



**Call for Papers "The European Green Deal: moving to action
Opportunities and challenges for the European citizens"**

**THE TRANSFORMATIVE POWER OF THE NEW EUROPEAN BAUHAUS
Bringing the Aspirations of the Green Deal Closer to Citizens and Territories**

Author: Gabriele ROSANA

Brussels, November 2021



The European Green Deal: moving to action. Opportunities and challenges for the European citizens

The Transformative Power of the New European Bauhaus.

Bringing the aspirations of the Green Deal closer to the citizens and territories.

© Institute of European Democrats, 2021

Rue Montoyer 25

1000 Brussels

Belgium

Web: www.iedonline.eu

This Research Paper was elaborated on the basis of independent research. The opinions expressed here are those of the Contractor and do not represent the point of view of the Institute of European Democrats.

With the financial support of the European Parliament



EXECUTIVE SUMMARY

The European Green Deal is not only an environmental and economic plan. It is part of a broader cultural shift which combines bottom-up participatory approaches and systemic changes in order to make the ecological transition closer to citizens, communities and territories. In the European Commission's own words, the New European Bauhaus (NEB) initiative will make the EU's ambition to become the first climate neutral continent in the world by 2050 'tangible and palpable'. The built environment is the elephant in the room to address, as it produces nearly 40% of greenhouse emissions worldwide. The NEB, however, is also about the spaces and societies we want to live in the future, democratic participation and the transformative power of culture for sustainable development. After reviewing the main features of the initiative based on a critical reading of official documents and contributions, as well as recent commentaries and reactions from civil society, the paper proposes policy recommendations for the EU to structurally integrate the New European Bauhaus in its policy-making, as well as to fully realise its potential at local, regional, and global levels.

Social Media summary

The New European Bauhaus initiative can make the EU's green target more 'tangible and palpable' through the transformative power of culture for sustainable development.

Keywords

#NewEuropeanBauhaus #CoFoE #Culture #GreenDeal

Short bio

Gabriele Rosana is a journalist specialised in EU Affairs and a policy analyst and advisor. He works as a Policy Director at Culture Action Europe, the major European cultural network of cultural networks, organisations, policy-makers, activists, artists and individuals, and writes from Brussels for several Italian outlets, such as D-La Repubblica and Il Messaggero. Previously, he worked as an editor for the Rome-based think tank Istituto Affari Internazionali (IAI) and in the European Parliament, following the political work of the committee on Culture and Education. The views expressed in this document are those of the author.



Table of Content

| | |
|---|-----------|
| 1. INTRODUCTION | 6 |
| 2. THE BUILT ENVIRONMENT AND THE GREEN TARGETS | 9 |
| 1. The Renovation Wave Strategy | 10 |
| 3. NEB, THE PROCESS AND THE OUTCOME | 11 |
| 2. The role of culture | 14 |
| 4. CONCLUSIONS | 15 |
| 5. POLICY RECOMMENDATIONS | 15 |

Table of figures

| | |
|---|----|
| <i>Figure 1. The Bauhaus building in Dessau</i> | 7 |
| <i>Figure 2. The values of the New European Bauhaus</i> | 8 |
| <i>Figure 3. The elephant in the climate room</i> | 10 |
| <i>Figure 4. Overview of contributions received during the co-design phase</i> | 13 |
| <i>Figure 5. Geographical and sectoral balance of the contributions received during the co-design phase</i> | 13 |

Table of acronyms

Conference on the Future of Europe: COFOE

Directorate-Generals: DGs

European External Action Service: EEAS

European Capitals of Culture: ECOCs

European Regional Development Fund: ERDF

European Union: EU

Joint Research Center: JRC

New European Bauhaus: NEB

Sustainable Development Goals: SDGs

State of the Union Address: SOTEU

United Nations: UN

United Nations Environmental Programme: UNEP

1. INTRODUCTION

The European Green Deal is the major policy initiative pursued by the European Union (EU) in the 2019-2024 legislative period, as stated in the political guidelines which the European Commission President Ursula von der Leyen presented to the European Parliament ahead of the start of her term in office (European Commission, 2019). Such commitment gained further momentum with the outbreak of the COVID-19 pandemic, which made it more pressing and urgent to restart the EU economies and fuel the recovery of the continent through massive investments and reforms, in the framework of the “Next Generation EU” initiative to realise the ecological transition and ‘press fast-forward towards a green, digital and resilient future’ (von der Leyen, 2020).

With the EU aiming at becoming the first climate neutral continent in the world by 2050, however, the effort is not only about meeting ambitious targets with the indispensable contributions of the bloc’s industries - such as the reduction by 55% of the greenhouse emissions by 2030 put forward in the ‘Fit For 55’ package bundling together the main legislative and policy documents that paves the way for the green transformation (European Commission, 2021).

In the plans of the Commission, the Green Deal is part of a broader (cultural) shift that combines systemic change and bottom-up participation to make the green transition closer to citizens, communities and territories, ‘*reconciling our way of life with nature*’, by making the Green Deal ‘*tangible and palpable*’ (von der Leyen, 2021).

Against this backdrop, during her first State of the Union (SOTEU) address before the European Parliament, President von der Leyen launched the idea of a New European Bauhaus (NEB), an environmental, economic and cultural project aiming at combining design, sustainability, accessibility, affordability and investments in order to bring the European Green Deal closer to the citizens and help delivering its objectives.

“I want ‘Next Generation EU’ to kickstart a European renovation wave and make our Union a leader in the circular economy.

But this is not just an environmental or economic project: it needs to be a new cultural project for Europe. Every movement has its own look and feel. And we need to give our systemic change its own distinct aesthetic – to match style with sustainability.

This is why we will set up a New European Bauhaus – a co-creation space where architects, artists, students, engineers, designers work together to make that happen.” (von der Leyen, 2020).

The sudden transition from energy efficiency of the buildings to the (back then) rather obscure concept of a New European Bauhaus left many in the audience surprised. In the words of von der Leyen, the New European Bauhaus represents a bridge between the world of science and technology and that of arts, design and culture. Thanks to the NEB, ‘*people should be able to feel, see and experience the European Green Deal*’ (von der Leyen, 2020).

The NEB opens the door to a holistic understanding of the built environment, seen as the man-made surroundings that provide the setting for human activity, ranging from public spaces to personal spaces, and in dialogue with nature. Adding to this, it is also about the way of living together in the post-pandemic future, and the key contributions of cultural and democratic participation to that, especially at a time when the ongoing Conference on the Future of Europe (COFOE) is for the first time ever introducing a long-awaited dimension of participatory

democracy to the debate on what the EU is and does, which otherwise often wearily only happens between insiders.

The New European Bauhaus calls on practitioners from all sectors involved, as well as to citizens at large and local institutions, to fully embody the ambitions of the ecological transitions and rely on the transformative power of culture to support meeting Europe's climate targets and the post-pandemic wellbeing of the people.

The initiative primarily aims at developing innovative, sustainable, inclusive, aesthetic and liveable spaces, both private and public, as well as triggering a process of rethinking about our cities and societies, and the future of living in a greener world (Katsarova, 2021).

In order to do so, it had been structured in three different phases: co-design, implementation and delivery.

The name refers to the original Bauhaus, the avant-gardiste movement from the 20th century that, by combining art and practicality, helped shape the social and economic transition in Germany (and later worldwide) after World War I. Founded in 1919 by the architect Walter Gropius, it was one of the most influential art and design schools of all times, inspired by transdisciplinarity and co-creation processes. There, students learned to focus on functionality, with teachers favoring primary colours and bold shapes (Joachim, Marshall, Sedgwick, Weingart, 2019)¹.

Figure 1. The Bauhaus building in Dessau²



Source: Bauhaus-dessau

Started as a top-down project initiated by the EU's executive branch at its highest level, the NEB, however, quickly became the grassroots movement the institution was hoping for, starting a cooperative and transdisciplinary co-creation phase coordinated, at the level of the

¹ As pointed out by some critical voices from the world of academia, arts and culture, however, such a historical reference to the Bauhaus does not only lead to interesting associations with the progressive artistic movement from the Twenties, but also has some more controversial underpinnings. This is in particular due to the political neutrality of the original project, whose functional aesthetics had been instrumentalised by some totalitarian regimes (Culture Action Europe, 2020), as well as to the label being 'a predominantly Western and Eurocentric legend' (Jan van Eyck Academie, 2020).

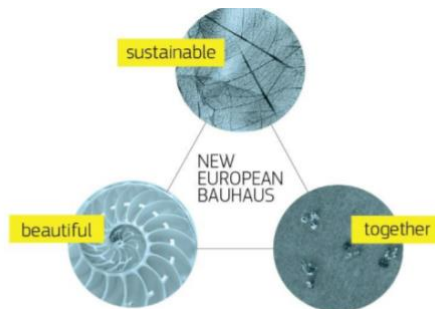
² The Bauhaus building in Dessau was designed by architect Walter Gropius. It was the longest serving of the three Bauhaus locations in Germany (1925-1932).

Commission, by a specific mission in the Joint Research Center (JRC) that reports directly to the Cabinet of the President, which ultimately oversees the whole project (European Commission, 2021).

Unlike usual Commission’s initiatives to test the waters for a joint action to be pursued at the European level, the New European Bauhaus followed a different process. Instead of the usual open consultation of stakeholders with fixed questions and the possibility to add further inputs, on 18 January 2021 the Commission launched a six-month co-design phase, which remained open until 30 June 2021, with the aim to collect inputs and ideas not only from the wider cultural, innovation and environmental ecosystems, but also from ordinary citizens and whomever interested in an open-ended project putting the three values of inclusiveness, ‘aesthetics’ and sustainability (Rosana, 2021).

In a show of inter-institutional cooperation, the European Parliament has been associated since the inception of the NEB through constant structured dialogue with the Commission (both at the level of the Committee on Culture and Education, CULT, and the Committee on Industry and Research, ITRE). As a spontaneous endeavour from a group of cross-party Members of the Parliament, a “New European Bauhaus Friendship Group” was established. The continued involvement of the Parliament is necessary to guarantee the democratic and socially inclusive nature of the initiative.

Figure 2. The values of the New European Bauhaus



Source: European Commission (2021)

Whether this top-down-turned-bottom-up initial exercise has been successful and whether the New European Bauhaus meaningfully connects with the overall objectives of Europe’s Green Deal by mobilising citizens, communities and local authorities is the main focus of the present research paper.

By reviewing official documents and contributions, as well as recent commentaries and reactions from civil society, it will assess how the NEB has come to existence and the key features of the initiative as emerging from the co-design phase and from the aspirations of the diverse communities involved. The main contributions that are shaping the process will be reviewed. A few interviews with cultural operators active on the ground or with the evaluation of European projects will help address the local and European dimension of the initiative.

Furthermore, the paper will examine the role that culture at large and artists and designers can play in such an ambitious paradigm shift. In conclusion, it will provide some policy recommendations to decision-makers at local, regional, national and EU level to turn the NEB into a tool to concretely mainstream the objectives of the Green Deal, while promoting social cohesion

and the role of culture as a fourth pillar of sustainable development, as widely advocated by campaigns such as #culture2030goal.

Before doing so, however, it is useful to dig into the origins of such a paramount project, which is inscribed in the EU's Renovation Wave (see *infra*), as part of the Green Deal ambitions.

2. THE BUILT ENVIRONMENT AND THE GREEN TARGETS

There is an elephant in the room to address as the EU unfolds its climate strategy domestically. The built environment and the related construction, operation and demolition of buildings is one of the largest contributors of greenhouse gas emissions globally, accounting for at least 40% of the total - a similar figure to that which has been registered in the EU (European Commission) - as well as 55% of waste in industrialised countries (Potsdam Institute for Climate Impact Research, PIK, 2021).

In the last few years, the buildings and construction sector moved away and not towards the Paris Agreement goal of keeping the global mean temperature rise to well below 2 °C, as their CO₂ emissions are the highest ever recorded (United Nations Environment Programme, Global Alliance for Buildings and Construction, 2020).

According to Chatham House, *'concrete is the most widely used man-made material in existence, second only to water as the most-consumed resource on the planet'*. Concrete has a massive footprint since cement alone - its key ingredient - is the source of about 8% of the world's carbon dioxide emissions. If the cement industry were a country, it would be the third largest emitter in the world, behind China and the United States - it contributes more CO₂ than aviation fuel and is not far behind the global agriculture business (Lehne, Preston, 2018).

Constructions largely based on cement and steel are not energy-efficient and do consume more energy than, for example, timber and wooden ones. Many rely on fossil fuels for heating and cooling, and use old technologies, accounting for 36% of the EU's greenhouse gas emissions from energy, resulting in as much as 75% of the EU's building stock being energy inefficient according to current building standards (Filippidou, Jimenez Navarro, 2019)

This brief overview helps understanding the sense of urgency in dealing with the built environment to concretely address the impact of the climate crisis on our societies. According to the United Nations (UN), *'this underlines the need for a triple strategy to reduce energy demand in the built environment while decarbonising the power sector and implementing materials strategies that reduce lifecycle carbon emissions'* (United Nations Environment Programme, Global Alliance for Buildings and Construction, 2020).

Figure 3. *The elephant in the climate room*³



Source: Potsdam Institute for Climate Impact Research, PIK

The climate impact of the building sector has been however rather overlooked, Professor Hans Joachim ‘John’ Schellnhuber, a German atmospheric physicist, climatologist and founding director of the Potsdam Institute for Climate Impact Research, has argued for a long time. He is considered to be the founding father of the idea of the New European Bauhaus later picked up by President von der Leyen (Bompan, Schellnhuber, 2021), who has named him among the personalities of the NEB High Level Roundtable.

Schellnhuber’s talks about replacing concrete and steel with wood and bamboo or clay have been mainstreamed in connection with the centenary of the original Bauhaus⁴, while he was developing the *Bauhaus der Erde* project (‘Bauhaus for the Planet’), a private initiative which received start-up funding of 2.5 million euros from the Laudes Foundation, aiming at ‘*initiating a broad social discourse to shape a new vision of the built environment (...), based on the principles of sustainability, participation and aesthetics, that must be implemented in the coming decade*’ (Potsdam Institute for Climate Impact Research, PIK, 2021).

Following this reasoning, the built environment could be turned from a problem to a solution and a carbon sink in itself, ideally absorbing more CO₂ from the atmosphere than it releases. For example, ‘*mid-rise urban buildings designed with engineered timber*’ would ‘*provide long-term storage of carbon, avoiding the carbon-intensive production of mineral-based construction materials*’ (Churkina, Organschi, Reyer, Ruff, Vinke, Liu, Reck, Graedel, Schellnhuber, 2020).

1. *The Renovation Wave Strategy*

The New European Bauhaus initiative is framed under the umbrella of the Renovation Wave Strategy, which the Commission announced in October 2020 in a Communication. It aims

³ “The elephant in the climate room: the built environment: ca. 40% of the global greenhouse emissions, ca. 55% of the waste in the industrialised countries”

⁴ “People were holding conferences on the old Bauhaus, but nobody thought about what Gropius and his friends would do if they were alive today. With their mindset, they would have (...) started a revolution of the built environment.” (Bompan, Schellnhuber, 2021)

at doubling the annual renovation rate of buildings by 2030 - which today varies from 0.1 to 1.2% in the EU's Member States (European Commission, 2020) - and reducing energy poverty. According to the plan, 35 million residential and non-residential units should be renovated by 2030, contributing to achieving carbon neutrality in the EU by 2050, as also stated by the European Parliament report on the New Industrial Strategy. The Renovation Wave has seven priorities:

- 1) Energy efficiency first;
- 2) Affordability;
- 3) Decarbonisation and integration of renewables;
- 4) Life-cycle thinking and circularity;
- 5) High health and environmental standards;
- 6) Tackling the twin challenges of the green and digital transitions together;
- 7) Respect for aesthetics and architectural quality.

In this regard, with clear and concrete objectives and priorities, the New European Bauhaus will act as an incubator for innovation and creativity to drive sustainable urban and non-urban planning and design (Kononenko, 2021) across Europe and beyond, that is also affordable for citizens, for example with properly functioning systems of social housing (Edwards, 2021). Creating a dynamic network of practitioners from across disciplines and mobilising local authorities and creative minds will help reimagine how sustainable living could and should look like in the future, the Renovation Wave Strategies reads. For example, a sustainable model to be further developed under the NEB is that of the 15-minute city: championed by metropolises like Paris or Milan, it puts the well-being of citizens at the centre, with all relevant public services within reach in 15 minutes. For countries whose economy is highly dependent on the construction industry, especially small ones, the Renovation Wave strategy could give the economic, political and environmental solutions that are needed to step change (Galea, 2021).

In order to succeed and leave a mark, however, the Renovation Wave needs a European purpose. Going beyond the technical objective of making buildings more energy efficient and reducing their carbon footprint, it should also contribute to the creation of more sustainable, innovative and aware communities.

This is in line with the 2018 Davos Declaration “Towards a High-Quality Baukultur in Europe” adopted by European ministers of Culture and stakeholders from the sectors, where “quality architecture” is not only defined by aesthetics and functionality, but also - and more prominently - by its contribution to people's quality of life and to the sustainable development of cities and rural areas (Davos Baukultur Declaration, 2018).

3. NEB, THE PROCESS AND THE OUTCOME

For it to succeed, the New European Bauhaus initiative itself has to take into account such multidimensionality. The combination of global and local levels, grassroots participation and transdisciplinarity are the three key principles set out by the Commission in its Communication “New European Bauhaus: Beautiful, Sustainable, Together” adopted on 14 September 2021, on the eve of the second SOTEU of President von der Leyen.

This strategic document, which inaugurates the implementation phase of the initiative, takes stock of the co-design phase and the contributions gathered and good practices earmarked

during the previous six months. In total, more than 200 multidisciplinary conversations took place, and more than 2000 contributors directly shared their ideas, challenges and visions on the New European Bauhaus website (European Commission, 2021).

Following a collaborative approach, local communities, neighbourhoods, villages and cities have had the opportunity to be involved in shaping the NEB project from the beginning. Citizens should continue to actively participate in the co-creation process, as an added value towards a renewed sense of community. The central role assigned to civil society provides a peer-learning ecosystem (European Commission, 2021) and well reflects the EU's effort to re-design and change the current structures, institutions and policies through collective and participatory processes. The transdisciplinary approach proves that bringing different perspectives and cross-sectorial disciplines together is the best way to tackle increasingly complex and evolving challenges.

The stakeholders' contributions have been divided and collected according to the criteria of geographical area and institutional level (global, EU, national, regional, local).

A first analysis of the data collected shows that the largest contributions (33%) came from the local level, which partly confirms that the objective of a true knowledge sharing-based co-creation process has been achieved, breaking the usual silos where the EU debate is normally constrained. This is in a way also reflected in the funding mix available to the NEB initiative, as broken down in a detailed Annex to the Commission's Communication. The European Regional Development Fund (ERDF) and cohesion policies play a key role, together with Horizon Europe - the EU's main programme financing research and innovation -, confirming the backbone of a project that singles out strategic objectives and priorities at the aggregated level, leaving the implementation to the local authorities and communities (European Committee of the Regions, 2021).

Overall, four thematic axes emerged from the inputs presented by the contributors:

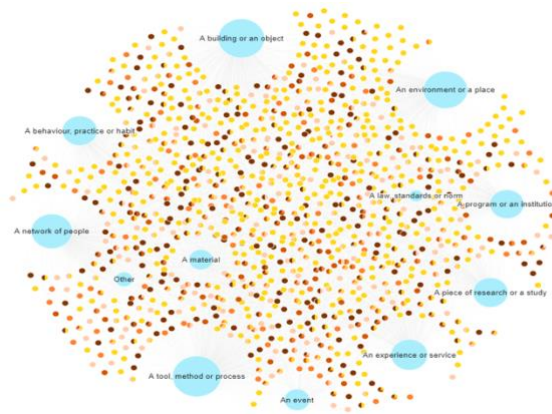
- 1) Reconnecting with nature;
- 2) Developing a sense of community and well-being;
- 3) Focusing on the most vulnerable people;
- 4) The need for long-term, holistic and circular thinking in the industrial framework (European Commission, 2021).

Climate scientists and decision-makers worldwide agree that any approach to tackle climate change must be multi-faceted, with support from various levels of public government - starting with local administrations -, as well as private stakeholders, including philanthropy (von Abendroth, Gardner, 2021; Schwarz, 2021). As a matter of fact, even if the challenges ahead are global, the local dimension is where the change needs to happen first - and be rooted in - to trigger a paradigm shift. Hence, the New European Bauhaus has a great potential to foster citizens' agency, produce behavioural change and create new spaces and contexts for meaningful exchanges. It can do so especially by making the most out of the opportunities arising from the EU's climate and cultural diplomacy, internationally, as well as by creating synergies between the New European Bauhaus and the European Capitals of Culture (ECOCs) in the EU and its neighborhood, and the European Green Capitals.

Benchmarking recent good practices, by publishing short stories and contributions on the dedicated website, has proven to be a successful tool to shed the light on EU-wide projects, ranging

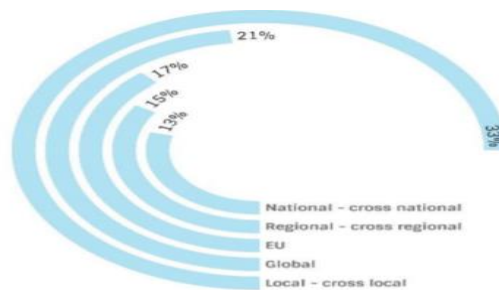
from urban to rural and non-urban spaces, that embody the values of the NEB and that could inspire similar ventures across the bloc⁵.

Figure 4. Overview of contributions received during the co-design phase



Source: European Commission (2021)

Figure 5. Geographical and sectoral balance of the contributions received during the co-design phase



Source: European Commission (2021)

⁵ Two relevant and different examples from the NEB portal:

- a. *“The international project 'Alveari Urbani' (Urban Bee Hives), winner of the Expo2015 award for nonprofits organization, promotes the preservation of bees, urban biodiversity and creativity, with innovative beehives created by designers and artists. Citizens and local communities are invited to participate in training courses to become urban beekeepers. Abandoned green areas of the city are recovered and made available to citizens for the installation of beehives. Botany workshops indicate which plant species to adopt for the well-being of pollinators. Cities and citizens can therefore benefit from this project.”*
- b. *“The Moringa Hamburg is being realized in a particularly sustainable manner with recyclable materials and offers more green areas than the built-up area has square meters. In a hitherto unique way, the project combines sustainable construction and affordable living in a prime location. Rental apartments are being built on 17,700 of just over 20,000 square meters of Gross Floor Area, 30% of which are publicly subsidized, creating affordable living space for families, couples, young people and seniors of all income levels in a fantastic location.”*

In parallel, the first edition of the New European Bauhaus Awards - a prize ceremony to existing examples that represent the integration of the key values of the NEB and that may inspire the conversation about the places we live in - has also contributed to put in the spotlight inclusive, sustainable and meaningful projects being currently implemented in the Member States⁶.

2. *The role of culture*

While the main focus of the NEB narrative in the EU's narrative has so far been on 'tangible' examples and hard infrastructures, some of the contributions and awardees makes the case for a more punctual attention to co-creation practices, skills development and prototyping activities, crucial to mainstream the objectives of the Green Deal among citizens, communities and territories⁷ and to rely to the full on the transformative power of culture for sustainable development.

In this sense, culture, cultural heritage and the arts prove to be a powerful leverage to promote a paradigm shift and a 'new', more circular and sustainable way of life.

If on the one hand manifestations of climate change pose huge challenges to cultural and natural heritage (de Vries, 2020), as made apparent by the case of Venice⁸, on the other artists prove to be on the forefront of new practices also in their work, in order to contribute to the common cause of creating a sense of urgency about the climate crisis⁹.

'Culture is everything we do beyond survival' (Rome Charter, 2020). For its multifaceted, transversal and cross-cutting nature¹⁰, culture is a value in itself and constitutes a fundamental pillar of sustainable development, and is mainstreamed across a majority of - if not all - Sustainable Development Goals (SDGs) (de Vries, 2020). Furthermore, it is essential to explore complex challenges and to inquire about human interdependence with the environment, as well as to nourish

⁶ For the NEB Awards, among 60 shortlisted projects, 10 different categories have been awarded a prize. In total, more than 2000 candidacies were received and evaluated. Moreover, following a participatory approach, eligible applications have been voted and judged by subscribers of the New European Bauhaus newsletter.

⁷ See, for example, the Ulia Garden project, one of the 2021 NEB laureates, selected in the category "Reinvented places to meet and share". Implemented in 2015 in the city of San Sebastian (Spain), Ulia Garden focused on the transformation of a former plant nursery into a community garden co-managed by citizens on a voluntary basis. The Ulia Project project serves as an inspiration for the future integrated relationship between nature, common spaces and committed humanity.

⁸ Few places in the world are as threatened by climate change as Venice. As the city is built on marshland at the edge of a lagoon, its existence has always required maintaining a careful balance between the city and the natural world. But in recent years, climate change has threatened to throw off the balance" (Law, 2019)

⁹ Artist Joana Moll, who in the past has curated projects highlighting, inter alia, the impact of digital technologies on the environment, has recently inaugurated an exhibition at the Centre d'Arts Santa Mònica where all actors involved will have to reconsider their methods of social interactions as the energy expenditure of the art centre will be reduced by 50% during the four month-long exhibition.

¹⁰ "Culture is the widening of the mind and the spirit, Nehru used to say. It is the highest of values, Simone de Beauvoir remarked. Art reveals human reality but also shows us the way to overpass it, Octavio Paz insisted. Without it, Camus argued, any society, even when perfect is but a jungle. Such powerful substances are essential to build a community, an economy, a nation, a civilisation." (Gurría, 2018)

our collective life (Culture Action Europe, 2020), removing barriers to cultural participation (Porto Santo Charter, 2021) and creating conditions for citizens to contribute to systemic change.

For this reason it is crucial that the implementation phase of the New European Bauhaus continues fostering a dialogue between different worlds, between science and culture and between various levels of governance.

In this sense, and in connection with the ongoing Conference on the Future of Europe, the NEB can act as a true participatory laboratory where to test sustainable societal solutions to the most pressing issues of our times, starting with the reduction of our carbon footprint, and to imagine innovative ways of living in a post-pandemic Europe (New European Bauhaus Collective, 2021). While starting at home, and with a clear European purpose, they can therefore be also streamlined globally, and integrated in the soft power of the EU's climate and cultural diplomacy efforts.

4. CONCLUSIONS

To conclude, in less than a year since its inception, the New European Bauhaus has achieved its short-term goal of acting as a game-changer and a trigger of a transdisciplinary conversation both at the EU and at local levels. With the start of the implementation phase, it is crucial that projects keep involving communities and highlight the key feature of a 'cultural project', which is needed to deliver on the ambition of a plan that wants to reimagine the (sustainable) way we live together in our societies. As often society is more advanced than the political leadership, listening to their inputs and monitoring the developments will be crucial to ensure that the NEB not only delivers, but takes root in Europe and beyond as a 'tangible and palpable' materialisation of the Green Deal.

In light of the above, a few policy recommendations can be drawn, to the attention of decision-makers at various levels, ranging from the European institutions to regional and local authorities, as well as national governments. At the EU level, in particular, this will require cooperation among institutions, with the European Parliament tasked to urge the Commission to act and to break silos among different Directorate-Generals (DGs) to make the NEB work regardless of what service will be leading a specific sub-project (either the JRC or DG REGIO, the EEAS or DG RTD).

5. POLICY RECOMMENDATIONS

1. Started as a top-down process, the New European Bauhaus has soon become a bottom-up movement engaging various interlocutors and stakeholders from diverse worlds, from innovation to culture, from science to architecture. Such a feature needs to be upheld in the next phases of the initiative, to ensure that the aspirations of making the Green Deal closer to the citizens materialise in the spaces of our daily lives.
2. The NEB itself should be better integrated with the architecture of the 'Fit for 55' package, where both legislative and non-legislative measures are present, mainstreamed where possible across the various dossiers.
3. The European Parliament should be a key actor of the process to guarantee its democratic and socially inclusive nature, and should mainstream the NEB in the multilateral and

bilateral fora where it is active, spanning from the dialogue with National Parliaments to the Parliamentary Delegation for the relations with third countries.

4. In the framework of the Renovation Wave, the New European Bauhaus should be the main process to streamline a common EU minimum understanding on ‘quality architecture’. This should extend also to the carbon-neutral built environment of the future, its innovative materials, potential for social housing purposes, and the ‘quality of life’ as described in the 2018 Davos Declaration. In such discussion, public spaces should enjoy the importance they deserve, championing, *inter alia*, the model of the 15-minute city.
5. Specific attention should be put on competences and skills for the New European Bauhaus, in close cooperation with universities and schools, and making the most out of already existing sub-processes, such as the NEB Awards. Peer-learning opportunities, mentoring moments and both short and long term exchanges, such as cross-disciplinary residencies of artists and practitioners from different fields, should be featured in the project.
6. Climate goals cannot be achieved solely through publicly-funded actions - although “Next Generation EU” concretely prioritises green investments. Philanthropic organisations and private foundations with a European purpose are important actors to be associated with the New European Bauhaus, to complement extra funding for the realisation of the NEB projects, and to act and make the difference locally.
7. The strong role that participatory approaches have played in the first phase of the New European Bauhaus should become a permanent feature of the whole project, for example through the organisation of citizen panels both on a large and small scale, to help steer the future of the NEB.
8. The dual nature of the NEB, as a local and global project, should be reaffirmed along all phases of the projects. Also in view of the many good practices which have been benchmarked during the co-design phase, a local and cross-local expansion should be the top priority of the implementation period. The European Capitals of Culture and the European Green Capitals provide an important room for exchange, showcase and sharing good practices.
9. Networks of local governments across the EU - especially the cross-border ones that usually work with the INTERREG programme - or formal and informal Covenants of Mayors should be given the possibility to experiment and adapt the NEB initiative to their own needs/the needs of the geographical area, keeping the focus not only on the urban environment, but also on rural areas. In this sense, the spontaneous setup of platforms of cities and local governments testing pilot projects in the framework of the NEB initiative, and on the role of culture in sustainable development, should be encouraged.
10. Following the end of the implementation phase, the global delivery should be featured among the priority actions of the EU’s External Action Service and the EU’s Delegation in third countries, including in the cooperation with African and Asian Capitals of Culture, to showcase worldwide the main legacy of the first waves of the initiative. In order to foster the transversality of the NEB, this should happen in connection with relevant multilateral fora where the EU is a player, such as the UN Climate Change Conferences (COPs), and the G20 (which for the first time in 2021 has held a ministerial meeting on Culture).

BIBLIOGRAPHY

Bauhaus at 100, Jade-Snow Joachim, Alex Marshall, Josephine Sedgwick and Eden Weingart (2019). The New York Times, Arts. Available at:

<https://www.nytimes.com/interactive/2019/04/18/arts/design/bauhaus-100-architecture.html>

Bauhaus der Erde website (online). Available at: <https://www.bauhausdererde.org/> [Accessed 28 September 2021]

Emanuele Bompan, Hans J. Schellnhuber (2021), The New European Bauhaus will rethink the places and spaces we live in today, European Parliamentary Research Service (EPRS). Available at: <https://sciencemediahub.eu/2021/08/25/the-new-european-bauhaus-will-rethink-the-places-and-spaces-we-live-in-today/>

Culture Action Europe (CAE) (2020), New European Bauhaus: a promising intention and a much needed open debate. Available at: <https://cultureactioneurope.org/news/new-european-bauhaus-a-promising-intention-and-a-much-needed-open-debate/>

Davos Declaration (2018), A high-quality Baukultur for Europe!. Available at: <https://davosdeclaration2018.ch/davos-declaration-2018/>

Gijs de Vries (2020), Culture in the Sustainable Development Goals: The Role of the European Union, Institut für Auslandsbeziehungen (ifa) (p.8). Available at: https://sdgtoolkit.org/wp-content/uploads/2020/10/culture-sustainable-development_de-vries_en.pdf

Sorcha Edwards (2021), The New European Bauhaus: The crossroad where arts and housing affordability must meet, Housing Europe. Available at: <https://www.housingeurope.eu/blog-1558/the-new-european-bauhaus>

European Commission (2021), New European Bauhaus Prizes 2021 online platform. Available at: <https://prizes.new-european-bauhaus.eu/>

European Commission (2020), New European Bauhaus, Overview of projects examples. Available at: https://europa.eu/new-european-bauhaus/overview-examples_en

European Commission, (2021) Report on the co-design phase. ANNEX to European Commission Communication. New European Bauhaus: Beautiful, Sustainable, Together. Available at: https://europa.eu/new-european-bauhaus/system/files/2021-09/COM%282021%29_573_1_EN_annex.pdf

European Commission (2021). Communication on 'Fit for 55': delivering the EU's 2030 climate target on the way to climate neutrality. Available at: <https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX:52021DC0550>

European Commission (2020), European Commission Communication, A Renovation Wave for Europe: Greening our buildings, creating jobs, improving lives. Available at: https://ec.europa.eu/energy/sites/ener/files/eu_renovation_wave_strategy.pdf

European Commission (2021), New European Bauhaus Awards: existing completed examples, Ulia Garden. Available at: <https://prizes.new-european-bauhaus.eu/node/269248>

European Committee of the Regions (2021), New European Bauhaus: Cities and regions ready to act as living labs Available at: <https://cor.europa.eu/en/news/Pages/New-BAUHAUS.aspx>

European Parliament (2020), Resolution on a New Industrial Strategy for Europe. Available at: https://www.europarl.europa.eu/doceo/document/TA-9-2020-0321_EN.html

Faidra Filippidou, Juan Pablo Jiménez Navarro, Achieving the cost-effective energy transformation of Europe's building, European Commission's Joint Research Centre. Available at: <https://publications.jrc.ec.europa.eu/repository/handle/JRC117739>

Global Alliance for Buildings and Construction and United Nations Environment Programme (2020), Global Status Report for Buildings and Construction (p. 3-7). Available at: https://wedocs.unep.org/bitstream/handle/20.500.11822/34572/GSR_ES.pdf?sequence=3&isAllowed=y

Angel Gurría (2018), Unleashing the Transformative Power of Culture and Creativity for Local Development, Conference (6 December 2018 - Venice, Italy). Available at: <https://www.oecd.org/italy/oecd-conference-on-culture-and-local-development-italy-december-2018.htm/>

Interview with Davinia Galea, Managing Director of ARC Research & Consultancy, and Director of Management at AP Valletta Ltd (17 September 2021)

Interview with Isabelle Schwarz, Head of Public Policy, European Cultural Foundation (21 September 2021)

Jan Van Eyck Institute (2020), Debating the New European Bauhaus, The Netherlands. Available at: <https://www.janvaneck.nl/projects/debating-the-new-european-bauhaus>

Ivana Katsarova (2021), Inside the New European Bauhaus: How to design and build a more sustainable future?, European Parliamentary Research Service (EPRS). Available at: <https://epthinktank.eu/2021/03/25/inside-the-new-european-bauhaus-how-to-design-and-build-a-more-sustainable-future/>

Vadim Kononenko (2021), The New European Bauhaus must transform beauty into public good, EURACTIV. Available at: <https://www.euractiv.com/section/energy-environment/opinion/the-new-european-bauhaus-must-transform-beauty-into-public-good/>

Tara Law (2019), It's Not Just Flooding in Venice. Here's How Climate Change Threatens World Heritage Sites Everywhere, TIME. Available at: <https://time.com/5736322/venice-flooding-climate-change>

Johanna Lehne, Felix Preston (2018), Making Concrete Change: Innovation in Low-carbon Cement and Concrete, Chatham House. Available at: <https://www.chathamhouse.org/2018/06/making-concrete-change-innovation-low-carbon-cement-and-concrete>

New European Bauhaus Collective (NEBC) (2020), The New European Bauhaus: Making the Renovation Wave a Cultural Project, Joint Statement. Available at: https://www.ace-cae.eu/fileadmin/user_upload/BH_statement_FINAL_revised.docx-7.pdf

New European Bauhaus Collective (2021), Report on the online Conference, Common Ground: Making the Renovation Wave a Cultural Project. Available at: https://www.ace-cae.eu/fileadmin/user_upload/NEB_report_v3.pdf

Paris ville du quart d'heure, ou le pari de la proximité, (online website). Available at: <https://www.paris.fr/dossiers/paris-ville-du-quart-d-heure-ou-le-pari-de-la-proximite-37>

Portuguese Presidency of the Council of the EU, Porto Santo Charter. Available at: <https://portosantocharter.eu/the-charter/>

Potsdam Institute for Climate Impact Research (2021), Wood instead of steel and concrete: Schellnhuber calls for a green Bauhaus movement, PIK. Available at: <https://www.pik-potsdam.de/en/news/latest-news/wood-instead-of-steel-and-concrete-schellnhuber-calls-for-a-green-bauhaus-movement>

Gabriele Rosana (2021), Inclusion e gusto estetico. Cosa (non) sappiamo del Nuovo Bauhaus europeo presentato dalla Commissione, Linkiesta. Available at: <https://www.linkiesta.it/2021/01/nuovo-bauhaus-europeo-commissione/>

UCLG Committee on Culture, Arterial Network, Culture Action Europe, International Music Council, IFLA, ICOMOS, #culture2030goal Campaign. (Online). Available at <http://culture2030goal.net/>

UCLG United Cities and Local Government, The 2020 Rome Charter (Online). Available at <https://www.2020romecharter.org/charter/>

Max von Abendroth, Karalyn Gardner (2021), Tackling the climate crisis: does philanthropy have what it takes?. Donors and Foundations Networks in Europe (Dafne). Available at: <https://dafne-online.eu/activities/climate-commitment/philanthropy-tackling-the-climate-crisis/>

Ursula von der Leyen (2019), A Union that strives for more: My agenda for Europe. Available at: https://ec.europa.eu/info/sites/default/files/political-guidelines-next-commission_en_0.pdf

Ursula von der Leyen (2020), Speech during the State of the Union 2020 (SOTEU). Available at: https://ec.europa.eu/commission/presscorner/detail/en/SPEECH_20_1655

Ursula von der Leyen (2021), Speech during the State of the Union 2021 (SOTEU). Available at: https://ec.europa.eu/commission/presscorner/detail/en/SPEECH_21_4701