CREATIVE PLACEMAKING IN CONNECTION WITH HERITAGE

Erika ZABULIONĖ, Bioeconomy Research Institute, Vytautas Magnus University Agriculture Academy, Studentų str. 11, LT-53361 Akademija, Kauno distr., Lithuania, erika.zabulione@vdu.lt *(corresponding author)*
Rasa PRANSKŪNIENĖ, Department of Business and Rural Development Management, Faculty of Bioeconomy Development, Vytautas Magnus University address: Universiteto str. 10-416, LT-53361 Akademija, Kauno distr., Lithuania, rasa.pranskuniene@vdu.lt

This article presents creative place-making and discusses the significance of place in the place-making process. A place is understood as something beyond merely a physical spot on a map, which remains constant in both time and space; it is constantly questioned, recreated, and changed due to the processes of relationships that are vital to the potential and unlimited activities of people. The emphasis is on place-based and integrated development, using local resources, and the significance of a multi-party rural governance framework is highlighted, also analyzing place-making models, creative place-making, tourism, and their links to storytelling and heritage. The aim of this study is to conduct a theoretical analysis and present theoretical insights into creative place-making. In this research the method of analysis was used based on the researcher's personal reflections on the topic were used although it was mixed with the theoretical analysis. In this case, the authors discuss storytelling as a factor in sustainable place-making, adding to this the meaning and significance of heritage and its transformations in a localized area, which is seen as another resource of a place, city, or even an entire region.

Keywords: placemaking, creative placemaking, tourism, heritage transformations, storytelling

INTRODUCTION

The concept of placemaking, in it′s pure form, has it′s own historical background that is tied to the efforts of urban planners and theorists starting in the 1950s. It emerged as a response to the perceived erosion of "place" in the face of the architectural bleakness associated with the urban renewal movement (Zitcer, 2018). The roots of placemaking can be largely traced to Jane Jacobs's activism within neighborhood (Redaelli, 2016). While the term creative placemaking is relatively recent, similar initiatives have been present throughout the history of urban development (Bianchini, 2012). Researchers have linked creative placemaking to a tradition rooted in arts-driven economic development (Ashley, 2015; Vazquez, 2012, Gough et al., 2024; Ma et al., 2025)

The concept of placemaking was largely shaped by two foundational figures in the field, even if the term wasn't coined until later. Since the 1960s, Jane Jacobs and William H. Whyte focused on creating urban environments that prioritize people over vehicles and retail spaces. They recognized that social and cultural resources, alongside welcoming public areas, are critical for fostering dynamic neighborhood (PPS, 2007). Jacobs highlighted how a lively street scene contributes to both neighborhood safety and community spirit (Jacobs, 1992). Whyte is renowned for his research into human interactions within urban environments. Through his observations and evaluations of public spaces in New York and elsewhere, he aimed to assess the effectiveness of newly designed areas. He asserted that the livability of a city is profoundly influenced by the social interactions in public spaces. He emphasized that planners and architects have a moral duty to design and create environments that foster community engagement and interaction (Whyte, 1980). At its core, the primary focus of placemaking centers on how to create places—an issue that is closely linked to the development of community and identity. Placemaking is described as a "hands-on method for enhancing a neighborhood, city, or region" that prioritizes "community involvement at its core […] leading to the creation of quality public spaces" (PPS, 2007). Place-based processes that involve local communities in co-creation can generate value in the design and development of public spaces. An inclusive approach with gradual enhancements has proven effective in fostering lively, desirable areas with high-quality public spaces for a variety of people (Gehl, 2011). Thus, placemaking should be viewed as an ongoing process rather than a one-time event (Monocle, 2013).

The term of "place-making" isn't new, but its significance has evolved in recent years. In September 2015, the United Nations General Assembly ratified the 2030 Agenda for Sustainable Development. This crucial framework includes goals such as eliminating hunger, achieving equality for all, encouraging sustainable consumption patterns, developing sustainable urban areas, and safeguarding natural ecosystems (Dasgupta et al., 2015; Hou et al., 2019). Tan and Tan (2023) investigate how place can be formed from a community-centric viewpoint. Place extends beyond a mere physical spot on a map that remains static in time and space; it is perpetually re-evaluated, reimagined, and transformed through relational processes that brimming with potential and boundless human activity (Horlings, 2015b, 2016).

Gkartzios and Scott (2014) introduce a neo-endogenous framework that emphasizes "place-making and community well-being, resilient rural development" meaning to foster new urban-rural and local-global connections. The emphasis is on development that is based on local contexts and integrated, utilizing local resources while highlighting the crucial role of a multi-stakeholder governance model for rural regions (Bock, 2016; Olmedo and O'Shaughnessy, 2022).

This approach is more focused on sustainable development and is consistent with creative place-making, which emphasizes multi-stakeholder governance, such as rural social enterprises based in the community can create connections and cleverly create solutions that are relevant to their local context, fostering community growth. (Olmedo and O'Shaughnessy, 2022; Richter, 2019; Twuijver et al., 2020). Additionally, given that the built environment of our regions, cities and neighborhoods is highly resilient, it seems important to focus on how the resources of the past - artefacts, stories and places - can influence the future transformations of the community, city or region (Pranskūnienė, Zabulionienė, 2023). Transformation processes related to heritage are fundamentally based on different aspects of human knowledge and creativity in response to external social, economic and cultural dynamics and societal needs. It is important to ensure the long-term and sustainable effectiveness of the place in the local and/or urban/regional context. Therefore, it is important to consider how heritage and the historical elements can be productively used in sustainable urban and local transformations – as resources and capacities (Lillevold and Haarstad 2019; Richards, 2020). Scholars argue that a historically derived sense of place can be a resource for sustainable urban and place transformation and contribute to sustainable urbanism (Rossi, 1982; Hommels, 2005; Duff, 2010; Haarstad and Oseland, 2017). This contributes to the emerging research on cultural heritage and sustainability by detailing how cultural heritage creates self-perception and a sense of place compactness.

In the contexts of tourism and place-making, scholars increasingly discuss storytelling and placetelling as resources that add value to places (Gkartzios and Scott, 2014; Richards and Duif, 2018; Pollice et al., 2020; Moscardo, 2020; Richards, 2020; Sarantou et al., 2021; Tan and Tan, 2023). Place identity, attachment to place and sense of place are considered to be those place resources and meanings that are used to transform and sustain place (Tan et al., 2018; Tan and Tan, 2020). In these studies, storytelling is presented as a place resource. As it is a lack of studies about the relationship between place-making and heritage as a resource, this study, heritage and its transformations will be explored as a resource for place-making and tourism development. Here heritage is considered one of the significant resources of a place, city or region, which helps to discover and implement both a place-oriented approach and promote sustainable creative placemaking and tourism. Also, it is important to highlight the extreme climate situation in the world related to heritage and tourism. When living in a challenging and changing world, discussions about heritage and its place in the world become more and more relevant. We should rethink how we will pass the cultural heritage on to future generations, what we will preserve and what we will, unfortunately, lose (Pranskūnienė, Zabulionienė, 2023). In this context, it becomes important to talk about various transformations related to placemaking, tourism and heritage.

The **aim of this study is** to conduct a theoretical analysis of place-making and provide theoretical insights about the creative place-making with particular attention to the role of heritage and storytelling in shaping place identity. The presented personal reflections, added to the article, open deeper theoretical discussion and reveal thinking about the links between heritage and place-making, and how heritage can become the resource for the place-making. This study grounds the notion of "heritage and placemaking" in recent empirical and theoretical research and develops a discussion about storytelling as a tool for shaping local identity and using cultural heritage as a development resource. The work fits well within current debates on place-based and integrated local development supported by multi-party governance.

MATERIALS AND RESEARCH METHODS

In this study we see heritage as one of the significant resources of a place, city or region. In this work, heritage transformations are defined as the constant restructuring, disappearance, and transformation of heritage, i.e., artifacts of the past/present/future as products of connection, the abandonment or restructuring of former and existing structures, directions, and trends in an attempt to cyclically practice future states in the present (Apaydin, 2020; Papatya and Dulupcu, 2008; authors of this work).

In this study research approach is based on personal scholarly reflection combined with theoretical literature analysis, which is appropriate for the stated objectives. Two methods of analysis were used in this article: based on autoethnographic methodology, the researcher's personal reflections have been written and a theoretical analysis was performed, in which the literature was analyzed and compared with each other. As autoethography was used for the study, it is important shortly to discuss this methodological approach. When looking to the methodology, it becomes clear that autoethnography is becoming more and more popular form of qualitative research, seeking to embrace the subjectivity of researcher and as Krieger (1996) suggests, there becomes the need to resituate the 'I' in research and generating a series of affiliations and insights to develop a fuller sense of self so that our understanding of others will not become fractured or artificial. Autoethnography is an approach to research and writing that seeks to describe and systematically analyze personal experiences in order to understand cultural experiences (Ellis et. al, 2011). It connects autobiographical personal experiences with the cultural, social and political arena, giving the researcher an opportunity to express his or her past lived experiences (Patterson, 2014). Essentially, autoethnography involves the researcher in the study. Autoethnography is defined as a research methodology that illustrates the "relationship between self and others who represent society" (Chang, 2008). Thus, the personal reflections presented reveal thinking about the connections between heritage and place-making, about place narratives and heritage transformations, what it means to each person

individually, how a person experiences and understands, and ultimately, what it brings to the person, the place, and society. Thus, based on personal experience and knowledge, the researcher's reflections and memos were used to reinforce the theoretical analysis with practical research experience and to present the insights of the study in the formulation of the study's conclusions.

RESEARCH RESULTS AND DISCUSSION

In this section of the article, we provide a theoretical overview of place-making models, examine the expression of creative place-making, and add our insights by discussing the place of heritage and its transformations in the context of creative place-making.

Place-making models. Wyckoff (2014) describes place-making as the process of creating quality places where people want to live, work, play, and learn. The researcher argues that it is nevertheless very important to understand from the outset that place-making is a process, a means to an end; the end result is the creation of quality places. Creators care about places that matter to both people and businesses, and where they want to be. When people are in high-quality places, they know and understand what they are. This is because these places have a strong sense of place. They are active, unique places that are interesting, visually appealing, and often feature public art and creative activities. The researcher has created a typology consisting of four types of place-making (Wyckoff, 2014). Table 1 presents a comparison of all four types of place-making. The author argues that everything has a place and everything is in its place. According to Wyckoff (2014), standard place-making (or simply "place-making") is a universal term that encompasses three specialized types of place-making: strategic place-making, creative place-making, and tactical place-making.

Table 1. Comparison of four placemaking models (compiled by the authors based on Markusen and Gadwa, 2010; Wyckoff, 2014; Courage, 2017; Zitcer, 2018).

Type of place-making	Description of the type of place creation	How it looks in practice
1) **Standard place-making** (Wyckoff, 2014).	Any form of place-making will improve the amenities and choices for quality of life in a neighborhood, community, or region. All forms of place-making depend on the broad participation of stakeholders in designing projects and activities. This requires involving individuals and allowing them to take part in the process. This encompasses various projects and activities, executed by the public, non-profit, and private sectors either gradually or with intention, over an extended duration—potentially indefinitely.	• Projects – enhancement of streets and facades in the city center, community-focused projects like the renovation of residential buildings, small-scale multifunctional developments, upgrades to parks, and more. • Activities – activities held in public areas, including sidewalks, roadways, town squares, public facilities, and so forth.
2) **Strategic place-making is not only about creating high-quality places, but also about achieving a specific goal.** (Wyckoff, 2014).	The goal is to develop premium locations that are highly appealing to creative professionals, encouraging them to reside and work there. This, in turn, fosters an environment conducive to considerable job creation and income increase by drawing in businesses seeking a pool of skilled talent. This approach to place-making is particularly aimed at knowledge workers who, due to their skills in the new global economy, can live anywhere in the world and tend to choose high-quality places with many amenities and other creative workers. Thus, strategic place-making is a targeted process (i.e., it is deliberate and not random) involving projects/activities in specific locations.	• Projects – mixed-use developments located in significant urban areas (cities), essential corridors (notably rapid transit routes), and principal hubs; may involve both restoration and new building. • Activities – regular, typically recurrent events for creative professionals, alongside various arts, culture, entertainment, and leisure pursuits that enhance the vibrancy of high-quality locations and appeal to a diverse array of consumers.
3) **Creative place-making** (Markusen and Gadwa, 2010; Courage, 2017; Zitcer, 2018).	The term was introduced by Ann Markusen and Anne Gadwa in 2010. In the process of developing creative places, collaborators from the public, private, non-profit, and community sectors intentionally shape both the physical and social attributes of a neighborhood, town, city, or region with a focus on arts and cultural initiatives. Creative place-making enhances both public and private areas, rejuvenates buildings and streetscapes, boosts the vitality of local businesses and public safety, and unites diverse groups of people to celebrate and inspire one another. Frequently, the objective of creative placemaking is to embed art, culture, and creative thought into every facet of the built environment. According to Zitcer (2018), creative placemaking is a collaborative process where artists, arts groups, and community development specialists deliberately integrate arts and culture into community revitalization projects. This approach involves	• Projects – projects that leverage and integrate artistic, cultural, and creative thought, including museums, concert venues, public art displays, transit stations featuring art, and live/work space for creatives, among others. • Activities – innovative artistic, cultural, and entertainment initiatives that enliven quality spaces, such as outdoor movie screenings, chalk art installations, open-air concerts, and incorporating children's concepts into planning through artistic expressions, etc.

	including the arts in discussions related to various areas, such as land use, transportation, economic growth, education, housing, infrastructure, and public safety programs. Courage (2017) has proposed a typology of placemaking that serves as a foundation for assessing and conceptualizing practice. In Courage's framework, there are four types of placemaking: public realm, creative, participatory, and social practice, where public realm and creative placemaking are generally more coordinated and top-down, whereas participatory and social practice placemaking tend to be more bottom-up and informal. Each of these approaches to placemaking can be enacted in strategic, tactical, or opportunistic manners.	
4) Tactical place-making (Wyckoff, 2014). Two separate but related methods are combined to create tactical place-making. The first is known as Tactical Urbanism, the other as LQC.	**Tactical urbanism:** "Enhancing the quality of life in urban areas typically begins at the level of streets, neighborhood, or individual buildings. Although larger projects are important, making small-scale, gradual improvements is being recognized as a strategy to maximize larger investments. This method enables various local stakeholders to experiment with new ideas prior to committing substantial political and financial resources."	**Lighter, quicker, cheaper (LQC)** - tactical placemaking is an approach for developing quality spaces that employs a careful, often gradual method of change, initiating with a short-term investment and realistic expectations that can happen rapidly (and frequently at a low cost). It is aimed at public areas (like queues and squares), presents a low risk, and has the potential for significant rewards. This method can be continuously applied in communities involving various stakeholders. It includes a mix of minor initiatives and short-lived activities. With time, tactical placemaking efforts can revitalize a location. Although the positive effects may take time to become noticeable, they can be enduring.

Thus, tactical placemaking in this case is associated with rapid local projects where quick goals and quick solutions are desired. Strategic placemaking, which is planned and focused on long-term goals, is not a random project that creates quality places for creative people to live and create, and attracts talent to such a location (this example reminds me of the empirical research cases in my dissertation, where placemaking attracts various creative people, where they can boldly implement their ideas). There are moments when tactical placemaking facilitates the implementation of strategic placemaking. Just as small, fragmented goals help to implement large and complex strategies, so tactical placemaking, the discovery of places and activities in them helps to implement strategies (e.g. the gradual excavation and restoration of the abandoned manor allowed the town itself to expand, and later even the entire region, as it developed into a major tourist center).

The following reflection describes the connection between heritage, creative place-making and our expected future regenerative place-making.

Reflection, 2025.

Comparing the four place-making models discussed above, it becomes clear that the process of searching for a place, heritage as a unique and authentic resource of the area, and the implementation of heritage transformations as the final product in it, creative place-making reflects this the most. Heritage transformations are always a creative result as the application of experience to experience. Experience, primarily intended for tourists to experience, live through, and personally transform. Here again, the data from our previous article (Pranskūnienė, Zabulionienė, 2023) comes into play, where three levels of heritage transformation are arranged: I – Place – Region, i.e., heritage transformations affect the individual, the place, and the region. Such a place can be so influential that even changes in the place/area can ripple out and spread to regional transformations and development. On the other hand, place-making is not only for tourists, primarily for the locals themselves. Here we encounter the term and concept of regenerative place-making which tells us - Community needs first. Place-making is primarily intended for locals, and only then for tourists, unless the chosen place is specifically designated as a tourist destination, in which case heritage transformations are intended to attract tourists. This undoubtedly also helps to develop the area itself.

In summary, it can be said that the type of place formation to be used and how to choose the most effective place creation method that best meets the needs of people (tourists) or communities depends on what is being attempted to achieve. The development of a place is consistently shaped by the personal and collective beliefs that promote internal transformation (O'Brien, 2013), as people give meaning to their place by assigning subjective meanings to it. Public spaces in the historic cores of places need to adapt to changing requirements for their use, reflecting the current needs of their users (Kristianova and Jaszczak, 2020). Agnew (1993, p. 262) argues that "Place is not just what we observe in the landscape or the area designated for human activity; it is 'what is constantly happening, what contributes to history in a specific context, creating and using the physical environment".

After presented four models of place-making, it is appropriate to move on to the model of creative place making, which best reflects how communities develop their localities by utilizing the unique resources of the place/region (including heritage), which give meaning and significance to the place and make it authentic.

Creative place-making. While creativity fundamentally represents the unrestricted generation of value, in today's economy, it is significantly associated with specific locations. This is illustrated through instances like music tourism, film tourism, culinary tourism, design tourism, and architectural tourism, where travellers engage with local creative products and services (Long and Morpeth, 2016). Since the publication of the first Creative Industries Map study in 1998 (DCMS, 1998), the concept of creative industries, which includes tourism, has gained significant attention, leading to the development of ideas such as the creative economy, cities, the creative class and clusters (Florida, 2002; Landry, 2000; Štreimikienė and Kačerauskas, 2020). Nevertheless, as noted by Tan and Tan (2023), simply labelling an experience or a place as a creative tourism or creative city by appending the term "creative" is insufficient. The focus of local development should be on sustainable practices and must be thoughtfully crafted to prevent redundancy and standardization. It is crucial to avoid one-size-fits-all solutions that overlook local specifics and to adopt a place-based strategy. For a location to thrive, it is essential to actively develop new practices and meanings, along with fostering a commitment to improving current conditions (Asara et al., 2015; Chapin et al., 2009).

According to Arefi and Triantafillou (2005), the concept of place encompasses four dimensions: visual characteristics, product, process, and meaning. First, place is perceived as a collection of visual characteristics, such as historic structures, that shape people's initial impressions of a location. Second, place is considered a product, as it continuously serves a distinct purpose and function. Third, place is viewed as a process, since it undergoes constant transformation over time. Lastly, place relates to meaning, highlighting the diverse interpretations that various individuals can derive from a location (Arefi and Triantafillou, 2005; Sun et al., 2016). This idea merges reflections on the constructed environment with rational thoughts, personal narratives of place experiences, and the quest for understanding from multiple viewpoints (Tan and Tan, 2023). Seeking to develop a broader approach to place-making, Richards and Duif (2018) discuss the creation of small cities with big dreams. Richards (2020) proposes the concept of creative place-making, in which the method of place-making would involve the interaction of resources, meaning, and creativity. This model of place-making encompasses a practice of place-making consisting of the interaction of resources (a specific space), meaning (a lived space), and creativity (an imagined space). Local resources, assets, residents' opportunities, experiences, and desires contribute to the uniqueness of a place (Grenni et al., 2019).

Figure 1 illustrates the core concepts of creative place-making design and outlines the components of this place-making framework, where resources, meaning, and creativity are integrated into programming to enhance the quality of the location and/or encourage tourism. This model can also reveal specific features of locally embedded creativity: creative tourism can be developed using fairly modest resources, nurturing significance through narrative and sensory enhancement. creativity in the form of a clear vision can be very important in creating resources together and giving these resources new local meanings. The authors of the article supplement this model with the dimensions of heritage and heritage transformations, based on the empirical research of the dissertation, as many connections and similarities were found in this model of creative placemaking (it is marked in blue colour).
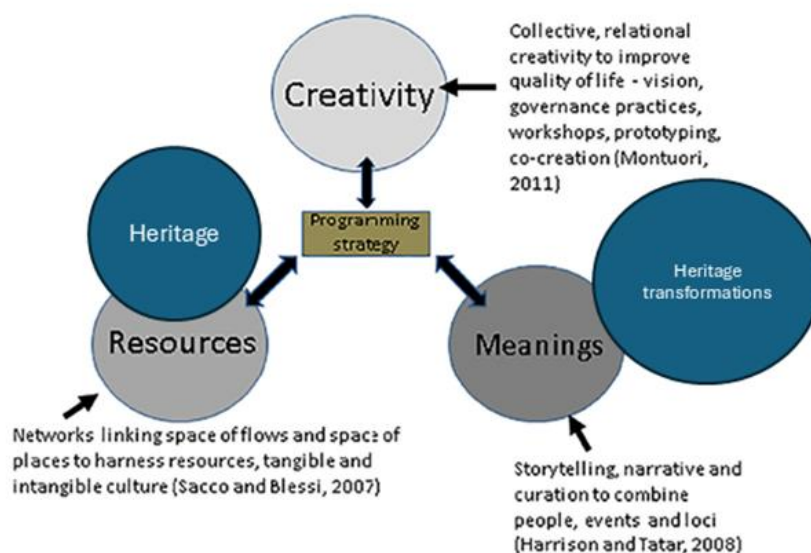

Figure 1. Key principles of creative placemaking, incorporating heritage as a local resource (based on Richards, 2020; compiled by the authors)

Although the authors of the place-making model place greater emphasis on storytelling as an attribute or feature of sustainable place-making, the authors supplement the existing place-making model with heritage and its transformations as another dimension of place-making, through which sustainable places and stories can also be created. Heritage also has its own history, both official and linked to the stories of local residents. Storytelling can also be used to present heritage to the public, as the place and its people perceive themselves in connection with heritage. This connection also strengthens the sense of place. Preserving authenticity as much as possible is also very important. In addition, heritage

transformations bring real added value to the area and the region by emphasizing its uniqueness. The new significance of the place also ensures broad local involvement and assistance (Della Lucia and Trunfio, 2018) and encourages tourism flows. Creative tourism assumes fresh interpretations through a sense of play, which can also inspire local people to participate and create - meaning can be created through stories that invite tourists to co-create the experience of relationships. The following memorandum presents a reflection on the inclusion of heritage as a resource in the model of creative place-making.

The following memo describes heritage and it's transformations as a resource of a place.

Reflection, 2025.

This image reflects places as a field of possibilities from which to choose—choose a location and choose what you will do there. These are places that have tangible or intangible heritage as resources. In this case, the place is also a resource. Enthusiastic stakeholders create visions, plans, and goals to improve the quality of life. Here, individual action is usually not enough (as in the case of sauna tourism, for example), but action through collaboration, involving other local actors, "players" operating in the same field – in the same territory or structure (local government, community, etc.). In this case, local development stakeholders and locals find themselves in a field of meaning where people and places come together. What makes sense to one person may not make sense to another, and there different local narratives and local histories emerge from different points of view. Thus, Richards' (2020) model can be supplemented with another factor of place-making: heritage. By introducing heritage as a resource, we can creatively transform it and give it new meaning.

Richards (2020) emphasizes the significance of design principles like creativity, utilization of local resources, and the process of meaning-making in enhancing the quality of life for community members. However, it is important to ask yourself - what local resources and meanings can be used to transform and maintain a place. Place identity, place attachment, and sense of place refer to the relationships that connect individuals to their surroundings. These bonds and interpretations play a crucial role in motivating community members to engage in efforts to safeguard their cultural heritage and local community (Tan et al. 2018; Tan and Tan, 2020). As noted by Sacco and Blessi (2007), the place-making model presented here includes the resources offered by different types of capital, along with the significance derived from the co-creation processes and local integration discussed by Della Lucia and Trunfio (2018).

Nowadays it is important to talk about the places in the context of the climate change also. Scholars Jaszczak et. al. (2020), when discussing the concept "green livability", pay the attention to the ecological solutions appearing in space based on balancing the expected economic effects in relation to the growing social and environmental needs. Authors notice, that there is increasing recognition of the need to change the way of thinking about planning, which results solely from economic or aesthetic needs, towards ecological planning with the participation of society (Jaszczak et. al, 2020). Green space planning also requires knowledge and creativity. However, creativity is not limited to specific government-designated districts or only those where the creative class lives (Richards, 2020), which means that the place-making process is open to emerging influences, making the model more compatible with creative place-making. In terms of meaning, it can be linked to Harrison and Tatar's (2008) thought that the meanings of places are created by people, events, and places. Places (or areas) acquire meaning through the constant flow of people and events. Linking resources in this way to create meaning also requires creativity. At the same time, this allows us to accept Montuori's (2011) idea that creativity is no longer a trait of a talented individual, but rather an ongoing, collective, and relational process. Therefore, creative development can be viewed as a system of co-creation that requires the cooperation, visitation, use, and habitation of all participants (Richards and Marques, 2018). The creatively developed perspective of place creation has important implications for tourism. Tourists become key players in the co-creation of places because of the meanings that attract them to those places. Inserting creativity into particular local settings, instead of viewing it as a universal solution, facilitates the combination of different top-down and bottom-up approaches (Della Lucia and Trunfio, 2018).

In summary, according to Markusen and Gadwa (2010), we can assert, that creative places are thriving cultural industries. New products and services are emerging in areas where skilled creative workers gather. Strategies for creating creative places across entire cities are being developed, often led by prominent mayors or city council members. Creative places foster entrepreneurs and increase the number of self-employed artists, designers, and similar professionals who market their works extensively and frequently hire others, whether on a full-time or part-time basis. By developing creative places, collaborators from the public, private, non-profit, and community sectors deliberately influence the physical and social identity of a neighborhood, town, city, or region in connection to arts and cultural initiatives. In this case, by creatively transforming heritage, we can give new meaning to a place and its people, both locals and tourists. This strengthens and deepens the sense of place, a place where people want to be. Linking resources in this way to create meaning also requires creativity. Therefore, the idea of Richards and Marques (2018) that creative development can be viewed as a collaborative system that necessitates cooperation., visits, use, and life of all participants, seems very important. Thus, all stakeholders (the community, government, local businesses, locals, etc.) must be involved in place-making, as it is a collective process that requires the reconciliation of different opinions.

Further are discussed the relations between place-making and storytelling combining it with the meanings of heritage as a significant place/city/region resource.

Place-making and storytelling. Stories about a place and its unique identity play a crucial role in fostering sustainable development, yet it remains vital to understand how these elements will function and interact. To facilitate the transformation and ongoing vitality of a place, the authors aimed to develop an innovative approach to place-making through the crafting of place narratives. Tan and Tan (2023) investigated: 1. Who are the stakeholders of a place and in what ways can these factors enrich place narratives? 2. What constitutes the history of a place, and how can it assist in

advancing sustainable development? 3. What does sustainable development signify from a local viewpoint, and how can it evolve and be sustained?

According to Tan and Tan (2023), understanding local histories is essential for gaining insights into a place, which in turn enhances local residents' sense of identity. Researchers in consumer and marketing fields, alongside psychologists, assert that human consciousness is built upon stories that allow people to encode, store, and recall information (Kim et al., 2020). When discussing a location or its history, we are essentially sharing a narrative about ourselves and our worldview. Viewed in this light, stories encompass individuals, locations, the past, and the future; they are not merely knowledge but rather frameworks for shaping our understanding of ourselves in relation to the world (Gearey, 2018). While the present of a location is rooted in history, it reflects only a fragment of that history (Lau and Li, 2019). Narratives are more persuasive to travellers than data or figures because they rephrase the message in a way that is accessible to everyone (Gearey, 2018; Lowery et al., 2020). Since the beginning, stories have been a crucial element of interpretation; they significantly contribute to human understanding and social interaction, making them essential for grasping the meaning of travel and creating memorable experiences (Moscardo, 2020). Storytelling always includes a narrative arc, characters (Green and Dill, 2013), and authenticity or verisimilitude, which refers to the likelihood that the events within the narrative actually occurred (Gearey, 2018). The audience's perception of a story's authenticity is vital for fostering trust and acceptance, as well as for connecting with the place. Moscardo (2020) suggests a series of principles for tourism design, which involve constructing a narrative world through elements that enhance both the entertainment value and the authenticity of the story. Additionally, it is important to thoughtfully evaluate the involvement of tourists and the local community in these tourism narratives—the story connects to the location, its residents, and the level of authenticity.

Place attachment, which refers to the bond people have with their environments, signifies the long-lasting emotional ties individuals form with a particular location and the significance linked to those ties (Morgan, 2010). Place values, or the emotions tied to specific features of a location, along with a sense of place - comprised of the meanings assigned to it—can drive enduring transformations within an area (Grenni et al., 2019; Vanclay et al., 2008). A sense of place also encompasses the meanings and knowledge that contribute to the formation of a place, allowing individuals to develop a deeper connection to it; this phenomenon is sometimes termed "place identity," which shapes one's social interactions in the physical environment and is reflected through specific behaviors (Tan and Tan, 2023). Individuals often employ storytelling to explore their identities (Gearey, 2018; Sarantou et al., 2021). Narratives play a crucial role in highlighting the distinctiveness of a location, as they draw in visitors and bolster local identity, which subsequently aids in the evolution and persistence of the place.

People, place and stories constitute the three primary elements of place identity (Moscardo, 2020; Sarantou et al., 2021). Through their interactions, individuals forge histories with the present community. Narratives can instill pride in a location by conveying not just its history but also the experiences of its inhabitants (Gearey, 2018; Lowery et al., 2020; Vanclay et al., 2008). Furthermore, these stories offer visitors insight into the everyday lives of locals, along with their traditions and pasts, which enhances the appreciation of cultural heritage and clarifies the nature of local communities (Lowery et al., 2020; Moscardo, 2020; Sarantou et al., 2021). While every location possesses a distinctive history, locals might remain unaware of it due to the lack of resources that could aid them in understanding their narratives (Gearey, 2018; Vanclay et al., 2008). Although the stories of individual local people are not part of the "grand narrative" and lack any ties to historical occurrences or historical figures, people sometimes consider them unimportant and not worth talking about, or they fail to understand the stories of locals and how they are shared. The concepts of local attachment, identity, and community can enhance our understanding of how neighborhood areas motivate residents to collaborate in safeguarding, conserving, preserving, or developing their community.

The following reflection describes heritage as a factor in the sustainable development of a region, which is also linked to a storytelling.

Reflection, 2025.

In their article, Tan and Tan (2023) discuss the process of creating a creative place through storytelling. Stories arise from the interaction between characters. Stories with cognitive and affective components can give people a sense of place and well-being. In other words, people who are looking to grow and change their lives will take the initiative to solve local problems. So, if a place comes alive, tourism emerges. Storytelling. A place in itself has not much meaning. You have to attract people with something, only then does it become tourism. Space - A place becomes a space, and sometimes it becomes a space for experience - this is revealed through the experience of cultural tourism. Space - A place becomes a space, and sometimes it becomes a space for experience - this is revealed through the experience of cultural tourism. For a place to speak to you is the second stage, which depends on how the area is developed and how place-making takes place. Then the new history of the area takes shape. By shaping the character of a neighborhood, town, city, or region related to art and cultural activities, the creative creation of places enlivens public and private spaces, renews structures, improves the vitality of local businesses, and brings together different people to celebrate, inspire, and draw inspiration. The authors of this article argue that heritage is also a sustainable factor in regional development. Heritage and storytelling are closely related—heritage has its own traditional, official history, while storytelling reveals the connection between local people and that heritage, connections, and significance—what that heritage means to me as a local resident and how it gives me a sense of place, how I see myself in the image of that area. It also reveals the uniqueness of the area, how its transformation changes the area, and what new meaning this resource brings. These observations are also related to Richards' (2020) model – how, by having resources, in this case heritage, we creatively transform them and give them new meaning. This is how people's well-being is created and enhanced by using heritage in various ways. The transformation of heritage brings added value to people, the area, and in some cases even the entire region.

Summarizing this discussion, it can be concluded that people's values and the meaning they derive from them influence their readiness to embrace change, thus playing a crucial role in the pursuit of sustainability (Horlings, 2015a, 2015b). The "inner transformation" associated with sustainability is vital for place creation, as it can emphasize the often-ignored symbolic and emotional qualities of locations, which are typically highlighted through tangible material changes (Davenport and Anderson, 2005). The processes of place-making enable various stakeholders to collaborate and engage, affecting or altering both the material and immaterial connections that define places (Horlings, 2016). Moving beyond the conventional division between nature and society, these connections should be regarded as the formation of shared human and natural interactions, which concurrently "shape" places and facilitate transformative change (Grenni et al., 2019). According to De Brito & Richards (2017, p. 2) „Placemaking can be basically summarised as the art of making better places for people." As Jaszczak et.al (2021) state, - the contemporary urban development process should focus not on "developing more", but on "developing better".

CONCLUDING INSIGHTS

This article highlights the relationship between creative place-making and the roles of heritage, storytelling, and social interactions in shaping place identity – a place is not merely a physical location, but a dynamic space shaped by social relations, heritage, and local narratives. In this work are presented four types of place formation, and which type to use and how to choose the most effective place creation method that best meets the needs of people (tourists) or communities depends on what you are trying to achieve. The formation of places is consistently shaped by both personal and collective beliefs, as individuals attribute subjective significance to their surroundings. A model for innovative place-making has been introduced, where the process of shaping a place encompasses the interplay of resources, meanings, and creativity. This model of place creation encompasses the practice of place creation, consisting of the interaction of resources (a specific area), meaning (a lived area), and creativity (an imagined area).

Local resources, assets, residents' opportunities, experience, and desires contribute to the uniqueness of a place. This model can also highlight particular aspects of creativity grounded in local contexts: creative tourism can be fostered using relatively modest resources, enhancing significance through narratives and sensory experiences; creativity expressed through a distinct perspective can be very important in creating resources together and giving these resources new local meanings. However, the model of place-making presented by the author is complemented by heritage and its transformations as another dimension of place-making, through which sustainable places and stories can also be created. Heritage also has its own history, both official and linked to the stories of local residents. Thus, positioning "heritage as resource" not as a nostalgic or preservationist idea only, but as a strategic asset within placemaking, urban planning, and community development. Heritage in this context is increasingly seen not as static "monuments to preserve," but as a transforming, living, dynamic resource that is for sustainable development, social cohesion, local identity, and creative-cultural interventions.

When presenting heritage to the public, storytelling can also be used, as the place and its people perceive themselves in connection with heritage. This connection also strengthens the sense of place. Preserving authenticity as much as possible also becomes very important. In addition, heritage transformations bring real added value to a locality or region by emphasizing its uniqueness. Urban place regeneration is a process of transforming the economic and social conditions of a place. It requires action at the level of introducing a coordinated small town development policy and cooperation between the public and private sectors, as well as involving the local community in these activities (Jaszczak et.al., 2021). Placemaking motivates individuals to collaboratively rethink and rediscover public areas as the essence of each community. By enhancing the bond between people and the spaces they inhabit, placemaking is a joint effort that allows us to tailor our public environments to optimize communal benefits. This approach not only fosters improved urban design but also stimulates innovative usage patterns, emphasizing the physical, cultural, and social identity that characterizes a location and aids in its continuous development.

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