listed and next to the city walls from 16<sup>th</sup> century.</p> <p>From 1975 on the site, after being abandoned for a long time, started to be used by cultural associations with the creation of CLAC (Comunità per le Libere Attività Culturali - Community for Free Cultural Activities). CLAC has the mission to create a cultural laboratory opened to the community.</p> <p>In 1984 CLAC was recognised by Regione Veneto as a regional institution with cultural relevance and provides an annual benefit. In 1989 CLAC and its Cultural Laboratory is supported at international level by the UNESCO Club. In 1991 the site is inserted in the list of "Friends of the World Treasures". In 1995 the Cultural Laboratory starts its collaboration with the Council of Europe and ICCROM, on a programme of awareness about cultural heritage.</p> <p>Nowadays around 20 associations in the cultural, environmental and creative sector are settled in the complex, more associations, artists and citizens are using the spaces from time to time for their activities, while the biggest central building is used for exhibitions, managed by the municipality.</p> <p>Associations are active in different fields: artistic (theatre, performing arts, creativity, etc.), cultural, including technical and scientific (planetarium, free software, traditional dances, etc.), environmental and social (human rights, peace, etc.).</p> <p>Many courses are given to the public (languages, arts, craftsmanship, creativity, astronomy, bicycle repairing, etc.) while several exhibits are organised every year.</p> <p>The collection of publications by all these associations gave life to a huge library, including different sectors, from local culture and environment (7.000 books, magazines, newspapers), to children's books in several languages especially about cultural diversity (about 12.000 books from the first lecture to tales for teenagers), to heritage (English Heritage Fund and UNESCO publications) with publications on didactic and conservation of cultural heritage.</p> <p>The green spaces around the buildings have been managed as a sort of small botanic garden, with a small wet area for environmental and didactic purposes.</p>
<p><b>Resources needed</b></p>	<p>Human resources are nowadays mainly volunteers, an agreement with the Municipality of Padua in the 1970s recognised the possibility for associations to use the spaces, in change of social and cultural services provided by the associations to the town community.</p> <p>Small public contributions were provided from time to time by public bodies (Regional government, municipality).</p>
<p><b>Timescale (start/end date)</b></p>	<p>Beginning of the 1970s - present</p>



<p><b>Evidence of success (results achieved)</b></p>	<p>The success of this experience is showed by the use of the site by many cultural and creative associations, the revitalisation of cultural and creative scene also through exchanges among associations. A major result is the opportunity of exchanges between the present associations and involvement of more external associations and groups to carry out activities and improve the results of single associations. Another major result is the creation and maintenance of the botanical educational garden.</p>
<p><b>Difficulties encountered/ lessons learned</b></p>	<p>The main difficulties have always arisen in the context of the relationship with the municipality and in the search for the resources necessary to continue the activities of the associations: some offices of the Municipality struggle to reconcile their role with the activities of the associations on the site; on the other hand, as regards the search for resources, most of these are provided by the volunteers themselves or through the teaching activities provided to the public (for the Italian law the associations cannot carry out commercial activity except to a marginal extent).</p> <p>The lessons learned are mirrored in relation to the facts above: a negotiation was started with the Municipality in order to formalize some of the activities of the associations in the area and sustainability criteria and international relationships have always been adopted in order to support and permit the associations to continue their activities.</p>
<p><b>Potential for learning or transfer</b></p>	<p>CLAC and the UNESCO Club realised in this site, in a long period, an excellent experience including international relationships and the project "Amici dei Tesori del Mondo" ("Friends of the World Treasures"). In fact, this project already carried out a significant transfer to other realities, considering that the sustainability criteria of the "Treasures", thanks to the work of local communities of people that protect them, have been exported and valued to all other Treasures.</p> <p>In the following link are clearly indicated all criteria adopted by FMACU/WFUCA for the creation of the new World Treasures:  <a href="https://web.archive.org/web/19990225093758/http://www.fwtunesco.org:80/atm-uk.html">https://web.archive.org/web/19990225093758/http://www.fwtunesco.org:80/atm-uk.html</a>.</p> <p>The link <a href="http://www.fwtunesco.org/?FWT_ATM_Treasure_List">http://www.fwtunesco.org/?FWT_ATM_Treasure_List</a> provides the list of all created World Treasures using the criteria exposed in the previous link.</p>
<p><b>Further information</b></p>	<p><a href="http://www.clacpd.org/">http://www.clacpd.org/</a>  <a href="http://www.fwtunesco.org/?FWT_ATM_Treasure_List">http://www.fwtunesco.org/?FWT_ATM_Treasure_List</a></p>

---

## 2.8

---

### VILLA ZILERI, MONTEVIALE (IT)

Venetian Heritage Cluster (PP07)





<p><b>Detailed information on the practice</b></p>	<p><u>Location:</u></p> <p>The Villa started to be documented in 1436 by family Loschi, Carlo Borella in 1600 defined the central plant, Francesco Muttoni and Ottone Calderari developed the building in 18<sup>th</sup> century, in 1734 Giovan Battista Tiepolo painted frescoes in the main hall. It was a normal Venetian Villa, including a residential villa for the aristocratic family and the surrounding productive buildings for all rural activities.</p> <p>The Villa was used with its original function until 19<sup>th</sup> century, then it was just a private estate with no public activities inside.</p> <p>The owner decided to invest in the whole complex to support economic activities and make a profit of it. The results of the works are:</p> <ul style="list-style-type: none"> <li>- 12.000 m<sup>2</sup> of covered surface</li> <li>- 300.000 m<sup>2</sup> of garden</li> <li>- 42 residential apartments</li> <li>- 45 offices</li> </ul> <p><u>Integration of activities/reutilization, participation in reutilisation process:</u></p> <p>Now fashion enterprises, service enterprises, cosmetic enterprises are using the Villa for their offices, exhibits and show rooms. The companies and the spaces of the villa provide services and activities also for the nearby city of Vicenza, such as a restaurant, a gym and a music hall.</p>
<p><b>Resources needed</b></p>	<p><u>Amount of funding:</u></p> <p>No reliable data - some millions of euro invested through the years and flanked with a lot of activities. The loans were private, spent by the owner.</p>
<p><b>Timescale (start/end date)</b></p>	<p>Works of refurbishment: the loans are subdivided for several years of activity because interventions have been made for villa areas, allowing economic sustainability between investment and break even. The start was around 10 years ago (2007), the end in 2017.</p>
<p><b>Evidence of success (results achieved)</b></p>	<p>Economic sustainability of the intervention is demonstrated by the actual operability of the structure. The owner is able to get economic profits from the management of the building, coming from commercial and residential activities. These benefits cover also the restoring costs to professionally maintain the valuable surfaces (frescoes, paintings, stucco, etc.) of the Villa.</p> <p><u>The main positive results are:</u></p> <ul style="list-style-type: none"> <li>- Perfect conservation and maintenance of historic architecture and surfaces</li> <li>- Functional and efficient spaces for daily uses</li> <li>- Quality of life for users</li> <li>- Environmental sustainability (renewable energy sources with PV panels, centralised conditioning system managed by environmental sensors, rainwater is stored and used for irrigation)</li> </ul>



	<p>The main indicator of success is the response from users: almost all available spaces are occupied up to 95%, with a turnover of thousands of euro of years. Approximately 50% of creative companies are established. This also allows the perfect conservation of all artistic areas, frescoes, stuccos and the historical ornamental park.</p>
<p><b>Difficulties encountered/ lessons learned</b></p>	<p><u>The greatest difficulties are:</u></p> <ul style="list-style-type: none"> <li>A. Bureaucratic obligations, overcome with the competence of technical advice;</li> <li>B. To combine the coverings with the breakeven of the single work lots, overcome with the organization of the works and of the promotion and marketing activities;</li> <li>C. Reduction of management costs, resolved with the design and selection of low-cost and environmentally friendly technologies and energy sources.</li> </ul>
<p><b>Potential for learning or transfer</b></p>	<p>Economic sustainability is interesting as a model of intervention that can be applied to other realities, by analysing the market and potential uses, studying possible solutions and defining a detailed intervention plan.</p> <p>Also knowing the laws and applications for financing and tax breaks.</p> <p>Verifying the potential of the building and combining it all with the economic activities compatible with the historic artistic building. This case study is working today and represents a real point of excellence for the sustainable use of rural cultural heritage.</p> <p><u>In fact it respects different parameters:</u></p> <p>Environment, the original material of works of art and the historic park, the function of a factory and service for the near city, is also a place visited by over 300 people every day for work, residence or pleasure.</p>
<p><b>Further information</b></p>	<p><a href="http://villazileri.com">http://villazileri.com</a></p>

---

## 2.9

---

### MEMORIAL CENTRE LIPA REMEMBERS, LIPA (HR)

Primorje-Gorski Kotar County (PP09)





<p><b>Detailed information on the practice</b></p>	<p>The Museum is placed in a former postal office dated in the middle of the 18<sup>th</sup> century when the village of Lipa was located on an important road connecting Trieste and Rijeka. By the end of the 19<sup>th</sup> century, the road was redirected and Lipa excluded from the main route, so the old postal office was transformed into a public school. During World War II the village of Lipa underwent through severe suffering; 269 inhabitants were killed and the whole village was burnt to the ground by the Nazis and the Fascists. The old postal office (later school), was also destroyed.</p> <p>After a strong initiative of the local community (surviving people of Lipa) the building was restored during the 1960s for the purpose of a memorial museum that was functioning until 1989. The museum was financed by the Municipality but it was managed by the locals. After the Museum was closed, due to lack of funds, the local people continued to maintain it and opened it to public on their own initiative and expenses. The surviving people of Lipa were also the main advocates of the museums renewal and reopening that took place in April 2015 (completed in May 2016) and was supported by Primorje-Gorski Kotar County, Municipality of Matulji and Ministry of Culture of the Republic of Croatia.</p> <p>Taking in consideration what was just mentioned, the engagement of the local community led to a new Memorial centre was conceived as a community museum where museum professionals work closely together with the locals in creating and implementing museum programs, in disseminating a strong anti-war message, but also in communicating local identity and fostering local development.</p>
<p><b>Resources needed</b></p>	<p>For the reconstruction works, the setting up of a permanent exhibition and the technical equipment around 1.000.000 EUR have been invested.</p> <p>Human resources to run the practice: maintenance service, management service - around 30.000 EUR per year.</p>
<p><b>Timescale (start/end date)</b></p>	<p>June 2013 - April 2015</p>
<p><b>Evidence of success (results achieved)</b></p>	<p>The Memorial centre Lipa Remembers has a yearly attendance of around 3.000 visitors, around 35 guided tours and workshops (for kids and adults) per year and between 5 to 10 different events per year (exhibitions, concerts, lectures). The Memorial centre is slowly becoming the cultural hub of the Rijeka's hinterland, secluded from the city and immersed into the countryside, the centre offers more focused and contemplative experience based on heritage.</p>
<p><b>Difficulties encountered/ lessons learned</b></p>	<p>We encountered hardship in cooperation with local and regional tourist operators and agencies that they have trouble recognising the centres and its programmes touristic potential. Consequently, they don't create itineraries with a museums visit included, so the Memorial Centre is unable to achieve sustainability of growth (at least partial) by transforming heritage and other local potentials into touristic experience.</p>



<p><b>Potential for learning or transfer</b></p>	<p>This practice shows that a building that always served for public purposes (post office, school, and museum) can be preserved not only in its physical integrity but also in its meaning as a central place in the life of a small community.</p> <p>Memorial Centre Lipa Remembers is an example of today's museum of smaller scale very well adjusted to the needs of the community and thus operating with several aims that are sometimes very challenging to be executed simultaneously: dissemination of anti-war message, preservation and communication of the local identity, provision of a community space, implementation of eco-museum principles and promotion of local tourism potentials.</p> <p>Reflecting the complex nature of today's society, the centre is redefining the role and purpose of contemporary cultural institutions.</p>
<p><b>Further information</b></p>	<p><a href="http://lipapamti.ppmhp.hr/">http://lipapamti.ppmhp.hr/</a> <a href="https://www.facebook.com/lipapamti/">https://www.facebook.com/lipapamti/</a></p>

---

## 2.10

---

### MULTIFUNCTIONAL CULTURAL SITE, LOKVE (HR)

Municipality of Lokve (PP10)





<p><b>Detailed information on the practice</b></p>	<p>Description of the cultural heritage/brownfield areas:</p> <p>The multifunctional cultural site was built in 1850 in the Gorski-Kotar area. Firstly, this building was used as a local court („kotar“) and at the beginning of 20th century as well as a prison which is located at the basement of this building. After that, in this object different business and administrative offices were situated. In the second half of the 20th century the object fell under public jurisdiction and had been partially renewed. A few flats were built for local school teachers.</p> <p>Integration of creative scene:</p> <p>In 2001 some primary school teachers started to develop the project „native collection“ in Lokve. They started collecting different objects with the main aim of educating young people about the cultural and historic heritage of their municipality. But at this point, they also focussed on other goals of this project: the collection should be established as a future cultural and touristic offer of the municipality. The municipality of Lokve recognised this potential and started to develop a project of a multifunctional cultural site together with a local NGO named „Ljubitelji lokvarskih starina“. A goal of this project was to set up a new touristic and cultural offers in the region which had to be integrated in a bigger project: “Rijeka - European capital of culture 2020“. This multifunctional cultural site is now in a renovation process and already hosts one part of the museum of native heritage. The other parts of the building will be transferred into a museum of frogs - typically and unique for Lokve. Another part will be renovated as a restaurant.</p>
<p><b>Resources needed</b></p>	<p>This project and its final implementation will need financial resources. At the moment the municipality of Lokve together with the County of Primorje and Gorski Kotar are investing in the project - mainly in the reconstruction of the building. Up to 1 million Euro is needed for the completing of this project. Beside financial aspects, human resources like a site manager and a curator need to be educated and prepared for running this project in the future.</p>
<p><b>Timescale (start/end date)</b></p>	<p>2010 - ongoing</p>
<p><b>Evidence of success (results achieved)</b></p>	<p>In 2017 the municipality of Lokve spent over 28.000 EUR for the project implementation, and the NGO invested over 1.500 hours of volunteer work into the conversion of a part of the space inside the building. So far, the project results were:</p> <ul style="list-style-type: none"> <li>- Cooperation between 4 partners: Lokve municipality, County of Primorje and Gorski kotar, Tourist board of Lokve and a NGO;</li> <li>- Organisation of 3 joint touristic offers: Frog night, museum night, cave night;</li> <li>- Organisation of 20 tourist tours.</li> </ul>
<p><b>Difficulties encountered/ lessons learned</b></p>	<p>The main difficulty is to provide financial resources for project implementation. The project will also need additional content to be attractive to a wider group of tourists which visit Lokve. There is a need for developing new tourist services.</p>



<p><b>Potential for learning or transfer</b></p>	<p>This project not only shows how the cooperation between the public and civic sector could work in this area, it also shows how the cooperation between all civic associations within the municipality who see the potential of this project for the whole community could work. It is also a good example of a bottom up approach where local NGOs with their own activities give local communities impulses for a touristic development.</p> <p>By recognising the bigger project in the region “Rijeka 2020 - European capital of culture” this chosen approach from municipality and local NGOs has the potential to get EU project funding more easily.</p> <p>By organising additional local tourist attractions (Frog’s night, Museum night, etc.) this project becomes more visible to the local community and a wider audience. This again helps for a further project implementation and contributes to a sustainability issue.</p>
<p><b>Further information</b></p>	<p><a href="http://tz-lokve.hr/zavicajna-zbirka/?menu=9">http://tz-lokve.hr/zavicajna-zbirka/?menu=9</a></p> <p><a href="http://novilist.hr:8090/index.php/layout/set/print/Vijesti/Regija/node_1588/Preobrazba-Uciteljske-zgrade-Lokvarsko-ruzno-pace-konacno-postaje-labud">http://novilist.hr:8090/index.php/layout/set/print/Vijesti/Regija/node_1588/Preobrazba-Uciteljske-zgrade-Lokvarsko-ruzno-pace-konacno-postaje-labud</a></p>