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Alpine Space

BAUHALPS

D.1.2.1 – Treasure Map

Lead Beneficiary: Bayern Innovativ GmbH (PP06)

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EXECUTIVE SUMMARY

The BAUHALPS project, operating under the Interreg Alpine Space programme, seeks to advance circular building practices by integrating the values of the New European Bauhaus—beauty, sustainability, and togetherness—with regionally embedded knowledge and resources. Deliverable D.1.2.1, the "Treasure Map," documents the outcomes of a transnational field research activity known as "treasure hunts," conducted across seven Alpine regions. These site visits and engagements with local knowledge holders aimed to uncover traditional building skills, techniques, and materials, and to structure them within the conceptual framework of the Genius Loci Repertoire.

The resulting map is not merely a geographic tool but a conceptual archive, structured around three dimensions: relationships, knowledge, and resources. It reveals how circularity in the Alpine Space is not only a technical ambition but a cultural and ecological practice. The findings highlight the interplay between human and non-human actors, the layering of tacit, explicit, and absent-present knowledge, and the strategic use of local and reclaimed materials. The map also showcases innovative techniques such as hybrid construction, modularity, and bioclimatic design, while emphasizing the importance of community participation, institutional support, and heritage preservation.

Together, these insights form a living repository of alpine building intelligence, offering a foundation for future pilot projects, educational initiatives, and policy development. The treasure map is publicly accessible and serves as a transdisciplinary resource for practitioners, researchers, and decision-makers committed to place-sensitive, regenerative transformation in the built environment.

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1. Introduction

BAUHALPS is a "European Territorial Cooperation" (Interreg for short) project driving the green transformation of the Alpine building sector by integrating the values of the New European Bauhaus – beauty, sustainability, and togetherness – with the EU's Do No Significant Harm principle. It promotes circular building as both a technological and cultural endeavour, rooted in local traditions and aesthetics. Through co-design with local communities, creative professionals, and policymakers, BAUHALPS seeks to develop new standards and tools to evaluate sustainable construction, fostering climate-neutral, inclusive, and place-sensitive innovation across the Alpine Space.

This document summarises the collective effort of the BAUHALPS consortium that led to the **realisation of deliverable D.1.2.1** "Map of alpine traditional skills, techniques and materials for building". The deliverable follows from Act. 1.2, which aimed at "collecting and analysing alpine traditional building skills, techniques and materials and elaborate a 'genius loci' repository of them" (BAUHALPS Application Form). The concept for the Genius Loci (Online) Repository, an open access collection of region-specific resources, was developed under deliverable D.1.2.2 "Conceptualisation of the Genius Loci Online Repository" and is not subject to this report.

The data collection process took the form of so-called "treasure hunts," which served as a key preparatory activity leading into Work Package 2 and the pilot phase of the BAUHALPS project. These treasure hunts functioned as a form of field research designed to uncover and document region- or place-specific "funds of knowledge"—including experiences, skills, techniques, materials, relationships, and other locally embedded resources. These elements can be referenced, activated, or integrated into the realisation of circular building practices within the Alpine Space. The following regions were explored by the consortium and its respective partners:

- Province of Vicenza / Veneto Region (Italy) – LP01 Fondazione Universita' Ca' Foscari Venezia Trentino (Italy) - PP03 Habitech
- Salzburg (Austria) - PP04 Innovation Salzburg
- Allgäu (Germany) - PP07 Wood Forum Allgäu
- Upper Bavaria (Germany) - PP08 Rosenheim Technical University of Applied Sciences
- Bohinj Region (Slovenia) - PP11 Museum of Architecture and Design

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- Province of Padua / Veneto Region (Italy) - PP12 Padova Chamber of Commerce Industry Crafts and Agriculture

2. Methodical approach

The treasure hunts followed specific instructions and were documented by using predefined templates (see Fig. 1). The activity was carried out throughout reporting period 2 and involved either a set of site visits (from local heritage sites to contemporary buildings) and/or engagement with dedicated local knowledge providers such as museums. The field work resulted in a rich pool of data, comprising thick descriptions and photographs structured around the following questions:

- Knowledge: What do we see here? (guide)
- Comprehension: How was this built? (audience, led by the hosts)
- Application: What can we learn from the used materials/techniques? (audience, led by the hosts)
- Analysis: What kind of training needs are applied? / What is the role of certain
- communities in the building sector here?
- Evaluation: What is preservable and sustainable in this example? (audience, led by the hosts)
- Creation: How can we evolve? (audience, led by the hosts)

The collected material was then subjected to an encompassing analysis with the aim of placing the individual data sets in the broader context of the project. The analysis followed a comparative structure and carves out differences and commonalities between the different regions explored. The results are presented in the following section.

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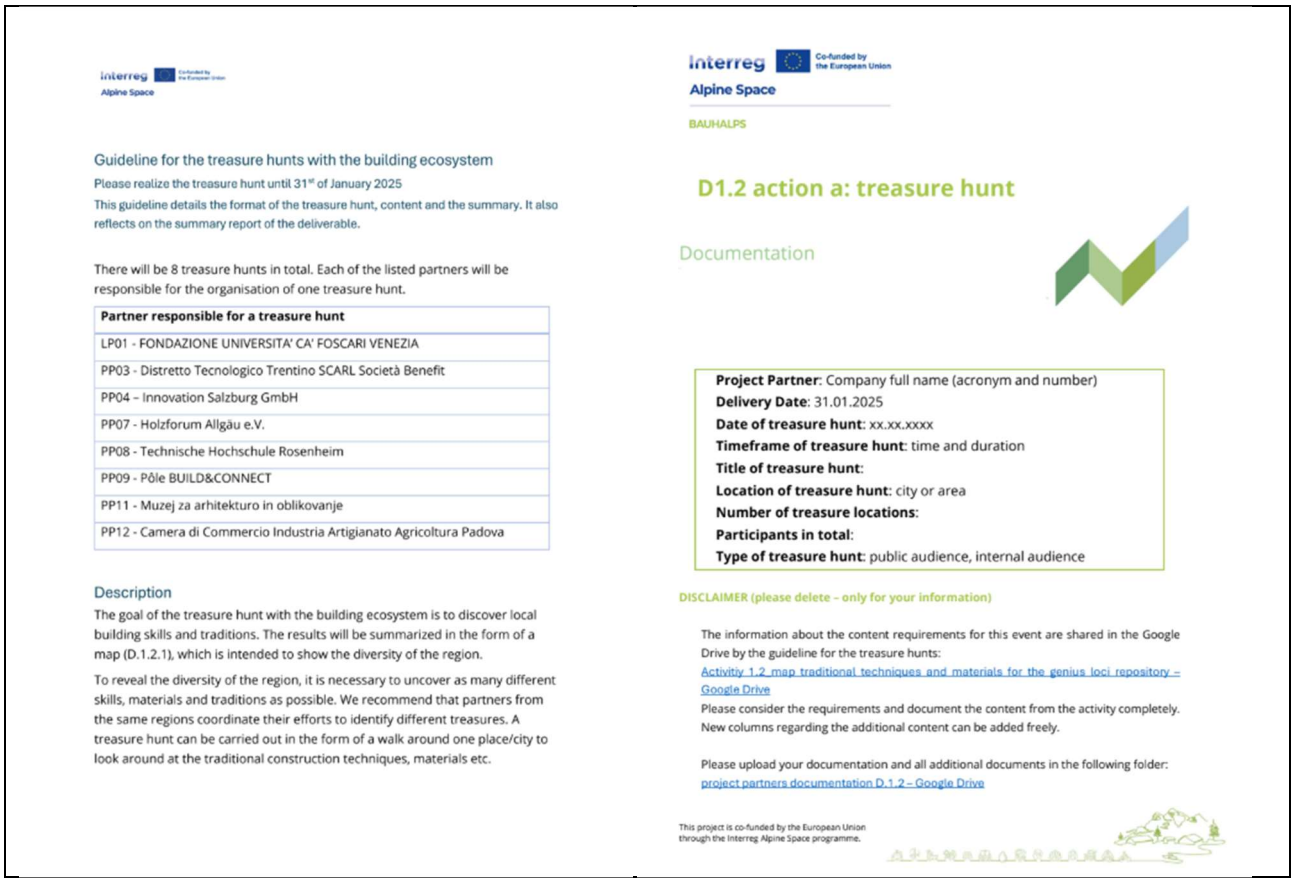
Fig. 1: Treasure Hunt Guidelines and Template



Guideline for the treasure hunts with the building ecosystem

Please realize the treasure hunt until 31st of January 2025

This guideline details the format of the treasure hunt, content and the summary. It also reflects on the summary report of the deliverable.

There will be 8 treasure hunts in total. Each of the listed partners will be responsible for the organisation of one treasure hunt.

Partner responsible for a treasure hunt
LP01 - FONDAZIONE UNIVERSITA' CA' FOSCARI VENEZIA
PP03 - Distretto Tecnologico Trentino SCARL Società Benefit
PP04 – Innovation Salzburg GmbH
PP07 - Holzforum Allgäu e.V.
PP08 - Technische Hochschule Rosenheim
PP09 - Pôle BUILD&CONNECT
PP11 - Muzej za arhitekturo in oblikovanje
PP12 - Camera di Commercio Industria Artigianato Agricoltura Padova

Description

The goal of the treasure hunt with the building ecosystem is to discover local building skills and traditions. The results will be summarized in the form of a map (D.1.2.1), which is intended to show the diversity of the region.

To reveal the diversity of the region, it is necessary to uncover as many different skills, materials and traditions as possible. We recommend that partners from the same regions coordinate their efforts to identify different treasures. A treasure hunt can be carried out in the form of a walk around one place/city to look around at the traditional construction techniques, materials etc.

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D1.2 action a: treasure hunt

Documentation

Project Partner: Company full name (acronym and number)
Delivery Date: 31.01.2025
Date of treasure hunt: xx.xx.xxxx
Timeframe of treasure hunt: time and duration
Title of treasure hunt:
Location of treasure hunt: city or area
Number of treasure locations:
Participants in total:
Type of treasure hunt: public audience, internal audience

DISCLAIMER (please delete – only for your information)

The information about the content requirements for this event are shared in the Google Drive by the guideline for the treasure hunts:
Activitiy 1.2 map traditional techniques and materials for the genius loci repository – Google Drive
Please consider the requirements and document the content from the activity completely. New columns regarding the additional content can be added freely.

Please upload your documentation and all additional documents in the following folder:
project partners documentation D.1.2 – Google Drive

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3. Tracing the Genius Loci

The BAUHALPS treasure hunts across Alpine regions have unearthed a rich and layered repertoire of place-based architectural intelligence. These findings, when viewed through the conceptual lenses of the BAUHALPS Model (please see D.1.4.1 “BAUHALPS Model”) for further information), reveal how circularity is not merely a technical ambition but a cultural and ecological practice deeply embedded in the relationships, knowledge systems, and resources of local building ecosystems. The map, structured around these three dimensions as derived from this project’s Genius Loci Online Repository (detailed in D.1.4.1 “BAUHALPS Model), becomes a living archive of transformation where the spirit of place is not preserved in stasis but activated through regenerative design.

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I. Relationships: Ecologies of Place and Participation

Relationships in the context of circular building refer to both **human and non-human actors**, forming a **dynamic and interdependent ecology of place**. This includes not only social ties and institutional networks but also materials, landscapes, and built structures that shape and are shaped by human activity. Circularity honours this interplay by recognising that spatial identity and transformation emerge from the continuous interaction between people and things.[1] For instance, reclaimed wood is not merely a construction material, it carries historical, emotional, and symbolic significance. Its reuse in a new building can evoke memory, continuity, and care, influencing design decisions beyond technical considerations. In this way, materials become agents of meaning and action, contributing to the narrative and aesthetic of circular architecture. Understanding and mapping these relationships is essential for developing place-sensitive circular strategies that resonate with local communities and their lived environments.

Human Actors and Co-Creation

Across the treasure hunt sites, **human relationships** emerged as foundational to circularity. Architects, builders, community members, educators, and policymakers are not isolated agents but part of a **community of inquiry**, i.e. a collaborative network that co-produces knowledge and meaning (for further information please see D.1.4.1 “BAUHALPS” model”).

In **Rubano**, the private residence of Pasqualino Boschetto exemplifies how personal values, health concerns, and environmental ethics converge in a bio-architectural project. The involvement of radio-aestheticians and electrobiologists reflects a **transdisciplinary engagement** with place and wellbeing. The design process was not merely technical but deeply personal, shaped by the client's desire for a healthy, low-impact home. This participatory ethos aligns with the NEB principle of **inclusion**, where stakeholders are not passive recipients but active shapers of their environments.

Similarly, the **Vrtec Bohinj kindergarten** demonstrates participatory design, where parents, educators, and local authorities shaped a building that is both functional and emotionally resonant. The shared gymnasium and edible landscape reinforce the building’s role as a **civic**

[1] Cf. Latour, B. (2005). *Reassembling the Social: An Introduction to Actor-Network-Theory*. Oxford University Press. https://doi.org/10.1093/0199256055.001.0001 [academic.oup.com]

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node, fostering intergenerational engagement and community ownership. The building's gabled forms and untreated larch facades evoke local traditions, while its spatial openness invites collective use.

In **Allgäu**, the transformation of a hay barn into the **Eventstadl** illustrates how community relationships can drive adaptive reuse. The project involved master carpenters, structural engineers, and local stakeholders, overcoming technical challenges to create a vibrant venue for weddings, seminars, and cultural events. The building's success, measured not only in bookings but in its acoustic and atmospheric qualities, demonstrates how circularity is embedded in **social resonance**.

These examples embody the NEB principle of **multi-level engagement**, where local actors shape outcomes in dialogue with broader policy and design frameworks. They also reflect the BAUHALPS emphasis on **communities of inquiry**, where knowledge is co-created through dialogue, experimentation, and shared values.

Non-Human Actants and Material Agency

Materials, landscapes, and histories act as **non-human participants** in the building process. Their agency is recognized not only in technical terms but also in symbolic and ecological dimensions.

The **Rauchhaus Mühlgrub**, with its moss-sealed joints and rammed earth floors, illustrates how vernacular materials carry embedded knowledge and cultural memory. The building's longevity of over 460 years is attributed not to high-tech interventions but to intelligent planning, simple joinery, and the use of locally available materials. The building's compact design, which accommodates living, working, and storage under one roof, reflects a holistic understanding of spatial ecology.

In **Schio**, geological formations such as **Val Gardena sandstone** and **pearl grey marble** are not merely extracted resources but **geological narratives** that shape the built environment and local identity. The **Geomineralogical Museum** documents how these materials have been used in fountains, pavements, and altars, linking geology to community life. The dry-stone walls ("masiere") built from local quartzite are not only functional but culturally significant, representing a craft that is now recognized as intangible heritage.

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These actants contribute to the **spatial identity** and **emotional resonance** of place, aligning with the Genius Loci principle of responding to the character of a location. Circularity, in this context, respects the **interplay of human and non-human forces**, acknowledging that buildings are co-constructed by people, materials, and histories.

Interplay between human and non-human forces

As pointed out above, at the heart of circularity lies a dynamic interplay between actors and actants, human and non-human forces that co-shape the built environment. The treasure hunts revealed a spectrum of relationships that animate the Genius Loci, from the embodied labour of carpenters and masons to the symbolic weight of reclaimed materials and the silent agency of landscapes. In Bohinj, Slovenia (PP11), the reconstruction of Vila Muhr exemplifies this relational ecology. Local artisans worked with reclaimed stone and charred timber to revive a collapsed royal villa, not as a replica but as a contemporary cultural space. The stone, sourced from the ruins, carried both structural and symbolic weight, anchoring the building in its historical and material context. Here, the actants such stone, timber, snow, and memory, were not passive resources but active participants in the design process.

This example points to the NEB principle of multi-level engagement, where local actors and materials are not isolated inputs but part of a systemic ecology. The relationships extend beyond construction to use and reuse, as seen in the Innovation Room at Alpenos (PP03), which hosts community events, summer camps, and B2B workshops. The rooftop space, with its panoramic views and modular layout, becomes a site of co-creation, aligning with the NEB ambition to transform inclusion into participatory governance.

II. Knowledge, Skills, Techniques, Strategies: Embedded Intelligence and Innovation

Embedded within the *genius loci* are diverse and layered forms of knowledge, both tacit and explicit[2], that have evolved through lived experience, cultural practice, and environmental adaptation. These include artisanal skills, vernacular construction techniques, ecological wisdom, and informal strategies for resource management. Circular building practices can

[2] Nonaka, I., & Takeuchi, H. (1995). *The Knowledge-Creating Company: How Japanese Companies Create the Dynamics of Innovation*. Oxford University Press. ISBN: 9780195092691.

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draw upon and revive these embedded knowledges to create regenerative, context-sensitive solutions that are not only technically sound but also culturally resonant. For example, traditional timber framing or dry stone walling techniques, passed down through generations, offer insights into material efficiency, climate responsiveness, and structural longevity. Similarly, local strategies for seasonal adaptation, communal maintenance, or material reuse reflect a deep understanding of place-based sustainability. By integrating these forms of knowing (often tacit, embodied, and relational) circular building becomes a process of co-creation that honours local identity while innovating for the future. This approach also challenges the dominance of top-down technical expertise by valuing community knowledge as a vital resource. It invites architects, planners, and builders to act as facilitators rather than sole authors, enabling a more democratic and inclusive transformation of the built environment.

Tacit Knowledge

Tacit knowledge refers to the unspoken, experiential, and embodied understanding that resides within communities, craftspeople, and traditions. It is often transmitted through practice rather than documentation, and its value lies in its adaptability and rootedness in place. At **Rauchhaus Mühlgrub**, this form of knowledge is vividly present. The use of moss for insulation and dovetail joinery techniques reflects centuries of local building wisdom. These methods are not only sustainable but also repairable and intuitive, allowing residents to maintain their homes without specialized intervention. The building's longevity of over 460 years is a testament to the resilience of tacit knowledge.

Similarly, the **Museum of Wood and Woodworking** in San Vito di Leguzzano safeguards a disappearing world of dialects, tools, and techniques. Here, tacit knowledge is not just preserved but contextualized. The museum documents how carpenters once made their own tools, marked them with initials, and passed down skills through apprenticeships. The emphasis on dialectal terminology and regional wood types reveals how knowledge is embedded in language, material, and gesture. This form of knowing is deeply local and often overlooked in modern construction, yet it holds the key to sustainable practices that are culturally resonant and materially appropriate.

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Explicit Knowledge

In contrast, **explicit knowledge** is codified, systematic, and often technologically mediated. It is the domain of manuals, standards, and digital tools. At **Campus RO**, explicit knowledge is harnessed through Building Information Modelling (BIM), modular prefabrication, and energy-efficient systems. These tools enable precise coordination across disciplines, reduce waste, and accelerate construction timelines. The project exemplifies how explicit knowledge can enhance circularity by optimizing design and execution.

Pasqualino Boschetto's house offers a particularly rich example of explicit knowledge applied through interdisciplinary design. Rooted in bio-architecture, the project integrates material science, environmental psychology, and geobiology. The selection of materials from lime to cork to untreated wood, is guided by their chemical stability, breathability, and impact on human health. The house becomes a living laboratory, where scientific inquiry meets holistic design. Every decision is informed by data, analysis, and a commitment to minimizing environmental and physiological harm.

Absent-Present Knowledge

Between these poles lies **absent-present knowledge**, i. e. knowledge that has faded from active use but remains accessible through cultural memory. This dimension of knowledge was poignantly illustrated in the **Casone**, a reed-roofed rural house in Veneto. The technique, once widespread, had fallen into disuse due to labour intensity. Yet, its revival by a company in Vicenza signals a reawakening of forgotten methods. The reed, hygroscopic and fire-resistant, offers ecological benefits that modern materials struggle to match. Its reintroduction is not nostalgic but strategic, a cultural innovation that repositions vernacular techniques within the circular economy. The **Brick Art Museum** in Malo, as another example, revives historical brick-making techniques and medieval measurement systems, reconnecting builders with a legacy of standardization and local sourcing. In **Schio**, the revival of **dry-stone walling** as an intangible heritage practice exemplifies how dormant knowledge can be revalorized through training and community engagement.

Together, these knowledge forms create a **hybrid epistemology**, a layered understanding of building that is both rooted and forward-looking. Circularity thrives not in isolation but in the dialogue between tacit and explicit knowledge, between tradition and innovation. It is in this synthesis that truly regenerative architecture emerges.

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Techniques and Strategies for Circularity

Circular building is not defined by a single method or material, it is a strategic mindset, a constellation of techniques that respond to environmental imperatives while honouring cultural and social contexts. Across the treasure hunt sites documented in the BAUHALPS project, a diverse repertoire of construction strategies emerges, each contributing to a regenerative and adaptable built environment.

One of the most prominent techniques is **hybrid construction**, particularly the use of **timber-concrete composites**. In projects like **OH 456** and **Campus RO**, this approach allows each material to perform according to its strengths: concrete provides thermal mass and structural stability, while timber offers flexibility, warmth, and a lower carbon footprint. The integration of **flexible interior walls** and **modular systems** further enhances adaptability, enabling buildings to evolve with changing needs. These design choices reflect a long-term resilience strategy, where buildings are not static objects but dynamic systems capable of transformation.

Another technique that bridges tradition and innovation is **carbonised timber cladding**. At **Vila Muhr** and **Hotel Bohinj**, charred wood is used as a non-toxic weatherproofing solution, drawing on ancient practices while meeting contemporary performance standards. The **shou sugi ban** technique, applied at **Alpenos**, exemplifies this fusion: the controlled burning of wood not only increases durability but also creates a visual and symbolic connection to the surrounding landscape. These treatments are more than technical, they are aesthetic and cultural gestures that embed buildings within their ecological and emotional contexts.

Prefabrication and modularity also play a central role in circularity. In the **Regnauer** production facility and the **Herdergärten** housing project, prefabricated elements such as stairwells, facades, and sanitary units are designed for **easy dismantling and reuse**. This approach reduces construction waste, shortens building timelines, and allows for future reconfiguration. The use of **wood wool insulation**, made from production offcuts, demonstrates how resource efficiency can be embedded into every layer of the building envelope, turning waste into value.

Energy performance and indoor well-being are addressed through **passive solar design**, **ventilated roofs**, and the use of **natural insulation materials**. In **Rubano**, the integration of **slaked lime**, **granular cork**, and **breathable vapor barriers** reflects a **bioclimatic design philosophy**. These materials regulate humidity, reduce indoor pollutants, and support

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thermal comfort without relying on mechanical systems. The building becomes a third skin—porous, protective, and responsive to its environment.

Importantly, these techniques are not isolated innovations. They are part of a **strategic design thinking** that aligns with the **New European Bauhaus (NEB)** ambition levels: from **repurposing** existing structures, to **closing material loops**, to **regenerating ecosystems and communities**. Each technique contributes to a broader narrative of transformation—where buildings are not only sustainable but also inclusive, beautiful, and culturally embedded.

In this way, circularity becomes more than a technical goal. It becomes a **design ethic**, a way of building that respects the past, engages the present, and anticipates the future. The techniques observed across the treasure hunt sites offer a blueprint for how architecture can respond to climate, culture, and community in equal measure.

III. Resources: Material, Cultural, and Symbolic Assets

In the context of circular building, resources are not merely inputs to be consumed, they are carriers of memory, identity, and transformation. The BAUHALPS treasure hunts revealed how material, cultural, and symbolic assets converge to shape regenerative practices that are deeply rooted in place. Circularity, when guided by the spirit of place, transcends its technical function and becomes a cultural practice rooted in continuity, care, and the meaningful reuse of resources.

Material Resources: Locality, Reuse, and Biocompatibility

Across the treasure hunt sites, a clear commitment to **locally sourced and reclaimed materials** emerged. These materials were chosen not only for their ecological performance but also for their embeddedness in regional landscapes and traditions. In **Rauchhaus Mühlgrub**, **spruce and chestnut wood** are used in ways that reflect centuries-old construction techniques. Similarly, **Vrtec Bohinj** and the **Museum of Wood and Woodworking** in San Vito showcase the use of **larch and fir**, reinforcing the connection between building and forest ecosystems.

In **Malo** and **Schio**, **clay and kaolin** are central to the architectural identity. These materials, historically used for bricks, plasters, and decorative elements, are not only sustainable but

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also expressive of geological and artisanal heritage. The **Brick Art Museum** documents how clay extraction and brick-making shaped the urban and cultural landscape, turning raw earth into a medium of storytelling.

Stone and marble, particularly in **Vila Muhr** and **Val Leogra**, serve as geological anchors. The reuse of **Bohinj stone** in Vila Muhr's reconstruction is emblematic: salvaged from the ruins, the stone preserves both structural integrity and historical continuity. In **Rubano**, the use of **cork, lime, and untreated wood** reflects a biocompatible approach to construction. The avoidance of synthetic membranes and the use of breathable vapor barriers align with the concept of the house as a **"third skin"**—a porous interface between human health and environmental conditions.

Cultural Resources: Heritage, Narratives, and Identity

Cultural resources are equally vital. They infuse buildings with meaning and foster emotional resonance. The **Brick Art Museum** and the **Museum of Woodworking** act as custodians of industrial and artisanal histories, preserving techniques, dialects, and tools that might otherwise be lost. These institutions do more than archive, they activate cultural memory through storytelling and hands-on engagement.

Projects like **Vila Muhr** and **Hotel Bohinj** integrate **folk symbols, historical narratives, and regional motifs** into their design. These buildings become **storytelling architectures**, where spatial form and material choice reflect local myths, traditions, and ecological rhythms. The **Casone** and **Eventstadl** exemplify **preservation through utilisation**, i.e. adaptive reuse that sustains cultural memory while serving contemporary functions. These spaces are not frozen in time; they evolve, hosting weddings, workshops, and community gatherings that reinforce their relevance.

Social and Institutional Resources: Enabling Circularity

The treasure hunts also highlight the role of **social and institutional infrastructures** in enabling circular practices. Municipalities, museum networks, and educational institutions provide the scaffolding for innovation and continuity. In **Vrtec Bohinj**, community engagement is central: edible landscapes, shared gymnasiums, and participatory design processes transform the kindergarten into a civic node.

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Training workshops, public programs, and informal learning spaces activate buildings as platforms for exchange. Certification schemes such as **DGNB Platinum** and **Klimaaktiv Gold** offer frameworks for assessing and scaling sustainability, aligning local efforts with broader European goals. These institutional resources reflect the BAUHALPS ambition to integrate **urban development, cultural policy, and climate action** through citizen engagement and regional competitiveness.

4. Mapping Alpine Building Knowledge

Figures 1 and 2 illustrate the digital interface of the BAUHALPS “treasure map,” a curated online tool designed to structure and make visible the rich funds of alpine building knowledge. By anchoring the data in the specific partner regions, the map indicates how circular building practices are not abstract ideals but grounded realities shaped by local actors, embedded knowledge systems, and place-based resources. The digital format enables users (whether researchers, policymakers, educators, practitioners or other interested audiences) to navigate the diversity of alpine building traditions while identifying patterns, innovations, and opportunities for regeneration. It transforms the treasure hunt findings into a living archive, accessible across disciplines and scalable across regions, aligning with the transdisciplinary and participatory ambitions of the New European Bauhaus and the BAUHALPS initiative.

The treasure map is available at: https://www.bayern-innovativ.de/en/article-preview/map-of-traditional-alpine-building-skills-techniques-and-materials/

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Fig. 1: Screenshot of Treasure Map Part I

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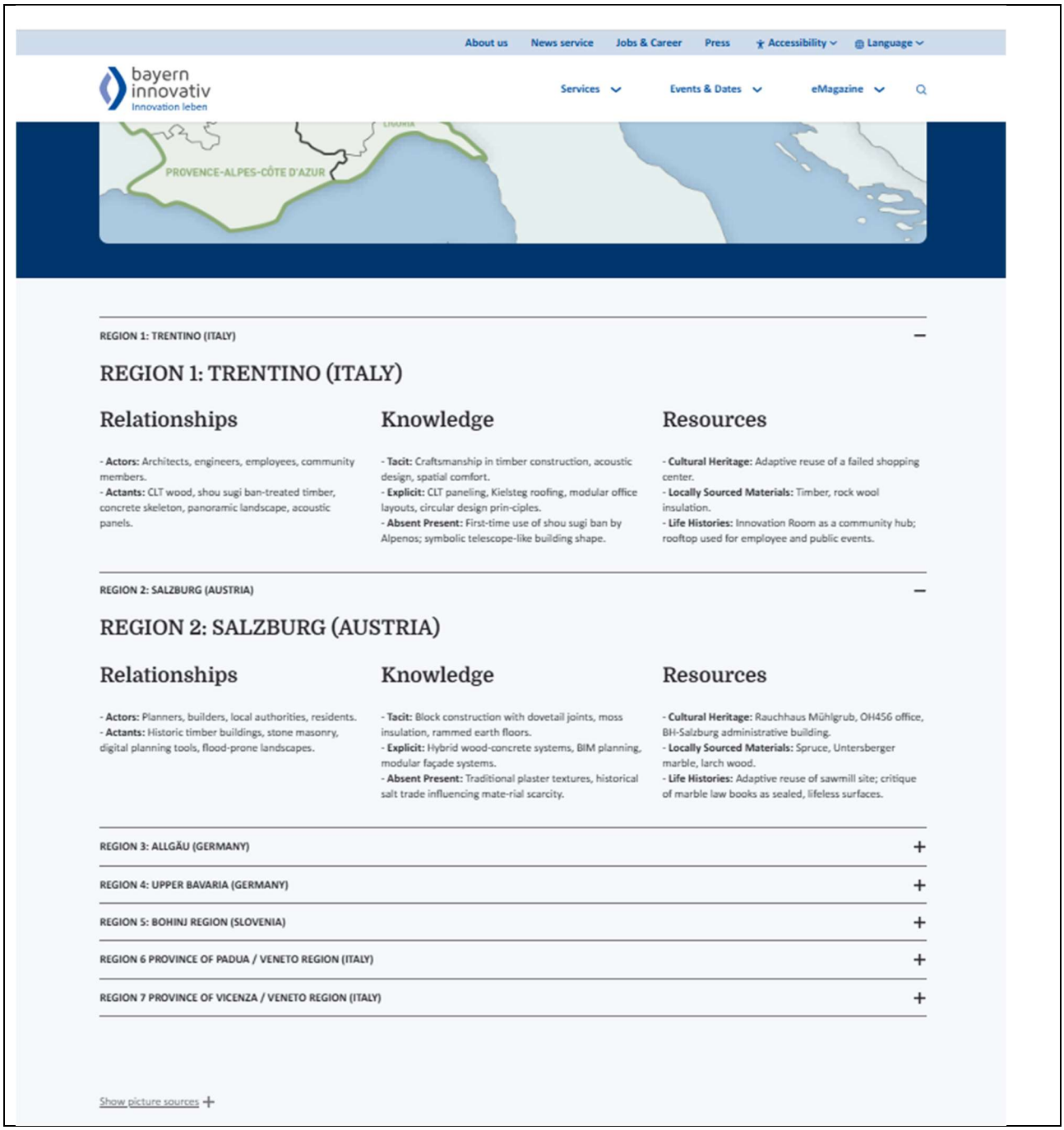
Fig. 2: Screenshot of Treasure Map Part II



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5. Conclusion

The BAUHALPS treasure map is more than a catalogue of alpine building traditions, it is a testament to the enduring relevance of place-based knowledge in shaping the future of circular construction. Through the conceptual lenses of the Genius Loci Repertoire, the project has revealed how relationships, knowledge, and resources converge to form ecologies of care, continuity, and innovation.

From moss-sealed joints in centuries-old farmhouses to digitally coordinated timber-concrete hybrids, the findings demonstrate that circularity is not a singular method but a layered practice. It is rooted in the tacit wisdom of craftspeople, the explicit precision of digital tools, and the symbolic resonance of reclaimed materials. It is animated by communities of inquiry, where builders, educators, and citizens co-create spaces that reflect shared values and local identities.

The treasure map transforms these insights into a navigable archive, an open invitation to explore, learn, and build differently. It offers a blueprint for regenerative design that respects the past, engages the present, and anticipates the future. As the BAUHALPS project moves into its pilot phase, this map stands as both a reference and a compass, guiding efforts to embed circularity within the cultural and ecological fabric of the Alpine Space.

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