

CIRCULAR ECONOMY

Part 3: Innovative Vision

June 2026
becom4.eu



Co-funded by
the European Union

Funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or the European Education and Culture Executive Agency (EACEA). Neither the European Union nor EACEA can be held responsible for them.



1. RESTORED FRONT VIEW – VISION

The restored Can d'en Pont Circular Hub with renovated façade, solar roof, bike station, community terrace and green surroundings.



2. CIRCULAR WORKSHOPS & MAKER SPACES

Paper making, repair café, woodworking and upcycling workshops transform local resources into valuable products.



3. COMMUNITY & LEARNING SPACES

Co-working, training rooms and events bring together residents, creatives, students and visitors for knowledge exchange.



4. CIRCULAR LANDSCAPE & NATURE-BASED SOLUTIONS

Reed beds, composting, gardens and biodiversity zones demonstrate regenerative systems and sustainable resource cycles.

Can d'en Pont Circular Living Lab

The former paper mill becomes a flagship Circular Economy Hub for the Vall de Carme. Rather than serving a single function, the restored building operates as a living ecosystem where education, circular production, community life, entrepreneurship and sustainable tourism reinforce each other.

The restoration itself follows circular construction principles, using reclaimed materials, renewable energy systems, rainwater harvesting, and low-impact building techniques. Visitors can directly observe how resources are reused and how traditional industrial heritage can become part of a regenerative future.

ACTIO BUILDING – SOCIETY SECTOR VISION

Vision for a Building Restoration and Community Use in Vall del Carme

1. SECTOR NAME

Society: Media-and culture-based public subsystem

2. SECTOR VISION STATEMENT

ACTIO-former Papermill Building is being transformed into a circular community hub for mobility, culture and regional economic development along the network of trails and outdoor activities.



The space is conceived not merely as a building, but as a social hub: an easily accessible base camp for cycling, hiking, climbing and bouldering trips, combined with communal facilities for residents and visitors.

This fits in well with the NEB principles, as it brings together sustainability, beauty and participation, rather than simply creating a purely functional space.

3. CURRENT CHALLENGES AND NEEDS

Social and medial challenges in Vall del Carme:

Needs

Social anchoring function: To retain young people, spaces are needed that go beyond simply 'providing services for cyclists', such as genuine co-working spaces with a robust infrastructure or studios where traditional skills (paper-making, craftsmanship, woodworking) are combined with modern digital business models.

Bridging generations: There is a great need for mentoring structures. The older generation possesses knowledge of local traditions (Viennese architecture, craftsmanship), whilst young people can contribute digital marketing and sustainable business models.

Infrastructural resilience: As a site situated directly by the river and the road, the building requires robust yet environmentally friendly connections (flood protection, self-sufficient energy supply, connection to the cycle path as a lifeline).

Community-building: The project must start with a 'low-threshold' approach. It needs a permanent space for local young people to avoid the feeling that the place is being optimised solely for 'outsider tourists'

Challenges

The 'transit trap': There is a significant risk that the building will function merely as a hotel or 'stopover' for cyclists, without really supporting the local economy and social fabric. The town must actively prevent itself from becoming an 'empty shell' once the season is over.

Demographic imbalance: If the younger generation is absent, so too is the 'critical mass' needed for day-to-day operations. The challenge is to offer a model of work and life that is attractive enough for young people to stay there or move there ('digital nomads' combined with local production).

Heritage vs. transformation: Passing on 'traditional knowledge' is often difficult because the old structures (businesses, workshops) are no longer fit for purpose. The challenge lies in translating this knowledge into modern, circular products as an intangible asset, rather than simply clinging to the old form.

Legal & Physical Isolation: The location by the river/road outside the town requires close coordination with the local council to actively shape and secure the route between the factory and the village, so that the hall does not remain isolated as an 'island'.

How the building's current state reflects these challenges:

To turn these challenges into opportunities for success, the concept of the 'Transfer Academy' should take centre stage: the hall becomes a place where traditional knowledge and youthful innovative energy come together in person. If young people not only work there but also play an active role in preserving their local identity and shaping the tourism infrastructure, a sense of belonging is fostered that actively helps to stem the exodus.

4. PROPOSED FUNCTIONS OF THE RESTORED BUILDING

From the media and cultural perspective, the building operates as a Hub with five interconnected dimensions:

In line with the principles of the circular economy, the building itself should serve as a learning and demonstration space. This means: visible material cycles, making repairs visible, using reused components, strengthening local supply chains, and creating programmes that empower people to use things for longer.

The hall will be divided into clearly defined zones:

Mobility and service zone:

e.g. bicycle repair workshop, tools, washing area, charging points, luggage storage.

Basic accommodation:

simple sleeping areas, showers, secure lockers, drying rooms.

Community zone:

e.g. meeting point, information desk, small kitchen, provision of basic necessities.

Production and learning zone:

e.g. workshops on paper-making, repairs, upcycling, local craft techniques, woodworking.

Event and multi-purpose zone:

space for small festivals, music, talks, climbing and hiking community events.

Use as a circular space

This mix makes the space resilient, as it functions effectively in everyday life and can scale up for events.

Target groups

- Regional, craftspeople & creatives
- Local residents, Local charitable organisations and initiatives
- Culture enthusiasts
- Sport enthusiast
- Cultural NGOs and arts councils
- Spanish and European Outdoor networks
- **Frequency of use**
- Seasonal or everyday for accommodation
- Weekly events (like a day of knitting/cooking/wood making)
- Monthly exhibitions or events (lectures/ workshops)
- Seasonal festivals

5. KEY STAKEHOLDERS AND PARTNERSHIPS

Target Group	Type	Needs & Interests	Project Focus
Outdoor Enthusiasts	Transient	Climbers, boulderers, hikers, cyclists	Accommodation, gear maintenance, route info, charging
Local Residents	Local	Social interaction, culture, participation	Meeting point, local craft, education, social integration
Creatives & Craftspeople	Local/Hybrid	Workshop space, prototyping, exchange	Co-working, paper-making, upcycling, skill-sharing
Culture enthusiasts	Regional	Festivals, music, culinary arts, workshops	Event hosting, regional tradition, community building
Educational institutions	Local	Field trips, sustainability education	Teaching circular economy & industrial heritage

Please add which specific schools/institution can help disseminate the vision

Media Partners:

- Regional press and online platforms

Educational Institutions

- Schools contributing to workshop projects
- Universities integrating cultural activities into curricula

Civil Society

- e.g. el risell as regional NGO anchor
- Local sports clubs
- Networks of amateur sports enthusiasts national/international
- Local associations and informal cultural groups
- Diaspora ambassadors promoting ACTIVA abroad

Please add more information

6. EXPECTED IMPACT

Short-Term Impact (1-2 years):

Immediate benefits after restoration:

In the initial phase, the focus is on visibility and establishing the building's role as a new meeting place.

Social revitalisation: The building is perceived as an 'open-door space'; initial social contacts between outdoor tourists and residents arise through the shared basic functions (bicycle repair shop, café, meeting place).

Economic boost: The hall acts as a tourist attraction, revitalising local accommodation and catering, and strengthening the local value chain in the short term through small events (workshops, craft markets).

Building identity: The industrial past is valued through the new use; the vacant space is anchored in the public consciousness as a positive 'place of possibilities' through cultural initiatives (small festivals, concerts).

Initial circular economy successes: The 'repair culture' (bicycles, outdoor equipment) is established; residents begin to use the hall as a resource for their own craft work and further training.

Long-Term Impact (5-10 years):

In the long term, the site establishes itself as a structural element of sustainable regional development.

Social resilience: The hall has developed into a permanent 'third place' that fosters social cohesion among different age groups and interest groups and helps to mitigate rural depopulation by offering attractive opportunities and employment for creative professionals.

Circular Economy: The building serves as a model for the circular economy; through the exchange of knowledge, materials and skills, a local ecosystem has emerged that extends beyond the building (e.g. through regional collaborations in the fields of craftsmanship and sustainable tourism).

Cultural anchoring: The 'paper tradition' has once again become part of the regional identity in a contemporary form (as an art, research or product sector); the festivals have grown to become fixed fixtures in the events calendar.

Role model: The project serves as a regional benchmark for 'low-tech industrial conversion' based on NEB principles and attracts knowledge transfer, research and environmentally conscious investment to the Vall del Carme region.

The structure follows the logic that short-term activation leads to long-term transformation, whereby the hall is no longer merely a building but an active part of the region's social infrastructure.

Please add more information

7. SUSTAINABILITY AND RESILIENCE

- The appeal of the location stems from the mix of different groups.
- Transient users (athletes) bring footfall, tourism revenue and an international vibe to the building.
- Residents ensure a sense of community, authenticity and long-term operation beyond the tourist season.
- Creatives and craftspeople act as a bridge group: they use the hall as a workshop (crafts) whilst also offering activities for athletes and residents (culture/education).

This structure aligns with the NEB principles, as it combines inclusion (involvement of residents) with sustainability (reuse of the hall) and aesthetics (industrial culture as an experiential space). The aim is a 'third place' that is neither purely a home nor purely a workplace, but forms the social hub for both worlds.

Please add other funding opportunities?

8. CONNECTION WITH OTHER HELICES

Media & Culture → Economy

Narratives as value creation: Culture and media create a 'story' around the project, placing local products (e.g. handmade paper, local food) within a broader context and thereby increasing their value for tourists and locals alike.

Circular economy as a brand: The Media Helix communicates the building's sustainability performance (e.g. energy, upcycling) not in a dry manner, but as part of a lifestyle worth living, which makes economic collaborations (local craft businesses) attractive.

Media & Culture → Education

Learning through ‘lived experience’: Cultural activities (workshops on papermaking, climbing courses) serve as an informal education system that teaches technical skills related to the circular economy (recycling, energy efficiency) in an accessible way.

Skill-sharing: The Helix’s media expertise helps to document knowledge about architectural history and ecological processes in such a way that it serves as teaching material for schools or research institutions.

Media & Culture → Environment

Aesthetics as awareness: The Media & Culture Helix translates the protection of nature into aesthetic experiences (e.g. nature photography, climbing festivals), thereby increasing visitors’ appreciation for the surrounding ecosystem of the Vall del Carme.

Awareness-raising: Through ‘systemic narratives’, the hall becomes a place that demonstrates how human activity is embedded within the natural environment – the transition from pure consumption to regenerative use.

Media & Culture → Politics/Governance

Democratic participation: Here, the media act as an interface between the planning level (local authority, region) and civil society.

Project as a ‘lighthouse’: Through extensive media coverage, the project becomes a tangible showcase for local politicians of EU-funded NEB principles, which facilitates access to further funding and structural support.

Please add other connections.

9. ONE KEY MESSAGE

“The former paper mill building is becoming a regenerative community hub – a place where regional identity, circular craftsmanship and international outdoor culture come together to shape the sustainable future of Vall del Carme.”

This message links the three cornerstones of your concept: **the historic site**, the **social benefits** (community/residents) and the **ecological focus** (circular economy/NEB principles).

10. VISUAL OR SYMBOLIC ELEMENT

Symbol:



CARME BUILDING - EDUCATION SECTOR VISION

Vision for Carme Building Restoration and Community Use

1. SECTOR NAME

Educational

2. SECTOR VISION STATEMENT

The old construction will host a revived alternative-fibre paper shop that sources its raw materials from local agricultural waste and reeds that grow along the Riera de Carme. The NEB alignment of the vision is multi-faceted: it pays homage to the industrial *heritage* of the building, its raw materials are used in a *sustainable* fashion, and it does it all while bringing the residents of the neighbouring towns *together*. The final products will be either handcrafted or made on a quasi-industrial scale using heavy machinery. The place can hold both, but the former assumes less capital, while the latter needs more money. The goods can be marketed as sustainable handcrafted paper and be sold in this frame.

The main beneficiary of the improved Carme building will be the local community. School children from the region can take part in workshops on paper making, ecology, recycling, or arts and crafts. Therefore, both the -making process and the paper itself will serve as learning tools. Besides that, the plant can also function as an outpost for local artisans wishing to create custom works. Finally, the inhabitants of the nearby villages will profit from newfound skills that will grant them access to jobs at the factory.

This building will educate the community on the principles of circularity and sustainability. Not only is the building being repurposed, but the straws from the cereal fields in the area are also (re)used. The above-mentioned paper-making reed can work as a filtering mechanism for the shop's greywater. Moreover, the paper produced can be used for educational purposes (books, notebooks, etc.). Lastly, the advantages for the children from the region were already mentioned: workshops and crafts.

3. CURRENT CHALLENGES AND NEEDS

One of the main problems in Carme is the lack of educational opportunities tied to the area. There is no community facility suitable for hands-on workshops, maker activities, or collaborative learning. The native inhabitants either move out in search of jobs or silently retire. The proximity to a huge economic hub such as Barcelona is more of a burden than a blessing. The area attracts gentrification factors that disrupt the already existing community. It also allows young people to leave as soon as possible.

The current state of the building both reflects and contributes to this issue. Its decrepitude can be read as a sign of the cynicism of mercantile efficiency, paid for with the price of community bonds. The old mill did not mean just paper. Giving it up meant that a trade learned by the locals from generation to generation was also lost.

4. PROPOSED FUNCTIONS OF THE RESTORED BUILDING

From the educational sector's point of view, the revamped building shall be used as a proof of concept in teaching the locals about the benefits of sustainability and circularity. By recreating a paper-making mill, but powering it through natural (the invasive reeds) and discarded (the grain straws) resources, the project will restore the "soul" of the community in a regenerative, low-impact way. The people will reconnect with their heritage.

Furthermore, the building will also serve as the backdrop of learning workshops on the paper-making trade in particular, and circularity within society and the environment in general. Artists can also let their imagination run free and create the paper materials they need for their projects.

The people from Carme and the neighbouring towns are the main target group. Apart from them, school children, artisans, and artists are also covered in the broader sense. The shop will operate daily, so workshops and the like can happen as often as needed.

5. KEY STAKEHOLDERS AND PARTNERSHIPS

From an education perspective, the main actors that should be involved are:

- Barcelona's University, with its "Conservation-Restoration of Cultural Heritage" section
 - The third year features a "Conservation and Restoration Laboratory: Graphic Documents" course, which can tie together the old ways of paper-making with the new, ecologically grounded methods
 - The research done by students can improve the paper-making process
- The Capellades Paper Mill Museum
 - Located 15 minutes away from the plant, the two can complement each other and allow for guided tours of the factory after visiting the museum
- Barcelona Arts and Crafts School (Escola de la Llotja), with its "Art del Llibre" or "C.F.G.S. Gravat" sections
 - Students can make the materials they need for their studies, and can add the art of printmaking in the mix while learning the craft of paper making
- Artistes i Artesans del FAD - specifically MaterFAD and A-FAD
 - Artists can customise their materials as they see fit

None of these collaborations implies financial worries for any of the parties.

An essential partner should also be Coperal, the agricultural cooperative that is located 30 minutes away from the mill. The two can collaborate with mutual benefits: the Carme building uses Coperal's unneeded waste and turns it into paper.

6. EXPECTED IMPACT

In the first few years, the community will benefit from an influx of jobs that will revitalise its soul. Artisans will have more opportunities for their crafts, and students will see the power of sustainability in action through varying workshops.

In the long run, young people will no longer have to leave the area. Also, a symbiotic relationship will be established between the farmers from the area and the factory.

7. SUSTAINABILITY AND RESILIENCE

Since Rogepa's vision uses principles of circular economies, it is not hard to imagine how the paper sold will finance the building's activities. Moreover, using materials sourced from nearby farms will be an incentive for the locals to use the paper plant. Artisans and art students will also keep the craft alive.

Using alternative fibres to power the activities is an answer to environmental changes. Besides that, the plant responds to economic challenges by creating jobs for the residents of Carme. Finally, because of the lack of opportunities for folks in the surrounding area, the risk of depopulation becomes very tangible. The sustainable jobs created will tackle this social issue.

8. CONNECTION WITH OTHER HELICES

All the other sectors will be involved in this project. Both the future paper factory operators and the already existing farmers from the region will reap economic benefits. The natural environment helix is involved through the use of natural reeds as both prime materials and as a filtration system for the generated greywater. The disposal of cereal straws and other agricultural waste is also a part of this sector. Other than the above-stated social issue tackled through new jobs, including actors such as schools, universities, and artisan guilds, concerns the social and media branch too. Lastly, the building acts as a living proof of regenerative and sustainable policies. Therefore, the political wing is implicated as well.

9. ONE KEY MESSAGE

A circular educational commons that transforms local agricultural waste and river reeds into a living medium for rural resilience, ecological healing, and shared community heritage.

CARME BUILDING - EDUCATION SECTOR VISION

Vision for Carme Building Restoration and Community Use

1. SECTOR NAME

Educational Sector for Digital Innovation and Cultural Exchange

2. SECTOR VISION STATEMENT

The restored building can serve as a European digital nomad and/or creative residency hub, bridging rural revitalization with contemporary cultural production.

Drawing on the valley's rich historical and natural heritage, this proposed space will attract remote workers, digital professionals and creatives across Europe offer collaborative workspaces, and affordable short-term accommodations. Related with this, it will also function as a creative residency center hosting artists, educators, and culture workers for short-term stays. Throughout these workshops, collaborative projects, and cross-cultural exchanges, residents can coproduce creative projects about sustainable living, digital culture and community engagement.

It is this vision to transform the Carme building to a living bridge between isolation and connection, tradition and innovation, and work and creativity.

3. CURRENT CHALLENGES AND NEEDS

One of the main problems in Carme is that it faces critical demographic and economic challenges. The aging population lacks employment opportunities suited to younger generations, challenging outmigration to larger urban centers like Barcelona. Young people are reported to not see a future for meaningful work in local surroundings, while existing services are not attractive.

The valley's natural beauty and cultural heritage are underutilized assets.

Additionally, rural digital connectivity lags urban standards, making it difficult for remote workers to consider relocation to the area.

4. PROPOSED FUNCTIONS OF THE RESTORED BUILDING

The proposed functions of the building will operate as a dual-purpose to provide for year along usage for cultural and digital nomads:

- Digital Nomad Hub: Co-working spaces with high-speed fiber internet, desk rentals, and meeting rooms. Target audiences include remote workers, freelancers, digital professionals, online educators, and tech entrepreneurs.

- **Creative Residency:** Around 10 guest rooms to accommodate artists, educators, writers, musicians, craftspeople, and researchers. Residencies can range from 2 weeks to a couple of months. Residents can benefit from reduced-cost housing, collaborative studio spaces, and access to the natural landscape.
- **Workshop and Learning Space:** Multi-functional event halls for seminars, artist talks, community gatherings, and educational programs. Some proposed topics for workshops include sustainable rural development, creative, and community-engaged art projects.
- **Shared Kitchen and Dining:** A communal kitchen and dining hall fostering social connection among residents, nomads, and local community members.
- **Library and Archive:** A collection of books, periodicals, and digital resources on rural history, sustainable development, and the village's heritage.

5. KEY STAKEHOLDERS AND PARTNERSHIPS

From the perspective of digital and creative education the proposed networks and partnerships that will benefit the development of this project is:

- **Online Education Platforms & Networks:** Partnerships with European online education providers to host virtual summits and create fellowships for young educators.
- **European Arts & Creative Networks:** Organizations like IETM (International Network for Contemporary Performing Arts) and regional artist collectives can promote residencies and co-produce exhibitions or performances.
- **Digital Nomad Associations:** Networks like Nomad List, European Digital Nomad Collectives, and co-working federations to market the space and attract quality residents.
- **Local Authorities & Regional Tourism Boards:** These organizations can provide support for infrastructure, marketing, and integration with regional tourism strategies.
- **Cultural Foundations & Grant Bodies:** European funding sources such as Creative Europe, Erasmus+, and national cultural ministries for residency bursaries and programming.
- **Local Community Organizations:** Collaboration with schools, libraries, cultural associations, and cooperatives to ensure the hub benefits long-term residents and maintains cultural and yearlong continuity.

6. EXPECTED IMPACT

Short-term impact (1–2 years):

- 30–50 regular digital nomads and remote workers establishing themselves in the valley, creating demand for ancillary services (restaurants, retail, childcare).
- 50–100 visiting residents across 4–6 artist residencies per year, generating cultural events and visibility for the region.
- 10–15 new service and hospitality jobs created (management, maintenance, kitchen, guest services).
- Enhanced social cohesion: regular community events, cultural performances, and educational workshops engage residents and create intergenerational dialogue.

Long-term impact (5–10 years):

- Stabilized or growing youth population: younger professionals working remotely or establishing creative micro-enterprises, reducing net outmigration.
- Reputation as a European creative and digital hub: attracting investment in complementary infrastructure (boutique hotels, galleries, artisan food production, craft workshops).
- Knowledge generation: documented case studies and published research on sustainable rural regeneration, and creative place-making inform policy and practice across Europe.
- Cultural and ecological tourism: integrated into regional tourism circuits alongside historical sites (castle ruins) and natural attractions, creating a year-round visitor economy.

7. SUSTAINABILITY AND RESILIENCE

Mathemagenesis encourages providing digital skills to everyone and supports remote learning. Considering these the vision for the hub's long term viability will depend on a diversified digitally supported revenue stream. Membership fees from digital nomads, room rentals for residents, workshop fees, and event hosting create multiple income streams. Possible Partnership fees from universities and cultural networks generate additional revenue. Online platforms and a podcast/newsletter extend reach and create ancillary revenue (sponsorships, merchandise).

The hub can respond proactively to social and economic shifts. As remote work is more normalized post-pandemic, digital nomads increasingly seek community and authenticity rather than anonymity. The hub addresses this demand. Simultaneously, climate anxiety and cultural burnout drive interest in slower living and rural creativity. By positioning itself at the intersection of digital connectivity and analog/natural immersion, the hub captures emerging demand.

Environmentally, the building's renovation follows circular economy principles (adaptive reuse, renewable energy, water recycling). Programs on sustainable living and ecological literacy embed environmental values into the hub's identity.

8. CONNECTION WITH OTHER HELICES

The proposed digital and creative hub for the building connects with the other helices as follows:

Economically, resident digital workers and entrepreneurs can contribute to the local economy while creative industries generate intellectual property and new business opportunities. Residency programs and creative initiatives also attract cultural tourists, whose spending supports local businesses in areas such as food, hospitality, and traditional crafts.

Socially, the hub strengthens community cohesion by creating opportunities for shared meals, cultural events, and collaborative projects that bring residents and visitors together. It provides a welcoming and dynamic environment for young people while helping to counter social isolation among aging residents through the attraction of younger populations and the creation of intergenerational connections.

The hub also supports environmental objectives through residency programs that incorporate ecological field schools, and artist-led environmental initiatives. Digital platforms and creative projects can help raise awareness of the valley's unique natural beauty, biodiversity, and environmental assets, fostering a stronger culture of stewardship and sustainability.

Politically, the hub embodies the principles of the New European Bauhaus by encouraging citizen participation, cross-cultural dialogue, and inclusive approaches to place making practices. It will serve as a living laboratory for policy innovation, demonstrating new models for rural digital inclusion, creative economy development, and community-led regeneration.

9. ONE KEY MESSAGE

Discover a hidden gem of digital and creative place-making, where authentic cultural infrastructure, strong digital connectivity, and participatory governance demonstrate how rural communities can successfully attract, nurture, and retain young talent.

1. INTRODUCTION

La Vall de Carme is located in the county of Anoia, in the heart of central Catalonia. The valley is framed by the Orpinell mountain range, on one side, and the Collbàs range, on the other. Surrounded by forests, terraces and vegetable gardens, the valley preserves a distinctly rural character that defines the identity of the village.

Carme and its surroundings are especially remarkable because of the valley's geographical location, which gives rise to a rich variety of climates and vegetation. Riverside, Mediterranean and dryland environments coexist within a relatively small area, each with its own well-defined characteristics. This combination creates a unique microclimate in the Vall de Carme, making the valley a particularly valuable natural setting.

This climatic diversity is especially favourable for birdlife. Several bird species find in the valley an ideal combination of climate, vegetation and habitat conditions for feeding, nesting and reproduction.

In the past, more than 50 bird species and up to 85 different individual birds could be observed in the Vall de Carme. Among the most notable species were the great grey shrike, the woodchat shrike, the carrion crow, the common wood pigeon and the swallow.

2. HISTORICAL CONTEXT

The municipality was established at the end of the Middle Ages, although the first historical documents date from the late 17th century. During the period of the Arab conquest and throughout the Middle Ages, particularly between the 10th and 12th centuries, part of what is now Catalonia was partially occupied by Muslims. As a result, a series of fortifications were built in the centre of the country to control the Muslim advance towards present-day Europe.

These fortifications are known as frontier castles. They formed an imaginary line across what is now central Catalonia, allowing a broad territory to be visually controlled and defended quickly and effectively. Some of the castles from that period can still be visited today along the "Medieval Frontier Castles" route through the region.

In fact, the county of Anoia is one of the areas with the highest number of preserved castles and small fortresses, offering a very accurate insight into what that historical period was like. One of the best-preserved and restored castles is the Castle of La Pobla de Claramunt, located five kilometres from the village of Carme. It offers visitors the chance to enjoy medieval art and history in a peaceful setting, without the need for a car. Other castles and fortifications from this period include those of Orpí, Calaf and Miralles, among others.



Castell d'Orpí, Source: Wikipedia

Carme also once had a small fortress, as some remains have been found in the village itself that are believed to have possibly belonged to a defensive tower. However, unlike La Pobla de Claramunt, no fortification remains in Carme today, although there are still some traces that allow us to infer its medieval past.

According to most sources, at the beginning of the 18th century, Carme, which was experiencing significant demographic and economic growth, built a new religious temple. Today, this is the village church, where traditional local and national festivities are held, together with religious activities.

3. THE COMMUNITY

La Vall de Carme is a widely dispersed territory with a number of urban centres, such as Carme, where services and social life are concentrated. There are also Orpí and Santa Maria de Miralles, which are more scattered and rural municipalities.

One of the most significant challenges is the ageing of the population and the difficulties this population faces in accessing various basic services, such as podiatry, physiotherapy and others. There is a high dependence on private vehicles, as they are often the only means of accessing many of the services needed in everyday life.

For this reason, a community strategy has been developed to group services together in order to improve accessibility. Services are brought together on a

specific day in one urban centre, making them easier to use and avoiding the need to travel to larger towns or cities, such as Igualada.

The local public administration has promoted several cross-cutting projects within the framework of the valley's strategic development plan. This plan is structured around four strategic areas: economy and business, services, housing and infrastructure, and natural resources and energy transition.

The ultimate goal is to revitalise the valley. To achieve this, it is necessary to create housing so that people from other places can move to the valley and, above all, live and work there. This also requires the creation of job opportunities and a stronger social appeal in order to attract a younger population.

4. THE BUILDING

Can d'en Pont is a building located within the municipality of Orpí, isolated from any other construction. It was formerly a paper mill and was acquired by Joan Serra in 1786.



It is a narrow, elongated rectangular building with a gabled roof running east to west, covered with Arabic tiles. The walls are made of irregular reddish stone blocks bound with mortar. The building has two floors with large windows featuring brick arches, arranged like a gallery, all of similar dimensions.

The entrance façade faces north and has two entrances on the ground floor. This layout is repeated on the opposite façade. The interior has been adapted to the new needs for which the building was restored.

The mill remained in operation until 1970. Now municipally owned, it was undergoing restoration at the beginning of 2009.



5. FUTURE VISION

Can d'en Pont Source: own picture

This building could become a point of regeneration for the valley, and a project has already been drafted within the framework of the “Tornem als Pobles” project.

This project presents an initial proposal for the transformation of the building. It is important that this transformation takes into account the economic dimension, by promoting a local business; the social dimension, by creating a meeting space for local residents; and the need to propose a solution to the housing problem.

So a key point for the project must be how do we attract people to the area not only for tourism activities but to live and participate in the community

Disclaimer / Copyright Notice for ALL

© Parts of this material were created and structured with the support of ChatGPT (OpenAI, GPT-5); other parts were searched and created using CoPilot. The content was created to support analysis and reporting and was adapted and reviewed by the project team. Research was conducted using Bing and/or Google searches.

All trademarks TM and product names mentioned are acknowledged and remain the property of their respective owners.

17.4.2026 Europe, BeCom Project Team



Co-funded by
the European Union



Funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or the European Education and Culture Executive Agency (EACEA). Neither the European Union nor EACEA can be held responsible for them.