



Cultural regeneration: Heritage of future generations

Erasmus+ strategic partnership project

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TOOLKIT

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INTRODUCTION

“Cultural regeneration: heritage of future generations” is Erasmus+ strategic partnership project created by a group of partners from France, Italy, Estonia, Poland, Greece and Spain who are involved in vocational education and training. The coordinator of this project is MITRA FRANCE NGO.

Partners composed this consortium after the analysis of the current situation in VET in Europe and the needs of educators (main target group), students and learners (final beneficiaries). Partners agreed that globalization poses significant challenges to the survival of traditional forms of culture.

Project aimed at promoting good practices and work-based learning achieved by involving experts and associated partners, companies and VET providers with a specific focus on the local and regional dimension.

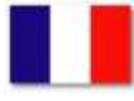
The objectives of the project are:

- * increasing vocational competencies of educators, students and learners;
- * awakening and reinforcing creativity and innovation;
- * supporting synergy and cross-sectoral cooperation;
- * offering tools, products and results for everyday work activities in VET;
- * developing international cooperation and dialogue.

Each partner indicated areas of cultural heritage in their regions and countries and prepared materials for this Toolkit. Partners discussed them during transnational meetings and local activities and disseminated among staff, students, learners and different stakeholders in own and other countries. Many agreed that it is reasonable to share good practices of urban regeneration as important trend nowadays in Europe.

Mass production, whether on the level of large multinational corporations or local industries, can often supply goods needed for daily life at a lower cost, both in terms of currency and time, compared to hand production. Many craftspeople struggle to adapt to this competition. Project partners collected and shared good practices of cultural regeneration in crafts and also in other fields which are at risk of being forgotten (music, national cloth, culinary, etc.).

The transnational nature of this partnership recognizes the added value of cross-sector and cross-border cooperation. It gives a wider angle and perspective for tackling different cases of cultural regeneration in partners' countries that has to be addressed by multiple measures by all partner organisation. Local stakeholders and associated partners, including media, were involved in dissemination activities.



INTRODUCTION

"La Régénération culturelle : héritage des générations futures" (2018-2020) est un projet de partenariat stratégique Erasmus+, créé par un groupe de partenaires de France, d'Italie, d'Estonie, de Pologne, de Grèce et d'Espagne qui sont impliqués dans l'enseignement et la formation professionnelle (VET). Le coordinateur de ce projet est l'ONG MITRA FRANCE.

Les partenaires ont composé ce consortium après l'analyse de la situation actuelle des VET en Europe et des besoins des éducateurs (principal groupe cible), des étudiants et des apprenants (bénéficiaires finaux). Les partenaires ont convenu que la mondialisation pose des défis importants à la survie des formes traditionnelles de culture. La production de masse, que ce soit au niveau des grandes sociétés multinationales ou des industries locales, peut souvent fournir les biens nécessaires à la vie quotidienne à un moindre coût, tant en termes de monnaie que de temps, par rapport à la production manuelle. De nombreux artisans ont du mal à s'adapter à cette concurrence.

Le projet vise à promouvoir les bonnes pratiques et l'apprentissage sur le lieu de travail, réalisé en impliquant des experts et des partenaires associés, des entreprises et des prestataires de VET, avec un accent particulier sur la dimension locale et régionale.

Les objectifs du projet sont les suivants :

- * accroître les compétences professionnelles des éducateurs, des étudiants et des apprenants ;
- * éveiller et renforcer la créativité et l'innovation ;
- * soutenir la synergie et la coopération intersectorielle ;
- * offrir des outils, des produits et des résultats pour les activités professionnelles quotidiennes dans les VET ;
- * développer la coopération et le dialogue international.

Les partenaires du projet ont recueilli et partagé de bonnes pratiques de régénération culturelle non seulement dans le domaine de l'artisanat, mais aussi dans d'autres domaines qui risquent d'être oubliés. Chaque partenaire a indiqué les domaines du patrimoine culturel de sa région et de son pays, et a préparé du matériel pour cette boîte à outils (Toolkit). Les partenaires en ont discuté lors de réunions transnationales et d'activités locales, et les ont diffusés auprès du personnel, des étudiants, des apprenants et des différentes parties prenantes, dans leur propre pays et dans d'autres pays.

La nature transnationale de ce partenariat reconnaît la valeur ajoutée de la coopération intersectorielle et transfrontalière. Il donne un angle et une perspective plus larges pour aborder les différents cas de régénération culturelle dans les pays des partenaires, qui doivent être traités par de multiples mesures et par toutes les organisations partenaires. Les acteurs locaux et les partenaires associés, y compris les médias, ont été impliqués dans les activités de diffusion.

CULTURE MATTERS

Everyone will agree on the principle: Culture matters. But having said this we must acknowledge that this importance is not absolutely reflected in policy priorities and that is particularly true at European level. This is partly due to the difficulty of clearly, and commonly, defining Culture and cultural activities, and the resulting lack of proper evaluation of their impact on the economic and social development of territories. Nevertheless, cultural activities in general have proved to play an increasing role in Europe for decades, and creative industries, in particular, have emerged as an important growth sector.

The notion of cultural activities and creative industries point to a broad spectrum of creation, production, distribution and consumption of symbolic 'material', like music, theatre, dance, broadcasting programmes, the visual arts and even include aspects of heritage. People use cultural artifacts as sources for their articulation of life-styles and group cultures. Culture is part of our realities - it both defines who we are as citizens and at the same time provides us with raw materials for the construction of our identities. This goes for people living in the whole of Europe; and cities are the epicenters of this development and are at the forefront of it.

Culture is the distinctive feature of humankind

Culture is the essence of life

If Europe were to be rebuilt, we would start with Culture

In Europe, cities have always been the main centres of innovation and cultural development. From the end of the Middle-ages till the present days, all new trends in European Culture were born in cities, where the citizens were keen to participate to the cultural life and discover new cultural trends. This explains why, for centuries, city authorities have developed cultural policies; this started with the building of facilities like theatres, museums, and public libraries and the support of cultural education ("fine arts" or music academies).

Today, the range of public initiatives in culture has widely developed. Cities not only provide the infrastructure for cultural life, they tend to support it more actively: support of cultural production, creation of events like festivals, street parades, and they even sometimes compete between each other in this field (<https://urbact.eu/sites/default/files/conclusionsuc-english.pdf>).

City leaders have actually understood the impact cultural events can have on shaping the image of their city; especially for cities with a bad or no image. They rely on the ability of this new cultural image to increase the attractiveness of the city for potential investors and newcomers but also to improve the confidence of local stakeholders in the city's future. However it is clear that cultural activities cannot be reduced to instruments for the improvement of the attractiveness of cities. They can play a key-role in the building of more sustainable local communities: enhancement of people's self-esteem and sense of belonging to the city and development of creativity within the local community, especially among the most deprived. Cultural activities bring information, skills and capabilities that cannot be found in other areas and that are essential for human development.

CULTURAL ACTIVITIES

Culture covers a wide field of human activities. The word itself can have various meanings, especially within different languages and national contexts. However, two main types of definition can be identified.

The first one tends to cover most of human activities including customs, language, religion, etc. and, in a sense, is thus another word for civilization. The second one, much more restrictive, means the artistic activities and productions of humankind; it covers visual and performing arts, literature, the heritage, and - to some extent- media activities (cinema for instance). The cultural activities, as understood in this network, clearly refer to the second definition.

Cultural activities are considered in two different ways by citizens who can be “actors” or, “consumers”, (and sometimes both). People’s practice of arts is clearly a cultural activity even if the amateur production is not necessarily to be considered as “artistic”.

Nevertheless in the present society, people tend to act much more as consumers than as producers. Culture is “consumed” in different ways; roughly, two modes can be distinguished: live and mediated. The traditional way is by personal attendance at a performance, or by visiting a site or a building where cultural objects are exhibited.

In the case of architecture, that implies visiting cities and buildings. In present day society, a large part of cultural consumption takes place using media: print, television, radio, film, CD, DVD and increasingly the internet.



Paris is leading the world in progressive urbanism

<https://theconversation.com/paris-is-leading-the-world-in-progressive-urbanism-heres-how-54792>

CREATIVE INDUSTRIES

Cultural production takes place in many domains of society, ranging from the professional, publicly subsidized arts to commercial media-companies, as well as amateur groups creating cultural products or performances for local communities. In some cases citizens even collectively create and consume culture, for instance in the context of local carnivals or street parades. When cultural production takes place in a professional, entrepreneurial context the label creative industries is used. These “creative industries” have proved to play a key role in **urban regeneration**.

Creative industries are economic and cultural sectors that deliver goods and services to consumers and businesses that convey meaning using different languages (writing, speaking, sound, image, design). These goods and services result from individual or collective creativity, talent or skill.

Citizens acquire them for the specific meanings they get and for the experiences they provide when consumed. The creative industries play an important role in the construction of life styles and the identities of individuals and groups of citizens within society. Within the creative industries the main domains are:

- Arts, crafts and cultural heritage;
- Architecture, design, fashion, etc;
- Media and entertainment industries;
- Creative business-to-business services.

The cultural dimension is crucial to the effectiveness of urban regeneration initiatives and the competitiveness of cities.

Cultural activities, and the creative industries, represent a powerful engine to drive Europe forward. As Europe’s international competitiveness and the wellbeing of citizens must increasingly be built upon knowledge and innovation, rather than on low cost manufacturing and services; cultural activities, and the creative industries, can help Europe progress towards its future role as a knowledge based economy - both directly, as important knowledge activities in their own right, and indirectly, by establishing a ‘climate’ of creativity’ that will generate innovation in other economic sectors.

Culture has become an indispensable dimension for urban development. Nowadays, culture lies at the heart of urban strategies, not just due to its intrinsic vocation of promoting human rights, shaping the knowledge society and improving quality of life for all, but also on account of its role in the creation of employment, **urban regeneration and social inclusion**. Furthermore, culture also constitutes one of the major subjects of today’s globalisation. Inter-cultural dialogue and the promotion of cultural diversity are some of humankind’s greatest challenges.

FRANCE

France has a unique approach to regenerating inner cities – what can we learn from its success?

The regeneration of inner-city areas is a global challenge. Inner cities in France certainly have their problems, but the nation also has a good record of successful major urban regeneration projects.

Urban regeneration can be defined as a holistic approach to revitalise under-used areas of the city. It's commonly associated, however, with the related challenges of gentrification, rising property values, and displacement of low-income groups. And these projects do not always achieve a sense of place.

French cities have much higher densities than Australian cities. For instance, Paris has 10,000 inhabitants per square kilometer, which is more than five times the population density of Sydney's 1,900/km². Higher density and more accessibility to public transport are important for successful urban regeneration. But this is not the only explanation for its success in France.

With the post-industrial society, new approaches are emerging to solve planning challenges in France. Since the nation began decentralisation in 1982, local authorities have gained more power to implement planning strategies.

At the same time, the multiplicity of urban stakeholders makes decision-making difficult. Since the 1990s, legal obligations to consult with residents have increased. **Regeneration** projects have to follow general planning principles but must also allow some flexibility to enable the local community to have an input.

Lyon Confluence

The Lyon Confluence area comprises 150 hectares between the Rhone and Saône rivers. Lyon Confluence is the largest urban regeneration project in Europe with 150 hectares of land having been redeveloped since 2003.



The project is led by public redevelopment company SPL Lyon. It is 89% owned by Greater Lyon, a metropolitan institution made up of 59 local authorities. SPL Lyon is able to set up strict planning and urban design principles. Developers are required to integrate these principles into their designs to be part of the project.

SPL sells the land to developers at a fixed rate. Developers need to win design competitions to be part of the project and not just offer the best price for the land.

Lyon Confluence has attracted foreign investors, such as Japan's NEDO, and became a model for smart positive energy buildings, which produce more energy than they consume.

Île de Nantes

"Île de Nantes" regeneration project aims to transform a 337-hectare industrial area into a sustainable living and working environment. There is a strong emphasis on preserving the industrial character of the area. "Île de Nantes" project has transformed warehouses into places for cultural events.

Another objective is to attract creative industries firms to a creative arts district to replace the local shipbuilding industry, which closed in 1987.



A public redevelopment company known as SAMOA oversees "Île de Nantes" project, which will be completed in 2037. Innovative place making strategies are being developed to create a sense of place connected to the area's industrial past. The project includes a lot of consultation with urban stakeholders.

Paris Rive-Gauche

“Paris Rive Gauche” project is one of the most important regeneration project in Paris. The 130-hectare site is located in the east of Paris, on the banks of the Seine. Paris Rive-Gauche means Paris Left Bank and refers to the Paris of an earlier era.

Work on the Paris Rive-Gauche redevelopment began in the early 1990s and is now halfway through. The aim is to create a mixed-use neighborhood around landmarks such as the national library and Paris Diderot University.

The aim is to redevelop industrial wasteland located around the Austerlitz train station. A publicly owned local development company, SEMAPA, manages the project.

The concerted development zone, or ZAC (zone d'aménagement concertée), was launched in 1991. Works included the construction of the François Mitterrand National Library (BNF), which began in 1991 and was completed in 1995.

Despite being overseen by one leading agency, the project is based on strong public involvement and the program has been modified. Powerful local associations went to court as there was not enough public space and the density was too high. In 1997, to prevent further revisions, SEMAPA developed a meaningful public involvement process to ensure the intentions of community stakeholders are incorporated in this large-scale project; developers are obliged to integrate these intentions.



The role of the development agency is to select developers through a competitive process to achieve the best design outcomes. Paris Rive-Gauche is not just another business district like La Défense, but a real urban neighborhood developed around existing urban landmarks. It combines a mix of uses (offices, housing, local retail and services, green spaces) and good access to public transport. What do these projects have in common?

The three regeneration initiatives presented here are all led by a single development agency financed with public money. This type of governance allows for clear leadership, which is essential to complete projects with a 30-year lifespan.

Development agencies ensure through a public involvement process that these initiatives reflect local community aspirations. The creation of the ZAC as a planning instrument allows for the project's objectives to be modified as it evolves.

Development agencies have the financial capacity to sell the land below market prices and to subsidise housing for low-income households. The French planning instruments and financing mechanisms associated with public involvement in decision-making contribute to successful urban regeneration. This approach is known as "transactional urbanism", reflecting the increasing negotiations between the development agency and the community.

Urban regeneration is a concept that has become remarkable in the postmodern era. Urban regeneration is a vast subject that contains information from different categories and makes connections between various fields of study. Evaluation of urban regeneration approaches such as economy, culture, housing, gentrification etc. has been the most popular research topics in this field in last decades. Many researchers have worked on this issue to illuminate its diverse aspects. Culture-led regeneration is one of the most prevalent approaches in modern societies.

"Cultural Quarters" cover a wide range of actions and activities. It is known as one of the most important cases of the culture-based regeneration which is the subject of the analysis in this Toolkit. Many places with historic-cultural identity which have been neglected for years, can be considered as recipient of this type of regeneration.

<https://www.researchgate.net/publication/324703734> Urban renewal with a cultural approach



Paris Rive-Gauche .France has a unique approach to regenerating inner cities

<http://theconversation.com/france-has-a-unique-approach-to-regenerating-inner-cities-what-can-we-learn-from-its-success-91652>

FRANCE, Nice

Public spaces, at the same time, places of diversity, services, trade, cultural events, contribute very strongly to the development of links between inhabitants of the same territory. But the conjunction of several processes at work for decades – excessive development of the use of the automobile, disregard of trade and local crafts, rejection of collective housing forms for the benefit of the individual habitat – has gradually led to a real loss of attractiveness and devitalization of town centers.

One of the levers to be used to restore dynamism to town centers is to promote the mobility of all users, by encouraging diversity of practices and by recreating social link and conviviality... Public space asserts itself as the privileged support of local development. The idea is to develop an integrated approach to the development of streets and public spaces, which takes into account all uses and all users.

We pursue several objectives:

- Collectively share benchmarks and quality references.
- Capitalize and enrich oneself from the experience feedbacks presented.
- Enrich the network of actors and partners.

It may also be interesting that this dynamic can be translated rather quickly by the commitment of modest but concrete first actions, allowing the voluntary actors to engage and get involved very early in the process. These actions can take the form of organization of cultural events (exhibition of old photos, drawing competitions in schools, etc.) or participatory urban planning operation by proposing the first experiments: day without a car, re-appropriation of certain public spaces or parking spaces by residents, street furniture design "do it yourself".



Reopening of Gare du Sud (South Station)

May 2019 saw the renaissance of the new South Station (Gare du Sud) entirely dedicated to Nice, its gastronomy and culture in all its forms. The gateway to the city as in the past, the South Station is a new urban public space. An emblematic monument of the Popular District of the Liberation known by its famous market, the Gare du Sud has long combined its history with the past. Today, it is reborn and rejuvenated. This gourmet market is in tune with the times and gives the tempo of a new lifestyle to the inventive, friendly and cultural Nice and local community. Anti-mall mixing restoration, gastronomy, vintage and artistic events, this new popular public space is free and open to all. Animated permanently, the South Station allows everyone to come and go in a musical and cultural atmosphere.



Inaugurated in 1892, the railway station of the Southern Railway Company embraces the whole of Provence. Like the Gare d'Orsay, its contemporary, now a must-see museum, the South Station of Nice is changing and becomes a must-see place. On the doorstep of the City, the rail networks convey men, animals, products, scents, sounds and colors of Nice across the Haute Provence, Dauphine, Haut Var and the Durance basin. Closed a century later, in 1991, the station almost disappeared. It knew various projects, was partly protected then finally is masterfully rehabilitated.

In order to create a new place of Niçois life, architects had to reconnect with the spirit of the place to better reinvent it. The challenge was to give back new life to this old monumental railway station, to make discover it widely outside the borders of the city: to make resound the South around. There are about thirty restaurateurs from the region to settle in the South station.

The idea was to create a large contemporary market where people come to socialise, eat, drink, listen to the music and discover new talents. It is a question of bringing the station of the south of Nice at the height of the European places known for their attractiveness and originality so much on the local level as touristic one like the Portobello market in London.

The development of the heritage is emphasised by a few small details, a nod to the Belle Epoque, Art Deco and the trains of the early twentieth century. The integration of exotic plants has created a winter garden echoing this architecture of metal and glass.



In the big hall of the station people can see, hear, smell, taste, and touch the South by all the senses. Today, the South Station is reinventing the movement and the sounds, allowing visitors finding under the vault the local products, inviting to the discovery and the marriage of new flavors, to hail new figures and always to celebrate the sharing of a dish or a wine.

The Paillon Promenade

An urban park going from the National Theater of Nice to the sea which has replaced the hanging gardens, their bus station and park-cars, Leclerc square, Masséna Space and Albert 1st garden.

Landscaping

Botanical journey through the continents

Trees, shrubs, plants from all continents have come together along this walk. The agency Péna Paysages is the Project Manager of this realisation. Thanks to the magic of a Mediterranean climate, whose characteristics are found in many biotopes around the world, the Promenade invites you to a botanical journey without jet-lag, with promises of flowering trees every season.

The Mediterranean in the spotlight

The Mediterranean is also widely present in this garden with oaks, majestic pines or cypresses of Provence. The central green ribbon running along the Promenade is planted with olive trees, vineyards, carob, pomegranate, fig and other plants from southern Europe.

Asia

At the site of the former bus station, Asia is reaching out with its camphor trees and giant bamboos. Already of good size, up to 10 meters high. As the walk progresses, a collection of citrus to discover, just to remember that long before flourishing on the Côte d'Azur from the 17th century, lemons and oranges were born in China and India.

Africa

A little further afield, African vegetation unfolds in place of the former parking of Paillon. Let's look at this grove of *Phoenix reclinata*, an amazing palm tree made up of several trunks, or those *Erythrina*, a broad-leaved tree with a sumptuous red-orange bloom in the spring. A symphony to which responds, as an echo, in winter, the scarlet flowers of *Aloe*.

Oceania and Australia

On Leclerc Square, landing in Oceania and Australia. Stroll through an eucalyptus forest with remarkable specimens, whose barks stand out in multicolored strips, red, pink, brown, green. In summer, grapes of red flowers *Brachychiton*s will compete with the wheels of fire *Stenocarpus sinuatus*, trees with flaming inflorescence. In the same area, dozens of tree ferns up to 2 meters high create a tropical atmosphere, under the protection of the existing giant ficus, old boarder of the square, a few meters from the statue of the General Masséna.



South America

On the old Jacques Médecin square, it is South America that takes root, with the yellow flowers (in summer) of *Tipuana tipuana* or those, pink, *Chorisia speciosa*, treebottle that protects itself from herbivores with its covered trunk of a carapace of thorns. Among other curiosities, *Jubea spectabilis* or coconut palms of Chile producing mini-coconut (edible). Mini fruits for a trunk that can reach up to 2 meters in diameter.

North America

The trip continues in the Albert 1st Garden, with North America. Between the arc of Bernar Venet and the fountain of the 3 Graces, dozens of magnolias with grapes of immaculate flowers are arranged in colonnade. The tour ends a little further with the autumn blaze of oaks, American walnut trees and maple trees. Shades of yellow to red and brown for an Indian summer in Nice.

The green and blue carpet

The green carpet makes possible to meet the expectations of multiple and different uses: the intensive use of the esplanade, the exhibitions of works of art, the play activities of children and young people, the tranquility of the walker and the dreamer. How to reconcile all this into a coherent space?

Thus, resonating with the underground infrastructure, but without necessarily conforming to it systematically, the carpet is composed of four ribbons of 6.6 meters corresponding to the roof supports, this geometry making it possible to have the point loads without denaturing the overall composition.

A large water mirror and a large misting space take place on either side of Masséna Square, with an area of approximately 3,000 m² in the Masséna area and 1,500 m² in the Albert I garden. Sequences with 128 water and mist jets follow one another on a natural stone bed on the mirror of water, with lighting at night. Thus, the city is redrawn. New landscapes appear, such as the steeples and the facades of old Nice penetrating the heart of the promenade.

The magic of the walk

The dream, the escape and the entertainment accompany the walkers.

Giant water mirror



On the edge of Masséna Square, on the site of the former Jacques Médecin square, a vast mirror of water offers its reflections and sparkles: a lake of 3,000 m² equipped with Sound and light shows

can be organized, thanks to a general interconnection and a computer system allowing multiple scenographies. A complex and invisible machinery, with 6 kilometers of underground pipes, allows the organization of aquatic shows. On the edge of Félix Faure Avenue, 300 m³ of cement were poured to shelter, in basement, a technical room with its reserve of water and the controls of the hydraulic and electrical systems.

The "mist plateau"

The aquatic scenery extends on the other side of Masséna Square, in the Albert 1st garden. Welcome to the "Mist Plateau", its natural stone pavement with basalt and limestone and its "fog". On a surface of 1,400m², 60 caissons, each equipped with 16 nozzles, allow the sprinkling of very fine droplets, giving birth to a giant "cloud" in which one can freely wander.



A Conservatory of Carnation

If the Paillon Promenade wants to be cosmopolitan with its plants from all continents, it also pays tribute to the flower that remains one of the emblems of the city. At the height of the Masséna High School (old town side), a rectangle of more than 2,000 carnation plants recalls the time when this flower was exported to the four corners of the globe. Nice was the world capital of the flower and more particularly of the carnation. The best horticulturists in the world worked in the greenhouses that covered the hills of Nice. The town produces more stems than all of Holland!

This golden age reached its peak in the years 1950-1960, before declining in the early 1970s because of several factors: the appearance of a devastating fungus, the real estate pressure and increasing competition from Netherlands.

Today, only a few horticulturists still preserve this tradition of carnation cultivation. Among these farms testifying to a prosperous era, there is now the Paillon Promenade. The Nice carnation will continue to flourish on his ancestral land.

A marine bestiary for children

A life-sized whale, dolphins, octopus, an enormous turtle. These marine animals have taken up residence in the heart of the new park, in front of the Masséna High School. Would they have managed to trace the course of the Paillon since its mouth? In truth, we helped them a little in their migration.

These sculptures were born in a Cévennes workshop specialised in the production of playgrounds in natural materials. Crafted from durable solid wood and soft to the touch, these giant toys are in harmony with the surrounding plant décor. These different playgrounds welcome children up to 12 years old.



For children under 3 years: the turtle 3 meters long and 2.4 meters wide, with its eggs on which the little ones can walk and, at the back, a slide and a wave of 3 meters long acting as a chair.

From 3 to 6 years: two dolphins 6.5 meters long, with slides, nets; a manta ray nearly 3 meters long with spring games; a grouper 1.5 meters long that children put in motion by walking on it.

From 6 to 12 years old: the whale, 30 meters long, is the star of this play area. Equipped with multiple games, ropes, tackle, bars, nets, rings, her belly can accommodate many little "Jonas" in search of adventure.

The Music Kiosk



Built in 1868 in the Albert 1st Garden, the Music Kiosk has been completely restored and will continue to host the Municipal Orchestra.

France: Traditional food finds in the Old Town Nice

The streets of the Old Town are full of local food specialties to discover. This is a hidden gem of Nice. By far the best time for learning about food is the mornings. You can take your time and interact with the shopkeepers, who take pride in their products and love to dispense their advice on the best techniques and preparations. There is a daily morning fish market that has been enthralling seagulls for centuries around the stone fish fountain at place Saint-François.



Fish market



The Café de Turin

The Café de Turin has offered the chance to try or rediscover top quality seafood products. This cafe has been in existence on the same site since 1908. The food is served mostly raw with some cooked options. Everything is done very simply: oysters are served raw on ice with lemon; the cooked food is steamed with lemon.

Boucheries are worth the wait in the ever-present line. For something really different, try *porchetta*: a whole pig that has been hollowed out and then re-stuffed with chunks of meat, fat, local herbs and lots of garlic before being roasted on a spit, than served in large thin slices. You will see one at Charcuterie Ghibaudo, founded in 1877. Don't miss this butcher at Christmas time, when it's all decked out with feathered pheasants and a whole wild boar in the front! Don't miss the classic French rotisserie-chicken at Poulet Roti. There is also a horse butcher in Old Nice, just a few steps off Cours Saleya behind the church.



La Mason Baral has been making fresh raviolis since 1892. The daily selection ranges from traditional Nicoise to almost avant-garde, such as toasted-almond-and-green-olive ravioli. Mason

Baral is open mornings only, and you can choose your ravioli, then your sauce, then your cheese: an extraordinary meal will take just five minutes to prepare.



Head to the Marche Cours Saleya for several olive merchants with an array of choices, and be sure to try the tiny but flavorful Nicoise olives which are very exclusive anywhere else. There are olive oil boutiques with the varied and delicious olive oils of the region, each of which has a story, also bakeries, cafés, chocolatiers, ice cream with amazing flavors such as rose, jasmine, rosemary, tomato/basil, ginger, lychee, rhubarb, and few-generations family wine shops with great selection of carefully chosen bottles in Old Nice.

Photos by Pavel Smulski (Mitra France)

Nice city quiz

1. What does mean “the Gare du Sud”?

- * The South Station
- * The North Station
- * The Sun station?

2. When was inaugurated the Gare du Sud?

- * in 1888
- * In 1912
- * in 1892

3. How many water jets there are on Masséna Square

- * 100
- * 125
- * 128

4. In the Albert 1st Garden you can find plants from

- * Oceania
- * South America
- * North America

5. When was built the Music Kiosk?

- * 1868
- * 1900
- * 1850

ESTONIA

In modern Estonia, folk traditions are still valued in both the country and city life. It's therefore intriguing to discover that apart from the Estonians carrying out own traditions, there are also others who carry out these Estonian traditions and, particularly, in Northern Europe. Among these traditions are the Estonian handicrafts: ceramics, folkloric costumes, woodworking, forging, jewellery, porcelain and knitwear.

Estonia is one of the most richly filled treasure troves of traditional knitting techniques. Specifically, on the islands of Estonia, the knitwear is still very authentic. The motifs and colours used in the knitwear sometimes have an obvious connection with the costumes and jewellery, and other times the relation is less apparent. On several islands, the knitted garments really stand out: unmistakeable bright colours from the Muhu island (Muhu pink), the extraordinary motifs, with vivid stripes from the Kihnu island (a strong own identity) and the island of Saaremaa with some bright colours, but less outspoken.



Estonian mittens ornaments now are used for Christmas toys

Photos by Leonid Smulskiy (Eesti People to People, Estonia)



Because of the sea, a lot of cultural exchange took place between the islands and other countries, some within close range (eg Visby, Sweden and the Åland islands) and some further away (eg Shetland and the Faroe islands). This all was a result of the knitwear which seamen took with them from overseas. On their long journeys, the seamen even knit their own garments.

On the mainland there are fewer differences between the several regions – patterns and motifs are more shattered. In the southeast region, there are more similarities with Russian patterns compared with other parts of Estonia (for example, Setomaa has many Russian influences). However, no matter from which Estonian region the garments come from, originally it's always sturdy fabric knitted from thin yarns. Inspired by traditions and the latest trends, Estonians make hats, scarves, gloves, socks, cardigans, and everything else with traditional ornaments.



Haapsalu lace knitting

Haapsalu shawl or Haapsalu scarf is a traditional knitted lace shawl originating from the small town of Haapsalu in Estonia. There are many delicate patterns available in the shawls and each pattern is named after a special person who is somehow related in some aspect to Haapsalu.

Lace knitting tutorial: <https://www.lavisch.com/site/estonian-lace-knitting-gathers/>

ESTONIA: Tallinn

The future of Europe is urban! According to UNESCO, in 50 years' time 90% of the world will live in an urban environment. In many parts of Europe this is today a fact. The time is to start exploring the city, its regeneration and to learn how to use it as a resource in teaching and learning.

The place where we are born, as much as the people we first meet, forms the basis of our own self-image and identity, an essential ingredient in making us who we are. This combination gives us our language or regional dialect, our civic pride, our sense of belonging. People participating in an urban way of life develop ways of reading their city. They 'feel' the city. They can feel the city's pulse, read its atmosphere.

Educators with skills and resources that will enable to investigate Europe through its cities and towns are important nowadays. Eesti People to People educators and trainers help to explore a number of aspects of cultural heritage and compare the various identities expressed by other Europeans. Here are materials about Tallinn Old Town and city quiz which can be used as education material in classroom and outdoors.

Legends of Old Town

The hundreds of years of its colorful history have given Tallinn numerous stories, legends and myths about different things in and around town. Legends about certain places, about certain aspects in history. And for sure we cannot even imagine, what kind of stories the medieval walls in Tallinn Old Town would tell us, if just they could talk. Here are some of the most famous legends and myths about Tallinn.

Old Thomas, the town's favorite guard

Back in the days of yore, an archery contest was held each spring to see who could shoot a wooden parrot off the top of a high pole. It was a serious annual tradition, reserved exclusively for the men of noble families.



Tallinn city hall

One year, so the legend goes, none of the contestants was able to hit the target. A plucky boy called Thomas was in the crowd. He was from a poor family, but had learned archery from a young age. Urged on by his friends, he gave it a shot, hit the parrot, and immediately got into trouble. But instead of having his ears boxed as his mother expected, he was made an apprentice guard. Thomas eventually became an expert soldier, performing many heroic deeds during the Livonian War and serving with distinction to a ripe old age. Years later locals noticed that Town Hall's weather vane, which is shaped like a soldier with a bushy moustache, looked a lot like their hero guard and started calling it Old Thomas in his honour. Nowadays Old Thomas, as legend and weather vane, is a much loved symbol of Tallinn

The legend of St Olav's Church

Legend says that once upon a time the nobles of Tallinn decided to build the tallest church in the world, in hopes of luring more merchants to the city. But where to find a master builder capable of carrying out such a task? Suddenly, a large, quiet stranger appeared out of nowhere and promised to build the church, but the payment he asked was more than the city could pay. The man was willing to forego payment, on just one condition - the city people had to guess his name.



St. Olav's Church

The stranger worked fast and talked to no one. The church was nearly finished and the city fathers grew more anxious by the day. Finally, they sent a spy to sniff out the stranger's name. The spy found the builder's home, where a woman was singing a lullaby to a child: "Sleep, my baby, sleep, Olev will come home soon, with gold enough to buy the moon." Now the city people had the man's name! They called out to the builder, who was attaching a cross on the top of the steeple, "Olev, Olev, the cross is crooked!"

Upon hearing this, Olev lost his balance and fell all the way down. Legend tells of a frog and a snake that crawled out of Olev's mouth as he lay there on the ground. Building the enormous structure had required the help of dark powers. Yet the builder's name was given to the church, named after St. Olav. An additional intriguing detail about St. Olav's comes from the Chronicles of Russow. In 1547, a group of acrobats visited Tallinn and tied a rope from the top of St. Olav's steeple to the city wall. They performed dizzying tightrope tricks, to the delight and dismay of the city folk.

Historians wrote that St. Olaf's Church or St. Olav's Church (in Estonian: *Oleviste kirik*) in Tallinn is dedicated to King Olaf II of Norway (a.k.a. Saint Olaf, 995-1030). Following several re-buildings, its overall height is now 123.7 meters.

Marzipan or Mart's Bread

Historians might tell you that marzipan, that sweet confection made from almonds and sugar, comes from Persia or Italy, but local legend insists the delicacy was invented right here at Tallinn's Town Hall Pharmacy (built in 1422). Long ago, so the story goes, a town alderman fell ill and summoned the apothecary to prescribe a cure. The expert apothecary knew an elaborate formula he was certain would work, but the alderman insisted that the apothecary test the medicine on himself.



Tallinn's Town Hall Pharmacy

As fate would have it, the apothecary caught a nasty cold, so the preparation (and guinea pig) duty fell to his young apprentice, Mart. Being a clever lad, Mart replaced each bitter ingredient with a sweet one. Not only did the tasty remedy work, but the alderman loved it so much that he ordered it in large quantities and made it famous throughout Tallinn and beyond. The sweet bread-like confection became known as *Mardileib*, or Mart's bread.

Legend of Dannebrog

A well-known legend, both in Estonia and Denmark, holds that the Danish flag, the Dannebrog, originated on this very spot, in what's now called the Danish King's Garden. According to the story, Valdemar's forces were losing their battle with the Estonians when suddenly the skies opened and a red flag with a white cross floated down. Taking this as a holy sign, the Danes were spurred on to victory. There is monument of Dannebrog in the Danish King's Garden in Old Town in Tallinn.



The Devil's Wedding

This is a story of one house at Rataskaevu street whose former owner had wasted away his wealth and had no future. One night he became so desperate that he decided to take his life. At the fatal moment a stranger entered the room asking the broke landlords permission to celebrate a wedding on the top floor of his house the following night. In reward he promised the man all the riches but only on one condition: no one would eavesdrop on the feast otherwise it would cost the eavesdropper his life. The landlord agreed.



Rataskaevu 16

At the appointed time the carriages started arriving at the door and lights were lit up on the top floor window. Fabulous music sounded and the whole house shook as if under the weight of great number of dancers. When the clock struck one the whole apparition disappeared. The landlord the day before head over ears in debt was expecting a huge sum of money. At the same time his butler died unexpectedly and before he died the butler revealed he had been eavesdropping on the devils wedding.

At Rataskaevu number 16 there is nowadays a house with a painted window; the landlord had the corner room walled up forever and to hide the fact he had a proper window with curtains painted on the wall.

The Rotermann Quarter

The Rotermann Quarter is similar to the Old Town when it comes to the density of historic buildings. Christian Barthold Rotermann (1840-1912), the founder of the salt storage, was one of the most notable major industrialists in turn of the century. In 1996 the salt storage was reconstructed and now houses the Museum of Estonian Architecture. A multiplex cinema with 11 screens, Coca-Cola Plaza, was opened in the district in 2001. The same year Rotermann Quarter was declared a region with cultural and environmental value. According to the heritage conservation folks, the old industrial quarter was to be a friendly host to both former industrial buildings with a new function and to the high-quality contemporary architecture. It is an urban space of unique architecture and vibrant rhythms.



The barley, wheat and rye mill, sampling mill, boiler plant, and power plant have been renovated. The carpenter's workshop with its three techno-futuristic exterior towers was shortlisted for the European Union Architectural Award in 2009. The new flour storage was joined to the old flour storage using an atrium. The elevator building, which is considered the uncrowned symbol of the Estonian industrial landscape, was awarded in 2016 by the National Heritage Board recognising the best renovated building. The last historic building, a bread factory, is being renovated. Exclusive new buildings pay tribute to the quarter's history: the Orange, Brown, White, Black, Golden and Red houses.

Tallinn city quiz

Who was Thomas?

- Danish soldier.
- Noble man.
- A plucky boy.

What is overall height of St Olav's Church?

- 150.5 meters.
- 123.7 meters.
- 112.4 meters.

Where was produced Mardileib or Mart's bread?

- At Tallinn's Town Hall Pharmacy.
- In the Town Hall.
- In St Olav's Church.

How Dannebrog looks like?

- White flag with a red cross.
- Red flag with a white cross.
- White flag with a blue cross.

What is address of the Devil's Wedding in Tallinn?

- At Rataskaevu number 16.
- At Dunkri 6.
- At Laboratooriumi 4.

What kind of museum is now in salt storage in The Rotermann Quarter?

- Historical museum.
- Museum of natural science.
- Museum of Estonian architecture.



GREECE: Zagori

Gorges, rivers, dense forests, steep slopes, natural pools, rocky peaks, such as the seemingly sculpted Astraka peak, and the so-called “Dragon Lakes” (Drakolimnes) await the more adventurous traveler.

It’s no wonder that in ancient times the Zagori region was known as Parorea, meaning “beyond the mountains”. In the 6th century, when the Slavs arrived, it was renamed Zagori, meaning “place behind the mountain.” This is an imposing place, challenging and untamed by the demands of modern civilization.

It is also noteworthy that the Zagoria villages have uniformity in their structure, since all villages have a single main square where there is a large tree, which was the limit for the separation of the village neighborhoods.

Zagori specificity is not only villages, but also the unique natural beauty of the area. The rich flora and fauna, and geological formations that are in it, make it unique. For this and in 1973 was founded the National Park of Vikos - Aaos in order to protect wildlife.



National Park of Vikos – Aaos

Successful in preserving the Greek heritage during centuries of occupation due to their isolated location, the villages of Zagori are home to beautiful churches built in the style of a basilica, with stunning frescos and intricate altar screens. Furthermore, their isolation played a determined role in maintaining old traditions and customs, dances and songs, which have disappeared elsewhere in the country.

The incredible art of stone

Kalogeriko is the most beautiful stone bridge in Greece and one of the most beautiful in the Balkans. The fluid movement and harmonious lines of its three arches are what sets it apart from the rest. 'A moving caterpillar' is how the rhythmical movement of its three stringers has been described. It's located outside the village of Kipi and it connects the banks of the Bagiotiko river.



Kalogeriko stone bridge

There are even more masterly crafted stone bridges to visit including the Kokoris (or Noutsos), between the Koukouli and Kipi villages; the bridge of Misios, at the Vikos Gorge and Milos near Kipi village.



Noutsos stone bridge

Vikos Gorge

The renowned Vikos Gorge in Epirus is registered in the Guinness book of records as the deepest gorge in the world in proportion to its width, with a depth of more than 900 meters, while its narrowest opening is just 1.1 meters. For a panoramic view, head to the small Aghia Paraskevi church, located beyond Monodendri, and walk along the cliffs with caves. Alternatively, look for the two other natural terraces by heading towards Oxia or the Beloi viewpoint in Vradeto.

Central Zagori

At Monodendri, one of the most developed villages, we find Rizarios School of Handicrafts of elaborate embroidery and weaving.

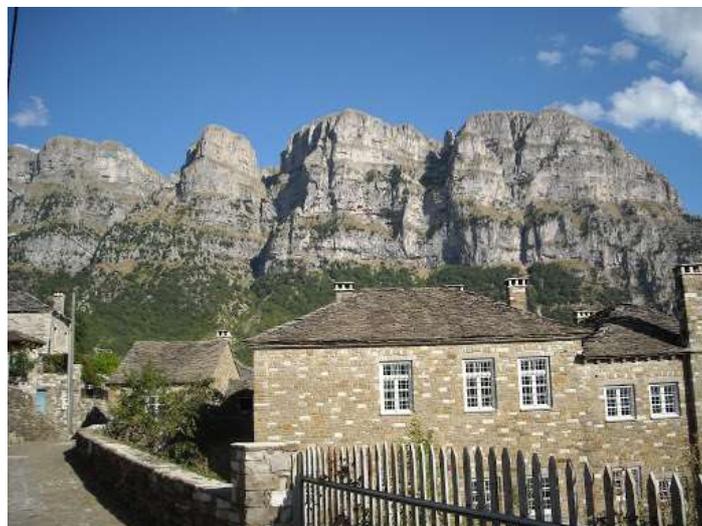
Dilofo, a village with only 10 inhabitants in the winter, its cobbled streets, stone houses, a huge plane tree in the square and semi-deserted square and stray cats everywhere has an almost cinematic charm.

Zagori villages are known for their typical architecture, with stone houses, cobbled alleys and slate roofs. But each village has its own characteristics, with some decorated with exquisite wood carvings on the ceiling or 19th-century paintings adorning some of the houses.



Western Zagori

West Zagori begins onsite of the remarkable Astraka towers. The imposing cliff towers dominate the villages on this side of the region: Aristi, Megalo Papigo and Mikro Papigo. There is the Aristi bridge when you reach here soon you'll find yourself on the banks of the Voidomatis river.



Kolymbithres

A wonderful hiking area is Kolymbithres, 500m from Mikro Papigo. This is basically a small canyon cut by the river Rogovo. The flow of the water with the passage of time has carved the rocky sides of the canyon, creating a beautiful landscape. Some of the water pools are deep enough to dive into. It is said that Ali Pasha of Ioannina used to enjoy summer swims here.



Drakolimnes (Dragon Lakes)

Drakolimnes is located on a 2,050 m elevation on Tymfi massif and its shape is elliptic, with a perimeter of approximately 5,000 m. and lies next to the precipice facing Aaos river.



The surrounding landscape is naked and very impressive in its rare beauty offering a panoramic view of the mountain peaks. The legend says that there were two dragons that used to live in Mt. Tymfi, Dragon Lake and in Mt. Smolikas, Dragon Lake. These two had an enmity between them and each time they got angry, they threw stones at each other. According to locals, this explains why the lakeshore of Mt. Smolikas Dragon Lake is white-colored with scattered black stones, whereas the lakeshore of Mt. Tymfi Dragon Lake is black-colored with scattered white stones!

Zagori quiz

WHAT IS VIKOS?

- A King.
- A Mountain.
- A Gorge.

WHAT ARE THE HOUSES BUILT OF?

- Brick.
- Stone.
- Metal.

NAME THE MOST BEAUTIFUL STONE BRIDGE?

- Kalogeriko.
- Monodendri.
- Kipi.

IN WHICH RIVER YOU CAN DO RAFTING?

- Voidomatis.
- Aoos.
- Rogovo.

WHAT IS THE NAME OF THE LAKES?

- Pamvotida.
- Timfi.
- Drakolimnes.



ITALY: Basilicata region

Basilicata is an Italian region, located in the South. Known also as Lucania, Basilicata has a long history: it started in the Paleolithic with the development of the indigenous communities, through the colonization of Magna Grecia, the Roman conquest, and the subsequent Byzantine, Lombard and Norman domains, to then follow the events of the Kingdom of Naples and finally the Kingdom of Italy and the Italian Republic. From the historical-artistic point of view, therefore, this region offers a precious and varied heritage, far from the usual stylistic canons.

Ancient and contemporary art regeneration

Matera

Known also by the names of "Città dei Sassi" (City of rocks) and "Città Sotterranea" (Underground City), Matera is known all over the world for the historic Sassi districts, which make it one of the oldest inhabited cities in the world.

It is the second city of Basilicata by population, as well as the largest municipality by area of the Region.



Sassi

The Sassi were recognized on the 9th of December 1993, in the assembly of Cartagena de Indias (Colombia), a UNESCO World Heritage Site, the first site in southern Italy to receive this recognition.

The inscription was motivated by the fact that they represent an extraordinary urban ecosystem, capable of perpetuating from the most distant prehistoric past the ways of living in the caves up to modernity. The Sassi di Matera are an exceptional example of accurate use over time of the resources provided by nature: water, soil, energy. Indeed, The Sassi are defined as a *cultural landscape*, an urban settlement deriving from the various forms of civilization and anthropization that have taken place over time.

Matera was the set for many famous movies: the controversial *The Passion of the Christ* of Mel Gibson, *Il Vangelo secondo Matteo* by Pier Paolo Pasolini, *Cristo si è fermato a Eboli* by Francesco Rosi, and *Ben-Hur* by Timur Bekmambetov.

European Capital of Culture in 2019

The European Capital of Culture is a title awarded on a yearly basis by the European Commission. For the last year of the decade Matera was chosen as the European Capital of Culture: for this great recognition Matera has put up many cultural events such as *Matera Alberga*. Thanks to this project contemporary art left the museums, moving to the place where inhabitants and foreigners have always met: hotels.

The aim of *Matera Alberga* is to reflect on the relationship between contemporary art and everyday life to create a moment of welcome, encounter and cohabitation, values that have not ceased to be an essential part of Matera's identity from the earliest rock civilisations to today.¹

Satriano di Lucania

Born in medieval times as "Pietrafixa" the name later changed to Pietrafesa and after the Unity of Italy it was changed to Satriano di Lucania in 1887. Situated in the Melandro Valley, Satriano is a little village in Basilicata full of murals, ancient buildings and characteristic streets.

Satriano is the home of the painter Giovanni De Gregorio, called Pietrafesa, one of the greatest exponents of Lucan pictorial culture between late Mannerism and Baroque.

Murales

Since 1988, Satriano is the village of Murales.



¹ <https://www.matera-basilicata2019.it/en/programme/themes/utopias-and-dystopias/1414-matera-alberga.html>

In the center of the town there are 150 wall paintings, increasing every year. For its artistic wealth, the municipality is part of the Authentic Villages of Italy, which are an example of the combination of the natural and cultural heritage that offer a unique cultural itinerary. Moreover, for the environmentally sustainable management of the territory it is part of the Association of Virtuous Municipalities.

Letino Matese

Letino Matese is village in the mountains where till now locals keep tradition of unique folk costumes. LUETEB members visited municipality where is presented sample of national woman dress and learned its history. Local people told that women wearied such dress in wedding and funeral days. Nowadays local organise parades to show cultural heritage of the region.



Basilicata quiz



How is Matera called?

- City of Rocks
- City of Angeles
- City of stars



Where do you think this painting is located in?

- Sassi di Matera
- Matera Alberga
- Satriano Murales



What is the name of the painter who was born in Satriano di Lucania?

- Caravaggio
- Giovanni De Gregorio
- Tiziano



What is the name of the movie by Pasolini filmed in Matera?

- * Il Vangelo secondo Matteo
- * Ben-Hur
- * The Passion of the Christ

Urban revitalization in Poland

Sustainable urban development policy in Poland is relatively new and it has been just developed over the recent years. Urban policy in Poland is open for innovative solutions and gives opportunities for cooperation and testing new solutions. The novel character of Polish urban policy means that it can quickly respond to global challenges defined e.g. in the 2030 Agenda and the New Urban Agenda.

The National Urban Policy 2023 looks, on the one hand, into the future and shapes the vision for future generations. At the same time, it also looks back to learn from mistakes and build up on historically shaped opportunities. When Poland regained independence in 1918 and began to build its identity again, less than 25% of the population lived in cities, and in 1939, on the eve of the World War II, that proportion was about 28%. After the war, due to border changes and consequent change in the number of cities, as well as due to migrations, urbanization in Poland speeded up and was accompanied by intensive industrialization. The role of the cities started to be more and more visible, which gave required priority to urban development.

Works on the Revitalization Act and the Guidelines coincided in time, thus, despite small differences, both documents are coherent and they promote a new approach, which means moving away from the perception of revitalization barely as a physical renewal, but define revitalization as: comprehensive process of recovering from crisis situation of degraded areas through complex activities (interrelated projects including social and economic or spatial-functional or technical or environmental issues), integrating intervention for the local community, space and local economy, territorially focused and conducted in a planned manner integrated through revitalization programs (art 2.1. Revitalization Act).

Revitalization, apart from socio-economic and spatial dimensions, should also take into account environmental aspects. The Revitalization Act defines the steps of the proper revitalization process, which include: diagnosis, delimitating degraded area and revitalization area, elaborating municipal revitalization program and implementing planned activities.



Poznań 3D mural

One of the main financial sources for revitalization activities in Poland are currently European Union funds. The Partnership Agreement for 2014-2020 lists revitalization as one of the five so-called strategic intervention areas. Revitalization projects are co-financed from regional and national operational programs. The regional self-government verifies revitalization programs and accepts them to applying for EU funds for projects resulting from these programs (revitalization projects).

http://www.funduszeuropejskie.gov.pl/media/72570/raport_en_final.pdf

Based on case studies of the Polish city of Gdańsk, few problems were identified of post-socialist urban governance that hinder both the development of strategic, long-term approaches to regeneration as well as a reflection of “locale” in urban-regeneration strategies. Findings suggest that the regeneration requires flexible policies and comprehensive approaches that make use of synergies emanating from “spontaneous” processes of revitalization. <https://www.tandfonline.com/doi/abs/10.1080/09654313.2012.674347>

<https://ideas.repec.org/a/vrs/quageo/v37y2018i2p109-123n6.html>

Poznań

Poznań was one of the first cities in Europe to make use of new financial instrument. The first project to receive a JESSICA loan was the Poznań Technological-Industrial Park in the Dębiec district, while the second was the Podwale Office Centre, situated close to the historic district of Śródka. Learn about case study here https://ec.europa.eu/regional_policy/en/projects/best-practices/Polska/2684



The New Centre of Łódź

One of the biggest urban renewal projects was implemented in the City of Łódź. The main investments went for revitalising various city centre areas, including public spaces, local roads and access infrastructure, utilities networks, green spaces, refurbishment of historical and post-industrial buildings and also for promoting cultural infrastructure, through the extension of the municipal theatre, the adaptation of a former central heating unit of the textile museum into an interactive exhibition and the transformation of a former heating plant into a cultural and artistic centre. Altogether 90ha of land have been redeveloped, including the building of a multimodal railway station with fast connections to Warsaw and Wrocław. <https://coebank.org/en/news-and-publications/projects-focus/lodz-financing-urban-renewal/>



Gdańsk

Gdańsk is much more fortunate than cities of Eastern Poland, where fiscal constraints are compounded by a severe lack of economic potential and investment. The infamous block of flats called 'waver' is occupied by over 2000 inhabitants. Here is more spontaneous processes of regeneration in the form of in-migration of middle-income households to pre-war tenement houses as well as attempts to involve local residents in "community-building" projects. More progressive urban policies that improve key local services, such as the quality of schools, support endogenous social-regeneration processes even with relatively limited financial resources.



One historic building in the centre has been converted into a centre for contemporary art, while an abandoned building has become a student centre. This focus on providing social amenities has also led to the development of a children's day room facility for primary school pupils and a facility for senior citizens. https://ec.europa.eu/regional_policy/en/projects/poland/citizen-led-regeneration-benefits-residents-of-gdansk

Wrocław

Wrocław, as a regional capital, is an important centre of economy as well as culture, science and tourism and it is a driving force behind the development of Lower Silesia. Urban renewal refers to special local development actions and programs aimed at rehabilitating certain urban areas to improve the living environment.



Wrocław developed and tested a model of social dialogue consisting of active involvement of young people in the co-creation of public space thanks to URBACT.

Read more about URBACT showcases 97 Good Practices for sustainable urban development. Coming from 25 European countries, they cover a wide variety of topics a city might work on: from climate adaptation to city transport plans; from inclusion of migrants to digital innovation. <https://urbact.eu/good-practices/home>

Look at case study on <https://www.uclg-cisdp.org/en/news/latest-news/wroclaw-poland-participatory-rehabilitation-program-neighborhood-nadrozde-values>

POLAND: Mazovia – heart of Poland ❤️

Mazowsze (Latin: Mazovia) is a historical land located in the middle course of the Vistula and its tributary basin in central and north-eastern Poland, located mostly in the province Mazowieckie. Originally, the name of the land was Mazovia (see Latin Mazovia) and it was or was used as possessive personal Maz (see Mazury), meaning a man living in the mud ("smudged"), or use topographic, meaning "muddy country".

The historical capital of Mazovia was Płock. Płock is also the oldest city of the region (city rights in 1237); historical district of Poland.

Mazovia region covers an area of 35.6 thousand km², what makes it the largest region in the country. It consists of: the Warsaw agglomeration with the largest city in the country- the Polish capital Warsaw. Because of the capital, many of the Polish artists were connected with Warsaw: painters, composers and writers.

Mazovia is an industrial and agricultural region with a dynamically developing economy and the highest production potential in the country. The area of the Mazowieckie Voivodship has a population of around 5 million. Agricultural land covers 67% of the total area (including about 74% arable land, 4% orchards, 22% meadows and pastures) and 22% forests, the remaining 11% are urbanized areas.



The culture of Mazovia was created thanks to the coexistence of many traditions. The region was a melting pot in which representatives of different visions, currents and nationalities met.

Mazovian cuisine - historical changes influenced the shaping of specific features of this cuisine. Throughout history, Mazovian cuisine has undergone regional influences and changes, especially since the territory of Poland was historically inhabited by a changing mosaic of nations. As a result, Eastern (Tatar-Turkish, formerly Mongolian), Ruthenian, German, French, Italian and Jewish influences are culinary.

The most popular Polish dishes include: dumplings, groats, noodles, stuffed cabbage, pork chop, minced chop, stew, meat jelly, pork knuckle, soups: sour soup, cabbage soup, red borscht, broth, tomato soup, cucumber soup, mushroom soup, pea soup, cold soup, cabbage and potato dishes, bread (rye bread, wheat bread), pastries, white cheese as well as all kinds of meat (mainly pork, poultry and beef) variously prepared, and to a lesser extent sea fish and freshwater.

Very specific dishes and drinks include tripe flaki, pickled cucumbers ogórki kiszone,, sauerkraut kapusta kiszona,, curd zsiadłe mleko, buttermilk maślanka and kefir.

Faworki are a specific Polish dessert, other baked goods are also popular, including grandmother, poppy seed cake, cheesecake, gingerbread and donuts.

Culinary heritage is an important part of Mazovian cultural diversity. As of today the traditional cooking is a very strong and important issue when it comes to preserve cultural heritage. We are always happy to go back to the local cuisine, to memories of childhood and places.

What we call culinary tradition, culinary heritage?

In spite of having all over the world many common meals, products, herbs, we can observe a lot of interesting differences when it comes to language, culture and habits. What and how we use the food and beverages reflects this diversity very well.

Each even family, small local community, region has so much to offer to culinary common heritage. As of today the traditional cooking is a very strong and important issue when it comes to preserve cultural heritage as well as to promote regional advantages on a rapidly emerging travel market.

Now, we invite you to visit and uncover the full of scope Mazovia region – we take you on a journey through the cuisine of Mazovia. We present not only recipes but also their wider cultural and social context.

Lets say PIEROGI...

1. Dumplings are one of the most popular dishes of Polish cuisine. Contrary to popular belief, home of dumplings is China. Although dumplings can be found in many countries around the world, but they are distinguished by their filling, cooking method and dough preparation.

Depending on the region, they also have their own specific names and are considered a traditional element of national/regional cuisine.

There are many regional varieties of dumplings.

Dumplings with mushrooms and onions

Soak mushrooms in hot water with the addition of milk. Cut onion and fry in oil or lard. When the onion is browned, add the mushrooms and cook together until soft. Mince and stuffing is ready. Season to taste with pepper and salt.

Recipe By: Anita Boar

Ingredients for the dough:

1 kg of flour

1.5 cups of hot water

2 tablespoons oil

salt

Mix all the ingredients and knead the dough.



Dumplings with meat and cabbage

Knead the dough (as in dumplings). Separately cook meat and cabbage. Cooked cabbage squeeze. Then grind the meat and cabbage together, add the fried onions, salt and pepper. Mix thoroughly. Form dumplings and throw to boiling, salted water, remove the dumplings when rise to the top.

Author: Anna Kruk, Gospodarstwo Sadownicze Henryki i Stanisława Myszka

Ingredients:

1 kg of flour

200 ml of hot water

200 ml of warm water

2 eggs

60 g butter

salt

Stuffing:

700 g pork

1 kg sauerkraut

1 onion

pepper

some dried mushrooms

salt



Dumplings with golden chanterelle

Golden chanterelle cook, passed by a razor along with the onions. Fry and season with salt and pepper. Sift the flour, add the egg yolks, knead the dough with warm water, then roll out and cut out circles. Stuff the stuffing and conglomerate. Cook over boiling lightly salted water for 3 minutes on each side. Pour with the fried onions.

Recipe by: Bridget Krzemińska, Gospodarstwo Agroturystyczne "ELA"

Ingredients:

0.5 kg of flour

2 egg yolks

about 2 g yeast

2 tablespoons oil

1 kg of golden chanterelle

2 small onions

pepper and salt to taste



Large dumplings

All fry for 2 to 3 minutes. Shape and stuff dumplings, and fry in deep fat.

Recipe By: Bożena Szlaska, Gospodarstwo Agroturystyczne "ELA"

Ingredients for the dough:

0.5 kg of flour

1 cup milk

3 egg yolks

half a small cube of yeast

Ingredients for the filling:

1 chicken breast finely chopped
and fried with spices (discretion)

0.5 kg of mushrooms

1 onion and 1 finely chopped red pepper
and fried in oil

1 medium cabbage

can of corn

salt and pepper



Russian or Polish dumplings?

Russian dumplings are very popular cross over Poland. Russian dumplings are connected with Russia by their name. Meanwhile, they are not a known delicacy abroad. Their current name results from historical turmoil and changes in borders. Russian dumplings come from Ukraine, once called Red Ruthenia, which was part of the historical Kievan Rus.

Until recently, we served other dumplings for weddings (kurniki), others on feasts (knysze), and others for winter carolling (koladki).

The recipe for this delicacy is found in all homes, and every mother, grandmother or great-grandmother pass to next generation creating and saving tradition.

Worth to know

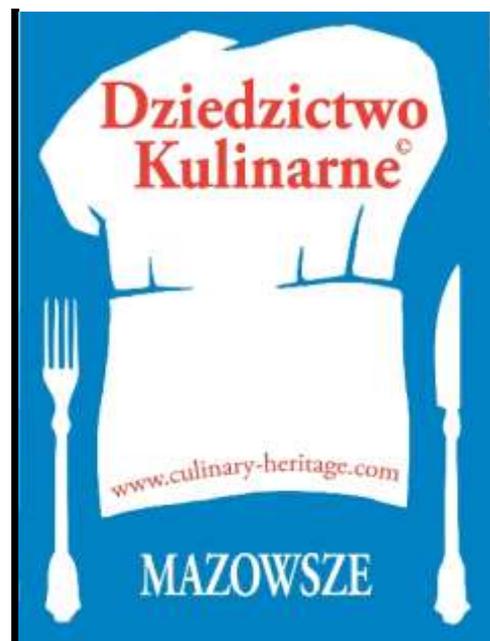
The European Network of Regional Culinary Heritage concept has rapidly received considerable interest from many European regions which do their best to offer delicious and exceptional regional food.

Two Polish associated partners in this project have got the prizes called PEARLS in the competition "Our Culinary Heritage - Tastes of the Regions". The first "Pearl 2019" statuette in the national competition organised by the Polish Chamber of Regional and Local Product has got GPHU „Kowalski”- Krzysztof Kowalski (Winniki) for lard from the Złotnica white pig and third PEARL got Bakery Hanna Milewska for rye bread with grain.

But it is not all! Competition rewarding the best natural and traditional food products with the participation of European Union countries is the competition for the Medal of the Tastes of the Regions Fair. Krzysztof Kowalski got distinction for "Lard made the Golden white pig". This farm produces also traditional linseed oil and rapeseed oil.

Regional products are still little known, often hardly available in stores and chain stores, which is why, thanks to such activities as the Tastes of Regions Fair, we have the chance to learn about products with an original taste, for years generating the same methodologies and according to the same receptors.

Animals, lots of flowers, forests, REGIONAL COUSINE creates a unique atmosphere and the possibility of contact with nature.



Mazovia Culinary Heritage Quiz

1. The name of the land Mazovia comes from:



2. Please, list as many as possible ingredients could be used for dumpling's stuffing.

.....

3. Very popular Russian dumplings are originally Russian or Polish meals?



4. What are the names of dumplings in your region/country?

.....

Sources:

<https://www.mazovia.pl/en/shortly-about-mazovia/mazovia-in-brief/>

<https://www.culinary-heritage.com/>

<https://www.culinary-heritage.com/region.asp?regionid=62>

<https://zofiasamul.wordpress.com/about/>

SPAIN: Tenerife's Heritage

Spain it's a country located in the south east of Europe that receives annually 82,6 millions of international tourists during 2018 in the 505 990 km² area of the country. Due the Cultural and Natural Heritage, make of Spain the second most visited country worldwide.

Part of the amazing cultural and natural heritage from the country it is located in the Canary Islands, where you can find Tenerife Island. In just 2034 km², 5 millions of visits each year come to learn about the culture! This it's why we say 5 it's a magic number for this island, cause the five senses seem few to enjoy all what this island can offer!

It's the biggest island from the seven Canary Islands and the only one having 2 international airports and on a travel distance from 2 to 4 hours to mainland Spain and other European Countries.

Tenerife Job Training will take you on a travel among some amazing interesting cultural heritage you can find here:

Guanches - Ancient Histories

The guanches were the ancient natives of the island before the invasion of Spain, and they left some amazing heritage about the way they were living and surviving in the island:

1 - To them, the **volcano Teide** had the name "Echeyde" which means "house of the Guayota – the Evil One". The tradition says that Guayota kidnapped the Good of the Sun (named Magec) and took him with him to the interior of Teide. Then, the darkness seized the island and the Guanches asked Achamán, their supreme celestial being, for help. God succeeded in defeating the Evil One, taking the Sun out of captivity and plugging Echeyde's mouth. They say that the plug that Achamán put on is the so-called Sugar Loaf, the last cone that crowns the Teide. It seems that this Guanche legend coincides in time with what was the last great eruption on the same peak of Teide.



2 - In the Teide National Park, there are some specific places where it's possible to find **Obsidian**, the volcanic glass is a black mineral similar to glass, but it is harder (scratches the glass). When cut correctly, it can be inserted into the wooden tools like a sharp blade. The original Canarian inhabitants, the Guanches used it to make knives, shovels, arrows, scalpel and other cutting tools. Jewelry for Guanche ladies were made of it.



3 – The “**Gofio**” is a kind of flour made from toasted grains that is part of the legacy left from the guanches! There are a variety of types, all of which make a tasty and healthy ingredient. It was considered the main food for the canary population during years, specially during the civil war in Spain.

Traditionally, it was hand-rolled into balls mixed with water, salt, honey or nuts, or used to make nougat.



It is still today is an important element of the canarian cuisine. You can find Gofio in different ways:



It is often found enhancing stews and soups, which means that every house in Tenerife is bound to have some of this entirely natural ingredient on the shelf.



Some of the most innovative ways to use gofio flour are desserts such as ice creams or mousses.

Cultural Heritage after Spanish Invasion

Day of the Traditions in Chirche

Every year, in the second week of July, this small village remembers the old lifestyle. All village is like a theatre where you can see the children dressed as in the past, the people doing the daily activities.



Corpus Cristi Carpets in La Orotava is celebrated between the months of May and June. It



consists of making tapestries with flowers in the streets next to the town hall square. The main carpet usually occupies the entire surface of that square and is the one that is made of volcanic sand of all colours, brought directly from the Teide National Park.

This festival was celebrated in La Orotava since its origins as a population, but it began to take popularity from the year 1847 when some members of the Monteverde family, under the inspiration of Leonor del Castillo, made a carpet of flowers

to celebrate the passage of the Corpus in front of your private home.

At present, it is the Association of carper craft artists ('Alfombristas'), the organism that takes care over the conservation and dissemination of the carpets of flowers and salt.



Guachinches



A guachinche was a place where people came to taste the house wine. The wine was accompanied by a "tapa" of homemade food or cheese. This was traditionally used to be served by the wife, cause the husband was on the farm, taking care of the vines.

With the years has many places started to call

Guachinches to cheap restaurants with typical food, the government was forced to create a definition for it as follows: Place with maximum three dishes to serve (attention: they don't have a proper menu, you only know it when you're at the table and they tell you talking), that food and drink come from their own harvest and open only three consecutive months a year. They can open after the vine harvests in April and November. It's also normal to be in the garage of a house.



Carnival of Santa Cruz de Tenerife

Carnival is the most popular festivity in Santa Cruz de Tenerife! In 1980, it was declared "Fiesta of International Tourist Interest". During approximately 1 month there are many cultural Carnival contests:



Gala Election in Santa Cruz de Tenerife Carnival Queens.



Contest of Murgas (singing groups)



Contest of Comparsas (dancing groups)

All the uniforms and music for these contests are handmade from people by locals and all of them participate in the contest to decide the winners!

Tenerife's heritage quiz

How high is volcano Teide?

- 3.817 meters
- 3.718 meters
- 2.963 meters



When Teide National Park was declared as UNESCO World Heritage?

- 1974
- 2007
- 2013



What semi-precious rocks can be found on Tenerife?

- Obsidian and Sunstone
- Obsidian and Olivine
- Sunstone and Quartz



What's the tradition that recreates the day life of Canarias, more than half century ago?

- Day of The Traditions in Chirche – Guia de Isora
- Festival of the Lady of Candelaria
- Festival of Saint Andrew

What is the unique tradition where is allowed to use sand from Teide?

- Festival of the Crosses
- Corpus Christy
- Hearts of Tejina



What festivity was declared as “International Touristic Interest” in 1987?

- The Romeria of Socorro
- Tenerife’s Carnival in Santa Cruz de Tenerife
- Mascarita Ponte Tacón in Puerto de La Cruz



With w

With which cereal gofio is made?

- Barley
- Roasted corn and wheat
- Rice



In which month you can find opened a real Guachinche?

- April till June and November till January
- February till April and July till October
- All the year

How canarians say “bus”?

- Guagua
- Autobus
- Autocar



Which was the first capital of Tenerife island?

- San Cristobal de La Laguna
- Puerto de La Cruz
- Santa Cruz de Tenerife

<https://www.webtenerife.com/>

<https://turismo.gob.es/es-es/estrategia-turismo-sostenible/> <http://www.mundoguanche.com/>

<https://www.guiadeisora.org/>

CONCLUSION

As we are approaching the end of the toolkit, we will finish with a few words on the very topic of the project: cultural regeneration: heritage for future generations in order to foster vocational education and training in formal, non-formal and informal settings as the frame of lifelong learning.

You never stop learning, which is especially relevant in a rapidly changing world. Moreover, we are not all the same, which also applies to our manner of learning. Formal education is essential but it can sometimes take the form of a mould, in which not everybody can fit. It is therefore essential to provide opportunities for non-formal learning, alongside formal education. Holistic education refers to the will to answer some of nowadays educational needs, involving intellectual, emotional, social, physical, artistic and creative development, to improve learners' knowledge and wellbeing. Furthermore, knowing how to foster and how to take part in VET has become indispensable because we live in a globalized era, where interactions between people from different parts of the world and people in different ages and cultural backgrounds happen frequently. Learning process is crucial for understanding common values and the dignity of each person and each culture.

Numerous cultures around the world enjoy rich traditions which date back to ancient times. Intercultural and intergenerational cooperation are powerful means for transmitting values, cultures and knowledge. Working as part of a project team and actively paying attention and being considerate of others are of the utmost importance.

There are different samples of European cultures presented in this toolkit: crafts, music and songs, paintings, architecture, culinary, etc. What all of them have in common, among other things, is that they are perfect means for transmitting knowledge, emotions, culture, and values from generation to generation. It is thus very sensible to pair these creative practices with educational goals.

The use of creative outlets in formal, non-formal and informal educative activities is not exclusive to this project and project partners' organisations. We have adopted this approach as well, for instance, to help learners and students with their well-being, cultural and social inclusion. Learning activities involving creative means of expression have the potential to change lives for the better for many people who are and will be involved in cultural regeneration process.

Follow us on the project website <https://culture.lacrima.gr/>

and project Facebook page, to learn more about the project and cultural regeneration:

<https://www.facebook.com/Cultural-regeneration-heritage-of-future-generations-417345882133050/>

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