



Exploring the Potentials of Rural Tactical Action for Co-Creating Heritage: The Case of the “Minante” Project

Kim Carlotta von Schönfeld, Rui Monteiro, Ana Clara Roberti & Gisele C. Conceição

To cite this article: Kim Carlotta von Schönfeld, Rui Monteiro, Ana Clara Roberti & Gisele C. Conceição (17 Sep 2025): Exploring the Potentials of Rural Tactical Action for Co-Creating Heritage: The Case of the “Minante” Project, *Heritage & Society*, DOI: [10.1080/2159032X.2025.2555019](https://doi.org/10.1080/2159032X.2025.2555019)

To link to this article: <https://doi.org/10.1080/2159032X.2025.2555019>



© 2025 The Author(s). Published by Informa UK Limited, trading as Taylor & Francis Group



Published online: 17 Sep 2025.



Submit your article to this journal [↗](#)



Article views: 324




View related articles [↗](#)



View Crossmark data [↗](#)

Exploring the Potentials of Rural Tactical Action for Co-Creating Heritage: The Case of the “Minante” Project

Kim Carlotta von Schönfeld ^{a,b}, Rui Monteiro^c, Ana Clara Roberti^{d,e} and Gisele C. Conceição^f

^aDepartment of Civil Engineering, Western Norway University of Applied Sciences, Bergen, Norway; ^bCITTA, Faculty of Engineering, University of Porto, Porto, Portugal; ^cID+ Research Institute for Design, Media and Culture, Faculty of Fine Arts, University of Porto, Porto, Portugal; ^dCIAUD-UPT Research Unit for Architecture, Urbanism and Design, Portucalense University's Branch, Porto, Portugal; ^eCentre for Transdisciplinary Research on Culture, Space and Memory (CITCEM), Faculty of Arts and Humanities, University of Porto, Porto, Portugal; ^fDepartment of History, University of São Paulo – USP – DH, São Paulo, Brazil

ABSTRACT

Tactical action has been spreading around the world as a way for citizens to make significant changes in their environment without much need for materials or external support. Whether it is considered relatively radical, or relatively mainstream, or even politically co-opted, this process seems to motivate people to actively shape their daily environments, including when they are seeking ways to revive local heritage. Through the action and research project “Minante,” with the explicit aim to connect values of sustainability, participation, and aesthetics in line with the EU’s New European Bauhaus initiative, a form of tactical action has been supported in a rural area of northern Portugal. This has raised questions about the potential specificities of the rural context (while tactical action has been studied mostly in urban areas), and about the related questions of heritage and ownership in such locations. This article discusses these themes with recourse to theory and to the empirical findings of the Minante project. Ultimately, the article proposes a move toward tactical collaboration that does not focus much on the urban versus rural dimension but rather on how collaboration occurs, and what kinds of (material and immaterial) ownership play a role here, co-determining the impact in terms of natural and cultural heritage.

ARTICLE HISTORY

Received 11 January 2024
Accepted 23 June 2025

KEYWORDS

Tactical action; rural; urban; heritage; ownership; collaboration

1. Introduction

Tactical action can be described as a relatively radical form of public participation in shaping public space, often arising from frustration with perceived inactivity or inadequacy on the side of politics or public administrations (Brenner 2015; Lydon and Garcia 2015; Silva 2016). Tactical actions emerged as ways for citizens or residents of a given

CONTACT Kim Carlotta von Schönfeld  kimvs@hvl.no

© 2025 The Author(s). Published by Informa UK Limited, trading as Taylor & Francis Group
This is an Open Access article distributed under the terms of the Creative Commons Attribution License (<http://creativecommons.org/licenses/by/4.0/>), which permits unrestricted use, distribution, and reproduction in any medium, provided the original work is properly cited. The terms on which this article has been published allow the posting of the Accepted Manuscript in a repository by the author(s) or with their consent.

area to take matters into their own hands and change the public space they use on a daily basis to better match their collective needs and wishes. Cycle lanes are drawn onto carlanes on busy streets. Car-parking spaces are converted into bicycle-parking or seating spaces with benches and chairs. Flowers are planted along sidewalks. Bookcases are placed along streets or in small parks to encourage book exchange between neighbors. And so on. Some of these actions go by different names and slightly different inclinations, such as tactical urbanism, DIY urbanism, grassroots urbanism, guerilla urbanism, hand-made urbanism and more (see Hou 2010; Rosa and Weiland 2013; VanHoose and Savini 2017 for some alternatives). In this article, these are brought together as tactical actions to highlight the aspect of usually low-cost and low-effort interventions in public space to allow that space to better meet the needs of its users, ideated and implemented by at least some of those users themselves (Gregory 2023; Lydon and Garcia 2015). Some of these initiatives may later be either removed or formalized through some form of government intervention, some may simply never be noted by formal governance.

In 2023, the Minante project was implemented in northern Portugal, applying several principles of tactical action in a rural setting. This project, funded through the European Union's New European Bauhaus Initiative (European Commission n.d.) (see Section 3 for more information on this initiative), explored how co-creative, tactical action combining insights from Arts, Design, History, Planning and Environmental Studies, can help bring new and lasting life to a rural area, in concert with the local population's wishes and expectations. The Minante project is based at the Minante watermill area alongside the Neiva River, in northern Portugal (see Figure 1). The watermill has a vibrant history, and



Figure 1. Minante watermill and surrounding environment, Summer 2023. Photo: Clara Roberti.

the small stone bridge crossing the river at that point has a special role for the community by connecting two municipalities: Esposende and Viana do Castelo. However, as the watermill lost its function to larger industries and the rural area lost its younger population to surrounding cities, the natural and cultural heritage of this place is threatening to sink into oblivion and deterioration. The Minante project emerged first based on a desire expressed by the local population for re-enlivening this heritage and was then formalized and actualized in collaboration between the local population, a local NGO, the two municipalities, and an academic research center, to help concretize the wish for safeguarding this area and its cultural as well as natural heritage. To do so, the project helped support and trigger some tactical action by local artists and schools, and encouraged dialogue between the local population's various generations, and between these and the municipalities.

As it progressed, the project revealed a number of underexplored themes concerning tactical action: what differences, if any, exist when engaging in tactical action in urban versus rural settings? Is tactical action able to function in synergy with long-term social and environmental heritage? And finally, how does tactical action navigate the tension between collective and individual ownership?

In what follows, this article uses previous literature and the Minante project's process and results to reflect on the above-mentioned three underexplored questions. The article is structured as follows. Section 2 reviews the literature on tactical action, most notably in relation to the urban-rural divide, heritage, and ownership. Section 3 presents the Minante project's background, methods, and results, with the latter divided along revelations about the past, the changes made by interventions in the present, and the imaginaries created for the future. Section 3 thus provides various insights to inform the themes under discussion, which are then more explicitly connected and discussed in Section 4. The conclusions in Section 5 bring together the insights garnered and briefly reflect on limitations and future research.

2. Tactical "Ruralism," Heritage, and Ownership: Challenges and Paradoxes of Tactical Action

The term "tactical" refers to "temporal, improvised, and opportunistic [action], grounded in everyday practices of living and dwelling" (Sara, Jones, and Rice 2021, 495) and is understood in contrast to "strategic" action that is thoroughly planned in advance and with an abstracted purpose (Gregory 2023; Sara, Jones, and Rice 2021). Tactical action is a form of public participation, frequently bottom-up, i.e., initiated by citizens outside their formal work, high up in Arnstein's ladder of participation, meaning that it is not usually tokenistic (Sara, Jones, and Rice 2021). Tactical actions are frequently described as, "tools for residents to adapt the streets themselves and create new forms of social space tailored to their own needs" (Sund 2019, 44). As indicated in the introduction, they can take a myriad of shapes, from paint on streets, to spontaneously planted trees along sidewalks, or replacing parking space with seating and or miniature parks (see Lydon and Garcia 2015; Rosa and Weiland 2013; Sund 2019). It can be summarized that the key characteristics that make an action "tactical" are that they are not planned out in detail in advance, they are creatively ideated and, if physical, installed by at least one of the intervention's users, and that they are relatively cheap and easy to install.

They are usually physical interventions, but can be quite minor in scale, and can (more rarely) even aim at the activation of a space and triggering of future policies through more ephemeral means (Lydon and Garcia 2015). As Stevens, Awepuga, and Dovey (2021, 262) write, tactical and temporary action promises “to increase the agility and innovation of planning and design, broaden civic engagement, and enhance the character, diversity and resilience of open space.” Yet, the same authors are not alone when they go on to point out that these actions can also contribute to “a proliferation of low-quality urban design in times of austerity, and the co-opting of [Tactical / Temporary] urbanism to further neoliberal deregulation, privatisation and gentrification” (Stevens, Awepuga, and Dovey 2021, 262; see also Brenner 2015).

Tactical actions have most frequently been studied in urban settings, as tactical urbanism (Lydon and Garcia 2015), but also in terms of urban placemaking (Gonsalves et al. 2020; Gregory 2023; Sara, Jones, and Rice 2021), DIY-Urbanism (Douglas 2018), grassroots urbanism (e.g., González et al. 2012), handmade urbanism (Rosa and Weiland 2013), and so on. Suburban (Sund 2019) and rural tactical actions (Gyimóthy 2019; Mattsoff 2021) have also been studied, though much more rarely. A book chapter called “Tactical Ruralism: a commentary on Nordic place-making practices” (Gyimóthy 2019) for example discusses how the urban association with the “tactical” terminology served to elevate certain rural initiatives that branded themselves as “tactical ruralism.” A 2019 Bachelor thesis entitled “Đổi Mới Diy: Tactical Ruralism And Tangible Modeling In The Mekong Delta” [*sic*] by Phillip John Fernberg at Louisiana State University in the USA uses the concept of a tactical ruralism “design approach” to “inform the design and fabrication of a conceptual Tangible Landscape model for the Mekong Delta” (Fernberg 2019, viii). This author defines tactical ruralism as, “Scalable, short-term interventions meant to inspire long-term change in the management of the rural landscape. Features include: a deliberate, phased approach to instigating change; a practice of knowledge sharing for informing local planning challenges; low risks, with realistic expectations and possibly a high reward; and the development of social capital between citizens, public/private institutions, non-profit/ NGOs, and their constituents” (Fernberg 2019, 25), referring much of his definition to that of tactical urbanism by Pfeifer (2013). The thesis puts emphasis on planting practices in rural fields which could encourage climate resilience. The term “tactical ruralism” also surfaces in a study recommending e-bike uptake in the UK to encourage more environmentally-friendly transportation, with both tactical urbanism and tactical ruralism as ways to begin the implementation (e.g., to create cycling infrastructure) (Philips, Anable, and Chatterton 2020). What is clear from these examples, is that they do not seem to study tactical interventions in rural settings so much as recommend their application or see the terminology as a place-branding strategy. The study of tactical suburbanism (Sund 2019) similarly is more of a recommendation. Research on rural placemaking (Rofe 2013; Tietjen and Jørgensen 2023) and on grassroots action in rural environments (Ng, Wong, and Santos 2022) is more revealing, also in ways that can inform tactical action in rural settings. Rofe (2013), for example, warns of the problems that can arise from placemaking interventions with the aim of creating touristic areas, namely by increasing dependence on competition between many rural areas for large urban populations to choose a given rural destination. But this is precisely what tactical ruralism as understood by Gyimóthy (2019) and Mattsoff (2021) is being used for in the rural areas of Scandinavia that they studied. Tietjen and Jørgensen (2023) on the other

hand, study rural placemaking strategies with a focus on the local population's own needs, and discover the potential of this for increasing quality of life, specifically in rural areas. Literature on these subjects remains scarce, however, and the empirical contribution and discussion in this article aims to address this gap. This will include a description of tactical actions in a rural setting, and a discussion of the existence and relevance of the urban-rural distinction when it comes to such interventions.

In some anticipation of what follows in the empirical part of this article, it can be noted that in the application of tactical action in rural settings, two themes appear to stand out with particular strength: that of social and environmental heritage (and the synergies and tensions between these two) and that of ownership (in terms of the shifting ownership of the space under consideration, the question of ownership of any given intervention, and the impact of shifting generational ownership of heritage, including memory). Since these themes arose with such force during the empirical work, the article now turns to a brief exploration of the existing literature on those topics in relation to tactical interventions, before turning to describe and then discuss the empirical findings and relating them to the existing literature.

Heritage is a slippery concept. In its most simple form, it can be defined as anything that is "acquired from the past" (see the Merriam-Webster Dictionary online). Heritage can be "natural" and or "cultural" (Harrison et al. 2020; Olwig and Lowenthal 2015), if the distinction between human-made artifacts and nature without human intervention is seen as meaningful (for contestations of the nature-culture and urban-rural divide see e.g., Domingues 2009; Harrison 2015; Keskitalo 2023). Heritage is highly dependent on memory and conservation, which means that it is vulnerable to the effects of time and to changing values and perceptions across generations. Despite fluctuating interpretations of what constitutes the specific heritage of a given place or people, however, heritage in itself is usually held in high esteem as a connector of people and generations over time, as a reminder of the past that can inspire the future (in its image or in contrast to it), and frequently also as economically valuable as an incentive for tourism, visiting museums, and so on. As Stegmeijer, Veldpaus, and Janssen (2021, 4) write, "Economic interests, cultural value and social vitality are now inextricably linked to contemporary notions of heritage planning."

In the rare occasions when heritage is studied in the field of tactical interventions and placemaking, it is usually to assess the capacity of these interventions to safeguard a given heritage, usually of some built environment or structure (Jeleński 2018; Rofe 2013; Salehi, Taheri, and Shabani 2023). Salehi, Taheri, and Shabani (2023) for example highlight the need for cultural sensitivity and social responsibility when applying tactical urbanism to regenerate historical areas of a city. Connections between heritage and placemaking or heritage and planning tend to focus on touristic valuation, but also try to look for a connection with populations living in these areas (Salehi, Taheri, and Shabani 2023; Stegmeijer, Veldpaus, and Janssen 2021). Studies on heritage in other, but related areas, show that involving populations with local memories in what can be referred to as the co-creation of heritage can significantly aid the identification as well as safeguarding and re-enlivening of local heritage (e.g., von Schönfeld et al. 2023).

The importance of some form of involvement or *participation* by local populations is also related to the need to maintain or create a sense of ownership at the local level, which also helps to encourage maintenance and endurance of the meaning of a given

action (e.g., Sara, Jones, and Rice 2021; Skogheim et al. 2018; von Schönfeld et al. 2023). But the question of ownership is more complex. Ownership is about whose (public) space is involved, and whose action is being implemented. But when heritage is involved it is also about whose past is being represented, and for whom it is being preserved or re-enlivened (Ashfina, Garg, and Chani 2022; Nicholas et al. 2009; Woodham et al. 2017). Family archives become relevant (Woodham et al. 2017), as well as asking local populations to recall and share their memories (Skogheim et al. 2018), and it does also become a question of “intellectual property” (Nicholas et al. 2009) as well as responsibility for both intellectual and physical “property” when heritage is engaged and sought to maintain. Additionally, when a natural environment is involved, socially just ownership also needs to include a consideration of future generations and of the natural environment itself for purposes of, for example, biodiversity (Harrison et al. 2020).

3. The Minante Public Space and Project

The Neiva river mouth forms the dividing line between two northern Portuguese municipalities: Esposende and Viana do Castelo. However, rather than dividing the local population, the river’s small scale operates as a bonding element for the two sides, for instance via small bridges crossing it. Along the river, several out-of-use water mills can be found, testifying to times when this was a lively pre-industrial area, processing wood and producing olive oil, flour and linen. The Minante watermill is one such mill. It, and the surrounding public space, became a symbol for the local community, which worked there, bathed in the surrounding waters, learned to swim there, and hosted local celebrations, singing, meeting partners and so on. According to families living in the area for generations, the Minante bridge dates back to the nineteenth century (for an impression of the bridge, see [Figure 2](#)). Since then, with rapid evolutions in industrial manufacturing processes, watermills have become increasingly obsolete. Over time, the structures deteriorated, and as younger generations moved to other areas for work, activity at the Minante became less common and less well-known among those generations. The related heritage is thus struggling to survive, though it remains very important to many.

The Minante watermill was described as such during an action and research project led by the local Rio Neiva NGO, called “Stories from both sides” (Roberti 2021). This project was funded by the New European Bauhaus Initiative (just like the later Minante project), a policy by the European Commission emerging within the context of the European Green Deal and which aims to consolidate the connections between the dimensions of sustainability, aesthetics and inclusion (European Commission n.d.). This initiative also supports continuity, so when the theme of the Minante emerged as key in the “Stories from both sides” project, recurring to the same funding policy for support for engaging with this follow-up project emerged as a significant opportunity. The Environmental NGO took this opportunity to engage in the multidisciplinary challenge of mobilizing the local community’s participation to (re)connect to this particularly valuable natural and social heritage. Ultimately, this led to the funding of a New European Bauhaus (NEB) Initiative grant by EIT, called “Minante: Prototyping a natural and cultural experience for public space co-creation,” or in short Minante project, supporting the debating and implementing of tactical actions (events, workshops and interventions) with the local population and institutions, in collaboration with local artists and schools and via the



Figure 2. Minante in Winter 2023, emphasizing the bridge. Photo: Clara Roberti.

NGO itself. This strongly rooted engagement of the project with the location, and the NGO's connections with the local owners of the watermill and lands, as well as with the local municipalities and schools, meant that access to the location for the various actions was relatively easy to obtain. Public space came in here as an important factor because, although the mills are private, they make use of public waters and pathways, and access to these is practically and legally public. Additionally, in this location, there is a municipal trail that passes several water mills, and which forms an important path for locals and visitors for walks (mostly leisurely). For local private owners, including those of the watermill and those of some of the grounds in the surrounding area, the engagement with public interests is also recognized as crucial for their own capacity to keep their land valuable and usable. This close interweaving of the public and private uses has meant that public and private actors, as well as public and private interests, both had necessarily to play a role in the project and in any action taken in this space. The Minante project thus helped address this interplay between public and private spaces and actors. The engagement of actors with diverse interests and age-groups in the area aligns not only with the NEB objectives, but also with the format of tactical actions as discussed above – allowing a form of participation that enables taking ownership and deepening engagement with a given area and its heritage.

3.1. Methods

The Minante project was followed by the academic team to capture and further disseminate any insights that could be shared with a broader, transdisciplinary audience through

photography, film and academic writing. The tactical actions were carried out between June and December 2023. An overview of the actions by type, date(s), implementers, and participants is given in Table 1. The implementers were on one occasion the researchers themselves, and on all occasions the local NGO (leading the project) was involved at least to the extent that they helped guide and follow the process to align it with the project objectives, while giving much freedom of creativity for each implementer (group). Invited implementers were four local or locally involved artists (some doing more than one intervention), as well as five local schools (some with more than one group), all invited specifically by the local NGO (leading the Minante project) to contribute with an action. Participants for workshops and events were recruited both by personal invitation and through social media posts. Participation in those actions was generally high, probably also due to the local population's previously known interest in and attachment to the area – most participants tended to be local, but occasionally someone from surrounding areas or municipalities would also join. The Rio Neiva local NGO's positive reputation and strong network in the community also helped garner participants. Representatives of the two local municipalities were involved in the project as partners, and participated in the major events, as well as sometimes in the minor ones. Figures 3–6 give a visual impression of some of the actions' processes; the physical results of many of them are shown further throughout the article. The project website provides some further information: <https://rioneiva.com/minante/>.

For the purposes of this article, the Minante project was followed from the beginning via participant observation at most of the interventions and through immersion as part of the academic team. Data specifically for this article and to evaluate the project was furthermore collected via seven semi-structured interviews with organizers of diverse events (including the teachers and local artists), and via a short survey with the participating students and teachers, to which 35 responses were received, 3 from teachers and the remaining 32 from students. In terms of consent, the participation in the project as implementers included a voluntary and informed participation also in the research part of the project. The interviews and surveys were participated in only with informed consent (with explanations provided by researchers and teachers), and permission for recording for research purposes (and, in some cases, for the documentary film) was given. Consent for taking photos and researching the actions was secured via forms at the beginning of events and via the image consent the schools secure from parents as a standard procedure. Some participants did request not to be included in visual materials and this was, of course, respected.

The interviews focused on the description and motivation for the tactical action each respondent had contributed to, the reactions among participants, and the extent to which participating in this project and its specific set-up and location had been meaningful for participants. The questions used in the survey were (translated from the Portuguese original): 1. Which school did you participate with?; 2. Are you a teacher or student?; 3. Should the Minante look different in future? (independently of the action the school made); 4. What do you see in the Minante's public space that you didn't see before? Or that now calls more attention? Please share one to three keywords; 5. What elements would you like to see in the Minante's public space in future? (something that is already there, or something that would have to be added) Please share one to three keywords; 6. Did your participation in the Minante project change your perception of the

Table 1. Overview of actions at the Minante public space during the Minante Project. Compiled by authors.

Type of action	Date(s)	Implementers	Participants	Chief contribution
Minante identity workshop	28 July 2023	Rio Neiva NGO with local artist and design company	100 participants of all ages, mostly local population but also some from further away	Gathering and sharing immaterial heritage and calling attention to the project
Minante memories and stories workshop	10 August 2023	Research Centre CITCEM	60 participants of all ages, mostly local population but also some from further away	Gathering, sharing, and co-creating immaterial heritage among participants and with organizers of the project
Margins of Production workshop	9 September 2023	Local artist Miguel Teodoro	30 participants of all ages, mostly local population but also some from further away	Material and immaterial co-creation and re-connecting of heritage among participants
A flag for Minante workshop	30 September 2023	Local artist collective NICE	60 participants of all ages, mostly local population but also some from further away	Material and immaterial co-creation and re-connecting of heritage among participants
Postcards, images and film based on immersive visit	September–November 2023	Escola Secundária Henrique Medina School	25, 16–18 years old	Material and immaterial co-creation and re-connecting of heritage among participants
Trash bin decoration	September–November 2023	António Rodrigues Sampaio School Group 1	25, 12–14 years old	Material and immaterial co-creation and re-connecting of heritage among participants
Painting tree and roots	September–November 2023	António Rodrigues Sampaio School Group 2	25, 12–14 years old	Material and immaterial co-creation and re-connecting of heritage among participants
Installation of two signposts	September–November 2023	Monte da Ola School Group	15, 14–16 years old	Material and immaterial co-creation and re-connecting of heritage among participants
Video and audio QR code based on immersive visit	September–November 2023	Santa Maria Maior School Group	25, 16–18 years old	Chiefly immaterial co-creation and re-connecting of heritage among participants
Wood structure construction on site (two modular structures, both functional and artistic)	3 December 2023	Local artist collective NICE and nearby city artist collective, Colectivo FEBRE	40, 15–70 years old	Material and immaterial co-creation and re-connecting of heritage among participants
Practices of recording and sharing based on immersive visit	December 2023	IPVC – Polytechnical Institute of Viana do Castelo	10, 25–35 years old	Chiefly immaterial co-creation and re-connecting of heritage among participants
Common ground	December 2023	Local artist Miguel Teodoro	Individual artist installation, presented at final project event	Chiefly material creation and re-connecting of heritage among participants
Artistic construction of exhibition structures for final event	January 2024	Colectivo FEBRE in collaboration with Portilame	Artist collective installation, presented at final project event	Material and immaterial co-creation and re-connecting of heritage among participants

(Continued)

Table 1. Continued.

Type of action	Date(s)	Implementers	Participants	Chief contribution
Final celebration event and presentation of all results	3 February 2024	Rio Neiva NGO with local artists	120 participants, between 10–60 years old, mostly children that participated in the previous actions and their families.	Material and immaterial co-creation and re-connecting of heritage among participants

Note: The two events carried out in 2024 took place after the key part of the project and were only intended to contribute to the closing event in February 2024.



Figure 3. Tactical actions in or for the Minante area by schools and local artists. Photos: Clara Roberti.

location's public space?; 7. Please briefly describe the reason for your response to the previous question. Questions 3 and 6 made use of Likert scales to indicate the extent to which participants thought the space of and around the Minante should change (should change very little to should change very much) and to find out to what extent the participants thought that participation in the project changed their perception of the space (changed very little to changed very much). The workshop and intervention results themselves also inform the article (see overview in [Table 1](#), and further descriptions in the presentation and discussion of the results below). Details about the workshop set-up and each tactical action are recounted below, as the results from each are presented. The article now turns to an analysis of the findings the project delivered in terms of the Minante's public space's past, present and future.

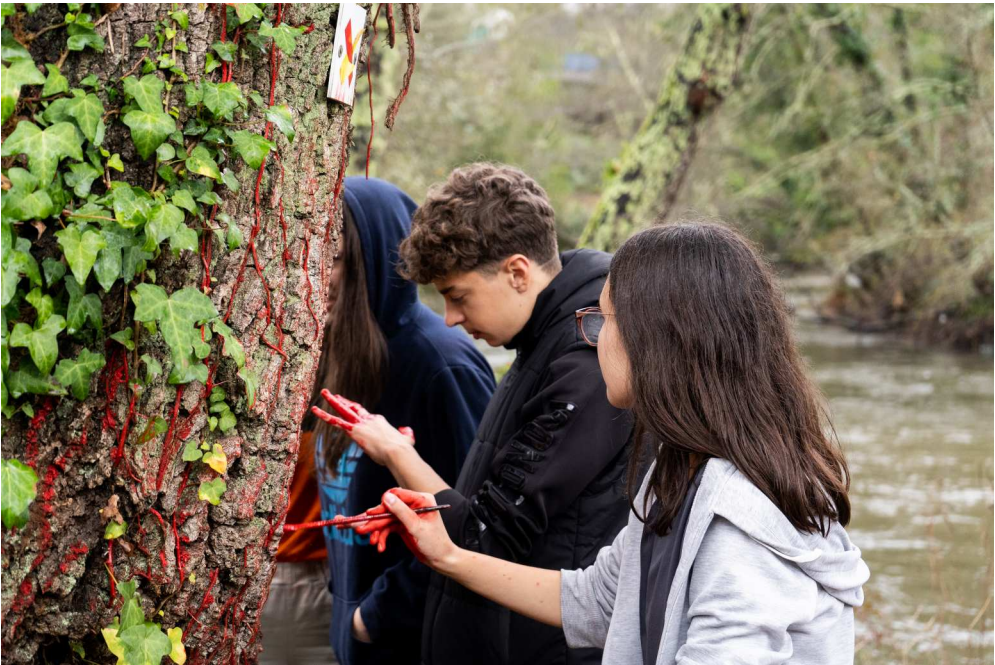


Figure 4. Tactical actions in or for the Minante area by schools and local artists. Photos: Clara Roberti.



Figure 5. Tactical actions in or for the Minante area by schools and local artists. Photos: Clara Roberti.



Figure 6. Tactical actions in or for the Minante area by schools and local artists. Photos: Clara Roberti.

3.2. Minante's Memories

The Minante watermill and its surrounding public space have played a key role in the local history and heritage formation. This was first made clear to the authors in relation to the above-mentioned project “Stories from both sides,” intended to gather stories about the local water heritage and environmental change. For that project, a series of protagonists of the local fishing, sargassum-catching, bread- and linen-making industries, among many others, were interviewed. The Minante watermill surfaced in almost everyone’s stories as a place of significance (for an impression of its former look, see [Figure 7](#)), and the explicit wish was voiced for that space to be revitalized – even if it could not be brought back to its former function, since the watermill had become obsolete in view of large-scale production enterprises and new technologies, the local population clearly wished to keep the memories alive, pass them along from older to younger generations, and create new, positive memories associated to the place. This wish inspired the creation of the Minante project and also meant that one of the first events of this new project needed to be one that invited the sharing and identification of diverse local memories.

The Minante stories and memories workshop took place on the 10th of August 2023 and counted 60 participants (see [Figures 8–12](#)). The workshop was organized by the researchers involved in the project, and most notably by the historian researchers of this group, with some help from the designer and participatory research expert of the group to help in making the event attractive and engaging. Participants were asked to share their memories verbally and show photos if they liked. Voluntary observers engaged by the Rio Neiva NGO recorded experiences and memories they heard on pages that represented the dispersion of positive and negative experiences, and hopes



Figure 7. Historical image of the Minante watermill and bridge, around 1925. Archival photo provided by António Azevedo.

and expectations for the future, along themes like leisure, work, and more. The most active participants were of the older generations, those who had still witnessed the mill when it worked and the generation immediately following that one. One of the oldest participants was a woman of the family of owners of the mill, who had still worked in the mill, doing much of the hard work there. As is discussed in more detail below, the mill had recently been sold by this family – and as was found out only after the workshop had been held, the new owner (not yet known by the public) had been there, and had been one of the people to ask what it was that the participants would like to happen with the mill. Some children and younger adults were present, but did not interact much. One group of children was clearly coming along with their grandparents, and listened as they shared their stories. Another group of children had come along from abroad, only their mother having grown up in the area of the Minante, now keen to show them the place, and those children were running in and out of the workshop space, exploring the surroundings.

The shared memories could be classified into two main categories: memories about work, and memories about emotional/affective experiences. In terms of work, there were memories about milling cereals for bread-making, and about the treatment of linen, both of which happened at this location. These memories of work were enmeshed with both a sense of empowerment and responsibility, especially for women, who in other



Figure 8. Impressions of Memory workshop – set-up and participants. Photos: Clara Roberti.



Figure 9. Impressions of Memory workshop – set-up and participants. Photos: Clara Roberti.



Figure 10. Impressions of Memory workshop – set-up and participants. Photos: Clara Roberti.



Figure 11 Sharing memories at the Memory workshop. Photos: Clara Roberti. Black and white photos from the archive of António Azevedo.



Figure 12 Sharing memories at the Memory workshop. Photos: Clara Roberti. Black and white photos from the archive of António Azevedo.

areas of life felt less empowered at the time (e.g., men dictated the times at which women would be allowed to bathe in the river), and a sense of hardship and risk, as the work was difficult, heavy and could be physically dangerous (one woman told a story of having her fingers stuck in the linen treatment machine, which was extremely painful). Despite the undertone of hardship, however, this same feeling also seemed to bring connotations of heroism and empowerment, as the women endured despite the hardship. These memories of work were also intertwined with memories of day-to-day life in general, very early mornings, family life and time with friends.

The memories about emotional and affective experiences were also frequent and clearly meaningful – they elicited widespread laughter and shining eyes among various participants. The Minante area had been a space for many to learn to swim, but also to meet future partners, have first kisses (and second, and third ...), and for clandestine encounters. It seemed everyone could tell some story, of their own or friends or family. Even younger generations had such associations, the Minante bridge was and still is a place where locals like to take wedding photos, for example. While the memories of work seemed firmly lodged in the past – and although they felt nostalgic, most participants did not seem to wish those times into the present or future – the emotional and affective memories seemed to be more easily shared across generations.

Interestingly, most of the shared historical memories were related to the built or human-made environment, that is, to the mill and the bridge especially, and to the relevance of the river water for human activities like the use of the mill, and for swimming. Complex technologies and human capacities for making them work and for repairing them were especially mentioned. Trees, bushes, paths or animals were not really

mentioned, except briefly as access points or as a context that created privacy. But reading between the lines of what was being said, the natural environment of the area did seem important, helping to provide a calm and quiet space, secluded areas, comfort for relaxing after swimming, a romantic atmosphere, etc. And much of the valued technical expertise was clearly linked to a strong knowledge and understanding of the natural environment, such as how the river would develop silting, and how this could be removed for certain processes. Many of the older people of this region are also involved in the local environmental NGO for protection of the river, either as occasional participants or more permanent volunteers, which demonstrates their concern for the natural environment and the health of the river.

Notably, workshop participants that had lived and stayed in this rural setting, focused quite strongly on these aspects of work and surmounted hardship. Families that had been elsewhere, especially in urban areas, were the ones who brought up other topics, like one younger woman who highlighted that a certain older woman present had been the first to use a bikini in the area – the woman in question herself seemed rather embarrassed, but confirmed the memory.

What became clear during the workshop as well as during other interviews on the topic is that the Minante area has very strong meaning for the older generations, and the magic of this is not lost on the younger generations, though they are not necessarily able to create their own memories with equal strength. An involved young artist described that as a child playing there, he used to think of the Minante mill's ruin as an enticing secret, and as the "star" among the local mills, namely because of the interplay between the natural and human-made aspects he saw there. These themes are what the Minante project then sought to address, and several of these themes will come back in the following sections.

3.3. *Minante's Now*

Nowadays, the Minante watermill and its surrounding public space are in varying states of abandon (see [Figures 1](#) and [2](#) above). The mill lies in ruin and is strongly overgrown. The family did not have the means to maintain it after it was no longer in use as a mill and recently sold the building and land (at the time of the writing of this article, it is still unclear what this recent change in physical ownership will mean). Part of the charm of the area today, however, can be found in the building and bridge, in spite of, or perhaps partly because of, their state of relative disrepair. As part of the same public space, there is also the area under a large highway bridge, which also adds a layer of traffic-noise to the otherwise quiet area with only the sounds of the river and birds. The area forms part of a local trail implemented by the Rio Neiva NGO. As such, both locals and tourists often pass by the area, and might choose to stop here to rest as well. There is no specific infrastructure for this, however, except for a rough path and the bridge. In Summer, and especially in dryer times, the river allows a small beach to appear on one of its banks, and a small island has been appearing in the middle of the river due to silting. All these conditions inspired the interventions and activities of the Minante project, ranging from calling attention to the biodiverse lives supported by trees ([Figure 13](#)), to providing seating possibilities (e.g., [Figure 14](#)), and installing a sign-post for the Minante area ([Figure 15](#)) made and stenciled in a wood construction class.



Figure 13. Color and figures installation by students from the Antônio Rodrigues Sampaio School Group, where the red is meant to highlight the veins of life provided by the tree, the figures the diverse lives it supports.

A trash bin was highlighted through decoration, to make sure the location wouldn't have so much trash in future. Musical performances and immersive walks created new memories and portable reminders (e.g., postcards, see [Figures 16–19](#), but also QR codes for short films and audio files), even without leaving a physical imprint in the space.

As mentioned before, besides inviting people to participate in the project's workshops and events, the project organizers also specifically invited local artists and schools to participate with some form of intervention in the space. One participating local artist has personal roots in the Minante area and along the river, and was partly motivated to participate because of the location's meaning to him – despite being from a relatively young generation and not having seen the mill at work.



Figure 14. Seating intervention with natural materials (“Chão Comum”), by Miguel Teodoro (local artist). Photo: Miguel Teodoro.



Figure 15. Signpost intervention, by Escolas Darque, from Monte da Ola School Group. Photo: Clara Roberti.

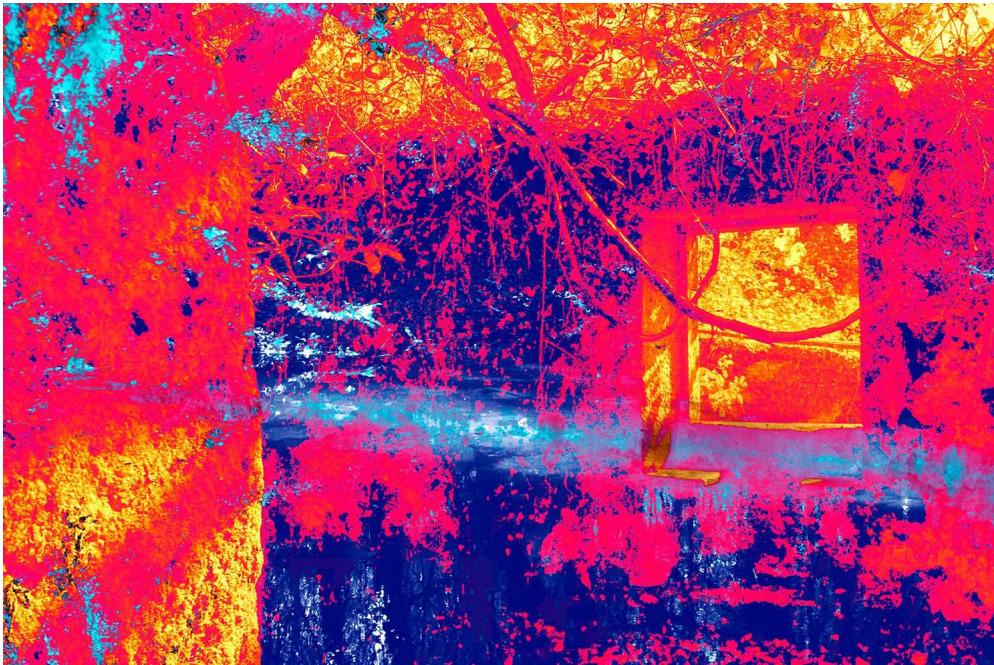


Figure 16 Postcards of superimposed images from the immersive walk by students of Escola Secundária Henrique Medina. **Figure 16** by Mathilde Azevedo; **Figure 17** by Luana Carqueijó; **Figure 18** by Vânia Oliveira; **Figure 19** by Raquel Costa.

Most of the other artists and even the students at the schools, however, had either never been there before, or not did not come there frequently. It is important to note that this is likely also related to the remote location and lack of public transport accessibility of the area. Walking or cycling here is possible, but for locals without access to a car (or someone to drive them) it is unlikely they would visit on a whim – this would have to be part of a daytrip or long walk. While the remoteness is considered an asset in terms of the quiet and wide natural environment it enables, it does make it difficult for young people to independently access it, which also threatens the safeguarding of this heritage and the sense of ownership of the place among younger generations.

When asked what they thought of the place when visiting with the school, all the students participating – irrespective of age groups – mentioned that they liked it, that it is a beautiful place. Interestingly, when asked in the survey whether the space should change in comparison to how the space was when they visited, their answers tended toward no changes or only slight changes (see [Figure 20](#)). This was confirmed during interviews with other participants as well. The wished-for changes will be discussed in the next subsection, but it is clear that many found that the current reality of the space is already desirable and beautiful in itself. [Figures 21–22](#) show the work of one of the student groups, for example, who superimposed various photographs made at the location and show their fascination with this environment – several of these have been turned into postcards by the group (such as those shown in [Figures 16–19](#) above).

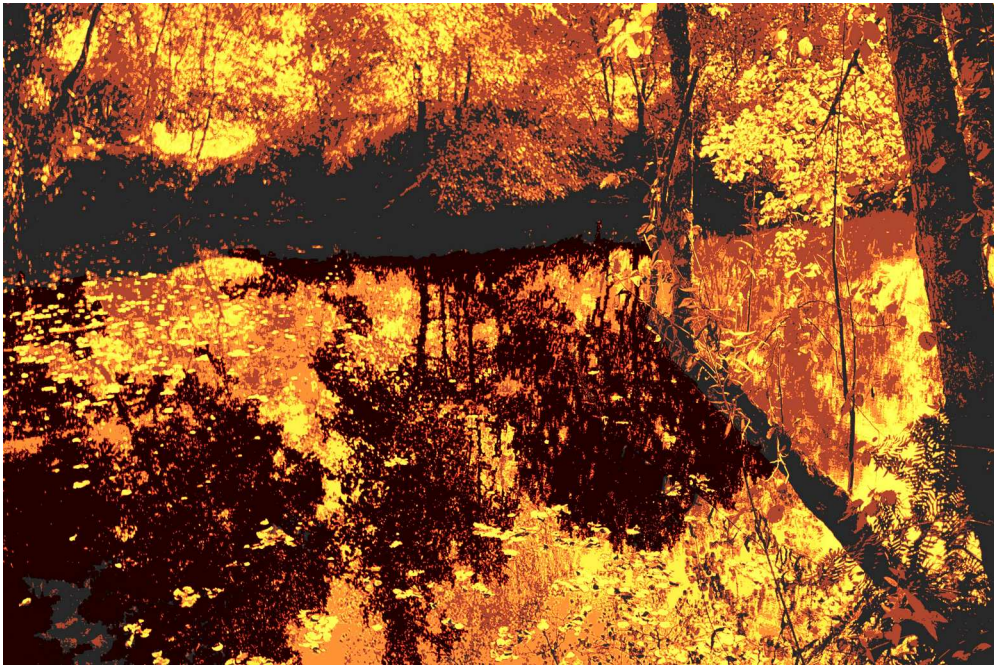


Figure 17. Postcards of superimposed images from the immersive walk by students of Escola Secundária Henrique Medina. Figure 16 by Mathilde Azevedo; Figure 17 by Luana Carqueijó; Figure 18 by Vânia Oliveira; Figure 19 by Raquel Costa.

3.4. Minante's Future

The Minante project had a key focus on what local populations and the spaces' visitors more generally would like this place to be and to look like in the future. Combining insights from the memories workshop, at which mostly older generations participated actively, the interviews with and observations of local artists (generally of much younger generations but no longer adolescent), and the surveys and conversations with students and teachers of school-going children and adolescents of various ages, there seems to be a quite broad consensus that the place does not warrant a lot of physical change. Rather, there seems to be a wish for valuing what is there, for calling more attention to it, and encouraging more care for it. Some seating options, trash bins and perhaps some toilets (mentioned by a few younger participants) were wished for, clearly in an effort to diminish pollution and encourage contemplation. One student noted they would like to see a "plaque that describes its importance, for example" (this and all subsequent quotes translated from Portuguese by authors). The rehabilitation of the watermill itself is a wish for some participants, especially if it could have some kind of public use. But even this would not be a large intervention in changing the space but rather strengthening that which is already there. Much love from varied generations went into making a "flag" for the Minante, including words from the past often as wishes for what should continue to be there (see [Figure 23](#)). The flag was placed symbolically between the two sides of the river to highlight the fact that the Minante united the two municipalities on either side of the river (see [Figure 24](#)).



Figure 18. Postcards of superimposed images from the immersive walk by students of Escola Secundária Henrique Medina. Figure 16 by Mathilde Azevedo; Figure 17 by Luana Carqueijó; Figure 18 by Vânia Oliveira; Figure 19 by Raquel Costa.

When asked what participants noticed about the place because of their participation in the project, most referred in some sense to nature: to tree roots, or the variety of plants or nature more generally. An occasional mention of the nearby highway, of the trash bin and of artistic installations (of the project) was also made. A teacher recounted that they noticed the place invites slowness. When asked if the project changed their perception of the place and in what ways, most students answered that it very strongly changed



Figure 19. Postcards of superimposed images from the immersive walk by students of Escola Secundária Henrique Medina. Figure 16 by Mathilde Azevedo; Figure 17 by Luana Carqueijó; Figure 18 by Vânia Oliveira; Figure 19 by Raquel Costa.

their perception, and many said this was because they gained more awareness of the natural environment there, or because they now got to know the place (for the first time, or in more depth). One student wrote, “Before I saw the Minante as an abandoned thing, now I see it as a touristic place”; another student wrote, “I saw more variety in Nature and understood more about communitarian Art”; and yet another, “I had never been there and I think we managed to make that place become more beautiful, with

1. O futuro do Minante devia ter um aspeto diferente ao que tem agora? (independentemente da intervenção que a escola fez)

35 responses

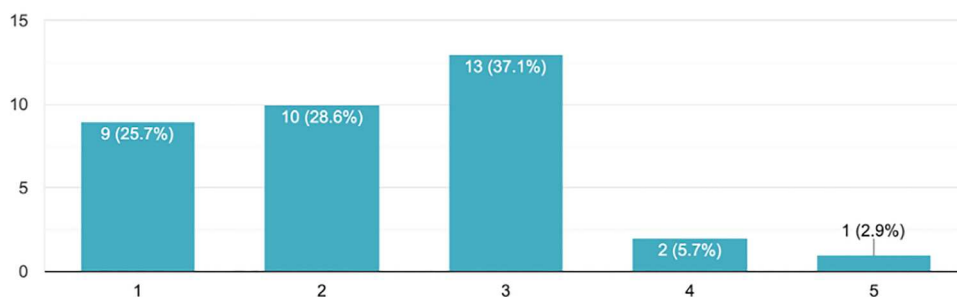


Figure 20. Answers of 32 students and three teachers across three participating schools about whether the Minante area should look different from the way it does “now,” independently of the intervention of the school. A Likert scale was used – see the methods section for details about the survey. Answers by 12 December 2023.



Figure 21 Superimposed artistic photos by the student group from Escola Secundária Henrique Medina, later used to make the postcards shown in Figures 16–19. Photos: Clara Roberti.

more life.” Overall, several of the teachers interviewed mentioned that they saw affection for the space grow in themselves and their students throughout their participation in the Minante project, and they expect that the students will try to go back to visit, show off their interventions to friends and family, and relive the place.



Figure 22 Superimposed artistic photos by the student group from Escola Secundária Henrique Medina, later used to make the postcards shown in Figures 16-19. Photos: Clara Roberti.



Figure 23. Flag of Minante, being lovingly filled with words like “laughs,” “kiss,” “love,” “baths,” “ours,” and “saudade” (a form of missing). Photo by Clara Roberti.



Figure 24. Flag of Minante, placed in the little island surfacing in the middle of the river during summer months. Photo by Clara Roberti.

A series of factors will co-determine the future of the Minante area. The new owners of the mill itself will decide how to give it shape, and depending on how open or closed this is to the local public, whether it is more or less tourist oriented for example, private or with a public function, will be highly influential to the public that will be using the Minante area as well as which activities will be possible there. The change in formal ownership of the private area will therefore be key. At the same time, the public space and owners of surrounding land including on the other side of the river may still go in other directions and will also shape the space. Furthermore, users of the public space may continue to claim ownership of it for their preferred uses irrespective of surrounding landowners. However, questions of accessibility, if not addressed via, for example, public transportation provision, will likely limit such use and development of ownership. The student and younger visitors to the Minante project's activities, however, may now be more likely to seek out opportunities for visiting and continuing to use the space. The project does seem to have given a sense of co-ownership to participants as well as organizers of diverse interventions and activities.

4. Discussion: Toward Tactical Collaboration?

The Minante project raises several interesting questions concerning tactical action. This section will explore the results in relation to the three key questions identified in the introduction: is it relevant to explore what differences, if any, exist when implementing tactical action in urban versus rural settings? Are tactical actions able to function in synergy with

long-term social and environmental heritage? And how can tactical actions navigate the tension between collective and individual ownership (which may or may not be a special challenge in a rural context)?

The rural setting in the case of the Minante public space and watermill has some characteristics that set it apart from urban counterparts in the area. One is the already mentioned issue of accessibility – the location is strongly car-dependent, unless one is focusing on long walks. The surrounding urban areas are not entirely free of car dependence, but even if public transport is limited in the city, it is at least available to some degree. This makes it unlikely for people to find the Minante area by chance – a conscious effort to reach it, or at least to be in that general area, will almost invariably precede the visit. Another characteristic is the changing demographics – most young people are choosing to live in urban areas, creating an ever further ageing demographic in the rural area surrounding the Minante. The vast natural space and lacking edification is of course also a key factor differentiating this area from more urban ones. This relates to the impressions the project team as well as participants clearly had of the space being beautiful as it is, without additional interventions needed. A project member noted about the impressions at the start of the project, that, “everything seemed too delicate and, at the same time ‘full of its own landscape,’ that it was almost complete in itself,” invoking a quietness that seems specific to rural settings. By contrast, cityscapes usually have a backdrop that already includes an everyday bustle consisting of various artificial colors and sounds: advertisements, motor vehicles, the flow of people, buildings, and sometimes artistic interventions. Even the small surrounding towns near the Minante do not generally encourage interaction with nature in the way that is inevitable when visiting the Minante area. The youngest students participating in the Minante project, aged around eight, go to a school not very far from the Minante area and yet seemed unused to being among bugs and moist soil, avoiding at first to sit down for fear of this. They quite quickly got used to the space, and the teacher pointed out that there were probably more spiders inside their homes than in this location of the forest, but it was clear that being in such an environment was quite foreign to them at first. Finally, heritage here seems to have a specific quality, possibly, though not necessarily, different from urban questions of heritage. Miguel Teodoro, one of the local artists interviewed, said that in his view the strong historically bound community feeling around a specific place was quite unique in rural areas, and especially a relatively conservative sense in northern Portugal, with all the positive and negative aspects that this entails. Trying to avoid change in an area such as the Minante is difficult and perhaps not even desirable (Harrison et al. 2020; Holtorf 2018), and processes of museumification can end up attracting external tourism but may not in fact bring great satisfaction to the local population, who frequently value the societal function of a space more than the objects representing it (see e.g., Rofo 2013). Still, in this area, as might be quite common in rural areas, even the creation of a tourist attraction, or maintaining the mill structure for touristic purposes, is not financially viable, or financially dependent on externally defined criteria and preferences of donors and funders (Skogheim et al. 2018; Tietjen and Jørgensen 2023). A case in point is the sale of the Minante mill by the local family owners to an external private party for financial reasons, even when the previous owners long hoped to keep the mill either themselves or sell it to the municipality, to maintain its heritage as much as possible. As in many other cases, a well-embedded local NGO can make important contributions (see

e.g., Ng, Wong, and Santos 2022), as was the case with the Rio Neiva NGO at the Minante. The importance of maintaining and re-enlivening the heritage of the Minante area across generations and into the future seems to be perceived by all participants in the project, irrespective of age or other factors. But this does bring questions of ownership into sharper focus.

The Minante project brought at least three questions concerning ownership with it: literal ownership of the space (Is it public or private? Who pays for what, and who has the rights to do what due to this ownership?); figurative ownership of the space (Is it “owned” by those older generations that lived the space in its “former glory”? Can it be “owned” by the younger local populations? What about tourists? What about visitors from surrounding cities or extended families of people who used to live here but no longer do?); and ownership of the interventions and activities (Is the artist or the NGO organizing an intervention or activity somehow more of an “owner” than those participating? How so?). The local artist Miguel Teodoro noted that co-creation and such terminologies are frequently used just for show. He said,

I'm not saying that's the case here. But I think – I prefer something participated, but not necessarily *participative*; something that opens space for collaboration, but that isn't necessarily *collaborative*. [Because in the end there is still] an artistic or individual intention, of authorship, that is quite present.

Notably, these questions seem to become especially important because the other side of a coin of “ownership” is associated with responsibility.

In terms of the literal ownership of space, that is, one legally binding according to property law, the Minante mill and the land across the river are privately owned, but as front-river lands, national law mandates that passage access is open and public. Moreover, the complexity of responsibilities of management of the area, the financial requirements for proper maintenance, and the previous and current owners' lives already disconnected from the area, have meant that the land was left in nearly complete disuse, and the municipalities of both sides of the river became involved in the designation and – to a small degree – maintenance of a trail along the river. This is already a complex situation for planning, and for aligning interests, and is made no simpler by the shifting river conditions (e.g., silting, varying water height, etc.), which's quality is under jurisdiction of a national authority for environmental issues that has not been easy to mobilize for the Minante project's cause, although there is an project intervention planned along this River Neiva area to maintain and manage the margins especially. Any lasting, planned change in this space therefore requires coordination between various formal stakeholders, and this itself is not normally easy (see for example extensive participation literature debating various angles of this issue in Rydin and Pennington 2011; von Schönfeld et al. 2023; Zandbergen and Jaffe 2014). This is a key reason why tactical interventions were chosen for the Minante project, allowing participants to play with possibilities without determining more definitive outcomes a priori (though problems with such temporary approaches are also well-known, see e.g., Von Schönfeld (2024)). And although there is good will from the municipalities toward the Minante area, there is little funding available for physical or lasting care.

The figurative ownership of the space calls on the intergenerational and experiential heritage that has formed in the Minante area over time. It became clear during the

project that all involved generations had an interest in allowing each-other to co-own this space, to share memories and make new ones. However, it was also made clear that this sharing and making hinges on the physical availability and accessibility of space, and on the purposeful creation of opportunities for encounter. Following summers will tell if warmth and sunny skies will bring some of these people into contact again on their own. There does not seem to be a sense of exclusion of particular groups – neither between generations (living locally or not) nor between locals and tourists for example – at the moment the relative quiet of the space seems important to all but also not threatened. There does seem to be a strong hope among the older generations that the younger ones will develop ownership of the space to the extent that they will also seek and honor the responsibility for the space that comes with it – keeping it clean, visiting it, learning about it. A certain fear does persist that lack of care or respect for the place and its heritage by either the lawful owners of the space or its users will end up damaging it beyond repair (such as allowing the bridge to break due to silting and rising water levels, allowing trash to accumulate, or making the space too exclusive to paying visitors).

Finally, the tactical actions seemed to be quite easily accepted as jointly owned between organizers, artists and participants. However, as mentioned above, one local artist did remark that it is never quite simple nor desirable to remove more narrow forms of ownership and authorship. The mark of an artist is likely to be noticed and felt by others. This may also be something that increases tensions about responsibility for care and impact of a piece – in the positive sense (who gets to shine in relation to the brilliance) and less so (what if something deteriorates, for example?).

Whether or not these characteristics can be said to be specific to a rural context, as opposed to an urban one, reinforcing the differences between tactical urbanism and tactical ruralism may not be the most interesting or relevant categorization. Instead, it seems that the form of collaboration was crucial, in which one could speak of a tactical spirit, in the sense that all participants seemed to want to engage step-by-step with the space, explore possibilities for it and in jointly doing so also gaining joint ownership of the place. Therefore, perhaps “tactical collaboration,” whether rural or urban, might be the concept that best captures the value of the kinds of interventions and activities the Minante project provided. Tactical collaboration might also be a concept that could be further studied across urban and rural cases to identify ways that collective activities (material or immaterial) can help revive heritage and increase the liveability of places.

Indeed, the Minante project highlighted the importance of terminology, as was made apparent for example in the emerging need to refer to the project as a “living gallery” rather than referring to “interventions” in some cases, as the ephemeral nature of some activities was important, as was the creation of a sense of arts, visitors, but also change over time and the viewing of spaces and objects but not necessarily as a fixed or unchanging museum. In this sense, the terminology was also about managing expectations, which was another important process during the project. Given the complex relationship between lawful, physical and access-based ownership and figurative ownership, it was not possible to promise lasting physical impact. However, the bringing together of many generations and engagement of people for the place have certainly been secured. This marks another important insight from the project: the role of the relationship between the material and the immaterial in heritage, in co-creation, in making and valuing a place and its people. It was clear that not all had to be material to have

shared immaterial value, but that the physical space, its nature and its built environment, are important to invoking the immaterial collectivity.

5. Conclusions

This article has set out to explore the potentials and drawbacks of rural tactical action for co-creating heritage. In this context, three topics were highlighted: the interest in rural-urban distinctions when speaking of tactical action; the synergies such action can have with long-term social and environmental heritage; and the issue of collective and individual ownership surrounding such actions. Potentials emerged on all counts, though of course potentials are not guaranteed. Important knowledge and steps must be included for the positive potentials to be harvested.

Regarding the first theme, of rural-urban distinctions, this article proposes to focus less on this distinction per se in discussing tactical actions. Though differences between urban and rural tactical action exist, whether socially constructed or real, greater potential seems to be found in focusing on extents and forms of tactical collaboration already in place, required, and/or to be created. Taking the other two themes together, giving life to long-term social and environmental local heritage emerges as strongly intertwined with both the lawful and experienced ownership of the physical spaces involved, of the immaterial heritage, and of the tactical actions themselves. It appears that questions of ownership – and the related questions of responsibility – are key for tactical collaboration, though they certainly go beyond the physical and/or lawful ownership and into figurative and emotional heritage ownership. Heritage is revealed as a key topic that is little explored in relation to tactical action, while it seems very impactful for the desirability, acceptance, continuity and meaning that a tactical action can hope to achieve. If these themes are carefully picked up with a local population that has an interest in its heritage, working with diverse age-groups and artistic approaches, tactical action has the potential to enliven and embrace local heritage for the future.

The Minante project is a specific context, and the findings here should further be explored in other contexts. The involvement of a locally well-established NGO was certainly helpful in reaching and gathering people and raising their good-will to consider this project. There was also a well-established community in place, though not so well spread across generations – something that was addressed through the explicit engagement of schools, in this case. In a context in which these factors vary, the results of attempting such a project might be very different. However, the authors hypothesize that the principles described will most likely matter in any scenario attempting a revival of local natural and cultural heritage through tactical action. If successful, both local community-building and awareness for sustainability have high potential to be strengthened.

Acknowledgements

The authors would like to thank the local population for their participation in the project and the research about it, the participating artists, schools and students, and all participants in general.

Disclosure Statement

No potential conflict of interest was reported by the author(s).

Funding

This article was developed in relation to the Minante project, which was supported and funded by the EIT Community - Cross-KIC - New European Bauhaus initiative. The contribution by Kim von Schönfeld to this article was also supported by the European Union's MSCA-PF 101062953 grant, Mobile Worlds: Empowering Third Cultures for Sustainable and Inclusive Mobility.

ORCID

Kim Carlotta von Schönfeld  <http://orcid.org/0000-0002-1166-0616>

References

- Ashfina, T., Pushplata Garg, and P. S. Chani. 2022. "The Significance of Traditional Urban Public Spaces in Sustaining Place Identity in the Urban Landscape of Kerala." *Heritage & Society* 15 (1): 75–88. <https://doi.org/10.1080/2159032X.2022.2126268>.
- Brenner, Neil. 2015. *Is 'Tactical Urbanism' an Alternative to Neoliberal Urbanism? Reflections on an Exhibition at the MOMA*. Post, MoMA, Accessed 05 Sept. 2025. <https://post.moma.org/is-tactical-urbanism-an-alternative-to-neoliberal-urbanism/>.
- Domingues, Álvaro. 2009. *A Rua Da Estrada: O Problema é Fazê-Los Parar!* 1a ed. Equações de Arquitectura 44. Porto: Dafne.
- Douglas, Gordon C. C. 2018. *The Help-Yourself City: Legitimacy and Inequality in DIY Urbanism*. New York, NY: Oxford university press.
- European Commission. n.d. "New European Bauhaus. Beautiful | Sustainable | Together." *European Commission*. Accessed November 14, 2023. https://new-european-bauhaus.europa.eu/index_en.
- Fernberg, Phillip. 2019. "Đổi Mới Diy: Tactical Ruralism And Tangible Modeling In The Mekong Delta." Master, Louisiana State University. https://digitalcommons.lsu.edu/gradschool_theses/4925.
- Gonçalves, Kavita, Marcus Foth, Glenda Caldwell, and Waldemar Jenek. 2020. "Radical Placemaking: An Immersive, Experiential and Activist Approach for Marginalised Communities." *Connections: Exploring Heritage, Architecture, Cities, Art, Media* 20 (1): 237–252.
- González, Erualdo Romero, Carolina S. Sarmiento, Ana Siria Urzua, and Susan C. Luévano. 2012. "The Grassroots and New Urbanism: A Case from a Southern California Latino Community." *Journal of Urbanism: International Research on Placemaking and Urban Sustainability* 5 (2–3): 219–239. <https://doi.org/10.1080/17549175.2012.693125>.
- Gregory, James J. 2023. "Taming the Wilds: Tactical Urbanism and Creative Placemaking in the Revitalisation of a Nature Reserve in Johannesburg, South Africa." *Bulletin of Geography. Socio-Economic Series* (60): 33–45. <https://doi.org/10.12775/bgss-2023-0014>.
- Gyimóthy, Szilvia. 2019. "Tactical Ruralism: A Commentary on Nordic Place-Making Practices." In *The Nordic Wave in Place Branding: Poetics, Practices, Politics*, edited by Cecilia Cassinger, Andrea Lucarelli, and Szilvia Gyimóthy, 153–158. Cheltenham: Edward Elgar Publishing. <https://doi.org/10.4337/978-1-78897-432-5>.
- Harrison, Rodney. 2015. "Beyond 'Natural' and 'Cultural' Heritage: Toward an Ontological Politics of Heritage in the Age of Anthropocene." *Heritage & Society* 8 (1): 24–42. <https://doi.org/10.1179/2159032X15Z.00000000036>.
- Harrison, Rodney, Caitlin DeSilvey, Cornelius Holtorf, Sharon Macdonald, Nadia Bartolini, Esther Breithoff, Harald Fredheim, et al., eds. 2020. *Heritage Futures. Comparative Approaches to Natural and Cultural Heritage Practices*. London: UCL Press. <https://doi.org/10.14324/111.9781787356009>.

- Holtorf, Cornelius. 2018. "Embracing Change: How Cultural Resilience Is Increased through Cultural Heritage." *World Archaeology* 50 (4): 639–650. <https://doi.org/10.1080/00438243.2018.1510340>.
- Hou, Jeffrey, ed. 2010. *Insurgent Public Space: Guerrilla Urbanism and the Remaking of Contemporary Cities*. New York: Routledge.
- Jeleński, Tomasz. 2018. "Inclusive Placemaking: Building Future on Local Heritage." In *Putting Tradition into Practice: Heritage, Place and Design*, Vol. 3, edited by Giuseppe Amoroso, 783–793. Lecture Notes in Civil Engineering. Cham: Springer International Publishing. https://doi.org/10.1007/978-3-319-57937-5_81.
- Keskitalo, E. C. H. 2023. *Rethinking Nature Relations: Beyond Binaries*. Cheltenham: Edward Elgar Publishing Limited.
- Lydon, Mike, and Anthony Garcia. 2015. *Tactical Urbanism Short-Term Action for Long-Term Change*. Washington, DC: Island Press/Center for Resource Economics.
- Mattsoff, Rebecca. 2021. "The Role of Cultural Heritage in Destination Development in Pandemic Times a Case Study of the City of Helsingborg, Sweden." Master, Helsingborg: University of Lund.
- Ng, Boon-Kwee, Chan-Yuan Wong, and Mary Grace P. Santos. 2022. "Grassroots Innovation: Scenario, Policy and Governance." *Journal of Rural Studies* 90:1–12. <https://doi.org/10.1016/j.jrurstud.2022.01.004>.
- Nicholas, George, Catherine Bell, Kelly Bannister, Sven Ouzman, and Jane Anderson. 2009. "Intellectual Property Issues in Heritage Management: Part 1: Challenges and Opportunities Relating to Appropriation, Information Access, Bioarchaeology, and Cultural Tourism." *Heritage Management* 2 (2): 261–286. <https://doi.org/10.1179/hma.2009.2.2.261>.
- Olwig, Kenneth, and David Lowenthal, eds. 2015. *The Nature of Cultural Heritage and the Culture of Natural Heritage: Northern Perspectives on a Contested Patrimony*. London: Routledge.
- Pfeifer, Laura. 2013. *The Planner's Guide to Tactical Urbanism*. Montreal: Self-published.
- Philips, Ian, Jillian Anable, and Tim Chatterton. 2020. *E-Bike Carbon Savings – How Much and Where?* CREDS Policy Brief 011 11. Oxford: Centre for Research in Energy Demand Solutions (CREDS).
- Roberti, Ana Clara Nunes, dir. 2021. *Estórias De Ambos Os Lados*. Documental.
- Rofe, Matthew Winsor. 2013. "Considering the Limits of Rural Place Making Opportunities: Rural Dystopias and Dark Tourism." *Landscape Research* 38 (2): 262–272. <https://doi.org/10.1080/01426397.2012.694414>.
- Rosa, M. L., and U. E. Weiland. 2013. *Handmade Urbanism: From Community Initiatives to Participatory Models*. Berlin: jovis Verlag GmbH.
- Rydin, Yvonne, and Mark Pennington. 2011. "Public Participation and Local Environmental Planning: The Collective Action Problem and the Potential of Social Capital." *Local Environment: The International Journal of Justice and Sustainability* 5 (2): 153–169. <https://doi.org/10.1080/13549830050009328>.
- Salehi, Mohammad, Shima Taheri, and Amirhosein Shabani. 2023. "Regenerating Historical Districts through Tactical Urbanism: A Case Study of Sarpol Neighborhood in Isfahan Province, Iran." *Frontiers of Architectural Research* 12 (6): 1234–1245. <https://doi.org/10.1016/j.foar.2023.09.004>.
- Sara, Rachel, Matthew Jones, and Louis Rice. 2021. "Austerity Urbanism: Connecting Strategies and Tactics for Participatory Placemaking." *CoDesign* 17 (4): 493–509. <https://doi.org/10.1080/15710882.2020.1761985>.
- Silva, Paulo. 2016. "Tactical Urbanism: Towards an Evolutionary Cities' Approach?" *Environment and Planning B: Planning and Design* 43 (6): 1040–1051. <https://doi.org/10.1177/0265813516657340>.
- Skogheim, Ragnhild, Véronique Karine Simon, Lei Gao, and Annegreth Dietze-Schirdewahn. 2018. "Place Identity with a Historic Landscape – an Interview-Based Case Study of Local Residents' Relationship with the Austrått Landscape in Norway." *Heritage & Society* 11 (1): 1–18. <https://doi.org/10.1080/2159032X.2018.1553425>.
- Stegmeijer, Eva, Loes Veldpau, and Joks Janssen. 2021. "Introduction to a Research Agenda for Heritage Planning: The State of Heritage Planning in Europe." In *A Research Agenda for Heritage Planning: Perspectives from Europe*, edited by Eva Stegmeijer and Loes Veldpau, 3–20. Cheltenham, UK: Edward Elgar Publishing.

- Stevens, Quentin, Fauster Awepuga, and Kim Dovey. 2021. "Temporary and Tactical Urbanism in Australia: Perspectives from Practice." *Urban Policy and Research* 39 (3): 262–275. <https://doi.org/10.1080/08111146.2021.1963225>.
- Sund, Nicholas. 2019. *Streets to Social Space. A Tactical Approach to Suburban Placemaking*. Oregon: University of Oregon. <https://scholarsbank.uoregon.edu/xmlui/handle/1794/24650>.
- Tietjen, Anne, and Gertrud Jørgensen. 2023. "Rural Placemaking for Sustained Community Well-Being." In *Rural Quality of Life*, edited by Pia Heike Johansen, Anne Tietjen, Evald Bundgård Iversen, Henrik Lauridsen Lolle, and Jens Kaae Fisker, 134–157. Manchester University Press. <https://doi.org/10.7765/9781526161642.00018>.
- VanHoose, Katherine, and Federico Savini. 2017. "The Social Capital of Urban Activism: Practices in London and Amsterdam." *City* 21 (3–4): 293–311. <https://doi.org/10.1080/13604813.2017.1325207>.
- Von Schönfeld, Kim Carlotta. 2024. "On the 'Impertinence of Impermanence' and Three Other Critiques: Reflections on the Relationship between Experimentation and Lasting – or Significant? – Change." *Journal of Urban Mobility* 5:100070. <https://doi.org/10.1016/j.urbmob.2023.100070>.
- von Schönfeld, Kim Carlotta, Ana Clara Nunes Roberti, Bruno Lopes, and Gisele Conceição. 2023. "(Re-)Valuing and Co-creating Cultures of Water: A Transdisciplinary Methodology for Weaving a Live Tapestry of Blue Heritage." *International Journal of Heritage Studies*. 29 (10): 1110–1127. <https://doi.org/10.1080/13527258.2023.2234349>.
- Woodham, Anna, Laura King, Liz Gloyn, Vicky Crewe, and Fiona Blair. 2017. "We Are What We Keep: The 'Family Archive', Identity and Public/Private Heritage." *Heritage & Society* 10 (3): 203–220. <https://doi.org/10.1080/2159032X.2018.1554405>.
- Zandbergen, Dorien, and Rivke Jaffe. 2014. "Participation: Citizenship, Democracy and Responsibilization." *Etnofoor* 26 (2): 7–10.