

ARTIST

Elevating sustainable mobility through the use of branding, design and art

03C0866

Revitalizing Transit: Unveiling the Artistic Pulse of Sustainable Mobility



**Innovation Center of the Faculty of Mechanical
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1. Purpose of the report

The ARTIST project (Elevating sustainable mobility through the use of branding, design and art), co-funded by Interreg Europe, aims to promote sustainable transport through the integration of art and branding in public transport systems. By capitalizing on the unique cultural and artistic strengths of the participating regions, the project seeks to enhance the aesthetic and functional value of transport infrastructure, thereby encouraging more sustainable mobility options.

A key objective for the partner regions is to exchange knowledge and best practices on how to creatively incorporate art and design into transportation networks. Through desk-based research, interviews with local stakeholders, and detailed SWOT analysis, the project will assess regional strengths, weaknesses, opportunities, and threats to identify key challenges and solutions.

The report acts as a foundational tool for subsequent ARTIST activities, including peer learning events, policy improvement processes, and the development of transferable recommendations. It enables partners to identify common challenges, recognize good practices, and explore opportunities for integrating art and design into mobility systems in a structured and comparable way. In this sense, the report does not only describe existing conditions, but actively supports future-oriented decision-making and cooperation among regions.

Beyond the project partnership, the report is intended to serve a wider audience of policymakers, transport authorities, cultural organizations, urban planners, and community stakeholders. It provides practical insights into how aesthetic, cultural, and branding strategies can enhance the attractiveness, accessibility, and social value of sustainable transport systems.

The report is structured in a clear, comparative format that allows each partner region to present its analysis in a consistent way. Following the introductory sections on purpose, object of investigation, and methodology, the core chapters examine each region individually through a common analytical framework. These chapters include a regional overview, policy and strategy framework, inventory of current assets, comparative benchmarking, stakeholder analysis, thematic interview findings, a synopsis table, SWOT analysis, case studies, and a gap analysis. The report concludes with region-specific conclusions. As a result, it functions both as a shared analytical baseline for the ARTIST partnership and as a practical reference document for future policy learning and implementation.

The Consortium

The ARTIST partnership brings together six partners and two Associated Policy Authorities (APA) representing diverse geographic, institutional, and socio-economic contexts across Europe:

- Lead Partner: Municipality of Arta (Greece),
- Advisory Partner: Aristotle University of Thessaloniki (Greece)
- Project Partner 3: Vas County Government Office (Hungary),
- Project Partner 4: Regional Development Agency (RDA) South-East (Romania),
- Project Partner 5: LAB University of Applied Sciences (Finland),

- Project Partner 6: Innovation Center of the Faculty of Mechanical Engineering Belgrade (Serbia).
- APA1: The Regional Council of Päijät-Häme, Finland (Suomi/Finland)
- APA 2: Grad Kruševac (City of Kruševac), Serbia (Srbija/Србија)

This consortium structure ensures a balanced mix of urban and regional perspectives, advanced and emerging mobility systems, and varied governance traditions.

The diversity of the partnership is a deliberate strength of the project. It enables cross-territorial learning between regions with different levels of policy maturity, funding capacity, and cultural integration practices.

This report reflects the collaborative work of the consortium and serves as a shared analytical foundation for the next phases of policy exchange and implementation.

2. Definition of the Object of Investigation

The object of investigation of this report is the current state of sustainable mobility systems within the regions participating in the ARTIST project, with a particular focus on the integration of art, branding, and design into transport infrastructure and active mobility environments.

The analysis examines how public transport, walking, and cycling infrastructures are currently planned, perceived, and experienced, and to what extent artistic, visual, and cultural elements are incorporated into these systems. Special attention is given to the role of art and branding in enhancing the attractiveness, usability, safety, and overall user experience of sustainable transport modes.

The research covers a diverse set of regional contexts represented by the ARTIST partners, reflecting different geographic, socio-economic, and governance conditions. This diversity allows for a comparative understanding of how local characteristics influence the implementation of artistic and design-driven approaches in sustainable mobility.

Specifically, the object of investigation includes:

- The identification and analysis of existing practices related to art, branding, and design in sustainable transport and active mobility infrastructure.
- The assessment of institutional, policy, and governance frameworks supporting or limiting such integration.
- The examination of stakeholders' perceptions, experiences, and expectations regarding the role of aesthetics and culture in mobility systems.
- The identification of strengths, weaknesses, opportunities, and threats associated with the current situation, providing a structured basis for further analysis.

By defining the object of investigation in this way, the report establishes a comprehensive analytical framework that supports subsequent sections, including the SWOT analysis and the identification of future trends, gaps, and needs. This approach enables an informed understanding of the existing landscape of art and branding in sustainable transport and supports evidence-based recommendations for the development of more inclusive, attractive, and sustainable mobility solutions across the participating regions.

3. Methodology

This report applies a qualitative, comparative research methodology designed to capture both institutional frameworks and stakeholder perspectives on the integration of art, branding, and design into sustainable mobility systems. The methodological approach combines desk-based research with semi-structured stakeholder interviews across the participating regions:

- Arta (Greece)
- Vas County (Hungary)
- South-East Region (Romania)
- Lahti / Päijät-Häme (Finland)
- Kruševac (Republic of Serbia)

This dual-method approach ensures a comprehensive understanding of existing knowledge and practical insights from local contexts.

Literature Review/Desk-based Research:

Each project partner conducted a literature review focused on policies, academic studies, and reports relevant to their region. This phase aimed to:

- I. Identify best practices and existing frameworks.
- II. Understand regional and national policies, regulatory environments, and socioeconomic conditions.
- III. Highlight gaps in the literature to shape interview questions and further exploration.

Interviews:

The primary empirical tool was a **semi-structured interview guide** (see Annex: Survey Instrument). This format was chosen because it balances comparability across regions with flexibility to explore local specificity.

The interview instrument was designed by **PP2 – Aristotle University of Thessaloniki (AUTH)**. The questionnaire covers stakeholder background, mobility conditions, policy context, artistic integration in transport, perceived strengths and gaps, and future perspectives, directly mirroring the analytical structure of the report. The structure ensures that all partners address the same analytical dimensions while allowing respondents to elaborate on region-specific realities.

Interviews with stakeholders were conducted over a **three-month fieldwork period**. Interviews gathered qualitative insights from **policymakers, experts, practitioners, and community representatives**. This helped validate the literature review findings, identify gaps, and explore opportunities for innovation.

Total interviews conducted: 77 interviews.

Interviews conducted by each partner:

- **Municipality of Arta:** 15 interviews

- **Vas County Government Office:** 16 interviews
- **Regional Development Agency (RDA) South-East:** 16 interviews
- **LAB University of Applied Sciences:** 15 interviews
- **Innovation Center of the Faculty of Mechanical Engineering Belgrade:** 15 interviews

Analytical Approach:

Completed questionnaires were submitted to AUTH, which performed the centralised qualitative analysis and produced the relevant tables and graphs. These analytical outputs were returned to partners, enabling them to interpret findings and develop territorial conclusions. This collaborative workflow ensured methodological consistency while preserving regional ownership of the results.

Interview material and desk research findings were synthesised using thematic analysis. Common categories were applied across regions to enable structured comparison, feeding directly into:

- stakeholder analysis
- thematic interview chapters
- synopsis tables
- SWOT analysis
- gap analysis
- conclusions

This integrated methodology combines theoretical analysis with practical stakeholder insight, enabling the report to function both as a regional diagnostic tool and as a shared learning framework for the ARTIST partnership, ultimately supporting robust findings and actionable recommendations.

4. Regional Overview

This chapter provides a contextual overview of each participating region, outlining key geographic, demographic, and socio-economic characteristics. It describes the current structure and performance of public transport and active mobility systems, including walking and cycling infrastructure. The section establishes the local baseline conditions that shape opportunities for integrating art, branding, and design into mobility environments. This contextual understanding is essential for interpreting the subsequent analysis.

4.1 Arta (EL)

Geographic and Territorial Profile

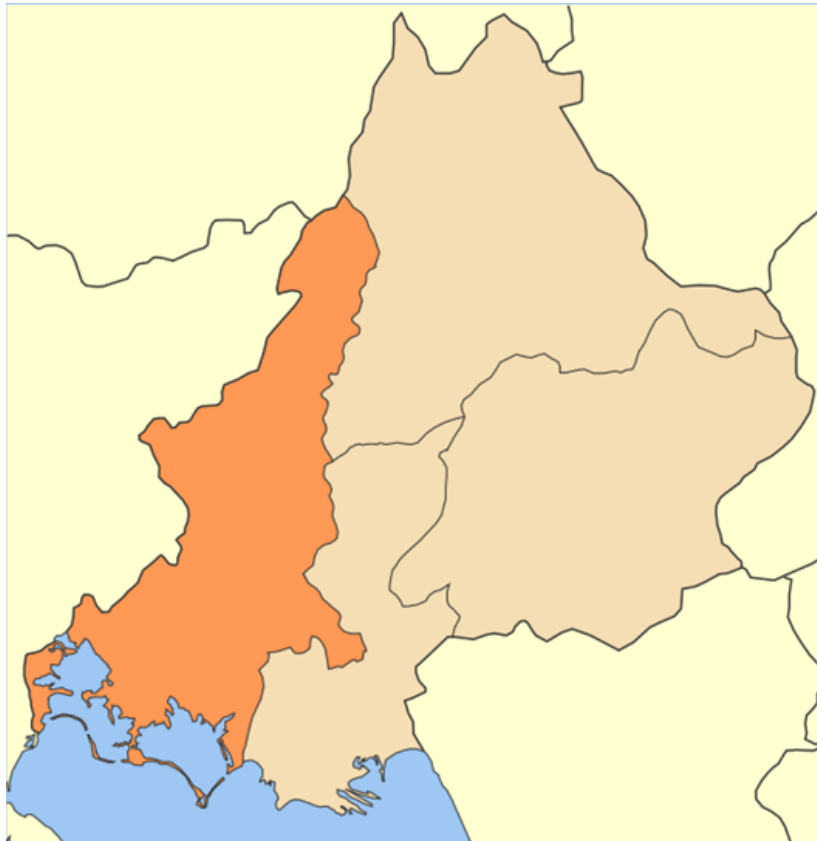
The Municipality of Arta is located in the north-western part of Greece, within the Region of Epirus. It is one of four municipalities in the Regional Unit of Arta, established in 2011 through the "Kallikratis" regional reform law. This reform combined five previous municipalities: Arta, Filothei, Xirovouni, Voulgareli, and Arachthos. Spanning an area of 436.76 km², the municipality combines urban and rural characteristics. According to the 2021 national census, the population of Arta stands at 41,600.

Table 1: Population of different administrative levels of Arta (2011 - 2021)

Area	Population	
	2011	2021
Regional Unit of Arta	67,877	63,732
Municipality of Arta	43,166	41,600
Municipal Unit of Arta	27,330	26,999

Source: ELSTAT, 2021

Figure 1: Arta Municipality positioning (in orange) within Arta sub-region



Source: https://commons.wikimedia.org/wiki/File:2010_Dimos_Arteon.svg

The Municipality of Arta is situated in a diverse geographical area, bordered to the northwest by the Pindus Mountains. The region features a variety of landscapes, including dense forests, the Arachthos River, and the artificial Pournari Lake. At the center lies the fertile Plain of Arta, while to the south, the municipality borders the Amvrakikos Gulf, home to the Amvrakikos Wetlands National Park, a protected Natura 2000 site. The municipality enjoys a Mediterranean climate, with hot, dry summers and mild, wet winters. In the upland villages, the climate shifts to a more continental character, with colder winters and occasional snowfall.

Demographic and Socio-Economic Profile

The city of Arta, the capital of the municipality, serves as the region's economic hub. With a population of 24,079 (2021), it is the only urban center in the region. Arta is historically significant, as the site of the ancient city of Ambracia, which was once a powerful Greek city-state and later the capital of the Despotate of Epirus during the Byzantine period. The city's most iconic landmark is the 17th-century stone **Bridge of Arta**, located over the Arachthos River, known for its connection to Greek folk tradition and legend.

At the southern edge of the municipality, the Amvrakikos Gulf covers an area of approximately 499 km² and is one of Greece's largest gulfs. This area is renowned for its biodiversity and its status as a protected wetland under the RAMSAR Convention.

Arta's economy has evolved significantly over recent decades. Based on data from the 2021 census, the majority of the workforce is employed in the tertiary (service) sector. The labor force of 17,100 people consists of 2,777 unemployed individuals (16.2%). The remaining 14,323 employed persons are distributed as follows: 15.65% primary sector (2,241 employees), 14.23% secondary sector (2,039 employees), 70.12% tertiary sector (10,043 employees). For comparison, the distribution from the previous 2011 census is presented in the table below.

Table 2: Employment in Arta (2011 - 2021)

	2011		2021	
Total number of employees	13,584		14,323	
	Number	Proportion	Number	Proportion
Primary sector	2,245	16.53%	2,241	15.65%
Secondary sector	2,362	17.39%	2,039	14.23%
Tertiary sector	8,977	66.08%	10,043	70.12%

Sources: ELSTAT (own elaboration)

Looking back to the corresponding data from 2001 national census, 25.11% of employed individuals were active in the primary sector, 19.44% in the secondary sector, and 51.48% in the tertiary sector. Over the years, the economy of Arta has shifted significantly, with the tertiary sector growing substantially from the early 2000s onward, while the primary and secondary sectors have seen steady declines.

Arta is also home to several departments of the University of Ioannina, including the School of Music Studies, the School of Agricultural Technology, and the School of Informatics and Telecommunications. These academic institutions contribute to the local economy through research, innovation, and direct support to sectors like agri-food technology.

Mobility Infrastructure

The municipality of Arta is well-connected to the rest of Greece, with access to several key transportation networks:

- **Road Infrastructure:** The main interregional road axis is the **A5 motorway**, also known as **Ionia Odos**, which runs through the western part of Greece, connecting Ioannina to Patra. This motorway, completed in 2017, is a key artery for transportation. Additionally, the **National Road 5 (EO5)** runs through Arta, connecting Antirrio to Ioannina and linking to European routes **E55** and **E951**.
- **Air and Sea Connectivity:** Arta does not have its own airport, but it is accessible through nearby airports: **Ioannina National Airport** and **Aktion National Airport**. The municipality is also well-served by two major ports: **Igoumenitsa** to the northwest (via Ionia Odos and Egnatia) and **Patra** to the south, both connecting Greece with Italy.
- **Public Transport:** Public transportation in Arta is provided by urban buses, which connect the city with nearby villages, settlements, and the University of Ioannina. The

intercity KTEL bus network connects Arta with major cities in the Epirus region and across Greece, including Athens, Thessaloniki, Patra, and Larissa.

Challenges and Opportunities

The Challenges. The Municipality of Arta and its surrounding sub-region are geographically constrained by a mountainous landscape and the absence of a railway network, limiting transport options strictly to road connectivity. Furthermore, approximately 40% of Arta’s population falls outside the typical working-age range (comprising both the youth and the elderly). This demographic reality underscores a critical need for sustainability that encompasses not only “green” initiatives but also accessibility and inclusivity across all transport modes, infrastructure, and branding. Additionally, the city center is hindered by a prevailing “car culture” and a dense historical layout that, while aesthetically significant, is difficult to modernize for high-volume, eco-friendly transit. The narrow streets surrounding Byzantine monuments, such as the Bridge of Arta, complicate the expansion of traditional bike lanes or large bus routes without compromising archaeological integrity. Finally, a lack of peripheral parking near the historical and commercial center often results in illegal parking and heavy congestion in the heart of the city.

The Opportunities. Conversely, Arta’s current leverage of European funding and its involvement in interregional programs offer significant opportunities to redefine urban mobility. As Arta represents a blank canvas for integrating branding and design elements into public transportation, the stage is set for a new era of sustainable mobility. The city’s compact size and flat urban landscape are ideally suited for micro-mobility solutions. Moreover, these factors provide an opening for meaningful community engagement in the planning and implementation of new infrastructure. By involving the public, the municipality can ensure these changes are deeply rooted in local society, leading to smoother adaptation and higher acceptance of new transit initiatives among the local population.

4.2 Vas County (HU)

Geographic and Territorial Profile

Vas County is located in **Western Hungary**, forming part of the **Western Transdanubia region** and sharing borders with Austria and Slovenia. The county covers **3,336 km²**, characterised by a compact but highly fragmented settlement structure. Administratively, Vas County consists of 216 settlements, including one county-rank city (Szombathely), 12 towns, and 203 villages. Settlement density is high (6.5 settlements per 100 km²), significantly above the national average, reflecting a pronounced small-village pattern.

Figure 2: Counties of Hungary



Source: Magyarország vármegyéi | Térport

Land use is dominated by agriculture and forestry. Between 2013 and 2021, arable land increased from 56.4% to 59.1%, while forest cover declined from 36.3% to 34.5%, indicating gradual land-use intensification. Grasslands account for around 5%, and vineyards, orchards, and gardens represent a declining share. The county also hosts valuable natural assets, including Órség National Park, the Kőszeg Mountains, and several protected riverine and landscape areas, underpinning its environmental and tourism potential.

Demographic and Socio-Economic Profile

As of 2025, Vas County has a population of **245,598**, corresponding to a population density of approximately **76 inhabitants/km²**, below the national average. Urbanisation remains moderate: 59.6% of residents live in towns, while 40.4% reside in rural settlements.

Demographically, the county has experienced **steady population decline** over the past decade. Between 2014 and 2025, the population decreased by approximately **3%**, reflecting broader trends of ageing, out-migration, and limited in-migration compared to neighbouring growth poles. Population loss is most pronounced in smaller district centres such as Körmend and Vasvár, while Szombathely, the county seat, has remained broadly stable, benefiting from stronger labour-market pull and service concentration.

More than 59% of settlements have fewer than 500 inhabitants, which creates structural challenges for service provision, public transport, and economic diversification. Internal migration trends suggest continued concentration toward Szombathely and a small number of functionally stronger towns.

Vas County's economy is strongly centralised, with over half of economic activity concentrated in Szombathely. The county has a pronounced **industrial profile**, particularly in automotive and electronics manufacturing. Several large employers (each with more than 1.000

employees) are located in Szombathely and nearby towns, generating significant commuting flows from surrounding settlements.

Secondary economic centres include Szentgotthárd, Sárvár, Celldömök, Körmend, and Kőszeg, which host specialised manufacturing, logistics, and tourism functions. Many large employers operate company shuttle buses, partially compensating for gaps in public transport accessibility.

The service sector (education, healthcare, administration) also exhibits strong central-place characteristics, with substantial daily commuting to district centres. Approximately **31% of primary-school pupils** attend schools outside their home settlement, highlighting the importance of transport access for social inclusion.

Tourism represents a complementary pillar of the local economy. Bük and Sárvár are nationally significant spa destinations, while Kőszeg and the Órség region attract cultural and nature-based tourism. These functions reinforce seasonal mobility demand and support cycling and leisure-oriented transport investments.

Mobility Infrastructure¹

Transport Network Structure

Vas County's mobility system is shaped by a radial structure centred on Szombathely, which functions as the county's main transport hub. Public transport coverage at settlement level is almost universal, but effective accessibility varies strongly depending on proximity to stops and service frequency.

- **Road infrastructure** connects the county to national and international corridors (including the M86 expressway), supporting cross-border commuting and logistics.
- **Rail infrastructure** extends over approximately **273 km**, primarily electrified single-track lines operated mainly by **GYSEV**, linking Vas County to Budapest, Győr, Sopron, Graz, and Slovenia.
- **Bus transport** forms the backbone of regional mobility, providing comprehensive territorial coverage, especially where rail access is absent.

Szombathely serves as the principal interchange node, with daily passenger flows of **7.000–8.000 rail users** and **around 6.000 intercity bus users**.

Public Transport and Accessibility

While nearly all settlements are connected to the public transport network, walkable access remains limited. Only about **35–36 % of residents live within 400 metres of a public transport stop**, indicating strong spatial inequality between urban centres and peripheral villages. Service frequency decreases significantly in low-density rural areas, reinforcing car

¹ Vas County Territorial Analysis (2025) SMOOTY – Sustainable mobility strategies in low-density areas. Vas County.

dependence.

The **urban bus fleet** in Szombathely consists of approximately **69 vehicles**, with an average age of around 13 years. Electric buses are not yet in regular operation, although funding applications and national programmes are under preparation.

Motorisation and Emerging Mobility Trends

Car ownership has increased sharply: by 2023, Vas County reached **495 passenger cars per 1.000 inhabitants**, up from around 360 in 2014. This trend underscores rising car dependence, especially in rural areas. Electric vehicle uptake remains modest, accounting for less than 2 % of the total vehicle fleet, and charging infrastructure is concentrated mainly in Szombathely and along main corridors.

Micromobility is present only in the county seat (Szombathely), where a shared **e-scooter system** operates with around **300 vehicles**. Cycling infrastructure totals approximately **72 km of protected bike lanes**, mainly in and around Szombathely and along tourism-oriented routes, but the network remains fragmented at county scale.

Challenges and Opportunities

Vas County combines **high network-level accessibility** with **low proximity-based accessibility**, particularly in rural and border areas. This mismatch contributes to transport poverty risks for non-car households and reinforces centre–periphery disparities. At the same time, the county benefits from:

- strong institutional capacity and governance frameworks,
- consistent EU and national funding alignment,
- improving road safety indicators,
- growing digitalisation of ticketing and passenger information systems,
- and significant cross-border connectivity potential.

Overall, Vas County presents a **typical low-density, small-settlement region** with a strong central hub, where future mobility development will depend on improving intermodality, first- and last-mile solutions, and integrated, low-emission transport services—especially for rural populations.

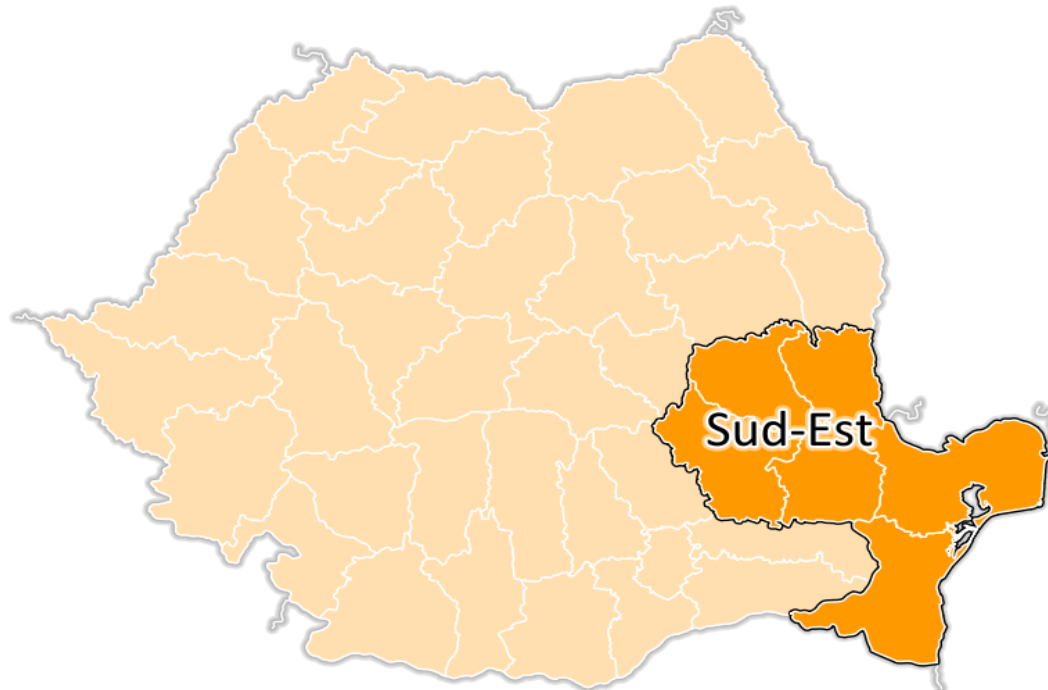
4.3 South-East Region (RO)

Geographic and Territorial Profile

The South-East Region of Romania, the country’s second largest, covers **35,762 km²** (15% of the national territory) and consists of six counties: Braila, Buzau, Constanta, Galati, Tulcea, and Vrancea. The North-East Region and the South-East Region are part of **Macroregion 2**. Bordered by the Danube, the Prut River, and the Black Sea, it features diverse landscapes ranging from plains and plateaus to the Macin Mountains and the Curvature Carpathians. Strategically, the South-East Region is part of the EU’s eastern frontier, sharing complex land,

river, and maritime borders with Moldova and Ukraine, and hosting a large number of border crossing points.

Figure 3: Map of South-East Region

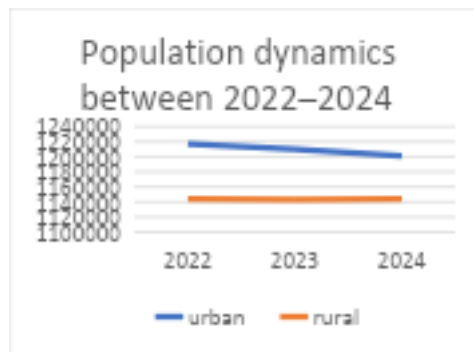


Source: <https://www.adrse.ro/Regiunea/Regiunea>

Demographic and Socio-Economic Profile

The South-East Region comprises 390 administrative-territorial units, including 34 towns (of which 11 are municipalities) and 356 communes (encompassing 1,449 villages). With a relatively even distribution across the territory, most towns have a small population (under 20,000 inhabitants); however, the region also includes some of the country's largest cities: Braila, Constanta, and Galati. South-East Region has a total population of **2.34 million** with a density of **65 inhabitants/km²**, ranking fourth nationally. Between 2021 and 2024, the region experienced a steady population decline, more severe in urban areas.

Figure 4: Population dynamics between 2022-2024



Source: National Institute of Statistics, Tempo-Online

Between 2022 and 2023, the population’s average age increased marginally from 43.2 to 43.4 years, confirming an advanced and ongoing aging trend. In 2023, individuals aged 15–64 represented over 63% of residents, forming the core of the labour force, while those aged 70 and above accounted for 13%, a slight decline of 0.4 percentage points from the previous year. This demographic configuration reveals a dual dynamic: on one hand, the dominance of the working-age population sustains short-term economic potential; on the other, the gradual aging of the population forecasts rising pressures on healthcare, pension systems, and social support. Although the minor decrease in the elderly share may suggest temporary demographic stabilization, structural tendencies indicate a persistent contraction of younger cohorts and a long-term challenge for regional economic sustainability and development policy.

These concerns are reinforced by natural demographic dynamics. The number of live births between 2022–2024 shows a negative trend (from 20,903 in 2022 to 16,693 in 2024). During the same period the birth rate decreased by 1.5%, while the mortality rate also declined from 3.6% to 2.6%. Although the reduction in mortality offers a positive note, the sharper decline in births underscores the structural challenge of population replacement, amplifying the long-term risks of demographic decline and its impact on the region’s socio-economic resilience.

Between 2021 and 2023, the South-East Region experienced a **general decline in school enrolment**, reflecting demographic trends driven by lower birth rates and migration. The sharpest decreases were recorded at pre-school, primary, and post-secondary levels, while upper secondary education showed relative stability. In contrast, nursery enrolment increased significantly, indicating rising demand for early childcare services. **Higher education remained stable**, highlighting universities’ capacity to adapt and attract students. Overall, the region faces a **shrinking and ageing youth population**, with long-term implications for the labour market and educational infrastructure.

Data on 2021-2022 show that for Primary and Lower Secondary (Grades 1–8), the dropout increased from 1.1% to 1.7%, indicating rising challenges in retaining pupils at early stages of education. For the Upper Secondary (High School and Vocational), dropout rates decreased sharply from 2.3% to 0.9%, suggesting improved retention efforts and stronger relevance of education pathways for adolescents. For Post-secondary and Vocational Education, the dropout remained very high and stable (7.8% → 8%), pointing to low attractiveness of these programs compared to direct entry into the labour market.

Between 2021 and 2023, the unemployment rate in the South-East Region showed a **gradual decline**, moving from **4.2% in 2021** to **4.0% in 2022** and further to **3.6% in 2023**. This downward trend suggests an **improving labour market context**, likely supported by post-pandemic economic recovery, increased labour demand, and potentially the effects of migration, which reduce the number of job seekers. The relative poverty rate in the South-East Region of Romania has slightly increased from 30.2% in 2007 to 30.4% in 2021. After 2021, it began to decrease, reaching 28.4% in 2022 and further dropping to 26.8% in 2023. Overall, from 2007 to 2023, there is a net decline in the relative poverty rate in this region, suggesting a gradual improvement in living standards relative to the median income.

Mobility Infrastructure

The total length of public roads in the South-East Region has grown gradually from **11,012 km in 2021** to **11,106 km in 2024**, showing a small but steady increase. Roads classified as **modernized** have increased more significantly, from **5,477 km in 2021** to **5,975 km in 2024**, indicating substantial improvement or rehabilitation of existing roads. Within modernized roads, **highways** remained at **74 km** from 2021 to 2023 but more than doubled to **153 km in 2024**, suggesting major highway development during that period. The South-East Region has the lowest road density in Romania, a fact that can be explained by the presence of the Danube Delta in the region, where density is very low, as well as by the existence of vast agricultural areas.

According to the South-East Regional Development Plan, although urban transport at the municipal level has been improved in recent years, especially through the acquisition of new buses, it does not optimally meet passenger transport needs, contributing to traffic flow, reduced travel times, and decreased environmental pollution.

The analysis of railway infrastructure shows that in 2022, Romania's railway network had **10,764 km of lines in operation**, of which **1,744 km were in the South-East Region (16.2%)**, placing it second among the regions in terms of the length of operational railway lines. Of these, however, only **522 km of railway lines are electrified**.

The South-East Region has an extensive network of maritime and river ports, but modernization remains low, limiting competitiveness. Sea freight volumes have increased, yet few ships are registered in Romania. River passenger transport is growing and supports tourism, though overall passenger maritime transport is constrained by infrastructure and investment gaps. Shipbuilding is an important regional economic activity, creating jobs and supporting socio-economic development. The region also holds significant potential for intermodal transport expansion.

The region has the densest inland waterway network in Romania, totalling **1,779 km** (Danube, its branches, and artificial canals) and integrating **36 ports** (maritime, river-maritime, and river). In 2021, it led the country in inland waterways length, with Tulcea, Constanta, Galati, and Braila as key counties. Maritime transport is supported by major ports including **Constanta, Mangalia, Midia, Braila, Galati, Tulcea, and Sulina**. The Danube presents opportunities to connect Romania to European markets and reduce reliance on road transport.

Air transport in the region is underdeveloped. Modern airports are needed in key urban centres to boost both cargo and passenger air transport. Improved air connectivity could relieve road traffic, promote tourism, and support overall socio-economic development.

Challenges and Opportunities

The South-East Development Region combines strategic assets with structural challenges. Its opportunities include a key position on the EU's eastern border with direct access to the Danube and the Black Sea, extensive maritime and inland waterways, strong intermodal transport potential, upgraded road and highway infrastructure, significant railway coverage, and promising shipbuilding and tourism sectors, especially along the coast and in the Danube Delta.

However, the region faces demographic pressures: population decline, low birth rates, and aging, all threats for future labor supply and economic development. Persistent vulnerabilities exist especially in rural areas and small towns, while education indicators such as shrinking enrollment and rising dropout rates, reveal gaps between training and labor market needs.

Reaching the region's potential will require coordinated investment in infrastructure, human capital, and integrated territorial policies that address demographic challenges while maximizing connectivity and cross-border opportunities.

4.4 Lahti / Päijät-Häme (FI)

Geographic and Territorial Profile

Päijät-Häme lies north of the Helsinki metropolitan area in **Southern Finland**. The region consists of ten municipalities with Lahti as the regional centre. The landscape is shaped by Lake Vesijärvi, Lake Päijänne, and the Salpausselkä eskers, which guide settlement patterns, recreation, and transport networks; the Salpausselkä area forms a recognised geopark entity supporting sustainable nature tourism (Päijät-Häme Regional Council 2025). The area is known for high-quality freshwater resources that support both industries and attractiveness (Päijät-Häme Regional Council 2025). Lahti, the largest city in the region, was awarded the **European Green Capital** title in **2021** and has since been selected as one of **Europe's 100 leading climate mission cities**. In addition to its strong environmental profile, Lahti positions itself as a city of design and art, actively incorporating art into public spaces; for example, during the Green Capital year, regional transport bus stop displays were transformed into art interventions (City of Lahti).

Figure 5: City of Lahti from Lake Vesijärvi

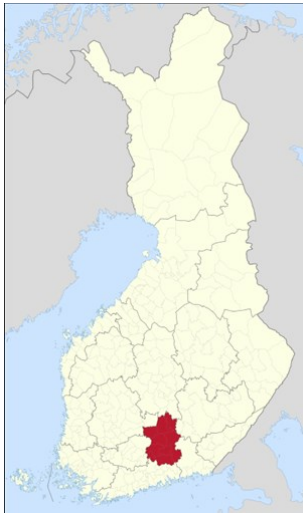


Source: Essi Virtanen (LUT Press Images)

Demographic and Socio-Economic Profile

In April 2025, the region had approximately **204,603 inhabitants**, with a slight monthly decline; the population is concentrated in Lahti (~58%). The region ranked among Finland's top three in the 2025 Vitality Barometer. Retail sales grew in spring 2025, timber prices increased, and several data-centre plans reflected investor interest. Unemployment fell from 14.7% to 14.1% month-on-month, with declines in all municipalities; outlooks for the rest of the year were cautiously optimistic (Päijät-Häme Regional Council 2025; STT Info / Federation of Finnish Enterprises 2025). Commuting across municipal borders is typical in the Lahti area, underlining the importance of seamless travel chains (Päijät-Häme Regional Council, 2025).

Figure 6: Map of Finland



Source: Päijät-Häme Regional Council

Figure 7: Map of Päijät-Häme



Source: Päijät-Häme Regional Council

Mobility Infrastructure

Lahti is situated at a key junction of Finland’s national transport corridors: **Highways 4 (E75), 12, and 24** link the region to the capital and major east–west routes as part of the state-maintained main road network (Finnish Transport Infrastructure Agency, 2024, 2026). In rail transport, the Kerava–Lahti line enables Finland’s fastest routine passenger speeds at **220 km/h**, supporting frequent long-distance and commuter services toward south, west, and east (VR; Wikipedia, 2025). The Lahti Travel Centre acts as the core multimodal hub, integrating long-distance and regional rail with local and regional buses; phased upgrades have enhanced intermodality through new terminal structures, lifts, stair towers, and improved circulation. In 2026, a new weather-protected bicycle shelter with approx. 90 spaces were added to alleviate seasonal capacity shortages and support first-/last-mile travel (City of Lahti, 2026; JKMM Architects). Lahti Region Transport (LSL) operates local and regional bus services with the Waltti zone-based ticketing system, digital journey planners, and frequent services through the city centre and the Travel Centre, facilitating easy rail-bus transfers (City of Lahti; LSL).

Active mobility is prioritised through infrastructure and maintenance investments, including **543 km of cycle paths** (166 km designated as non-motorised routes), complemented by city bikes and seasonal maintenance measures to improve the continuity of the travel chain (City of Lahti). Programme-level actions reinforce physical investments: the Ministry of the Environment’s Municipal Climate Solutions Programme (2018–2024) supported municipal and regional projects promoting sustainable mobility—from active school travel to workplace cycling amenities, campaigns, and monitoring—strengthening cooperation between the state and municipalities (Ministry of the Environment, n.d.). Lahti further advances the modal shift toward commuting by public transport, walking, and cycling through EU-level experimentation: as part of NetZeroCities, the city co-creates interventions with employers to shift commuting away from private cars, building on its Sustainable Urban Mobility Plan (SUMP) (NetZeroCities, 2023). Nationally, mobility planning is structured through the 12-year

National Transport System Plan and Land Use–Housing–Transport (MAL) agreements, which align state and municipal investments in land use, housing, and transport and support integrated mobility management (European Commission – EU Urban Mobility Observatory).

Challenges and Opportunities

Key challenges in Pääjät-Häme relate to dispersed settlement patterns, inter-municipal commuting, and the need to strengthen seamless multimodal travel chains, particularly for active mobility and public transport. While infrastructure and sustainable mobility are strategically promoted, experiential quality, accessibility, and place identity are not yet systematically integrated into planning processes. At the same time, the region has strong opportunities to link culture, design, and mobility within infrastructure development.

A robust education and innovation ecosystem, active development programmes, and existing public art frameworks provide a solid foundation for pilot projects that enhance mobility environments, support modal shift, and strengthen regional identity.

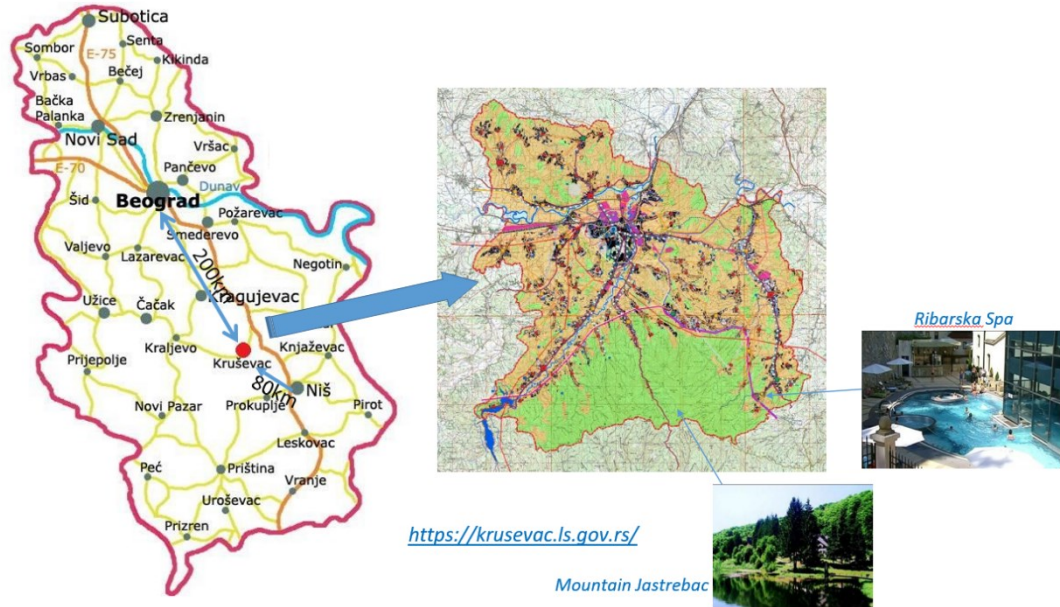
4.5 Kruševac (RS)

Geographic and Territorial Profile

The City of Kruševac is located in the **central part of the Republic of Serbia**. It is situated approximately 200 km from the capital city of Belgrade and 80 km from Niš, the third largest city in Serbia. Kruševac lies in the valley of the West Morava River, covering part of the Rasina River basin and the lower reaches of the West Morava River. The city is located near Mount Jastrebac (approximately 20 km) and Ribarska Spa (approximately 30 km), a well-known rehabilitation centre with thermal waters. Figure 8 shows the position of Kruševac within the Republic of Serbia, its wider regional setting and spatial context, including the urban area, surrounding settlements, major transport corridors, and nearby natural and tourism assets such as Jastrebac Mountain and Ribarska Spa. The night-time view of the central urban area of Kruševac is presented in Figure 9.

Figure 8: Location of the City of Kruševac and its wider territorial context

Note: Location of Kruševac within the Republic of Serbia (left), overview of the municipal territory and spatial structure (centre), and key natural and spa assets in the surrounding area, including Jastrebac Mountain and Ribarska Spa (right).



Source: City of Kruševac official website

Demographic and Socio-Economic Profile

The administrative territory of the City of Kruševac covers an area of **854 km²** and is located at an average altitude of 137 metres above sea level. The city comprises 101 settlements.

According to the 2022 Census, the City of Kruševac has a population of **113,582 inhabitants** (55,189 men and 58,393 women). The urban area accounts for **53,746 inhabitants**, while **59,836 inhabitants** live in rural settlements. Compared to previous censuses, the population has **decreased by 15,170 inhabitants** (11.78%) compared to 2011, reflecting a negative natural population growth trend observed across the Republic of Serbia.

Figure 9: Night-time view of the central urban area of Kruševac



Source: City of Kruševac

Kruševac functions as the economic, administrative, cultural, health, educational, information, and sports centre of the Rasina Administrative District. According to national development classification, the city belongs to the second group of development of cities and municipalities.

Historically, Kruševac has been one of the most important industrial centres in central Serbia. During the second half of the 20th century, strong development occurred in the mechanical and metal industries, chemical industry, and food production. Industry represented the main driver of employment and urban growth.

Following the 1990s, processes of economic transition, privatisation, and deindustrialisation led to the closure or significant downsizing of large industrial systems, which had a substantial impact on the local economy and living standards.

Today, the local economy is primarily based on small and medium-sized enterprises, trade and service activities, light industry, logistics, and agriculture in suburban and rural areas (crop farming, fruit growing, and viticulture). Industrial zones continue to develop, with the presence of both domestic and foreign investors.

The tourism offer of the City of Kruševac is mainly based on cultural and historical heritage, as well as health and religious tourism.

Mobility Infrastructure

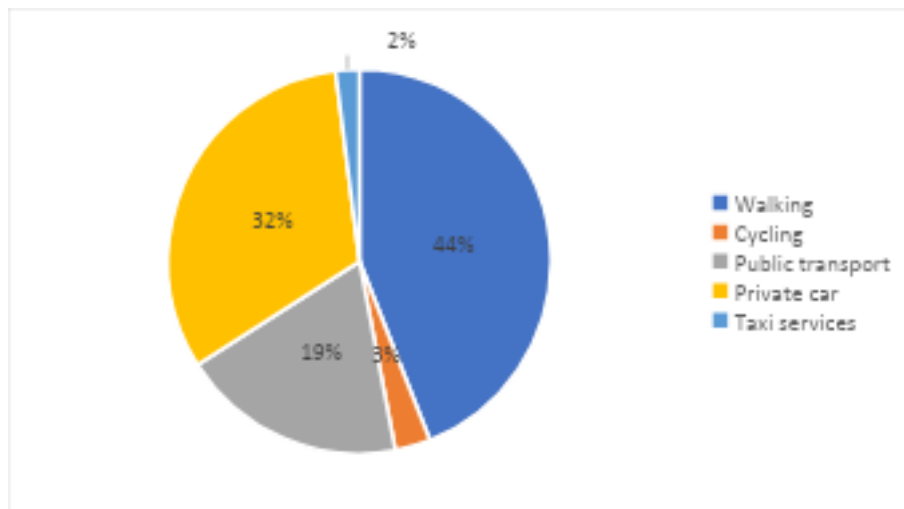
Kruševac is crossed by state roads and is connected to other major urban centres in Serbia through a network of national roads. The Morava Corridor motorway (E-761 / A5) passes through the territory of the city, significantly improving its transport connectivity.

Approximately **6.5 km of bicycle paths** and lanes have been constructed and marked within the city area. Rail transport is also present in Kruševac; however, it is currently poorly developed and underutilised. In 2022, a new Kruševac airport was opened at a location

southeast of the city, in the Rosulje area. The airport currently operates for instrument flying only.

According to the data from Sustainable Urban Mobility Plan (SUMP) for the period 2017–2030, the modal split in Kruševac is as follows: walking 44%, cycling 3%, public transport 19%, private car 32%, and taxi services 2% (Figure 10).

Figure 10: Modal split in Kruševac based on SUMP data adopted in 2017



Source: SUMP of the City of Kruševac.

Challenges and Opportunities

Kruševac faces several structural challenges, including continued population decline, demographic ageing, and the long-term effects of deindustrialisation, which have reshaped its economic base and labour market. In the mobility sector, the relatively high share of private car use (32%) and the limited development of cycling infrastructure (3% modal share) indicate the need for further investment in sustainable transport solutions. Public transport modernisation and the revitalisation of rail services also represent key areas for improvement.

At the same time, the city benefits from important development opportunities. The completion of the Morava Corridor motorway significantly enhances regional connectivity and economic attractiveness. The compact urban structure and high walking share (44%) provide a strong foundation for promoting active mobility measures. The presence of industrial zones, growing SME activity, and tourism potential linked to cultural heritage and nearby natural assets further support the transition towards a more sustainable and diversified local development model.

4.6 Summary

Taken together, the regional overviews illustrate a partnership shaped by territorial diversity but connected by shared mobility and placemaking challenges. While governance structures and development levels vary, all regions operate within evolving systems that increasingly recognise the value of integrating identity, culture, and transport planning. The comparison

highlights both asymmetries in capacity and a common ambition to improve the experiential quality of mobility environments. This baseline understanding provides the necessary context for examining policy frameworks and operational strategies in the following chapters.

5. Policy and Strategy Framework

This chapter reviews the existing policy and strategic frameworks that affect sustainable mobility and the integration of art and design in public space. It examines relevant local, regional, and national strategies, governance structures, and funding mechanisms. The analysis highlights how institutional priorities support or constrain innovative approaches that connect mobility planning with cultural and aesthetic considerations. The findings help identify policy gaps and areas for improvement.

5.1 Arta (EL)

EU and National Policies

The Municipality of Arta has developed its Sustainable Urban Mobility Plan (SUMP) in 2019. Since then, it has served as the city’s primary policy and strategy framework for the transport and mobility. The plan aims to promote eco-friendly mobility, enhance accessibility, and improve the quality of life, following the EU standards for sustainable mobility.

The Plan focuses on the creation of new mobility infrastructure, tackling of major mobility issues such as illegal parking and the absence of sidewalks, and promotion of bicycle use. It also ensures safe and convenient access for pedestrians, cyclists, and public transport users.

Through this alignment with European and national frameworks, Arta’s mobility strategy contributes to wider objectives such as sustainable urban development, smart city transformation, and low-carbon mobility transitions.

The funding of those mobility initiatives comes from several mechanisms, primarily from the local authorities such as Municipality of Arta and Region of Epirus, but also from national and EU-funded programmes (ESPA 2014 – 2020), from public-private partnerships, and from other specialized project-based funding.

Regional / Local Mobility Policies

Since 2019, the SUMP has served as the city’s primary policy and strategic framework for transport and mobility.

The key suggested policies and strategies for Municipality of Arta can be divided into the following three categories:

Public Transport

- Creation of a **central bus terminal** to integrate city and intercity bus networks, with the purpose of improving interconnectivity, boosting the effectiveness of public transportation, and upgrading the services provided to users.
- Creation of **transit stations** (park-and-ride) that will offer parking spaces. These stations will be connected with each other and to the city center by three new bus lines.

Active Mobility

- Upgrade and extension of **pedestrian infrastructure** within the city center, as well as in neighborhoods that face significant difficulties due to the lack of infrastructure. This measure also aims to the creation of new infrastructure in nearby settlements.
- Expansion of urban and peri-urban **cycling networks**, linking the city of Arta with the University, nearby villages, and the Avrakikos Gulf.
- Integration of **commercial and cultural routes** like the “Open Mall” and the cultural walking routes.

Parking and Smart City Measures

- Introduction of **controlled parking systems** using smart technologies (“pay by plate” and mobile apps) with revenues earmarked for reinvestment into public transport, cycling, and pedestrian infrastructure.
- Development of peripheral **park-and-ride stations**, to reduce traffic in the city center.

Overall, the local mobility framework combines hard infrastructure interventions (bus terminals, cycling lanes, pedestrian routes, parking systems) with operational and technological upgrades.

Cultural / Urban Development Policies

Although there are no dedicated chapters about “branding” or “art in mobility” in the Sustainable Urban Mobility Plan, these dimensions are embedded in other projects, such as:

- **Open Mall:** This initiative combines pedestrianization, public space regeneration, and retail support in the commercial center of Arta, with interventions including the upgrade of pedestrian roads with design elements (paving, lighting, signage) that enhance the aesthetics of the city center.
- **Urban Art Competition:** A measure that introduced creative works in public space, turning mobility corridors into cultural spaces with an emphasis on local tradition, and the natural environment. The mixture of traditional architecture with modern design interventions creates a unique brand image for Arta that balance heritage and innovation.
- **New buses:** The introduction of new bus lines also allows for the application of vehicle branding (colors, logos, messages) that visually connect buses to the city’s identity.
- **Smart parking systems:** another initiative that contributes to the city’s branding is the adoption of smart parking systems, geoinformation mapping, and integrated ticketing applications, elements that not only improve efficiency but also project Arta as a forward-looking “smart city.” This strengthens its image at both regional and national level, positioning it as a city investing in technology for sustainable mobility.

Arta’s strategic framework on mobility is multi-level and combines hard infrastructure (buses, parking, cycle lanes, pedestrian roads) with soft interventions (branding elements, cultural promotion, smart technologies). This blend demonstrates a strategic approach where transport infrastructure also functions as a medium for place-making, branding, and civic

identity.

Policy Gaps

Despite the integration of cultural and branding elements within various projects, the SUMP does not explicitly address branding strategies or the systematic incorporation of art in mobility planning.

There are no dedicated policy chapters or structured strategic objectives focusing specifically on cultural identity within transport planning. Instead, these aspects appear indirectly through urban regeneration projects and smart city measures.

This indicates a policy gap in terms of formally recognizing and institutionalising the role of mobility infrastructure as a strategic tool for cultural positioning and city branding.

While Arta’s strategic framework is multi-level and holistic, a more explicit integration of branding and cultural policy into mobility planning could further strengthen its long-term strategic coherence and visibility.

5.2 Vas County (HU)

Vas County (Vas vármegye) is located in Western Hungary, bordering Austria and Slovenia. Mobility governance is multi-actor: urban public transport in Szombathely is operated by Blaguss; regional bus services are organised within the national MÁV–Volán framework; and rail services are provided by MÁV and GYSEV (with a strong Western-Hungary and cross-border role). This institutional set-up makes coordination a recurring policy theme: timetables, interchanges, passenger information and ticketing should function as one user-facing system across operators and modes.

EU and National Policies

EU and national policies provide a structured and supportive environment for sustainable mobility, active transportation, and the integration of public-space quality in Hungary. At EU level, the **European Green Deal** and the **Cohesion Policy 2021–2027** establish clear priorities for decarbonisation, modal shift, climate resilience and improved urban liveability. **Sustainable Urban Mobility Plans (SUMP)**, intermodality, digitalisation and low-emission transport are promoted as core tools for achieving climate and territorial cohesion objectives. These priorities are operationalised through EU funding instruments, particularly under the Territorial and Settlement Development Operational Programme Plus (TOP Plus) 2021–2027.

The **New European Bauhaus (NEB)** initiative provides a highly relevant EU-level framework linking sustainable mobility with design quality, cultural identity and community engagement. As part of the European Green Deal, NEB promotes the integration of sustainability, aesthetics and inclusion in public investments, including mobility and public-space projects. This approach supports the idea that transport infrastructure—such as intermodal hubs, cycling corridors or pedestrian areas—should not only be functional and low-carbon, but also visually coherent, user-centred and place-sensitive. Although not a transport policy per se, NEB

legitimises the integration of art, branding and design elements into sustainable mobility interventions. It therefore offers a strategic reference point for embedding creative and marketing dimensions into EU-funded mobility projects.

At **national level**, mobility governance is characterised by increasing system integration. The MÁV–Volán framework brings rail and regional bus services under a coordinated operational and ticketing structure, supporting real-time passenger information, digital ticketing and improved timetable harmonisation. This integration enhances user experience and creates a policy basis for multimodal transport solutions. In Western Hungary, GYSEV plays a significant corridor role, strengthening cross-border rail connectivity and contributing to regional economic and environmental objectives.

Active mobility is supported by **Hungary’s National Cycling Strategy 2030**, which promotes cycling not only for tourism but increasingly for everyday mobility. The strategy emphasises the development of safe, continuous and connected cycling networks, integration with public transport (bike-and-ride facilities), road safety improvements and behavioural change. Walking and pedestrian-friendly design are typically embedded in transport and urban-development strategies through safer crossings, accessible public spaces and first–last mile solutions, particularly relevant in dispersed settlement structures.

Funding mechanisms strongly shape implementation. **TOP Plus 2021–2027** is the primary EU-financed channel supporting sustainable transport investments, including intermodal hubs (e.g. rail–bus connections), cycling infrastructure, barrier-free access, digital mobility tools and integrated “liveability” packages combining mobility and public-space renewal. Additional national funding streams, such as the Hungarian Village Programme and the National Cultural Fund (NKA), may complement mobility-related public-space improvements, particularly in smaller settlements.

Regarding art, branding and design, Hungary does not currently have a stand-alone national policy specifically targeting branding or artistic integration in public transport or active mobility. However, the cultural governance framework assigns local governments responsibility for cultural services and community cultural activities, which creates a legitimate entry point for embedding art, visual identity and place-based branding into mobility and public-space projects. In practice, this means that sustainable mobility investments can incorporate design standards, public art elements, signage consistency and marketing tools within broader infrastructure or urban-renewal schemes.

Overall, EU and national policies create a coherent enabling framework: sustainable mobility, active transport and public-space quality are supported through integrated planning, funding alignment and digitalisation. While art and branding are not treated as separate policy domains within transport, existing governance and funding mechanisms allow these elements to be strategically embedded in mobility projects to strengthen identity, user experience and public acceptance of sustainable modes.

Active mobility: cycling and walking

National framework: Hungary’s **National Cycling Strategy 2030** promotes cycling for daily mobility and tourism, focusing on safe and continuous networks, supportive services and behaviour change.

County framework: the **Vas County Cycling Main Network Plan (2021)** aims to create a coherent countywide system with continuous, safe and comfortable routes, and supports integration with public transport (bike parking at stations, “bike + ride”).

City framework: Szombathely’s SUMP and Szombathely Cycling Main Network Plan are the main cycling planning documents which translate the county level goals into urban measures (network completion, safer junction design, traffic calming, school-route safety).

Walkability at all level of strategical documents is typically embedded through safe crossings, accessible public spaces and improved access to stations and stops—core first- last-mile elements with social inclusion relevance in dispersed rural settlement patterns.

Funding mechanisms supporting implementation

The main investment channel is **TOP Plus 2021–2027**, implemented through the county ITP and related calls. TOP Plus supports: (i) sustainable transport development, (ii) intermodal hubs (bus + rail), (iii) cycling routes and active-mobility safety upgrades, and (iv) integrated liveability packages where mobility is combined with public-space and environmental renewal.

In addition to EU funds, funds financed from the **national or municipal budget** may also be available for specific areas. These include – without claiming to be exhaustive – the following national funds: **Hungarian Village Programme** for small settlements, National Cultural Fund (NKA).

Regional / Local Mobility Policies

County strategic backbone: Vas County Territorial Development Programme (TFP) 2021–2030

The **Vas County Territorial Development Programme (2021–2030)** is the key long-term county strategy. It positions the county as an active territorial actor in the **Territorial and Settlement Development Operational Programme Plus (TOP Plus) 2021–2027** and highlights that many “liveability” and accessibility improvements—especially in smaller settlements—require combining EU co-financed instruments with national schemes and local co-financing. It explicitly references **TOP Plus** as the main operational framework for county-level implementation and investment delivery.

The Vas County Territorial Development Programme 2021–2030 (TFP) provides the overarching strategic framework for spatial, economic and social development in the county. It identifies improving accessibility, liveability and territorial cohesion as key priorities, with particular attention to smaller towns and rural settlements characterised by dispersed settlement patterns and limited-service availability. In line with national and EU objectives, the TFP emphasises sustainable mobility, public transport accessibility, active mobility (walking and cycling), and the integration of transport development with public space quality, environmental objectives and local community needs.

The programme explicitly recognises that mobility-related investments should not be treated solely as technical infrastructure projects, but as tools to support social inclusion, economic vitality and place-based development. This approach creates a clear strategic entry point for

integrating elements of design, branding and public-space quality into transport and active-mobility interventions, even where no stand-alone cultural or branding policy exists at county level.

Within the project framework, the Vas County Territorial Development Programme (TFP) has been selected as the key policy instrument that the Vas Vármegyei Önkormányzati Hivatal aims to influence. Through the project’s activities, the county seeks to contribute to the future implementation and refinement of the TFP by strengthening the consideration of user-centred design, place-based identity, and the qualitative aspects of public space in mobility-related actions. The project therefore supports policy learning and capacity-building that can be translated into concrete recommendations and practices within the TFP implementation logic, particularly in the context of TOP Plus–financed investments and county-level coordination.

Vas County Integrated Territorial Programme (ITP) 2021–2027: operational investment logic

For the current EU period, the **Vas County Integrated Territorial Programme (ITP)** is the main operational framework translating county needs into a project pipeline aligned with TOP Plus. In mobility terms, the ITP prioritises: improving regional accessibility and key network connections; strengthening public/community transport for everyday trips (work, education, healthcare); expanding and connecting cycling infrastructure; and developing intermodal hubs and user-friendly transfer points, supported by ITS and digital solutions.

This logic is particularly relevant in rural areas where “formal network coverage” does not automatically mean practical accessibility and where first/last-mile determines whether sustainable transport modes can actually be used.

Public transport policy: integration, quality, intermodality

Public transport policy is shaped by national integration trends (MÁV–Volán framework, digital transport information). In Western Hungary, **GYSEV’s** corridor role supports rail-based accessibility and cross-border links.

At the municipal level, currently only Szombathely has an approved SUMP (Sustainable Urban Mobility Plan) in Vas County. **Szombathely’s Sustainable Urban Mobility Plan (SUMP 2022–2040)** sets the city’s direction for improved public transport quality and traffic, and to create better links between mobility, land use and climate objectives. In the case of the other cities in Vas County (Kőszeg, Sárvár, Körmend, Celldömölk, Szentgotthárd, Vasvár, etc.) there is no independent SUMP in the EU sense. Typically, integrated territorial strategies and plans, settlement development, transport development concepts exist, but these are not SUMP-qualified.

Funding-wise, TOP Plus provides dedicated support for sustainable transport development and (under specific calls) for **intermodal nodes** that connect at least two modes (typically bus + rail). These calls reinforce integrated planning, barrier-free access and safety—matching the county ITP’s intermodality agenda (better transfers, P+R/B+R, safe pedestrian access to stops).

Cultural / Urban Development Policies

The county mobility strategies available do not describe a stand-alone policy specifically for “branding, art and design” in public transport or active mobility. A pragmatic approach is therefore to embed these elements into mobility and public-space investments. Hungary’s cultural governance framework assigns local governments responsibilities for cultural services and community cultural activities, which provides a legitimate basis for linking public-space culture with mobility corridors and hubs.

Local practice in Szombathely indicates capacity for visible public-space culture: the city has international cultural branding assets (including the internationally recognised Bloomsday-related cultural presence) and has hosted recurring public mural commissions, showing that public art can be organised through partnerships and projects.

Transferable Hungarian practice also exists in transport corporate design and signage approaches in larger cities, offering principles (consistency, legibility, accessibility) that can be adapted to smaller urban contexts.

Policy Gaps

The central challenge is improving everyday accessibility without reinforcing car dependency, especially for small villages. Priorities implied by county strategy and funding logic are:

- stronger intermodality (better transfers, P+R/B+R),
- first/last-mile solutions (safe walking/cycling links to stops and hubs, flexible services where viable),
- cycling network completion and
- safety, and better digital user experience (real-time information and clear interfaces).

Embedding consistent design standards and public-space quality into projects can increase acceptance and use of sustainable modes even without creating a separate county branding policy.

5.3 South-East Region (RO)

EU and National Policies

Major EU/national funding streams relevant for combining mobility and cultural/branding work include: South-East Regional Program 2021–2027, National Recovery & Resilience Plan (NRRP), Investments for urban mobility, European cohesion funds, and competitive cultural grants administered by AFCN. These create practical financing routes for integrated projects. For example:

- **South-East Regional Program 2021-2027** channels EU structural funds into projects that meet the region’s priorities (innovation, mobility, green infrastructure, tourism and cultural heritage). Projects combining mobility infrastructure with placemaking/cultural valorisation can be eligible under integrated calls (depending on specific calls).
- **The South-East Regional Development Plan 2021–2027** sets the region’s strategic

vision and priorities economic competitiveness, digitalization, green infrastructure, tourism & cultural heritage, and mobility/connectivity. Cultural tourism and heritage are explicitly present as pillars, which allows cultural/branding projects to be proposed under tourism, urban regeneration and infrastructure objectives.

- **National & sectoral plans** (Ministry of Transport, other strategic documents). Different documents and national strategies include modernization of urban public transport and encouragement of low-carbon transport. National priorities (and related funding streams) can be used to support integrated mobility and design projects at local level.

Regional/Local Mobility Policies

The regional and municipal planning frameworks do explicitly prioritize sustainable mobility, multimodality, sustainable regeneration, the promotion of cultural and tourism heritage, and integrated, sustainable urban development, including in the cultural and social domains — these are entry points where art/branding components can be mainstreamed (e.g., SUMP/PMUD for Constanta, the Regional Development Plan and Regional Program 2021–2027).

In the South-East Development Region, local and county public authorities develop and regularly update their local and county development strategies, involving local stakeholders to ensure balanced territorial development and the design and implementation of sustainable development projects. Thus:

Table 3: Strategic documents

County	Strategic documents adopted by local authorities
Braila	Braila County Development Strategy 2021–2027 Braila Municipality Local Development Strategy 2020–2030 Braila Municipality Sustainable Urban Mobility Plan 2016–2030
Buzau	Buzau County Sustainable Development Strategy 2021–2027 Integrated Strategy for the Development and Promotion of Tourism in Buzau County 2021–2030 Buzau Municipality Integrated Urban Development Strategy Buzau Municipality Sustainable Urban Mobility Plan 2016–2030
Constanta	Constanta County Sustainable Development Strategy 2021–2027 Integrated Sustainable Tourism Development Strategy for Constanta County 2019–2028 Integrated Urban Development Strategy (IUDS) 2017–2023 Constanta Growth Pole Sustainable Urban Mobility Plan 2016–2030
Galati	Just Transition Territorial Plan for Galati County 2021–2027 Galati County Development Strategy 2021–2027

	Galati Municipality Sustainable Development Strategy 2021–2027 Galati Municipality Sustainable Urban Mobility Plan 2016–2030
Tulcea	Integrated Sustainable Development Strategy for the Danube Delta 2016–2030 Tulcea County Sustainable Development Strategy 2021–2027 Tulcea Municipality Sustainable Development Strategy 2021–2030 Tulcea Municipality Sustainable Urban Mobility Plan 2016–2030 Danube Delta Navigable Mobility Plan 2021–2045
Vrancea	Vrancea County Sustainable Development Strategy 2021–2027 Integrated Urban Development Strategy of Focsani Municipality Focsani Municipality Sustainable Urban Mobility Plan 2021–2027

Some of the major cities in A number of big cities the South-East Region have developed a Local Regulation on the Color Identity of Buildings. Buzau municipality for example, adopted Decision No. 92/2023 for approving the Local Regulation on the Colour Identity of Buildings: this regulation establishes a color palette for building façades to ensure visual harmony in the urban environment and to reduce visual discomfort caused by uncoordinated interventions. The decision represents an intervention measure to improve urban visual planning, related to aesthetics, urban design, and the perception of public space. It defines primary and accent colors accepted for different neighborhoods in the city and aims to enhance the architectural and environmental quality of the urban environment.

Cultural/Urban Mobility Policies

Most cultural-funding mechanisms operate at national level (competitive cultural grants) or via general regional development instruments. For example, the Administration of the National Cultural Fund (**ANCF**), under the Ministry of Culture, organizes two annual funding sessions (March the 1st and September the 1st), open to NGOs, foundations, public cultural institutions, natural persons, and commercial companies engaged in cultural activities, based in Romania or abroad, aiming to promote the Romanian culture.

ANCF offers competitive grants for cultural projects implemented nationwide, supporting initiatives such as murals, temporary public art commissions, community-based artistic projects, and cultural programming in public spaces. These funding lines are particularly suitable for stand-alone artistic components linked to broader urban mobility or regeneration projects.

Policy gaps

Some of the policy gaps that were identified at regional level by key stakeholders:

- Interventions related to the integration of art and branding are not yet systematically embedded in the strategic plans nor consistently pursued during

implementation, although the cities of the South-East Region have strategic documents supporting mobility and sustainable development, in which urban spaces and transport attractiveness are key components ·

- Lack of unitary visual identity
- Lack of inter-institutional coordination at local level for elaborating strategies that might promote investments in arts and branding
- The absence of an unified strategy for cultural and visual development at the regional level, will create a divide between cities in the South-East Region that have made significant steps toward developing their urban brand (e.g. Buzău, Constanta, Râmnicu Sărat etc.) and adopting regulations on color palettes, and cities that are not focus on the topic.

5.4 Lahti / Päijät-Häme (FI)

Mobility, Infrastructure and Art (Lahti and Päijät-Häme) – Policies, Programmes and Regulations

In Päijät-Häme and the City of Lahti, national and EU-level orientations set a clear course for the development of public transport, walking, and cycling; decisions on infrastructure and the urban environment ensure quality, safety, and accessibility in everyday places. Art and design can be embedded in these environments to strengthen place identity, wayfinding, and the overall user experience. The table outlines how these layers interlock: mobility policies and funding shape travel chains and nodes, urban development programmes anchor quality and green networks in planning, and public art models provide a practical way to integrate art into infrastructure. Together, strategic goals are translated into local improvements through the collaboration of mobility, infrastructure, and art.

EU and National Policies

EU-level policies and national programmes provide a strong foundation that guides both the development of sustainable mobility and the broader integration of art into transport environments. Key frameworks include:

EU Urban Mobility Framework (2021) – emphasises low-carbon solutions, multimodality, SUMP principles, and the user experience of urban mobility.

TEN-T Regulation (2024) – defines development obligations for urban nodes; Lahti is a TEN-T node.

Transport 12 – National Transport System Plan (2021–2032) – outlines long-term development priorities for strengthening hubs and travel chains.

National Walking and Cycling Promotion Programme (MoTC, 2018) – aims for a 30% increase in walking and cycling trips and includes quality targets for environments designed for light traffic.

Act on Transport Services (2017) – defines the organisation of public transport, service levels, markets, and data interoperability.

These frameworks support the solutions adopted in Lahti and Päijät-Häme for developing travel chains, stops, intermodal connections, and transport hubs. They also provide a platform for integrating art and design as elements that enhance user experience, accessibility, and place identity.

Table 4: Infrastructure, Route Networks, and Urban Development

Act / Strategy / Programme	Core content	Regional relevance
Building Act (751/2023)	Built-environment quality objectives and permitting	Supports quality and safety in Lahti's underpass, street, and route projects
Land Use Act (planning)	Land-use planning and urban design	Enables art requirements and quality criteria in planning
Government Regional Development Decision 2024–2027	Sustainable vitality, accessibility, and environmental quality	Foundation for Päijät-Häme's regional programme
Päijät-Häme Regional Programme 2026–2029	Sustainable infrastructure, route networks, digital accessibility, culture as an attractor	Guides regional route and transport projects and cultural environments
Moving Päijät-Häme 2030	Regional active-mobility strategy	Supports walking/cycling infrastructure and quality corridors
City Environment Strategic Programmes: Green Area Programme & Apoli 2022–2035 (Lahti)	Urban quality, green networks, lighting, and infill development	Enables integration of art into green areas and routes; links to SUMP
EU: TEN-T Regulation (2024)	European transport network; SUMP obligations for urban nodes	Lahti, as a TEN-T node, benefits in the Travel Centre and route development
National Walking and Cycling Promotion Programme (MoTC 5/2018)	+30% target for walking/cycling; measures from infrastructure to attitudes	Supports Lahti's SUMP and Päijät-Häme route networks
Act on Transport Services (320/2017)	Organisation of public transport, service level, PSO,	Guides Lahti's organisation and service level of public transport;

	and data interoperability	supports integrated travel chains
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Regional / Local Mobility Policies

The transport policy of Päijät-Häme and the City of Lahti is based on national objectives but introduces local-level priorities:

Lahti SUMP (2024) – the key steering instrument for the transport system, guiding investments in walking, cycling, and public transport travel chains, stops, and mobility hubs.

MAL Agreement 2024–2035 – defines cooperation between the state and the city regarding mobility hubs, routes, and the sustainability objectives of the urban region.

Traficom Support Programmes (2024) – include funding for public transport, walking and cycling programmes, mobility management, and service level improvements.

Moving Päijät-Häme 2030 – the regional strategy for active mobility.

Through these programmes, Lahti and Päijät-Häme can develop high-quality routes, interchange points, park-and-ride facilities, lighting, signage, and other elements related to user experience. At the same time, they create opportunities to incorporate art and design into transport environments (e.g., visual quality of stop areas, wayfinding, lighting, site-specific artworks).

Table 5: Mobility and Public Transport

Policy / Act / Programme	Core content	Regional relevance (Lahti & Päijät-Häme)
Act on Transport Services (320/2017)	Organisation of public transport, service level, PSO, and data interoperability	Guides Lahti’s organisation and service level of public transport; supports integrated travel chains
Transport 12 – National Transport System Plan (2021–2032)	Long-term system work and priorities	Guides the development of nodes (Travel Centre) and interchange points
National Walking and Cycling Promotion Programme (MoTC 5/2018)	+30% target for walking/cycling; measures from infrastructure to attitudes	Supports Lahti’s SUMP and Päijät-Häme route networks
Lahti SUMP – Sustainable Urban Mobility Plan (2024)	Walking, cycling, public transport, city logistics, data	Directs investments in routes, stops, and travel chains
Traficom: Funding for public transport (2024)	State support for medium-sized city regions (linked to MAL	Supports Lahti’s core public-transport funding

	agreements)	
Traficom: Grants for mobility management (2024)	Travel chains, communication, wayfinding, bike-and-ride	Enables improvements to wayfinding and campaigns
Traficom: Grants for walking & cycling (2024)	Municipal programmes and infrastructure	Enables cycling quality corridors and route upgrades
MAL Agreement Lahti 2024–2035 (Government)	State funding for mobility, infrastructure, and nodes	Enables quality upgrades in station areas and travel chains
EU: Urban Mobility Framework (2021)	Low-emission, multimodal urban mobility; SUMP	Supports Lahti’s SUMP targets and TEN-T node development

Cultural / Urban Development Policies

Policies on art, culture, and urban development create the conditions for integrating art into public spaces and transport environments. Key frameworks include:

- Act on Municipal Cultural Activities (2019) – defines the obligations and funding base for municipal cultural activities.
- Taike’s Percent-for-Art model and special grants (2024) – enable funding for art also in transport and route-related projects.
- Lahti Public Art Policy (2024) – a practical model for coordinating, funding and allocating responsibilities for public art (art working group, coordinator, percent-for-art principle).
- Päijät-Häme Culture’s Direction 2030 – focuses on developing cultural attractiveness, place identity, and tourism.
- Urban development programmes (Green Area Programme & Apoli 2022–2035) – address the quality of the urban environment, green connections, lighting and the integration of art into living environments.

These policies enable the incorporation of art into stops, routes, underpasses, the travel centre, and other urban spaces, thereby enhancing brand identity, comfort, perceived safety, and the sense of place.

Table 6: Art, Culture, Design, and Place Branding

Act / Programme / Funding	Core content	Relevance in Lahti & Päijät-Häme
Act on Municipal Cultural Activities (166/2019)	Municipal cultural duties and promotion of culture	Enables Lahti’s Public Art Policy and municipal art

		funding
Act on the Arts Promotion Centre Finland (657/2012)	Taike’s mandate and grant schemes	Enables percent-for-art grants (incl. infra projects)
Taike: Special grants for percent-for-art projects (2024)	Grants up to 50% for art costs: materials, lighting, foundations, competitions	Applicable in Lahti’s underpasses, routes, and station-area art components
Lahti Public Art Policy (2024)	Roles (Public Art Working Group & art coordinator); funding (percent-for-art, fund, plot conditions)	Enables systematic integration of art into routes, stops, and nodes
Culture’s Direction 2030 (Päijät-Häme)	Regional culture strategy and culture-led attractiveness	Supports connecting art and culture to route networks and tourism
Taike: Public Art Impact Survey 2024	77% of respondents see public art improving comfort and perceived safety	Evidence base for integrating art into mobility environments
Urban development programmes (Green Area Programme & Apoli 2022–2035)	Address the quality of the urban environment, green connections, lighting, and the integration of art into living environments	Provide frameworks for embedding art in routes, underpasses, stops, parks, and mobility corridors.

Policy Gaps

Based on the analysis, the policy and funding framework in Lahti and Päijät-Häme shows clear strengths but also areas for development:

Key Policy Gaps

- The integration of art, branding and mobility is not yet explicitly formulated as a coherent entity in the SUMP or the MAL agreement.
- Funding frameworks (Traficom, MAL) do not include dedicated provisions for developing mobility environments that incorporate aesthetics or art.
- Cross-sectoral cooperation is emerging but not yet institutionally established (transport – culture – urban environment).
- Metrics for assessing the impact of art in mobility environments are insufficient.

Opportunities and Recommendations

- Highlight art and visual quality as an explicit component of SUMP implementation programmes (wayfinding, user experience, comfort).
- Use the percent-for-art mechanism systematically in the development of routes, stops, and stations.
- Establish a permanent cooperation structure (public transport + JUTA + cultural sectors + LAB).
- Develop clear technical guidelines for implementing art, while preserving artistic freedom to ensure creators' commitment—grounded in inputs from residents and with nature-sensitive considerations.
- Create indicators that track the impact of art on passenger experience, safety, and brand identity.
- Strengthen evidence through pilots (stops, buses, travel centre) to demonstrate the effectiveness of an integrated model.

5.5 Kruševac (RS)

In the framework of the ARTIST project, the City of Kruševac participates as an Associated Policy Authority, and its Sustainable Urban Mobility Plan (SUMP) 2017–2030 has been identified as the policy instrument to be addressed. The following analysis therefore focuses primarily on the strategic, governance and implementation dimensions of the SUMP, while situating it within the broader EU and national policy context.

EU and National Policies

The City of Kruševac occupies a distinctive position within Serbia's sustainable mobility landscape as the first city in the country to adopt a Sustainable Urban Mobility Plan (SUMP) for the period 2017–2030.² The preparation of the SUMP took place in a context where, as stated in the document, no appropriate regulatory framework for sustainable urban mobility planning existed at the national level at the time, which meant that the planning process relied primarily on local institutional capacity, interdepartmental cooperation, and European guidance and good practice

The SUMP was developed in accordance with EU Sustainable Urban Mobility Plan guidelines and represents a clear departure from traditional, infrastructure-centred transport planning. The document explicitly frames mobility as a people-centred and cross-sectoral policy field, linking transport to urban development, environmental protection, public health, social inclusion, and quality of life. It emphasises that planning should start from the needs of people rather than vehicles and that sustainable mobility contributes to broader societal goals beyond traffic efficiency alone.

Kruševac's early engagement in sustainable mobility planning has been accompanied by

² The original title of the SUMP in Serbian is "Plan održive urbane mobilnosti" and it is available at https://krusevac.ls.gov.rs/wp-content/uploads/2020/09/poum_krusevac.pdf

significant national and international recognition. The city was shortlisted during European Mobility Week 2016, received multiple CIVITAS Awards in 2019, and was awarded the European Commission’s first prize for larger cities for organization European Mobility Week 2019. These distinctions validated the adopted approach and strengthened the city’s visibility as an example of good practice in sustainable urban mobility. Importantly, the SUMP itself explicitly refers to improving the attractiveness and branding of the City of Kruševac as a good practice example of sustainable urban mobility, thereby recognising communication, visibility, and public perception as legitimate elements of mobility policy.

At national level in Serbia, the preparation of Sustainable Urban Mobility Plans is not legally mandatory and depends on the initiative of individual cities. Technical guidance and capacity-building support have been provided through the Standing Conference of Towns and Municipalities (SKGO), the national association representing local governments in Serbia, and more recently through the Local Infrastructure and Institutional Development Project (LIID) (2022–2027)³, implemented by the Ministry of Construction, Transport and Infrastructure in cooperation with international partners, which includes technical assistance for the preparation and revision of Sustainable Urban Mobility Plans. However, no binding national framework currently requires municipalities to adopt or systematically update SUMP.

In parallel, at the national level, although there is no policy instrument explicitly linking mobility planning with cultural or artistic interventions in public space, the Ministry of Culture of the Republic of Serbia publishes annual public calls for financing and co-financing projects in the fields of visual, applied and design arts, architecture, and contemporary artistic creation. These calls may support artistic installations, public art initiatives, and design interventions in urban environments, including projects implemented in public space. However, such funding mechanisms operate within the cultural sector and are not structurally connected to urban mobility planning instruments such as SUMP. As a result, potential synergies between mobility infrastructure development and publicly funded artistic or design solutions depend largely on local initiative and cross-sector coordination rather than on an integrated national framework.

Regional / Local Mobility Policies

The SUMP 2017–2030 for Kruševac defines a long-term objective of achieving 80% of trips by sustainable modes—walking, cycling, and public transport—by 2030. Walking is prioritised as the dominant mode, followed by cycling and public transport, while private car use is identified as the least appropriate option in terms of space consumption, environmental impact, and safety. These priorities are directly linked to objectives related to quality of life, environmental sustainability, road safety, and social equity. The SUMP for 2017–2030 focuses on four key areas (strategic directions):

- **Pedestrian traffic improvement:** upgrading pedestrian infrastructure through the reconstruction of existing and construction of new facilities, and the establishment of pedestrian zones and traffic-calmed areas, with the aim of improving safety and

³ https://www.mgsi.gov.rs/en/dokuments/local-infrastructure-and-institutional-development-project-liid-technical-assistance?utm_source=chatgpt.com

- comfort for pedestrians;
- **Cycling traffic improvement:** development of cycling infrastructure and the introduction of new cycling-related services in order to support everyday cycling and increase its modal share;
- **Public transport service improvement:** enhancement of public transport services to improve their functionality, accessibility, and attractiveness as a sustainable travel option;
- **Parking policy improvement:** optimisation of parking policy as a tool to reduce private car use and support a shift towards more sustainable modes of transport.

These measures are complemented by cross-cutting objectives aimed at reducing the use of private automobiles, increasing the share of sustainable transport modes, and improving overall traffic safety.

The SUMP was developed through an inclusive and participatory governance process, involving representatives of municipal departments, public enterprises, educational institutions, civil society organisations, and citizens. Dedicated working groups addressed transport and innovation, environmental and social aspects, and public participation, while surveys, workshops, public debates, and European Mobility Week activities were used to engage the wider public throughout the planning process.

The SUMP is explicitly positioned as a complementary strategic document within the broader local and national planning framework and is not intended to function as a standalone policy instrument. The document states that its objectives and measures are aligned with, and supportive of, other relevant local strategic documents, including the Spatial Plan and General Urban Plan of the City of Kruševac, as well as sectoral strategies and action plans related to environmental protection, energy efficiency, social inclusion, and urban development. By situating sustainable mobility within this wider policy context, the SUMP reinforces the role of mobility planning as an integral component of overall urban governance, rather than an isolated transport-sector activity.

The SUMP identifies a range of funding mechanisms for implementation, including the city budget, national funding sources, international funding programmes, donations, and public-private partnerships. The document explicitly links the SUMP framework to improved access to European funding instruments, highlighting the role of international projects and networks in strengthening local capacity and supporting implementation

In line with EU principles, the SUMP foresees periodic revision and updating, and the City of Kruševac is currently engaged in a process of revising its Sustainable Urban Mobility Plan. This process aims to strengthen implementation mechanisms, refine action plans, and better address challenges related to behavioural change, public acceptance, and the qualitative performance of mobility systems.

Cultural / Urban Development Policies

Beyond infrastructure provision, the SUMP explicitly highlights the importance of creating an attractive urban environment as a supporting factor for sustainable mobility. In the section “Attractive environment” (p.14), the document states that the quality of public space—

including greenery, street furniture, facades, public lighting, and the overall design of streets and squares—has a direct influence on walking conditions, public-space use, and the general attractiveness of urban areas. The SUMP clearly states that sustainable mobility is not only a matter of infrastructure, but also of the effective and qualitative use of public space, emphasising that spatial quality and comfort play an important role in encouraging active mobility and public transport use

This conceptual framing provides a clear policy basis for integrating design- and art-related interventions into mobility infrastructure, particularly in pedestrian zones, traffic-calmed streets, cycling corridors, and public transport environments. While the SUMP does not explicitly prescribe public art measures, it recognises that the attractiveness, usability, and quality of public space are essential components of sustainable mobility policy and behavioural change.

This participatory planning model is particularly relevant for interventions that combine mobility with art, branding, and design, as such measures typically depend on community involvement, co-creation, and local ownership. The governance framework established through the SUMP therefore represents an enabling institutional context for embedding creative and participatory approaches into sustainable mobility measures in a structured and transparent manner.

Kruševac’s active participation in European initiatives and networks—such as CIVITAS, CIVINET, TIDE, SWITCH, BUMP, and FLOW—has contributed to capacity building, knowledge exchange, and the promotion of sustainable mobility practices beyond purely infrastructural measures. These activities have also supported awareness-raising and communication efforts, creating favourable conditions for complementary measures related to design, branding, and public-space enhancement.

Policy Gaps

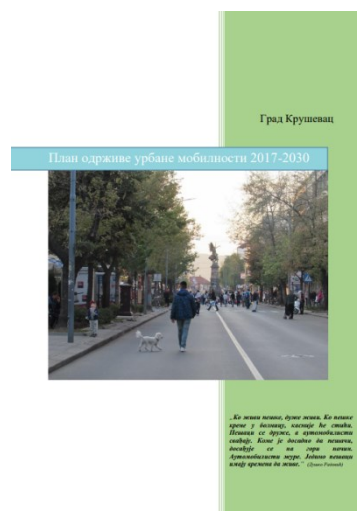
Building on its strong strategic foundation and taking into account the local institutional context in which the SUMP was developed, several policy gaps can be identified:

- **Implementation and monitoring gap** – While the SUMP defines clear strategic priorities, the operationalisation of certain objectives would benefit from more detailed implementation roadmaps, measurable performance indicators and structured monitoring mechanisms. This is particularly visible in the objective of “making public transport more attractive and increasing its share in the modal split,” which provides a strong strategic commitment but would require further specification in terms of qualitative measures, user-experience components and evaluation criteria.
- **Cross-sector integration gap** – Although the SUMP acknowledges the importance of attractive public space, design, branding and user-experience aspects are not yet systematically integrated within mobility planning and implementation processes.
- **Institutional coordination gap** – Cultural or creative initiatives related to mobility (e.g., art workshops at bus stops) demonstrate local engagement, yet they are not formally embedded within the SUMP governance and evaluation framework.

The ongoing revision of the SUMP represents a valuable opportunity to address these gaps by strengthening implementation structures, enhancing coordination between sectors, and deepening the integration of qualitative and participatory elements within sustainable mobility policy. In this context, further operationalisation of measures that enhance the attractiveness and usability of walking, cycling and public transport environments—including the integration of art, branding and design elements—can be understood as fully consistent with the SUMP’s people-centred vision.

Kruševac’s experience demonstrates how a pioneering, locally driven SUMP process—developed in the absence of a national regulatory framework—can result in strong institutional capacity, international recognition, and tangible progress toward sustainable mobility objectives. The SUMP provides a robust strategic framework that legitimises the integration of art-, design-, and branding-related interventions as supporting instruments for improving the quality and attractiveness of mobility environments.

Figure 11: SUMP of the City of Kruševac, cover page



Source: City of Kruševac (2017)

5.6 Summary

Policy analysis shows uneven institutional integration of art, branding, and mobility across regions. While sustainability is widely embedded in planning frameworks, cultural dimensions are often implicit rather than explicitly articulated. Regions with stronger policy coherence demonstrate clearer pathways for interdisciplinary cooperation. The main cross-territorial gap lies in translating strategic ambitions into operational mechanisms.

6. Inventory of Current Assets

This chapter documents the existing artistic, design, and branding elements present within mobility infrastructure in each region. It catalogues public art installations, visual identity systems, architectural features, and other creative interventions in transport and active mobility spaces. The aim is to map current assets and understand how they contribute to the user experience and cultural character of mobility environments. This inventory provides a practical reference point for future development.

6.1 Arta (EL)

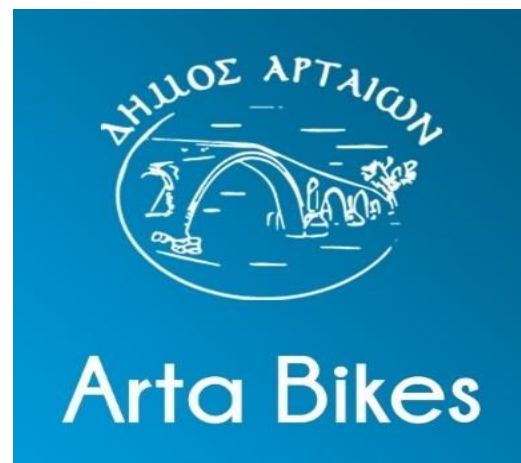
The following initiatives demonstrate how mobility in Arta goes beyond transportation, functioning as a tool for branding, cultural expression, and urban identity through design, digital systems, advertising, and public art.

Arta Bikes – Shared Bikes System (EasyBike)

The Municipality of Arta has introduced a public bike-sharing system, branded as “Arta Bikes”, operated through the EasyBike platform: <https://arta.easybike.gr/#>

The system features a dedicated logo and colour scheme that are consistently applied across the bicycles, docking stations, and the digital interface, both on the app and the website. The bicycles themselves are designed with lightweight aluminium frames and include anti-vandal and anti-theft specifications, while the docking stations incorporate digital locking and unlocking mechanisms via QR code or RFID card, creating a modern and uniform appearance throughout the network.

Figure 12: Arta bikes logo



Source: <https://arta.easybike.gr/#>

The EasyBike website and app further reinforce the system’s brand identity in the digital space through clear visual design and consistent information delivery. Beyond its functional role as a mobility service, the Arta Bikes system also serves as a branding tool, projecting Arta as a modern, sustainable, and user-friendly city.

Bus Advertising / Promotions

The city bus company in Arta maintains a dedicated advertising service on its urban buses, turning them into mobile canvases for posters, wraps, and digital panels that allow commercial and cultural campaigns to circulate throughout the city. This practice transforms public transport vehicles into high-visibility design surfaces, embedding colours, logos, and

thematic messages into everyday mobility. In addition to commercial advertising, buses also host municipal campaigns, reinforcing their role as part of Arta’s broader urban branding landscape. In this way, the city’s buses function not only as carriers of passengers but also as moving platforms for images, campaigns, and civic identity.

Sculpture / Fountain Installation

In the heart of Arta’s pedestrian center, at the central fountain of the main square, the municipality has installed a sculpture by the acclaimed Epirote artist Theodoros Papagiannis. The artwork depicts five birds oriented upward, mounted on a rotating axis that responds to the wind, and is set within the redesigned fountain, finished with white marble surfaces, at the intersection of the main pedestrian routes developed through the Open Mall urban regeneration project. The sculpture’s upward movement symbolizes freedom and progress, creating a landmark that is visible to both residents and visitors as they move through the city’s busiest mobility hub. By integrating fine art into an active mobility corridor, this installation enhances the central pedestrian network, making it not only functional but also aesthetically and culturally rich.

6.2 Vas County (HU)

Available sources provide the richest, verifiable “mobility and art, design, branding” assets in the county seat Szombathely and on the regional rail operator (GYSEV) rolling stock. Evidence on “thematic branding campaigns” specifically tied to active mobility at county scale is limited; where this is the case, the catalogue focuses on documented public-space artworks, hub design features, vehicle, livery identity and user-facing digital design.

Mobility hubs: stations, terminals, interchanges

Szombathely Railway Station (Vasútállomás) – architectural identity and interior design

Asset type: architectural features and interior design elements (heritage ambience, materials, ornamentation, light features).

What is documented: The station’s interior is presented as a coherent design concept with a strong historical atmosphere, including large hall proportions, arched elements, decorative wall treatments and distinctive ceiling/light features (often used in public-facing photography and design portfolios).

Figure 13: The building of the Szombathely Railway Station



Source: https://www.nyugat.hu/cikk/14_milliard_forintot_kap_szombathely_vasutallomas_felujitas

Branding/design relevance:

- The building itself acts as a place-brand anchor for the county’s primary rail gateway.
- The interior’s consistent architectural language supports legibility and a recognisable “arrival experience”.

Public sculpture at near Szombathely Station: “Ülő nő” (Seated Woman)

Figure 14: Statue of a “Seated woman” at the Szombathely railway

Asset type: public sculpture in station-area public space.

Location context: at the station forecourt environment and adjacent service buildings (described as part of the station surroundings).

What is documented: The sculpture is referenced as a long-standing public artwork; press coverage confirms authorship attribution and public discussion around it (including an episode of temporarily covering the sculpture).



Branding/design relevance:

- A recognisable “micro-landmark” for wayfinding (“meet at the sculpture”) and station-area identity.
- Potential anchor for future station-area placemaking (lighting, interpretation plaques, mobility info points).

Source: <https://www.kozterkep.hu/11641/ulo-no#vetito=60053>

Szombathely Bus Station area (Ady Endre Square) – functional design and signage environment

Figure 15: Szombathely Bus Station area

Asset type: terminal environment and operational signage and platform layout identity.

What is documented: changes in bus-stand allocation and presentation of station layout/site plan are publicly communicated (platform numbering, passenger information updates).



Source: <https://www.friss.hu/hirek/hello-ady-ter-ilyen-voltal-tobb-mint-50-eve>

Historical/public photo documentation of the Ady tér bus-station environment is also available.

Branding/design relevance:

- Platform numbering, maps and passenger information are core identity components in bus terminals.
- Opportunity for consistent visual language across bus bays, stops and nearby pedestrian access.

Szombathely Intermodal Transport Centre (IMCS) – planned hub design features

Note: this is primarily a planned/feasibility-stage asset, but it is central for a future “design and mobility” portfolio in Vas County.

Asset type: mobility hub architecture and public-realm design (planned), incl. “design opportunities” for identity.

What is documented: A detailed feasibility background exists for an Intermodal Hub concept integrating functions and improving access systems. Key functional elements often linked to passenger experience design, such as high-capacity bus infrastructure, P+R parking, B+R bicycle parking, taxi (K+R) areas and hub organisation.

Figure 16: Szombathely Intermodal Transport Centre (IMCS) – planned hub design features



Source: https://www.nyugat.hu/var/improx/bnl1Z2FOXENSYXNzZXNcRkhEUGljdHVyZQ_/p2/01/p20190704ca2bb9e0.jpg?m=1562270882

Branding/design relevance (practical, project-ready):

- Wayfinding system (consistent signage family, pictograms, typography).
- Colour zoning for platforms/bays and transfer routes.
- Art-in-hub integration (murals, sculpture, sound/light installations) aligned with passenger flows and safety.

Vehicles and operator identity: livery, logos, visual language

GYSEV (Raaberbahn) – corporate identity and rolling-stock design

Figure 17: GYSEV - public railway company in West-Transdanubian region

Asset type: operator branding (logo, colours), vehicle design (livery and interior design decisions).

What is documented: GYSEV’s identity is strongly associated with **green–yellow** elements and a recognisable logo; recent communications about new InterCity trainsets confirm a deliberate design



process combining an elegant silver base with the recognisable green and yellow corporate colours, and an interior approach using warm materials/tones. Multiple public images show the livery on trains used on the county’s key corridors (including Szombathely links).

Source: https://ktenet.hu/wp-content/uploads/2025/01/007_Kovesdi-Szilard_ppt.pdf

Branding/design relevance:

- Clear operator identity increases system recognisability across borders (HU–AT–SI).
- The new IC design shows how “brand + comfort + materials” can be treated as an integrated passenger-experience tool.

Szombathely local public transport – Blaguss Agora and the “Savaria Utas” user-facing design

Figure 18: Savaria Utas app for public transport in Szombathely

Asset type: service branding and digital interface design.



What is documented: The Savaria Utas app is an official passenger-facing tool for Szombathely’s local bus services, highlighting trip planning, accessible/low-floor journey planning, live vehicle display and stop-based real-time departures.

Source: <https://kbr.szombathely.hu/kbrfile/107281.pdf>

Branding/design relevance:

- Digital design is a key part of modern transport branding (“how the system looks and feels” to users).
- Real-time maps and accessibility-focused planning strengthen trust and perceived quality.

Active mobility infrastructure: design elements, maps, “identity objects”

Network maps and user information (public, downloadable)

Asset type: official mobility maps (visual system components).

What is documented: A downloadable Szombathely public transport map is available via the operator’s site (pdf), supporting legibility and network identity. For cycling, a formal city-level cycling network plan documentation exists (technical but also a basis for user-facing mapping and signage standards).

Branding/design relevance:

- Maps are “quiet branding”: fonts, colours, iconography and layout become part of the mobility identity.

- They also provide a bridge to more visible placemaking elements (route markers, interpretive signage, corridor “themes”).

6.3 South-East Region (RO)

Public Art Installations & Design Elements⁴

Murals and Street Art

Urban mobility isn't just about getting from point A to point B. It's about how we experience our cities. By integrating **public mural art** into pedestrian and public transport routes, we can transform simple journeys into engaging cultural experiences.

This public art serves as more than just a decoration; it becomes a powerful **design element** and an **urban intervention**. Strategically placed murals can serve as visual landmarks, helping people navigate their city while also making public spaces more inviting and memorable.

Colourful and dynamic murals on bus stops, along bike paths, and on building facades create a more pleasant and stimulating environment, hence encouraging more people to use public transport and choose active mobility options like walking or cycling. Also, it improves public perception and builds-up community identity.

The **Un-hidden Romania** is a cultural initiative that revitalizes public spaces through art and invites communities to explore and reconnect with art, which includes over **392 works**, along with photographs and information about the artists who created them. Street art projects can be identified in Brasov (20), Bucharest (197), Cluj (12), Iasi (53), Bacau, **Constanta**, Craiova, **Medgidia**, Petrosani, Piatra Neamt, Resita (**66**), and in Moldova, Transnistria (5).). **Between 2021 and 2023, under the Un-hidden Romania project, co-financed by AFCN, a series of activities were carried out, including: 8 murals/artistic interventions in four cities (Constanța, Brașov, Bucharest, and Iași); five urban art workshops in Bucharest; four guided tours in Brașov and Bucharest; two open calls for murals/street art interventions and photographic contributions for the digital map; the creation of a street art map featuring 60 public artworks; the publication of a book; and an exhibition organized in Bucharest.**

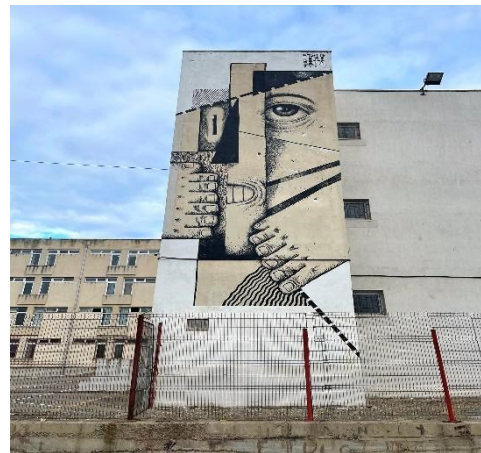
Constanta, the biggest city of the South east region, located on the seashore of the Black Sea, has some initiatives of art works in public spaces, including murals that blend artistic expression with local history, enhancing the aesthetic appeal of public areas.

⁴ https://www.romania-insider.com/romanian-street-art-map-august-2025?utm_source=chatgpt.com; <https://un-hidden.ro/harta-romanian-street-art/>

Pisica Pătrată /Un-hidden Romania 2021/National Highschool of Arts Queen Mary⁵

The work created by the artist 'Pisica Pătrată' in Constanta, offers students, teachers, residents, and visitors a vision of an inner, personal journey that reflects the artist's own evolution – for example, one of the most authentic places where Pisică Pătrată has created is the “Regina Maria” National College of Arts, the place where he was once student.

Figure 19: Pisica pătrată



Source: <https://un-hidden.ro/pisica-patrata-constanta>

Alex Baciu – “Marine Reflections – The Unseen Face of Pollution” (2021)

Location: Reyna Beach, Jean Constantin Street, Constanta - This site-specific installation by Alex Baciu addresses the hidden impact of pollution on marine ecosystems. Through visual metaphors and reflective surfaces, the work reveals the contrast between the sea's natural beauty and the often-overlooked traces of human activity that threaten it. Placed in a public coastal setting, the piece invites passersby to reflect on their relationship with the sea and their responsibility in preserving its balance.

Robert Obert – “Biophilia”/PeWall Festival/2023 – strada Nicolae Iorga 2, Constanța

Figure 20: Biophilia



Source: <https://un-hidden.ro/harta-romanian-street-art/>

⁵ <https://un-hidden.ro/pisica-patrata-constanta/>

Artist: Wanda, Street Art Constanta 2023

Figure 21: Wanda Hutira | RO – Papa Ricardo



Source: <https://www.radiovacanta.ro/stiri/foto-orasul-constant-a-are-inca-10-picturi-murale-si-tot-atatea-puncte-de-atractie-la-finalul-editiei-biophilia-a-festivalului-pewall-23078.html>

Harcea Parcea, Vladude There is Hope, 2021 HTAG Festival – Galați

Pandele – “Family”/2021/HTAG festival – Bloc N1, Strada Brăilei 1, Galați 800021

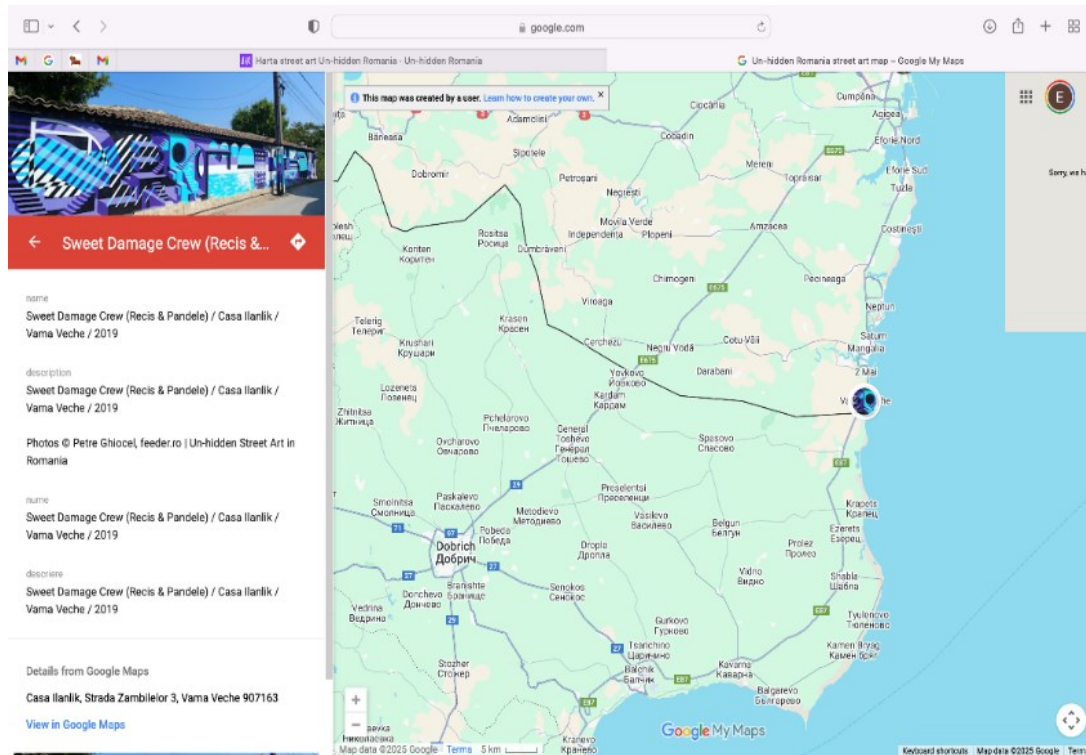
Boeme1 (Sweet Damage Crew)/2022 – Medgidia

Obie Platon & Irlo & Kero [NOM crew] – Reflection/Port of Constanța/2014⁶

Helios – Odobești, 2018

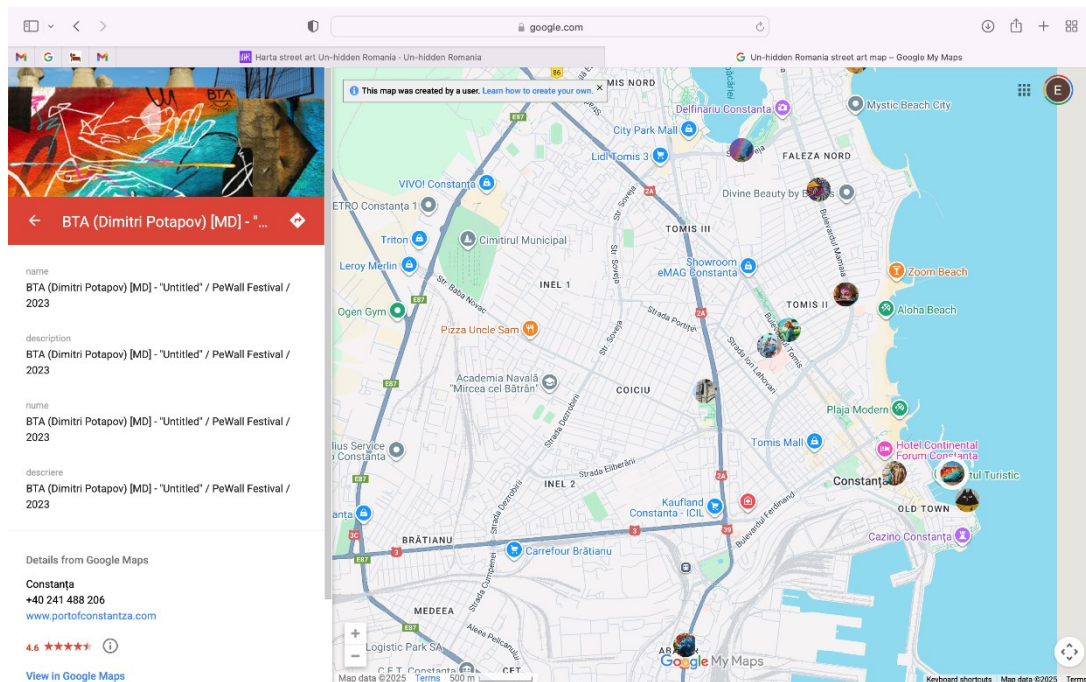
⁶ <http://obieplaton.com/portfolio/reflection/>

Figure 22: Sweet Damage Crew (Recis&Pandele)/Casa Ilanlik/Vama Veche/2019



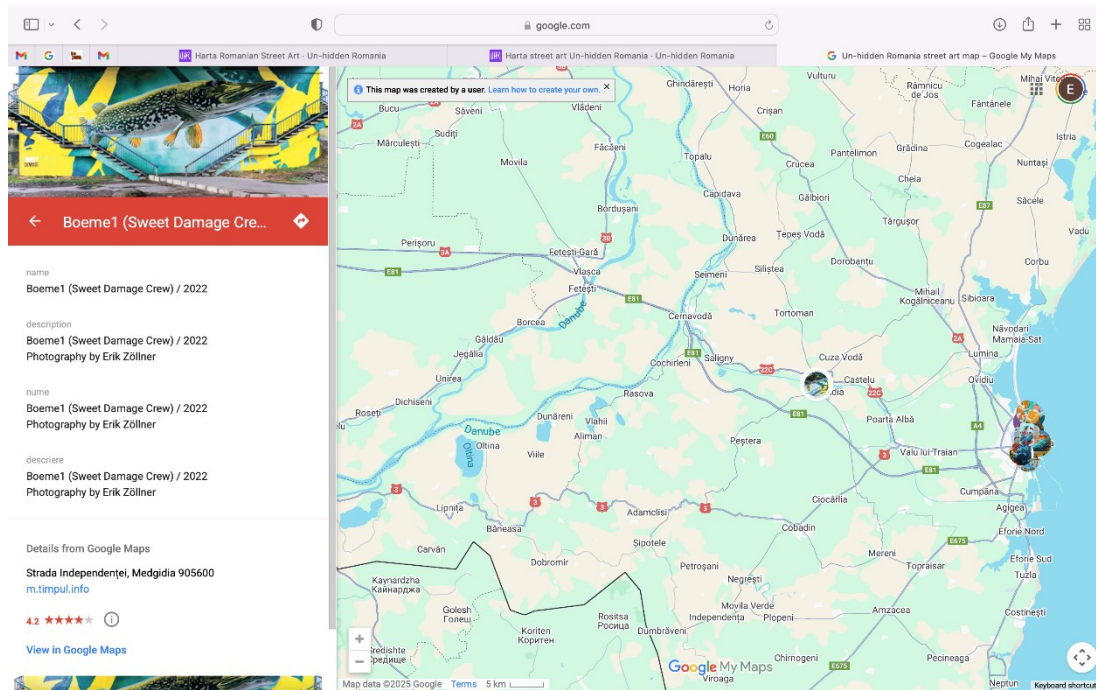
Source: <https://un-hidden.ro/harta-romanian-street-art/>

Figure 23: BTA (Dimitri Potapov)



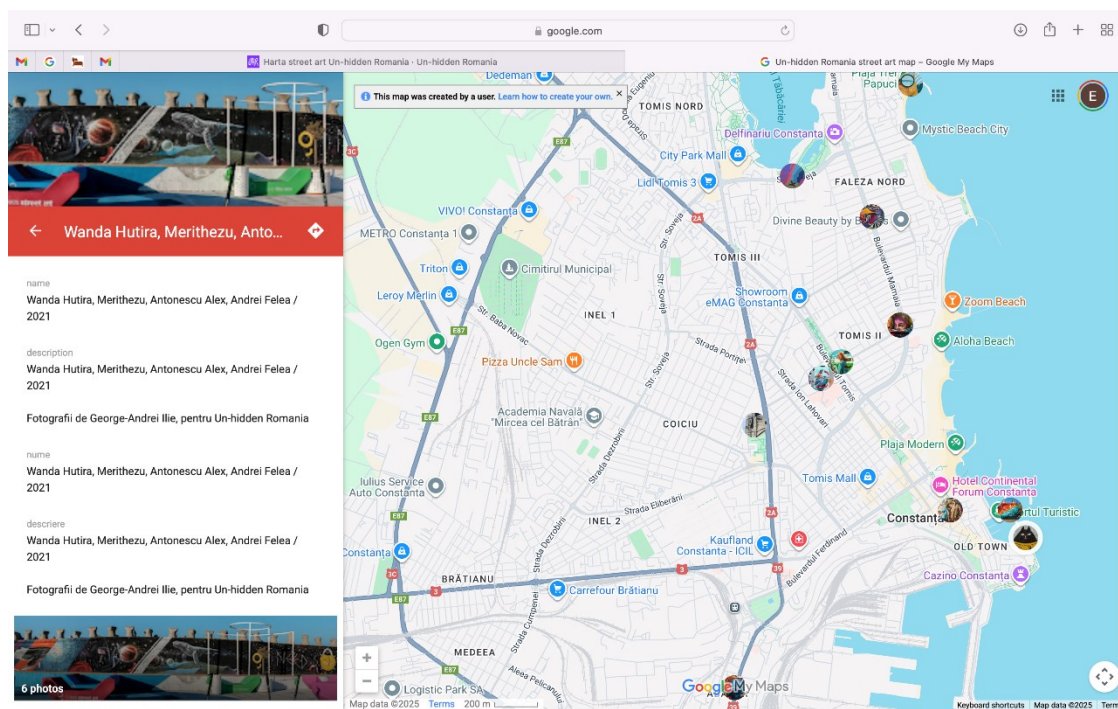
Source: <https://un-hidden.ro/harta-romanian-street-art/>

Figure 24: Boeme 1 (Sweet Damage Crew)



Source: <https://un-hidden.ro/harta-romanian-street-art/>

Figure 25: Wanda Hutira



Source: <https://un-hidden.ro/harta-romanian-street-art/>

In the city of Buzau, capital of Buzau County, we can find the “Sus Muralul”⁷ project, initiated in 2021 by The “Alexandru Marghiloman” Cultural Association and funded by Buzau City Hall. The project aims to paint building facades in Buzau with contemporary mural art to convey positive, educational, and ecological messages. These works are created to high artistic standards, aligning with international street art quality.

“Openness”: The piece “Openness”, by renowned muralist Cristian Scutaru, symbolizes a dialogue between generations and an openness to science and technology. The artwork was completed on November 3, 2021.

Figure 26: Openness



Source: <https://buzauopen.ro/pat/lucrarea-openness-deschidere/>

“Childhood”: The artwork “Childhood”, created by renowned Romanian muralist Cristian Scutaru, is part of his "Openness" collection, which started in 2018. The painting represents the image of childhood, focusing on play and imagination. Each portrait in this collection tells a story. The work was completed on June 10, 2023.

Figure 27: Childhood



Source: <https://buzauopen.ro/pat/lucrarea-copilarie/>

⁷ <https://buzauopen.ro/pat/category/patrimoniu/>

“Dacian Wolf”: The artwork “The Dacian Wolf”, created by sculptor Bogdan Adrian Lefter, symbolizes the ancestral connection of Romanians to their roots, as well as the fight for freedom and their bond with nature. The work was completed on October 4, 2021.

Figure 28: Dacian Wolf



Source: <https://buzauopen.ro/pat/lucrarea-lupul-dacic/>

“The girl with the dandelion”: The artwork “The Girl with the Dandelion”, created by Miruna Blanaru and Cristian Scutaru, with a sketch by Ilinca Simionescu, integrates the trees in front of the building into a seasonal story. In spring and summer, a girl appears to be kissing the trees, symbolizing love for nature. In autumn and winter, as the leaves fall, a dandelion is revealed, and the girl is blowing on it, symbolizing childhood and wishes coming true. This makes the artwork “interactive” with the urban environment. The girl's traditional Romanian blouse (“ie”) and flower crown highlight her connection to nature and heritage. Hidden among the dandelion seeds are the numbers 3, 7, and 2, symbolizing the year Buzau was first historically documented. The artwork was completed on June 16, 2023.

Figure 29: The girl with the dandelion



Source: <https://buzauopen.ro/pat/lucrarea-fetita-cu-papadia/>

“Life is what you make of it”: The artwork “Life is what you make of it!” by Miruna Blanaru, with a sketch by Ilinca Simionescu, features a colourful unicorn created using the art of origami. The piece symbolizes that, just like the mythical unicorn, life can be shaped through imagination, perseverance, and patience. The central message encourages viewers to pursue their dreams, no matter how fantastical they may seem. The work was completed on May 15, 2023.

Figure 30: Life is what you make of it



Source: <https://buzauopen.ro/pat/lucrarea-viata-e-ceea-ce-tu-faci-din-ea/>

6.4 Lahti / Päijät-Häme (FI)

Public art and urban visual culture play a significant role in the everyday mobility environments of the Päijät-Häme region. Lahti is the region’s main hub for public art, long known as the city of sculptures. The City of Lahti’s public art website lists 121 works, including sculptures, murals, and other art integrated into urban spaces. (City of Lahti) These art pieces are accessible to everyone and serve as visual landmarks along public transport routes, pedestrian and cycling corridors, and mobility hubs.

Chronological overview of public art examples in Lahti:

Before the 1950s – 23 artworks, e.g. Hirvi (The Elk) – Jussi Mäntynen (1955) #1

1960s – 6 artworks, e.g. Ylös kirkkauteen – Jussi Mäntynen (1961) #2

1970s – 7 artworks, e.g. Lehmus (Linden Tree) – Olavi Lanu (1979) #3

1980s–1990s – 20 artworks, e.g. Sammonkatu 8, mural – Heli Martikainen (1984) #4

2000–2010 – 6 artworks, e.g., Real Time Sweepers Clock, mural – Maarten Baas (2009) #5

2011–2020 – 11 artworks, e.g., Village Gate (Kylän portti) – Akseli Leinonen (2021) #6

2020–2026 – 8 artworks, e.g. **Dreamer on the Shore** – Katajamäki & Inkeri (2023) #7

In August 2023, the mural **The Dreamer on the Shore**, by Heidi Katajamäki and Veera Inkeri, was completed on the north-western façade of the Ranta-Kartano parking building. The work is inspired by the surroundings of Ranta-Kartano and Pikku-Vesijärvi park, from which the visual motifs, colours and shapes of the work have been taken. The landscape theme combines natural and imaginative elements. (#7 on the Figure 31)

Figure 31: Examples of Public Art in Lahti - 1. Jussi Mäntynen - The Elk, 2. Jussi Mäntynen - Ylös Kirkkauteen, 3. Olavi Lanu - Linden Tree, 4. Heli Martikainen - Mural, 5. Maarten Baas - Real Time Sweepers Clock, 6. Akseli Leinonen - Village Gate, 7. Katajamäki



Source: Malva

Public art is also present in other municipalities across Päijät-Häme. The regional service Art in Päijät-Häme, maintained by the Lahti City Museum, showcases artworks from all municipalities in Päijät-Häme. Outside Lahti, works mainly consist of memorials, but Heinola and Orimattila also have their own museum activities. Orimattila offers a mobile guide featuring 25 public artworks, and Heinola hosts multiple sculptures and murals, including the Dorkki Outsider Art Park. (City of Lahti)

Branding and design elements in Päijät-Häme's mobility environments:

1. City of Lahti's visual identity and its impact on mobility environments:

Lahti renewed its city brand in 2023. The new visual identity emphasizes movement, environmental themes, and a modern urban character. The iconic ski jumping hills inspired the new logo, symbolizing motion and Lahti's recognizable landscape. The color palette is based on Vesijärvi Blue, complemented by Environment (turquoise), Air (light blue), Salpausselkä (green), Barley (yellow), and Radio Mast (orange). These colors appear throughout the city's signage, infographics, and mobility services (City of Lahti, 2023).

Figure 32: New visual identity of Lahti City (2023)



Source: City of Lahti

2. LSL – Visual identity and branding of Lahti Region Public Transport:

LSL uses a consistent blue-green visual identity (LSL). The bus design “Three Stories of Homeland” draws inspiration from the region’s nature: the White-backed woodpecker, the cornflower, and the bream. Wavy patterns reflect the waves of Lake Päijänne and the contours of the Salpausselkä ridge (Mint & More Creative, 2014). The color palette aligns with Lahti’s brand, and this clarity extends across bus stops, route maps, and digital services (LSL).

LSL’s electric bus livery in Lahti combines new and old elements. New electric buses feature a blue-green wrap created during Lahti’s European Green Capital year, reflecting green messaging and the region’s forests. The “Hongankolistaja” theme shows a green electric cable circling a blue globe. Diesel buses will be phased out entirely after 2026, and electric buses are already a major part of the fleet (LSL).

Figure 33: LSL branding on public transit buses



Source: Mint & More Creative Agency

3. VR's visual identity and its impact on railway environments:

VR (national railway operator) updated its visual identity in 2024. Train exteriors feature VR's signature green color and dynamic striping, creating a sense of motion. The renewed look improves accessibility and unifies wayfinding across stations. Key graphic elements include VR Block, VR Journey, and VR Transition, used across trains, stations, signage, and digital services (Pentagon Design, 2024).

Figure 34: VR new visual identity

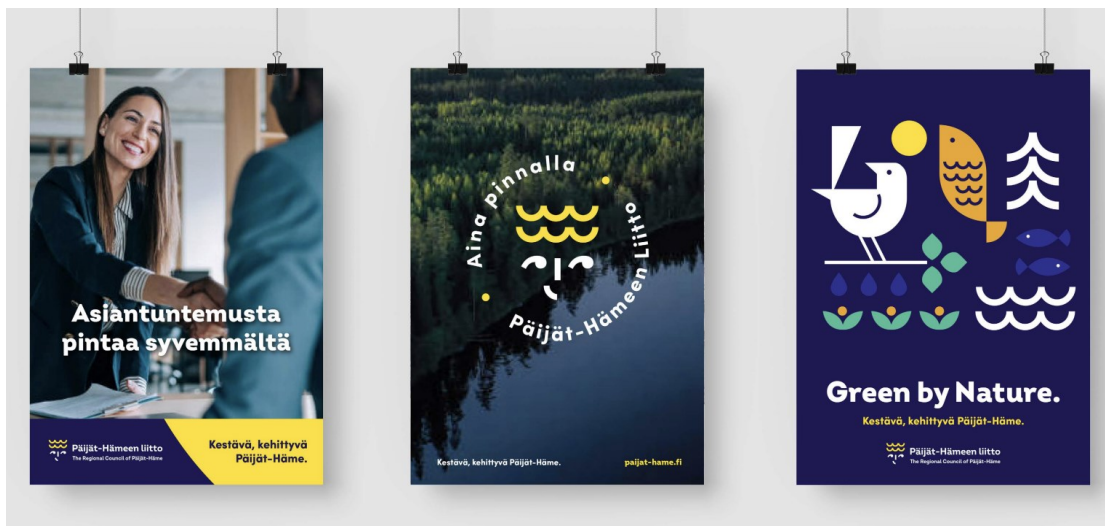


Source: VR

4. Visual identities of Päijät-Häme municipalities:

The Päijät-Häme Regional Council’s Uusi Vellamo brand features a modern, approachable symbol and a broad color palette. These graphic elements appear in municipal signage, strategic documents, and mobility-related communications (Päijät-Häme Regional Council, 2024).

Figure 35: The Päijät-Häme Regional Council new visual identity



Source: Päijät-Hämeen Liitto

Branding and design strengthen the clarity, identity, and accessibility of mobility environments in Päijät-Häme. LSL and VR provide a unified visual experience in public

transport, while Lahti and the region's municipalities enrich the environment with public art and thoughtful design.

6.5 Kruševac (RS)

This section provides an overview of existing public art installations, design elements, and branding-related initiatives connected to public transport and active mobility infrastructure in the City of Kruševac. The inventory documents assets implemented in public space that are directly or indirectly linked to walking, cycling, traffic calming, and public transport environments. The purpose of this section is to catalogue existing practices and physical elements that form a foundation for further integration of art, branding, and design within sustainable mobility measures.

The inventory is based on information provided by the City of Kruševac, documentation from European Mobility Week activities, local project records, and materials produced in cooperation with educational institutions, cultural initiatives, and civil society actors.

Public Art Installations in Mobility-Related Public Space

Several public art interventions have been implemented in the City of Kruševac, primarily within pedestrian-oriented public spaces. In recent years, the city has increasingly recognised the importance of improving the quality and functionality of public space, resulting in the reconstruction of several squares and parks across the urban area.

As part of these reconstruction projects, alongside the installation of urban furniture and basic public-space infrastructure, artistic installations and monuments referencing local history and cultural identity have been introduced. These interventions are predominantly permanent in nature and are located in areas with significant pedestrian activity, including central urban spaces and neighbourhood streets.

Two representative examples are the Square of Friendship, completed in 2019 (Figure 36), and the Park of Miniatures (Park Serbia), also completed in 2019 (Figure 37). Both spaces illustrate how artistic and commemorative elements have been integrated into pedestrian environments as part of broader public-space renewal initiatives, contributing to place identity and the overall quality of everyday walking environments.

Figure 36: Square of Friendship in the City of Kruševac, built in 2019



Source: City of Kruševac

Figure 37: Park of miniatures ("Park Serbia") built in 2019



Source: City of Kruševac

Art and Design Elements in Public Transport

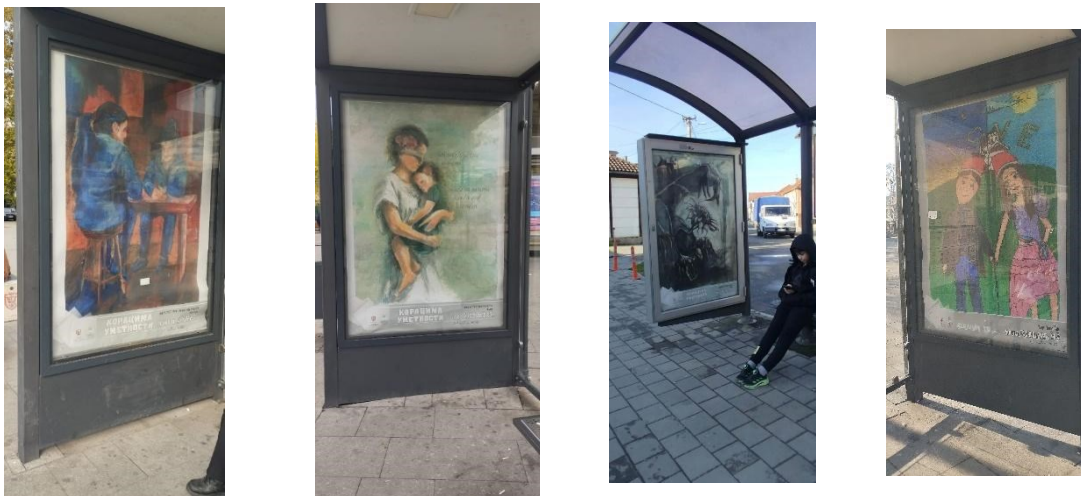
Art- and design-related elements have also been introduced in connection with public transport infrastructure, particularly at bus stops and on public transport vehicles during specific initiatives.

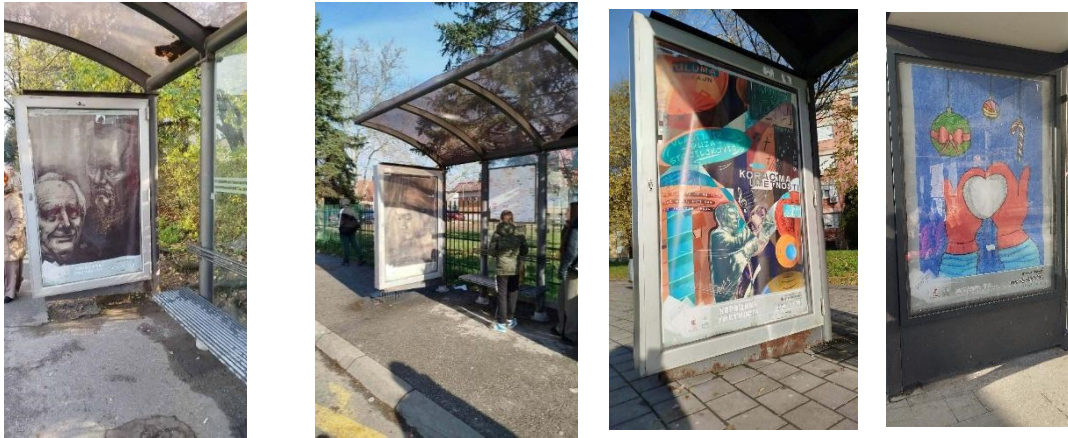
Key assets include:

- Youth art installations at bus stops, created through workshops involving high-school and university students. Approximately 20 bus stops across the city were temporarily transformed into exhibition spaces displaying student artworks. These installations were implemented in cooperation with the cultural initiative BukvArt and supported by the City of Kruševac. The displayed artworks vary in style, theme, and visual approach and are distributed across multiple locations within the urban area, as illustrated in Figure 38.
- Decorated public transport vehicles (“Art Bus”), implemented during European Mobility Week activities, where children’s drawings and visual elements were displayed on a city bus operating on regular routes (see Figure 39).

Figure 38: Selection of bus stops in the City of Kruševac featuring artistic visual interventions integrated into public transport infrastructure during 2025

Note: The images illustrate the diversity of artworks displayed at different locations and their integration into everyday mobility environments.





Source: City of Kruševac

Figure 39: Public transport vehicle decorated with children’s artwork during European Mobility Week 2025 in the City of Kruševac

Note: The figure illustrates a participatory, art-based intervention integrated into everyday public transport use. Faces anonymised for data protection reasons.



Source: City of Kruševac

These interventions are predominantly temporary and event-based, yet they demonstrate the potential of public transport infrastructure—bus stops and vehicles—as platforms for artistic expression and public engagement.

Participatory and Educational Art Initiatives Linked to Mobility

In addition to physical art installations, the City of Kruševac has implemented several participatory and educational initiatives that combine artistic expression, mobility-related themes, and public awareness-raising. These initiatives are primarily oriented toward children and young people and are frequently implemented within the framework of European Mobility Week (EMW) and road safety promotion activities.

One long-standing activity consists of children’s art competitions addressing themes of mobility, public transport, and road safety, organised by the City Road Safety Council. Since 2018, the competition “My Route to School – A Safe Child in Traffic” has targeted preschool

children, primary school pupils, and secondary school students. While younger participants are invited to submit visual artworks, secondary school students participate through a video competition format. The thematic focus places particular emphasis on children's safety in traffic, with an explicit reference to the use of sustainable modes of transport. Selected works are disseminated through the city's communication channels, including social media.⁸

Figure 40: Example of children's artwork submitted within the competition "My Route to School – A Safe Child in Traffic", organised by the City Road Safety Council of Kruševac.



Source: City of Kruševac

Another recurring initiative is the photo competition "**My Photograph from the Promenade**", organised during European Mobility Week in 2017 and 2023 (Figure 41). During EMW, the city's main street is closed to motorised traffic in the evening hours and temporarily transformed into a pedestrian zone. In this context, the photo competition encourages citizens to document and reflect on the pedestrian use of public space, supporting the promotion of walking and temporary street reallocation.

Figure 41: Exhibition of photographs submitted to the "My Photograph from the Promenade" competition, organised during European Mobility Week in Kruševac

Note: The photographs document temporary pedestrianisation of the city's main street during European Mobility Week and reflect citizens' perspectives on walking and the use of public space.



Source: City of Kruševac

⁸ <https://www.facebook.com/photo?fbid=755655053267572&set=a.250591430440606>

In addition, workshops and collaborative artistic activities involving schools, youth organisations, and local artists are regularly organised, particularly during European Mobility Week. These activities include live drawing interventions in public space, such as **large-scale illustrations of cyclists (2023) or pedestrian (2019) created by professional artists, with secondary school students participating as performers or supporting actors** (Figure 42).⁹

Figure 42: Participatory artistic interventions in public space during European Mobility Week in Kruševac

Note: The upper images show a large-scale cyclist illustration created through a live drawing performance involving secondary school students (2023), while the lower image shows a similar participatory intervention focused on pedestrian themes (2019).



Source: City of Kruševac

A further recurring activity involves drawing on asphalt in the main street during traffic-free periods in the evening hours, allowing children and young people to directly engage with public space through creative expression.

⁹ <https://www.facebook.com/reel/339152362013259>

Figure 43: Drawing-on-asphalt activities organised during traffic-free evening hours on the main street in Kruševac as part of European Mobility Week

Note: The activity enables children and young people to creatively engage with reclaimed street space, reinforcing walking-friendly environments and temporary reallocation of road space to non-motorised users.



Source: City of Kruševac

While these initiatives do not always result in permanent physical assets, they generate temporary artworks, visual materials, and communication outputs closely linked to mobility themes and the use of public space. Collectively, they demonstrate the city’s experience with participatory and educational approaches that connect art, sustainable mobility, and public awareness, particularly through event-based and youth-oriented formats.

Branding and Visual Identity Elements Related to Sustainable Mobility

Branding and visual identity elements related to sustainable mobility in Kruševac are currently implemented mainly through campaign-based and event-based activities (predominantly within EMW activities), rather than through a permanent, city-wide visual identity system.

Identified elements include:

- Visual materials developed for European Mobility Week (posters, banners, temporary vehicle decoration);
- Event-specific thematic designs applied to public transport vehicles and public space;
- Communication materials promoting walking, cycling, and public transport use within European and local projects.

Within the framework of European Mobility Week activities, a dedicated campaign mascot was developed by the Puppet Theatre from Niš in 2019. The mascot was designed as a recognizable visual and symbolic element of the campaign and has already gained visibility in the local context, including coverage in local media (see the “Art Bus” example). The mascot attracted considerable public attention and also sparked the interest of the European Mobility Week organizers, who expressed interest in its further use, leading to the development of a version of the mascot for their own purposes. This example illustrates the potential of artistic and creative elements to enhance the visibility of mobility initiatives and to extend their impact beyond the local level.

Figure 44: Campaign mascot used for EMW and similar activities in Kruševac



Source: City of Kruševac

These elements represent existing branding-related assets, although they are not yet unified into a long-term or permanent visual identity for sustainable mobility.

Summary of Identified Assets

The inventory indicates that the City of Kruševac already possesses a diverse set of art-, design-, and branding-related assets linked to mobility and public space. These assets are characterised by:

- strong involvement of children, youth, and educational institutions;
- predominance of temporary and event-based interventions;
- reliance on existing infrastructure without major structural modifications.

Taken together, these assets form a documented and tangible basis for further development and systematisation of art- and design-based approaches within sustainable urban mobility planning.

While this section provides an overview of existing art-, design-, and branding-related assets linked to mobility infrastructure in the City of Kruševac, several of these initiatives go beyond the level of individual assets and demonstrate integrated, participatory, and transferable approaches to combining art and sustainable mobility. Selected examples are therefore examined in greater detail in Section 12 (Case Studies), where their implementation process, key features, and observed impacts are analysed as good practices.

6.6 Summary

The asset inventory highlights significant existing capacities across all territories, ranging from infrastructure investments to cultural initiatives and pilot projects. However, these assets often operate in parallel rather than within coordinated systems. Regions differ in scale and funding capacity, yet all possess underutilised resources that could support ARTIST objectives. The challenge is not absence of assets, but their strategic alignment.

7. Comparative Benchmarking

This chapter adopts a twofold benchmarking approach: first, it identifies selected best practices in the integration of art, branding, and design within sustainable mobility systems; second, it compares regional conditions against these examples to extract transferable lessons. Each benchmark has been selected by the local partners based on their research, professional judgment, and regional priorities. As such, the case selections reflect the partners' own perception of what constitutes a good practice within their specific mobility and cultural context.

The benchmarks vary in focus, scale, and evaluation criteria, illustrating the diversity of approaches across the partnership. Some regions prioritize user experience and aesthetic quality, while others emphasize institutional innovation, community engagement, or infrastructure integration.

7.1 Arta (EL)

To benchmark Arta's mobility against international best practices, two aspects have been taken into consideration: a) the efficiency and/or success of the practice as such and b) the feedback provided by relevant stakeholders' interviews on restrictions and limitations identified both in terms of resources and capacities of the local governance structures, as well as familiarity and interaction status of the local community with art and sustainable mobility practices. Hence, we investigated best practices not only in view of what is "a best practice" to Arta's Municipality perception but also checking if the emblematic paradigms of proven efficiency could be adapted to local scale and particularities.

Our research led us into the concepts of "Tactical Urbanism"¹⁰ and "Creative Placemaking".¹¹ These approaches prioritize "lighter, quicker and cheaper" interventions that use art and branding to nudge behavioral change without the need for massive investments in infrastructure and long-term planning. What is more, both approaches prioritize citizens' engagement as a success element for increased ownership of mobility infrastructure by local communities.

Here are the three (3) emblematic paradigms tailored to Arta's specific constraints (funding scarcity, small population, and high car dependency).

1a) Community-led Intersection "Repair" (Portland, USA)

"Intersection Repair"¹² is about painting large designs directly onto the asphalt of street

¹⁰ <https://www.thenatureofcities.com/TNOC/2015/07/20/how-tactical-urbanism-adds-up/>

¹¹ <https://lifestyle.sustainability-directory.com/term/placemaking-principles/>

¹² <https://grist.org/cities/2011-12-02-coloring-inside-the-lanes-art-community/> & <https://www.pps.org/places/intersection-repair#:~:text=One%20of%20the%20primary%20objectives,an%20important%20venue%20for%20local>

intersections. It started as a community-based initiative that was first implemented fifteen years ago in Portland, Oregon (USA). The concept is to transform ordinary intersections into vibrant public spaces that gain more of the attention of the drivers towards the existence of pedestrians crossing-over. Community work and volunteering in painting giant murals onto intersections, shifted the car-centered roadways into friendlier to pedestrian places. The action gives quick results (usually it is about a weekend long procedure) and high-cost effectiveness since its implementation requires short term and low budget (road paints). As a first step in this Placemaking process, community members are invited to paint together, which helps people from different ages to connect and co-create. The results (meaning the mural) turn the intersection into a gathering place and a point of pride for the neighborhood while helping, as studies show¹³, in calming traffic and improving safety in the streets. Themes of murals can be decided within the community -in some cases through synergies with local (or well-known) artists- giving an extra feeling of ownership of the public space leading to the neighborhood to re-claim the streets and show improved care of the public infrastructure.

Figure 45: Portland / Sunnyside Piazza (Southeast 33rd and Yamhill, Portland).



Source: grist.org/

As a city with a high reliance on private cars and restricted art in public spaces, Arta could use this to reclaim intersections near its city center, the two bike rental stations or on crossroads close to schools, cultural centers and parks where children crossing is more often. It requires only the cost of road paint and, maybe, a local artist coordination. By involving citizens in the

¹³ <https://hyperallergic.com/public-art-decreases-traffic-accidents-report-finds/> & <https://cityrepair.org/intersection-repair-examples/eletqg3x zr5n6qgsrl68avgcozko72>

design, it addresses the “lack of art valorization” for mobility infrastructure by rendering the community to creators.

1b) Asphalt Art (90 cities worldwide)

A very similar to “Intersection Repair” initiative, is the use of colorful painted partners and planters to “narrow” wide streets or expand pedestrian sidewalks at corners (curb extensions).¹⁴ “Asphalt Art” projects are regularly funded under the “Asphalt Art grant” of Bloomberg Philanthropies which has further published a relevant “Asphalt Art guide” to help expanding similar initiatives in more cities worldwide. In this case, art is utilized to create “buffer zones” between cars and pedestrians. Arta’s restricted bus lines and heavy car usage suggest a need for safer pedestrian/cycling corridors. Rather than pouring concrete to widen sidewalks —which is a costly work with long procurement procedures involved— the Municipality could use high-contrast floor art to designate “pedestrian-walking-areas” or “cycle-priority” lanes. This "visual narrowing" of the road naturally slows traffic, making pedestrians and bikers feel safer without changing the physical road layout.

Figure 46: A crossroad before and after an “Asphalt Art” project implementation (1)



Source: <https://smileymovement.org/news/asphalt-art-is-painting-streets-to-keep-communities-safe>

¹⁴ <https://ndc-md.org/news-and-stories/made-you-look-art-in-the-right-of-way>

Figure 47: A crossroad before and after an “Asphalt Art” project implementation (2)



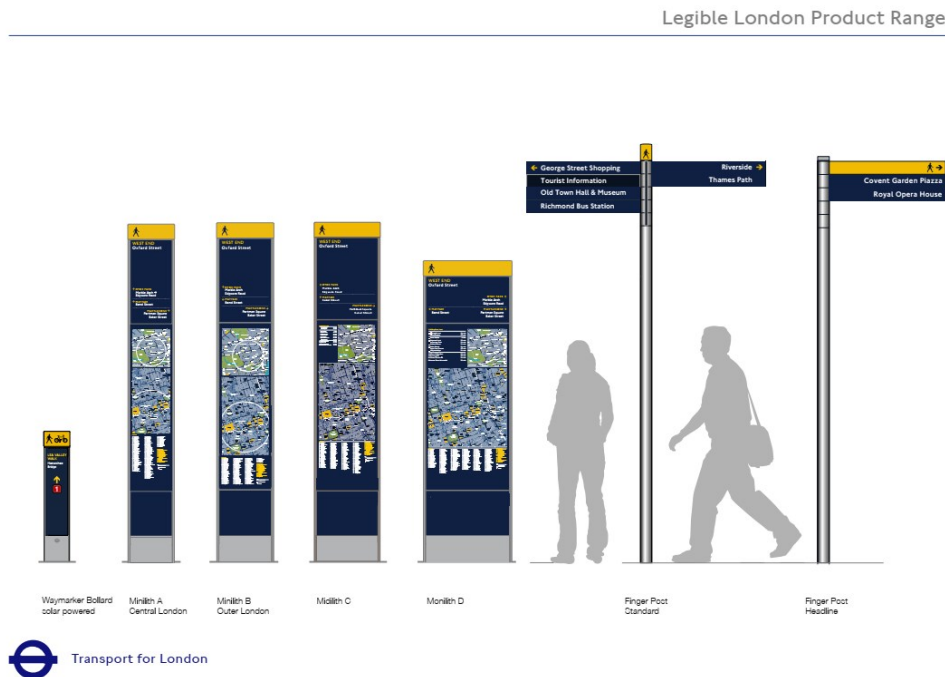
Source: <https://ndc-md.org/news-and-stories/made-you-look-art-in-the-right-of-way>

2) Creative Wayfinding: “Legible London” (Adapted for Small Scales)¹⁵

The general idea is about consistent, artistic signage that tells pedestrians and cyclists exactly how many *minutes* (distance measured in time) it takes to reach a destination. It often includes maps that highlight local heritage or hidden art gems. While London’s version is high-tech, the core concept is “Creative Wayfinding” and the project can be replicable in different ways. Although Arta is compact enough to be walkable/cyclable, “car-culture” often makes distances feel longer than they are. Small-scale, branded totems or ground stickers connecting different spots in the city center periphery (including the bike stations) with local monuments could “re-brand” the city as a 15-minute reachable zone. Using local iconography (e.g., the legendary bridge) on the signage could lead to a sense of local pride and makes the transition from car to bike feel like a cultural experience rather than a sacrifice.

¹⁵ <https://tfl.gov.uk/info-for/boroughs-and-communities/legible-london> & <https://tfl.gov.uk/info-for/boroughs-and-communities/maps-and-signs> & <https://content.tfl.gov.uk/legible-london-product-range.pdf>

Figure 48: Legible London Product Range



Source: <https://content.tfl.gov.uk/legible-london-product-range.pdf>

3) Artistic “Bus Stop” Makeovers (Banc d’essai, Saint-Étienne, France)¹⁶

Saint-Étienne, included in its broader strategy as a UNESCO City of Design to treat the urban landscape as a “living laboratory”. In this context, included the “Banc d’essai” project in which designers were called to install experimental street furniture—ranging from “seating pods” to high-tech shelters—to test their functionality and aesthetic impact in real-world conditions. By this way, bus stop benches (transit nodes) turned into temporary art galleries or comfortable seating pods, by using low-cost materials, lighting, and bold graphic design. This initiative is about “branding” the waiting time on a bus stop as a quality experience into a “micro-destination”.

¹⁶ <https://www.citedudesign.com/en/a/banc-dessai-4th-edition-1719>

Figure 49: Banc Gisèle



Source: <https://www.citedudesign.com/en/a/banc-dessai-4th-edition-1719>

Since Arta’s bus lines are restricted, the *quality* of the existing nodes is vital. The Municipality could partner with local artists to “wrap” significant transit nodes (among which bus stops and or bike stations). By treating these “nodes” as a “mini-cultural hub”, the city elevates the status of public transport users. It shifts the narrative from “I use the bus because I don’t have a car” to “I use the bus because it is a cool thing to do”.

7.2 Vas County (HU)

In Vas County, mobility is strongly **hub-centred on Szombathely**, with multiple operators (local buses by Blaguss; regional bus and rail by MÁV/Volán and GYSEV). The Territorial Analysis confirms priorities around **intermodality, cycling expansion and better user experience**, but it also notes that explicit “art/branding/design” policies are not yet systematic and that intermodal integration remains uneven.

This makes Vas a good candidate for adopting proven “small-to-mid city” approaches: design standards + low-cost art pilots that improve legibility, safety perception, and identity without requiring a metro-scale budget.

1) London (ENG): a strict, system-wide design standard that makes the network feel “one”

Transport for London is a global reference for **consistent branding and wayfinding**: one recognisable symbol family, controlled use of colours and typography, and published standards for how assets must look and be used. This consistency is treated as a core part of public-transport quality and

Figure 50: Logo of Transport of London



Source: <https://tfl.gov.uk/info-for/open-data-users/design-and-branding>

user trust (not decoration).

Transferable to Vas County:

- A county/city “**Mobility Design Manual**” (signage, stop/station info boards, maps, typography, pictograms, colour rules) that all partners/operators can apply—even if services are delivered by different operators.
- A “minimum viable standard” for hubs and stops (lighting, contrast, accessibility, readability).

Gap in Vas: today, information and services are provided through several systems and operators; a shared visual standard would reduce the “fragmentation effect” for users.

2) Vienna (AT): long-term “artistic cooperation model”

Vienna shows how to embed art into everyday transport through decades-long station art programmes (U1/U2/U3 as “art lines”), making stations more attractive and recognisable. A key governance lesson is the structured cooperation between Wiener Linien and Public Art Vienna (KÖR), including competitions for new stations and expansions.

Figure 51: Art Mural at U1 metro station in Vienna



Source: https://upload.wikimedia.org/wikipedia/commons/b/b8/U1_Altes_Landgut_Verteilergescho%C3%9F_Kunst_Wandbild_a.jpg

Transferable to Vas County:

- Create an “Art in Mobility Hubs” programme for Szombathely interchange area and 2–3 secondary nodes (e.g., Sárvár/Kőszeg/Szentgotthárd), using open calls or curated commissions.
- Use art not only as beautification but as wayfinding landmarks (colour-coded murals at bays, sculptural meeting points, identity walls).

Gap in Vas: there are individual public-space assets and a planned hub concept, but not a repeatable commissioning and maintenance model connected to mobility investment.

3) Stockholm (SE): “art as a brand promise” for the whole system

Stockholm metro art is widely promoted as a defining feature and is presented as an integrated visitor and resident experience.

Figure 52: Stockholm metro station

Transferable to Vas County: Vas does not need a metro to adopt the principle:

- Frame mobility hubs as “civic rooms”: a consistent programme of small, high-quality interventions

(wall art, lighting features, digital displays, soundscapes) that create pride and safety perception.

- Build a simple “Mobility Art Map” for Szombathely and key tourism towns.



Source: https://hu.wikipedia.org/wiki/Stockholmi_metr%C3%B3

Gap in Vas: branding is not yet leveraged as an experience narrative (e.g., “arrive in Vas: clear, friendly, green mobility”).

4) Nantes (FR): transit lines as moving galleries and city branding through a cultural route

Nantes demonstrates how a city can link urban identity, tourism and daily mobility via Le Voyage à Nantes, including **artist interventions on public transport lines** (e.g., “22 E-Busway — 22 Artists”), projects that transform vehicles/infrastructure into carefully selected design tools.

Figure 53: “22 E-Busway — 22 Artists” public transport line in Nantes



Source: <https://www.levoyageanantes.fr/en/artworks/22-e-busway-22-artists/>

Transferable to Vas County:

- Pilot an artist-designed bus wrap (or interior pattern package) on 1–2 Szombathely lines serving the station and university/major employers.
- Combine with a “green line” walking/cycling wayfinding concept (a simple ground marking and signage style) on a short demonstrator corridor between station–bus terminal–city centre–key cultural node.

Gap in Vas: active mobility and hubs are planned, but thematic design and cultural storytelling are not yet systematically embedded into mobility infrastructure.

5) Budapest (HU): Line 4 metro station – modern design, futuristic vibes

The stations of the Budapest M4 metro (e.g. Szent Gellért tér, Fővám tér) are architectural masterpieces that combine function with spectacular design, such as concrete mesh structures and geometric patterns. The line has won several awards, and artistic sophistication, light and openness were key aspects of the design. The M4 metro line is

Figure 54: Line 4 metro station in Budapest

not only a means of transportation, but also a kind of “underground gallery” that also offers something to see for architecture and design lovers.

Transferable to Vas County:



Source:
https://kep.cdn.indexvas.hu/1/0/55605039_b0916330996ac649_e3c0a2986421d339_wm.jpg

- Design as identity and user experience: Transport infrastructure does not have to be a neutral background; it can actively strengthen local identity and user experience. In Vas County this is transferable at a smaller scale through consistent visual language, materials and lighting in bus stations, mobility hubs, and P+R/B+R facilities.
- Quality and durability integrated with functionality: The M4 stations demonstrate that durability, clarity, openness and usability can go hand in hand with strong aesthetic value. This principle is highly relevant for Vas County, where transport-related investments should prioritise long-lasting, high-quality design solutions rather than temporary or purely technical interventions (e.g. shelters, platforms, public waiting areas).
- Transport spaces as community and cultural spaces: The “underground gallery” concept of the M4 illustrates how transport spaces can offer more than movement alone. In Vas County, this approach can be adapted through local artistic elements, cultural references or nature-inspired motifs that make every day travel more engaging, welcoming and place-based, especially in active-mobility corridors and interchange points.

Gap in Vas:

Vas County currently lacks mobility hubs and public transport facilities where design, artistic expression and user experience are consciously integrated as part of mobility planning, beyond basic functional requirements.

6) Graz (AT): place-branding through vehicle design and unified stop identity

Graz demonstrates how a city can make public transport a moving brand platform through high-quality wraps and consistent presentation. Public examples show city and region storytelling on trams (illustrations, landmarks, leisure identity) as a deliberate design product.

Figure 55: Public transport in Graz

Transferable to Vas County: A “story wrap”

or themed livery is feasible even without large infrastructure projects and can be tied to tourism and commuter corridors (Szombathely–suburban trips, festival seasons).

Gap in Vas: branding is operator-based rather than system-wide; a county/city-level “mobility identity” is not yet visible in everyday assets.



Source: <https://encrypted-tbn1.gstatic.com/images?q=tbn:ANd9GcRiDe-A6UudJdstO9nDmSx80YIIFGF4LoYT2JulsGnQh5UD-PGI>

7) Ljubljana (SI): mobility branding expands beyond transit

Ljubljana shows how a bus can become a cultural platform: “Ljuba & Drago” is a repurposed city bus turned into a mobile youth centre delivering art and culture across neighbourhoods — illustrating a model where mobility assets carry cultural programming.

Figure 56: “Ljuba & Drago” city bus in Ljubljana



Source: <https://mladizmaj.si/en/our-stars/ljuba-drago/>

Transferable to Vas County: A similar concept could serve rural accessibility and youth/community engagement: an “Art & Mobility pop-up bus” visiting villages, events, schools—high visibility, low infrastructure dependency.

Gap in Vas: rural mobility challenges are acknowledged, but cultural/creative uses of mobility assets are not mainstreamed as a policy tool.

8) Brno (CZ): operator identity and modern passenger-facing “micro-branding” campaigns

Brno’s operator DPMB created logo assets and presents a clear brand presence, and it runs simple, user-friendly initiatives like “Pípní a jed!” (tap-and-go) that become recognizable service brands.

Figure 57: “Beep&GO” slogan in the PT branding in Brno

City-level strategy frames public transport within an integrated mobility system and long-term attractiveness goals (governance clarity: DPMB and regional integration).



Source: <https://pipniajed.cz/en.html>

Transferable to Vas County: create small “micro-brands” that solve user problems: e.g., “Easy Transfer Szombathely”, “Bike+Ride”, “Quiet & Safe Stops”, with consistent iconography and messaging across bus/rail/active modes.

Gap in Vas: digital tools exist, but naming/visual identity of user services is not yet a coherent set across the system.

9) Linz (AT): redesigning hubs as human-centred public spaces (mobility and placemaking)

Linz showcases hub design thinking that treats transit spaces as inviting, park-like environments rather than purely functional nodes (human scale, nature integration, comfort).

Figure 58: Human-centred public spaces in Linz



Transferable to Vas County: upcoming hub and station-area upgrades (especially in Szombathely) can embed: comfort standards, greenery, lighting, seating, and “art anchors” that improve perceived safety and legibility.

Source: <https://www.tim-oesterreich.at/linz/wp-content/uploads/sites/3/2023/03/hauptplatz-1680x1260.jpg>

Gap in Vas: intermodal improvement is a stated priority, but “placemaking standards” (what a good hub *feels like*) are not yet formalised as a county/city design requirement.

7.3 South-East Region (RO)

For this section we have identified 3 best practices, London (UK), Valencia (ES), and Stockholm (Sweden), which demonstrate that the most successful cities **treat transit not just as infrastructure, but as cultural space and brand asset.**

A powerful visual identity transforms public transport from a purely functional service into a cultural and civic landmark. Cities like **Stockholm**, with its “world’s longest art gallery” of metro stations, show how integrating art at the planning stage turns commuting into a cultural experience and reinforces a city’s creative identity. **London’s Underground** proves the global power of consistent branding, where its roundel, font, and map have become cultural icons recognized worldwide. **Valencia** uses architectural flair and local motifs in metro stations to strengthen regional identity and enhance its tourism brand. Together, these examples

underline a key lesson: **strong transit branding and design build recognition, foster pride, and create spaces where mobility and culture converge.**

1) London - The Power of a Transit Brand

Approach: The London Underground’s roundel, typography (Johnston font), and map are iconic design assets. The **Roundel** (red disc + blue bar), introduced first in 1908, became a core visual symbol used across stations, signage, maps, buses etc. The **Johnston typeface** was commissioned in 1913-16 by Edward Johnston. It standardized signage and other public visuals. The typeface has been updated (Johnston100 etc.) to be more legible, especially on digital platforms. London’s transport branding (TfL) applies consistent design standards across modes (tubes, overground, buses, signage, maps) to ensure recognizability and legibility. The use of colour coding, consistent symbolism, and logical signage helps reduce confusion for users. Patterns are bold yet tied to identity. Branding extends beyond signs to station furniture, platform elements, schedule displays etc.

Figure 59: London Transport



Source: <https://www.ltmuseum.co.uk/collections/stories/design/evolution-roundel>

Impact: Cohesive branding elevates usability while becoming a cultural export.

Lesson: Consistency over decades builds global recognition

2) Valencia - Transit Meets Urban Identity

Approach: Metro stations designed with architectural flair and local motifs. Metrovalencia, operated by Ferrocarrils from Generalitat Valenciana (FGV) is the transit entity which implemented the project for Line 10 (Alacant-Natzaret) opened in May 2022 with design upgrades, art installations, branding refresh. Line has 5 km, 8 stations (3 underground, 5 surface) and connects cultural, and tourist areas. The investment was about 50 million euros, with about 20 million euros from EU Regional Development Fund.

Figure 60: Metrovalencia



Sources: <https://valenciasecreta.com/metro-24-horas-fallas/>

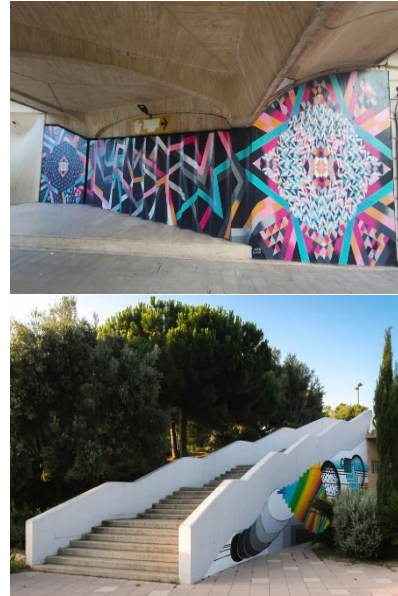
Impact: Strengthens regional identity and tourism branding. The Russafa Station Mural – two murals over 200 sqm each host the art of Mr. Simon & Azucena Gonzales, Nero & Unamesa, on sustainable mobility, and local neighbourhood history. Outside the transit

system, one can find the “Abstract, a River of Art” route along Turia Gardens (approximately 10 km). The route uses graffiti/murals on bridges, garden structures reflecting the city's broader culture of integrating public art into pedestrian or bike routes.

Lesson: Aesthetic continuity can link transport with heritage.

<https://www.visitvalencia.com/en/plan-your-trip-to-valencia/getting-around/metro-in-valencia>

Figure 61: Abstract, a River of Art

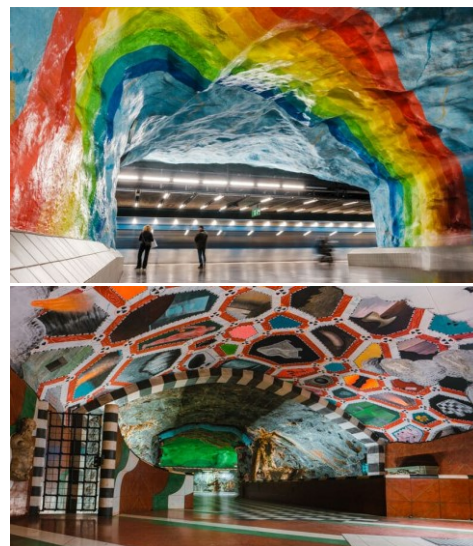


Source: <https://www.visitvalencia.com/en/what-to-do-valencia/city-routes/graffiti-route>

3) Stockholm – The World’s Longest Art Gallery

Approach: Over 90 of Stockholm’s ~100 metro stations are decorated with artworks: murals, mosaics, sculptures, engravings, reliefs, light installations by around 150-250 artists. Each station tends to have its own theme or artistic style, making them unique and memorable: e.g. *T-Centralen* station has blue-and-white leafy frescoes; *Kungsträdgården* (see the attached image) has archaeological and historical motifs; *Solna Centrum* uses bold colour and dramatic forms. The city and transit authorities have supported art from quite early, since the 1950s; there is a cultural policy that sees art in transit spaces as part of the public good (e.g. safety, reducing vandalism, enhancing civic pride). Also, there are incubators (“Transit Kulturinkubator”) supporting artists/designers in creating public works or

Figure 62: Stadion and Kungsträdgården Metro stations



Source: <https://viewstockholm.com/stockholm-subway-art>

taking part in cultural-design projects.

Impact: Turns daily commutes into cultural experiences; reinforces the city’s identity as creative and human-centred.

Lesson: Integrating art from the planning stage can make stations landmarks.

Table 7: Transit art, branding, and design – Comparison table

Dimension	Best Practices	South-East Region	Gaps & Opportunities
Visual identity	London: unified brand (roundel, font, colours) across all modes of transport	Fragmented styles for buses, trams, minibuses; inconsistent use of logos or design	Develop a cohesive regional transit brand (consistent colours, symbols, typography)
Art integration	Stockholm: permanent station artworks, creating cultural landmarks	Minimal art presence; occasional murals but not systematically integrated	Introduce site-specific permanent installations tied to local identity (e.g. maritime, Danube Delta)
Thematic design	Valencia, designated a UNESCO Creative City, integrates design into its urban fabric, including its public transport system. The city's commitment to design is evident in initiatives like the "València Art & Design Walks," which guide participants through the city's contemporary art galleries and public spaces, showcasing the seamless blend of art, design, and urban mobility	Limited thematic continuity; utilitarian stations with little storytelling	Implement thematic zones (heritage, maritime, cultural motifs) to strengthen sense of place.
Digital media	Stockholm – digital art in the Metro: Stockholm's metro system has integrated over 250 digital billboards that showcase curated artworks. This initiative aims to alleviate commuter stress and transform the metro into a dynamic art gallery	Largely absent; digital media used only for advertising	Leverage digital art and smart signage
Community engagement	Valencia: - Art & Design Walks: Community engagement is central, with residents and visitors encouraged to explore public art, suggest new projects, and participate in workshops	Top-down design, little input from local communities	Engage local artists, schools, and NGOs in cocreation of transit art

	around station or urban design. - Collaborative Mural and Design Projects: Local artists, schools, and civic groups co-create artworks for transit hubs or public spaces, often with public voting or exhibitions to showcase proposals before implementation.		
Accessibility and Inclusivity	London: multilingual signage, tactile paving, universal icons	Inconsistent signage; accessibility often secondary	Incorporate inclusive design as part of branding (clear symbols, multi-language info, tactile cues)
Maintenance and Sustainability	Stockholm: dedicated budget for cleaning/restoration	Lack of allocated fund for art upkeep; projects risk decay	Establish maintenance programs and sponsor-supported art models
Tourism and Branding link	Valencia: transit stations reflect local motifs and attract tourists	Weak link between transit and city branding (except some reverences to maritime identity in Constanta)	Position transit as a gateway to regional identity (Black Sea, Danube Delta, wine culture, heritage)

7.4 Lahti / Päijät-Häme (FI)

1) Tampere’s Art Tram

Tampere’s Art Tram provides a transferable model that integrates art, city brand, and public transport through clear processes and multi-stakeholder collaboration. The approach is based on open art calls, periodically changing themes, quality, and technical guidelines, and strong storytelling and communications. These practices can be implemented in Lahti’s bus network with minimal adaptation: launch open calls (including professionals and LAB students), establish a permanent art working group, align visuals with the “Green Lahti” brand, provide precise technical templates for vehicle wraps and interiors, and couple delivery with citizen engagement and impact tracking. The model enhances passenger experience, strengthens the city’s brand, and improves cultural accessibility, without major infrastructure changes.

Table 8: Comparison between the city of Tampere Art Tram and the City of Lahti Public Transit

Tampere – Practice	Lahti – How to Apply in Buses
Open art calls with a clear theme	Publish an open call for artists (professionals + LAB students) with defined themes (e.g., environment, design, water).
Multi-disciplinary art working group	Set up a permanent group (public transport, city culture, technical delivery, LAB) to steer selection and execution. Co-work with JUTA

Regular thematic rotation (12–24 months)	Refresh exterior wraps and light interior elements on a fixed cycle to keep the concept alive. It can take a longer time.
Visual line tied to city brand	Use Green Lahti identity, colors, and narrative to ensure recognisable, coherent visuals.
Clear artist brief and technical specs	Provide wrap templates, exact measurements, color/contrast rules, safety and visibility guidelines (doors, windows, markings).
Professional production and materials	Use durable and sustainable materials like UV-protected vinyl; prefer light-touch interior elements suitable for public use.
Art inside the vehicle, not only outside	Add small interior pieces, use onboard screens for art content, and consider subtle sound art and other arts on selected lines.
Strong communications and storytelling	Publish artist and artwork stories online, on vehicles, and in social media; link to city events.
Citizen participation	Invite residents to vote on themes, attend launches, and join pop-up micro-events at key stops.
Impact monitoring and reporting	Run passenger surveys, track media/social reach, and assess brand impact to guide continuation.
Blended funding model	Combine percent-for-art, culture budget, partnerships/sponsorships, and potential project funding with LAB.
Multiart co-operation building	In addition to the visual arts, all the arts created by the region's creative professionals, such as literary arts, performing arts, music, circus arts, and other art forms.

2) Stockholm Metro Art

Stockholm’s Metro Art provides one of the world’s most well-known models for integrating culture, place identity, and public transport across stations and stops through curated processes, cross-departmental collaboration, and long-term cultural policy commitment. The approach combines both curated and open artist selection, close cooperation between the transport authority and cultural actors, durable high-quality materials, and a clear thematic structure in which each station has its own character while contributing to a coherent overall identity.

These practices can be adapted to Lahti’s bus network and the travel centre by establishing a multidisciplinary steering group (public transport, JUTA, culture, urban environment, LAB), aligning artistic themes with Lahti’s strategic narratives (e.g., Green Lahti, water, environment, design), and providing precise technical templates for weather-resistant

exterior applications and lightweight interior elements.

The model also emphasises storytelling, citizen engagement, and continuous impact monitoring, which can be implemented and sustained through multidisciplinary artist collaboration, thematic art routes, open theme voting, and passenger experience surveys. Stockholm’s approach demonstrates how art can be integrated into everyday mobility environments to enhance the passenger experience, strengthen regional identity, and increase cultural accessibility.

Table 9: Comparison between the city of Stockholm Metro Art and the City of Lahti Public Transit

Stockholm Metro Art – Practice	Application to Lahti Bus stops and buses
Curated + open art commissioning model	Combine open calls (professionals + LAB students) with invited commissions for specific lines or themes.
Strong cooperation with the transport authority and city departments	Permanent multidisciplinary group (public transport, JUTA, culture, urban environment, LAB).
Station-/line-specific themes, coherent overall identity, and city brand	Unified visual line: Green Lahti, water, design, environment.
High-quality, durable materials	UV-protected vinyl for exteriors; lightweight and durable interior elements.
Art both outside and inside the mobility environment	Exterior wraps + interior micro-artworks, digital screens, sound/media art, and other arts on selected lines.
Strong storytelling and visibility	Artist stories online, in vehicles, and on social media; “art routes.”
Citizen participation	Public voting on themes, stop-based events, guided art tours for schools and groups, and also for the elderly.
Impact monitoring	Passenger surveys, social media analytics, and brand impact assessment.
Blended and stable funding model	Percent-for-art, culture budget, sponsorships, project funding (together with LAB + city).
Multidisciplinary arts included	Literature, music, performance, circus, dance, design, and media art are integrated into selected routes.

7.5 Kruševac (RS)

Benchmark Framework and Reference Practices

In order to conduct a meaningful comparative benchmarking exercise, it is first necessary to define what constitutes good practice i.e. a benchmark in the integration of art, branding, and design within sustainable urban mobility systems.

Across contemporary sustainable urban mobility planning, “good practice” increasingly refers to approaches that address not only infrastructure and operations, but also **quality of life, accessibility, and the user experience of mobility**, supported through cross-sectoral cooperation and stakeholder involvement. This is consistent with SUMP-oriented guidance that stresses integrated planning, quality-of-life outcomes, and coordination across sectors and governance levels (Chinellato and Morfoulaki, 2019).

Within this framing, and based on several existing studies in the field (Amundsen, 1995; Banister, 2008; Enright, 2023; Uusitalo & Hoffström-Cagiran, 2024; APTA, 2024) **good practice** in art/branding/design for mobility contexts can be defined through four recurrent features, also reflected in dedicated transit-art guidance:

1. **Early and integrated design approach:** art and design are planned as part of the overall architecture and engineering concept (not added at the end), because they cannot compensate for poor core design quality.
2. **Institutionalisation and continuity:** art is treated as an ongoing programme that requires professional management capacity, maintenance planning, and integration into capital projects (rather than one-off actions only) (Apta 2024).
3. **User experience and identity value:** high-quality art/design can improve customer experience and give a sense of identity and vibrancy to transport systems, contributing to the image of transport as an amenity;
4. **Cross-sectoral collaboration:** good practice relies on structured collaboration between mobility actors (transport authorities, planners, engineers) and cultural/creative expertise, alongside stakeholder engagement and coordination across policy sectors.

This benchmark provides the analytical basis for comparing Kruševac’s practices with more structurally integrated European examples.

1. Thessaloniki Metro

A concrete illustration of structural integration between mobility and cultural value can be observed in the **Thessaloniki Metro context**, where extensive archaeological discoveries associated with metro works led to systematic handling and presentation of antiquities within the metro environment. The official project documentation describes how major antiquities were uncovered during station construction in the historic centre (including Venizelou and Aghia Sophia stations) and frames the metro alignment in relation to the historic urban axis, highlighting the deliberate positioning of heritage within the mobility infrastructure.

Figure 63: Archaeological remains integrated into the Thessaloniki Metro system



Archaeological remains exposed at the Venizelou metro station in Thessaloniki. The image on the left is sourced from the official website of Elliniko Metro, while the image on the right was taken during the ARTIST project kick-off meeting.



An ancient site is exposed at Agias Sofias metro station. Photograph: Giannis Papanikos/AP,

Source: retrieved from: <https://www.theguardian.com/world/2024/nov/30/a-blend-of-ancient-and-modern-inside-thessalonikis-new-3bn-metro-system>

The Thessaloniki Metro can be considered a benchmark example in relation to the defined criteria, particularly with regard to early integration and cross-sectoral collaboration. Archaeological remains uncovered during construction were addressed during the planning and implementation phases of the project and directly influenced station layout, architectural design, and engineering solutions, most notably at the Venizelou and Aghia Sophia stations. This demonstrates that cultural heritage considerations were incorporated at an early stage, rather than treated as a post-construction addition.

Furthermore, the handling of archaeological findings required coordinated action between transport authorities and cultural heritage institutions, including the Ministry of Culture, indicating structured collaboration across policy sectors. The resulting integration of archaeological remains within station environments enhances the experiential quality of transit spaces and contributes to place identity by embedding cultural heritage within everyday mobility contexts.

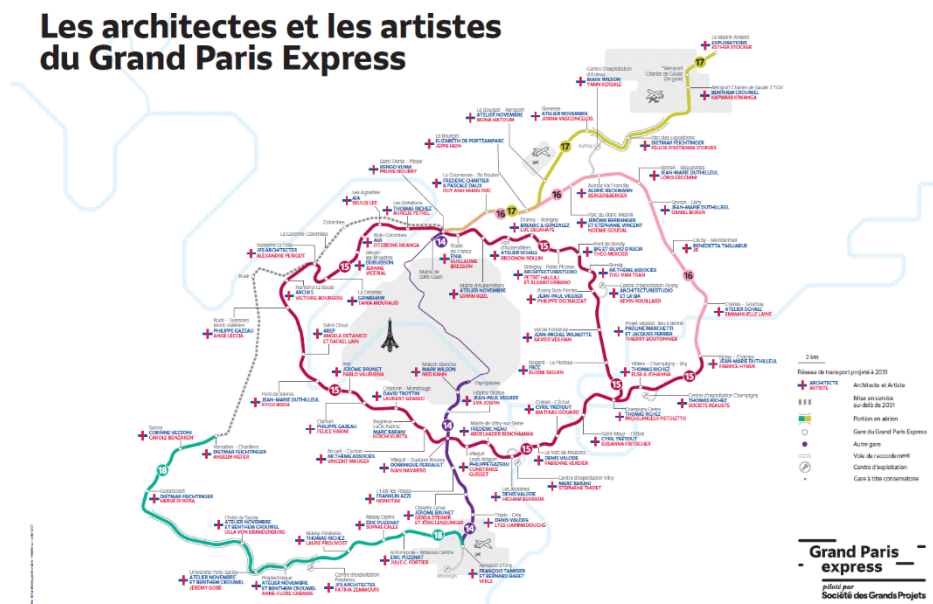
Beyond large-scale infrastructure examples such as the Thessaloniki Metro, several European policy-led benchmarks, particularly Sustainable Urban Mobility Plans (SUMP), demonstrate how qualitative design, placemaking, and experiential aspects of mobility can be systematically embedded within sustainable mobility planning frameworks. In these cases, design- and culture-related considerations are integrated through planning principles and governance arrangements, thereby fulfilling benchmark criteria related to user experience, institutional continuity, and cross-sectoral collaboration. Examples frequently cited in the literature and practice include Sustainable Urban Mobility Plans from cities such as

Copenhagen, Vienna, and Ghent. In these cases, qualitative aspects of mobility—such as urban design, placemaking, and the experiential quality of public space—are systematically addressed within the SUMP framework through integrated planning principles and cross-sectoral coordination, rather than through isolated or ad hoc artistic interventions.

2. Grand Paris Express

Another policy-led benchmark example is the **Grand Paris Express**, where art is systematically integrated into the design of new metro stations as part of a holistic transport and cultural strategy, illustrating early involvement of artists, collaboration across professional domains, and the creation of distinctive station environments (UITP, 2024). Each metro station is developed through a formal collaboration between architects and artists, embedded within the overall network design. Figure 64 shows **thematic map of the Grand Paris Express art and architecture programme** for the **entire metro network** (lines 14, 15, 16, 17, and 18).

Figure 64: Systematic integration of architects and artists within the Grand Paris Express metro network



Each coloured line corresponds to a future or extended metro line. Stations are marked along the routes, including interchange and airport connections. At each station, the name of the architect (in blue) and the artist (in red) is indicated. This explicitly shows that every station has an assigned artist, working in parallel with the architectural design.

Source: <https://www.artdugrandparis.fr/lart-du-grand-paris>

3. The city of Umeå

In addition to large metropolitan systems, smaller European cities also provide relevant benchmark examples of integrating design and cultural value within everyday mobility environments. **The city of Umeå (Sweden)**, frequently referenced in sustainable mobility and

public space literature, illustrates how qualitative design and cultural identity can be incorporated into street-level and bus-based mobility infrastructure. In Umeå, public transport corridors and stops are treated as elements of the public realm, with attention to architectural quality, visual identity, and user experience. The project “Station of Being” in Umeå (Sweden), recognised under the New European Bauhaus initiative, provides a concrete example. The intervention focuses on a bus stop, re-designed to improve waiting conditions through sheltered seating, lighting, and audio cues that inform passengers of approaching buses, reducing the need for constant visual monitoring of traffic. The project was developed through collaboration between designers, local authorities, and users, with the explicit aim of improving comfort, inclusivity, and the attractiveness of public transport in a cold-climate, medium-sized city context. According to the project description published under the New European Bauhaus initiative, the introduction of the Station of Being bus stops was associated with a reported 40% increase in the use of electric buses (European Union, 2021).

Figure 65: Station of being in Umeå (Sweden), © European Union, 2021



Source: https://new-european-bauhaus.europa.eu/inspiring-projects-and-ideas/station-being_en

Comparative Benchmarking Exercise

The comparative benchmarking builds on a set of European good practices that illustrate different ways of integrating art, branding, and design into mobility environments. These benchmarks include large-scale infrastructure projects where cultural value is embedded within transport systems (e.g. Thessaloniki Metro), programme-based approaches that systematically integrate artists and architects across entire networks (e.g. Grand Paris Express), as well as small-city, bus-based interventions that enhance user experience at mobility nodes through targeted design solutions (e.g. Station of Being, Umeå, New European Bauhaus).

While these examples differ significantly in scale, governance context, and investment

capacity, they share common principles relevant for comparison: early consideration of design and cultural value, attention to user experience, cross-sectoral collaboration, and mechanisms that allow continuity beyond isolated actions. Importantly, these principles are not limited to rail-based or metropolitan contexts, but can be adapted to smaller cities and bus-oriented transport systems.

Positioning Kruševac in relation to benchmark practices

In this context, the City of Kruševac represents a smaller-scale, bus-based mobility system, where artistic and design-related interventions have emerged primarily through temporary, project-based, and participatory actions. These include artistic interventions at bus stops, youth-led artworks in mobility spaces, and the decoration of public transport vehicles during European Mobility Week. Compared to large metropolitan benchmarks, Kruševac does not operate within a capital-intensive infrastructure framework; however, the comparison is not intended to assess equivalence of scale, but rather the degree to which underlying principles of integration are addressed.

From a benchmarking perspective, Kruševac shows a relatively strong alignment with good practices related to user experience, community engagement, and place-based identity, particularly at the level of mobility nodes such as bus stops. Similar to small-city benchmark examples such as Station of Being, Kruševac's initiatives focus on improving the everyday experience of waiting for and using public transport, often through co-creation with young people, schools, and local cultural actors.

Identified gaps and areas for improvement

When compared with benchmark examples, several gaps become apparent. First, artistic and design-related interventions in Kruševac **remain largely event-driven and temporary, with limited mechanisms for continuity or replication**. In contrast, benchmark practices demonstrate how temporary or pilot interventions can be embedded into longer-term planning frameworks or programme-based approaches.

Second, **the integration of art, branding, and design into mobility infrastructure in Kruševac is not yet systematically anchored in formal mobility planning instruments (like SUMP) and long-term partnership with local artists and other relevant organisations**. Unlike benchmark cases, where design and cultural value are considered as part of infrastructure delivery or mobility governance, Kruševac's initiatives are only loosely connected to strategic objectives and lack defined implementation pathways. Existing measures to enhance the attractiveness of public transport in SUMP, as well as collaborations with local artistic and cultural actors, should be better coordinated and embedded within a long-term strategic framework.

Third there is the absence of a coherent visual and identity framework across the local public transport system. While individual initiatives are visually strong, they are **not yet connected through common design principles or branding elements** that could reinforce recognisability and continuity across bus stops, vehicles, and mobility-related public spaces.

Implications for further development

Overall, the benchmarking exercise indicates that Kruševac's main challenge is not the absence of creative capacity or local engagement, but the transition from successful isolated actions to more structured, repeatable, and strategically embedded measures. Benchmark examples suggest that even in small, bus-based systems, modest design guidelines, programme-based approaches, and clearer institutional anchoring can significantly enhance the long-term impact of art and design in mobility environments.

7.6 Summary

Benchmark comparisons reveal diverse interpretations of what constitutes a good practice. Some partners prioritise design quality and user experience, while others emphasise governance innovation or community participation. This variation enriches the partnership by expanding the spectrum of transferable models. A common insight is that successful practices combine functional mobility outcomes with strong symbolic and aesthetic value.

8. Stakeholders Analysis

This chapter identifies and maps the key actors involved in mobility, culture, urban development, and community engagement within each region. It includes both traditional transport stakeholders and non-traditional partners such as artistic organizations, NGOs, and citizen groups. Understanding stakeholder dynamics is crucial for future collaboration.

8.1 Arta (EL)

Organisation Name	Type	Description
Urban Transportation of Arta	Public transport operators	The urban bus network includes multiple routes serving transportation needs within and around the urban area of Arta (south and west of the city).
Intercity KTEL of Arta Prefecture	Private intercity bus operator	It operates intercity bus routes connecting Arta with major urban centers and regions throughout Greece (e.g., Athens, Thessaloniki, etc.).
Department of Transportation, Traffic & Surveying, Municipality of Arta	Public authorities	The Department of Transport, Traffic & Surveying of the Municipality of Arta is responsible for managing urban transport, regulating traffic and parking, and conducting topographical and technical studies relating to municipal projects and public spaces.
Directorate of Technical Works, Regional Unit of Arta	Public authorities	The Technical Works Departments of the Regional Units are responsible for the design, execution, supervision, acceptance, and maintenance of all types of technical works carried out in the area of responsibility of the Regional Unit.
Directorate of Secondary Education of Arta	Regional public education authority	The Directorate of Secondary Education of Arta is responsible for the administrative and educational support of the schools

		(Gymnasias and Lyceums) in the Arta regional unit.
Association of Primary School and Kindergarten Teachers of Arta	Professional teachers' association	The Association of Primary School and Kindergarten Teachers of Arta is a professional organization representing the teachers and kindergarten educators of the Arta regional unit. Its purpose is to promote education and support collaboration with schools and educational institutions to improve public education.
South Epirus–Ambrakikos Development S.A.	Local government development agency	As a development organization operating in the South Epirus region and the Ambracian Gulf, it focuses on local development by implementing programs that support entrepreneurship, culture, and environmental protection, emphasizing the use of local resources and sustainable growth.
Ephorate of Antiquities of Arta	Public agency	As a regional service under the General Directorate of Antiquities and Cultural Heritage of the Ministry of Culture, it is responsible for the preservation, protection, promotion, development, and management of the archaeological sites, monuments, historic places, and museums of the Arta regional unit.
Arta Chamber of Commerce	Public advisory body	The Chamber of Commerce of Arta is a public organization representing and supporting businesses in the Arta regional unit. Its purpose is to promote entrepreneurship, boost the local economy, provide advisory and training services to its members, and foster cooperation with public and private entities

<p>“Saint Theodora” Association of Parents and Friends of Children with Special Needs, Arta</p>	<p>Legal entity under private law of a non-profit nature, association recognized as specifically charitable (Non-governmental organization)</p>	<p>Their responsibility is to oversee the smooth financial and educational operation of the association. It was founded to fill a gap in our city, giving voice, presence, hope, and opportunities to people living with disabilities.</p>
<p>Digital Repository of the Municipality of Arta</p>	<p>Municipal cultural digital repository</p>	<p>The Arta Digital Repository is an electronic platform that collects, archives, and makes accessible digital documents and resources related to the cultural, historical, educational, and scientific heritage of the Arta region.</p>
<p>Municipal Art Gallery of Arta</p>	<p>Public cultural institution</p>	<p>The Municipal Art Gallery of Arta is a public institution that preserves, exhibits, and promotes the visual arts and cultural heritage of the Arta region.</p>
<p>Arachthos Environmental Education Center (KPE Arachthos)</p>	<p>Public environmental education center</p>	<p>It offers experiential seminars, educational programs for students, and training activities for teachers, based in Kopraina.</p>
<p>Cultural Association of Arta “Makrygiannis”</p>	<p>Non-profit association (cultural organization)</p>	<p>As a center of culture and tradition, the “Makrygiannis” association contributes in various ways to cultural events and activities both locally and nationwide.</p>
<p>Music and Philological Association of Arta</p>	<p>Cultural and educational association</p>	<p>An association that, through its continuous activity, has highlighted and shaped the intellectual, cultural, and social development of Arta, contributing significantly to the formation and growth of the city’s cultural life.</p>

8.2 Vas County (HU)

Organisation Name	Type	Description
Vas County Government Office	Public Authorities	Acts as the county-level public authority responsible for territorial development, strategic coordination and the implementation of EU-funded programmes, including sustainable mobility and public-space-related actions.
Ministry of Public Administration and Regional Development - Active Mobility Department	Public Authorities	Develops national-level policies, regulations and funding frameworks supporting walking, cycling and sustainable mobility initiatives.
Municipality of Szombathely with County Rights	Public Authorities	Responsible for urban development, public transport organisation and public-space management, including the planning and implementation of mobility-related and cultural interventions.
Széchenyi István University Faculty of Architecture, Civil and Transportation Engineering	Research / Academic	Provides academic expertise and research capacity in architecture, transport engineering and urban infrastructure design relevant to sustainable mobility projects.
Eötvös Loránd University - Savaria University Centre (ELTE SEK) Department of Business Communication and Marketing	Research / Academic	Contributes knowledge in communication, branding and stakeholder engagement, supporting user-centred and place-based approaches to mobility and public-space projects.
Blaguss Agora Hungary Ltd.	Public Transport Operators	Operates local public transport services in Szombathely and plays a key role in the everyday functioning and user experience of urban mobility.
GYSEV - Győr-Sopron-Ebenfurti Railways Private Company Limited by Shares	Public Transport Operators	A key regional rail operator managing passenger services and infrastructure in Western Hungary and cross-border

		corridors, supporting intermodality and sustainable transport.
MÁV Group Bus coordination	Public Transport Operators	Coordinates regional and intercity bus services within the national public transport framework, ensuring territorial coverage and service integration.
Lime Technology Ltd.	Private Sector / Businesses	Provides shared micromobility services that complement public transport and support first- and last-mile solutions in urban areas.
Institute for Transport Sciences (KTI)	Research / Academic	Provides technical expertise, research and evidence-based analysis in transport planning, mobility systems and innovation.
Vas County Chamber of Engineers - Transportation Specialist Group	NGOs	Represents professional engineers contributing technical knowledge and standards related to transport infrastructure and mobility planning.
Transport Science Association - Vas County Regional Organization	NGOs	Supports professional dialogue, knowledge exchange and dissemination of best practices in transport and mobility at regional level.
Savaria Film Academy Association	NGOs	A cultural organization engaged in audiovisual arts and creative production, with potential to contribute to storytelling and artistic elements in public spaces.
AGORA Savaria Cultural and Media Centre Nonprofit Ltd.	Cultural Institutions	Acts as a major cultural institution in Szombathely, organising cultural programmes and managing public venues that can connect culture with mobility-related public spaces.
Szombathely Art Vocational High School and Technical School	Cultural Institutions	Provides education in visual arts and design, offering opportunities for youth

		involvement in creative public-space and mobility-related projects.
Hereny Cultural and Sports Association	NGOs	A local civil organisation supporting community-based cultural and recreational activities, strengthening neighbourhood identity and social cohesion.
Westwerk Association	NGOs	An independent cultural and creative association focusing on contemporary art and experimental initiatives in public and community spaces.
Kőszeg Cycling Association	NGOs	Promotes everyday cycling and cycling culture at local level, advocating for safe infrastructure and user-oriented active mobility solutions.

8.3 South-East Region (RO)

Organisation Name	Type	Description
Tulcea Municipality	Public Transport Authority	Public authority responsible for public transportation
European Centre for Development (ECD)	NGO	
Focsani Municipality	Public Transport Authority	Public authority responsible for public transportation
Galati Municipality	Public Authority	Public authority responsible for public transformation
Braila Municipality	Public Authority	Local public authority
Buzau Municipality	Public Authority	Local public authority
Constanta City Hall	Public Authority	Local public authority
Focsani Municipality	Public Authority	Local public authority
SC Transport Public SA Focsani	Public Transport Operator	The official local public transport operator for the Municipality of Focşani and its surrounding areas, serving as a key partner for the

		Metropolitan Trans Intercommunity Development Association. The company's core business is Urban Passenger Transport, operating numerous bus routes within Focșani and extending to neighbouring communes such as Golești, Câmpineanca, Milcovul, and others. The company offers a dedicated mobile application for trip planning, ticket purchasing, and validation.
"Constantin Brâncoveanu" University, Faculty of Management and Marketing in Business Economics Brăila	Research / Academic	Is a well-established higher education institution that aims to train highly competent specialists for the modern market economy.
„Ovidius” University Constanta	Research / Academic	Is the largest comprehensive public institution of higher education in South-East Romania and holds the distinction of being the largest university of the European Union located on the Black Sea coast.
Râmnicu Sărat Municipality	Public Transport authority	Public authority responsible for public transportation
Transurb S.A.	Public transport operator	Is the main public transport operator serving the city of Galați, Romania. Established in 1998, the company is essential to the city's infrastructure, providing reliable scheduled passenger transport. Transurb offers modern ticketing and information solutions, including: digital ticketing ("Transport Galați") and Information Centers and Vending Machines.
Constanta Maritime University	Research / Academic	Is a preeminent public higher education institution in Romania, specializing in the maritime field. It plays a vital role in training highly qualified personnel for the global

		shipping industry.
Danubius International University	Research / Academic	Is a modern, dynamic, and entrepreneurial European university, founded in 1992. It is a private, accredited higher education institution that aims to connect to the global community through quality, professionalism, and innovation.

8.4 Lahti / Päijät-Häme (FI)

The stakeholder group in Päijät-Häme includes a diverse range of actors involved in shaping mobility, public space, and cultural development. It brings together public transport authorities, regional and municipal planning bodies, cultural institutions, and public art coordinators responsible for infrastructure and placemaking. The mapping also includes regional development organisations, marketing actors, NGOs, and educational institutions such as universities and vocational providers. These stakeholders contribute expertise in transport planning, cultural production, research, community engagement, and regional development, forming a multidisciplinary network that can support the integration of art, design, and branding into sustainable mobility systems.

Organisation Name	Type	Description
Lahden Seudun Liikenne – Lahti Region Transport	Public Transport Operators	Public transport authority. The LSL public transport system is jointly operated by the municipalities of Lahti, Hollola, Heinola, Orimattila, Asikkala, Padasjoki, Sysmä, Kärkölä, Hartola and Iitti.
Lahden seudun joukkoliikenne- lautakunta – Lahti Region Public Transport Committee	Public Authorities	Public Transport Authority.
Lahden visuaalisten taiteiden museo Malva – Malva Museum of Visual Arts	Cultural Institutions	An experiential museum located in the heart of Lahti, integrating art, design, and poster collections, and offering interactive exhibitions and inspiration for audiences of all ages.

Lahden julkisen taiteen toimikunta – Lahti Public Art Committee	Public Authorities	A permanent working group of the City of Lahti, consisting of representatives from the green area management, urban planning, the city museum, and building supervision. It is responsible for implementing artworks and monuments in public spaces, in consultation with relevant experts.
Lahden kaupunginmuseo - Lahti City Museum	Cultural Institutions	Creates meaningful experiences and ensures that the cultural heritage of Lahti and the Päijät-Häme region is preserved for future generations
Päijät-Hämeen liitto - Regional Council of Päijät-Häme	Public Authorities	To manage the region's development and land use, act as the region's collective advocate, and coordinate cooperation between municipalities, the business community, and other stakeholders.
Visit Lahti, Lahti Region Oy/Ltd	Private Sector / Businesses	Regional marketing and image building.
Elinvoimakeskus Kaakkois-Suomi - Southeast Finland Centre for Economic Development	Public Authorities	Handles tasks related to business and industry, rural affairs, transport, the environment, and natural resources.
KAUNO ry	NGO	Serves as a liaison within the established activities of the Lahti Artists' Association, Lahti Printmakers Association, and Lahti Photographic Art Association.
LADEC – Lahti Region Development LADEC Ltd	Private Sector / Businesses	Promotes the vitality of the Päijät-Häme region by providing free services to business founders, growing companies, and business renewers.
INSPIS Lahti ry –	NGO	Supports young people at risk of social exclusion by providing

INSPIS Lahti Association		assisted work activities and life management skills, serving as a springboard into employment or education, and enhancing urban well-being and employing young people through various projects and services.
Harjulan Setlementti ry – Harjula Settlement Association	NGO	Promotes equality, diversity, and social justice by providing a wide range of services and activities for people of all ages—such as adult education, rehabilitative work activities, and support and advisory services—while strengthening individual capacities and community cohesion.
LUT University	Research / Academic	It operates as a research-oriented university — in Lahti and Lappeenranta — that addresses global challenges through technology, business, and social sciences, with a particular focus on the energy transition, sustainable use of natural resources, clean energy, sustainable business, and data utilization. It educates future experts and produces research that helps society and industry renew themselves.
Creative Finland	NGO	To increase the visibility and appreciation of the creative industries, support entrepreneurship, and strengthen the sector’s societal position. Owns by Agents and Managers in the Creative Industries Association (AGMA).
University of Helsinki, Lahti University Campus	Research / Academic	University of Helsinki Research in Lahti – Faculties are the Faculty of Biological and Environmental Sciences, the Faculty of Arts, Faculty of Medicine, Faculty of Agriculture and Forestry,

		Faculty of Science, and Faculty of Social Sciences.
Salpaus Further Education	Research / Academic - VET	Regional provider of vocational education and training, supporting pathways to working life and meeting the competence needs of local industries.

8.5 Kruševac (RS)

The stakeholder mapping for the City of Kruševac is based on two complementary sources: (i) stakeholder groups identified at proposal stage, reflecting the strategic intent of the intervention, and (ii) organisations that actively participated in the stakeholder interviews and questionnaires, reflecting current practice and engagement.

This combined approach enables the identification of both institutional and non-traditional actors relevant to the integration of artistic interventions within public transport and mobility-related public space.

The mapping includes traditional transport and municipal stakeholders, as well as cultural institutions, artistic organisations, educational actors, youth-oriented bodies, and media representatives. Together, these actors contribute to shaping, implementing, or influencing art- and design-related initiatives in mobility contexts.

Organisation Name	Type	Description
City of Kruševac (Grad Kruševac)	Public authority (local self-government)	The City of Kruševac is responsible for local policy-making, urban development, and coordination of public initiatives, including sustainable mobility measures and the use of public space. It plays a central role in enabling and legitimising art-related interventions in transport environments.
Public Transport Operator “Jugoprevoz”	Public transport operator	Jugoprevoz operates the city’s bus-based public transport system and provides access to vehicles, stops, and operational infrastructure. The operator is a key implementation partner for artistic interventions on buses and at stops, as well as for European Mobility Week activities.

Public Utility Company Kruševac	Public Authorities (municipal public service provider)	The Public Utility Company is responsible for the maintenance and management of public spaces and related infrastructure. Its involvement is relevant for the installation, upkeep, and durability of artistic and design elements in mobility-related public areas.
Youth Office Kruševac	Public Authorities (municipal administrative unit for youth affairs)	The Youth Office supports youth participation, informal education, and civic engagement. It has been actively involved in mobilising young people and schools for participatory art actions linked to mobility and public space.
Cultural Centre of Kruševac	Cultural institution (public cultural institution)	The Cultural Centre acts as a central local institution for cultural programming and coordination. It supports artistic initiatives, provides institutional legitimacy, and serves as an intermediary between the municipality and local artists.
Local Artists' Associations and Independent Artists	Creative Professionals (independent cultural actors)	Local artists' associations and independent artists contribute creative content and artistic expertise. They have participated in temporary and project-based interventions in mobility spaces, such as bus stops and public transport vehicles.
Educational Institutions (Primary and Secondary Schools)	Community Groups (public educational institutions)	Schools have been involved through student participation in art-based mobility initiatives, particularly during European Mobility Week. Their role is important for youth engagement, awareness-raising, and participatory approaches.
Local Media (TV, print and online)	Private Sector / Businesses (local media outlets)	Local media outlets support dissemination, visibility, and public awareness of mobility- and art-related initiatives.

		They influence public perception and help communicate the cultural and social value of interventions.
Local Cultural NGOs	NGOs (cultural civil society organisations)	Cultural NGOs contribute experience in community-based artistic activities and participatory formats. They act as flexible partners for experimental and small-scale initiatives in public and mobility-related spaces.

8.6 Summary

Stakeholder ecosystems across regions share similar structural fragmentation between mobility, culture, and urban planning sectors. Collaboration exists but is often project-driven rather than institutionalised. Regions with established cross-sector platforms show greater implementation capacity. A recurring theme is the need for formal coordination mechanisms to sustain long-term cooperation.

9. Thematic Analysis of the Interviews

This chapter presents the main themes emerging from stakeholder interviews conducted in each region. It synthesizes perceptions, experiences, and expectations related to sustainable mobility and artistic integration. The analysis groups responses into recurring patterns to highlight shared challenges and opportunities. Selected insights illustrate how stakeholders interpret the relationship between culture and mobility.

9.1 Arta (EL)

Municipality of Arta conducted a series of semi-structured interviews (15 in total) with key-persons of several local stakeholders in an effort to delineate the local perception upon the interaction of art, branding and design with public transportation and mobility, in general. Interviews' results have been further analysed and outcomes are presented below both in terms of qualitative and in a few cases quantitative analysis.

Description of the stakeholders' sample (Q1-Q7)

The stakeholders selected to participate in the project operate in diverse fields, including transport, administration, environmental management and sustainability, education, and culture with an artistic dimension. Their selection aimed to ensure a holistic approach to the project interviews.

Transport representatives reflect the current state of mobility within the Municipality and the wider area, while administrative bodies contribute expertise based on their experience with infrastructure and transport planning in Arta. The environmental representative highlights the need for environmentally oriented interventions. From the educational and cultural standpoint, the association, the educational directorate, and cultural organizations emphasize issues of education, safety, spatial attractiveness, local tradition, and the Municipality's aesthetic identity.

Regional overview on mobility (Q8-Q12)

Most of the survey's participants (93,30%) use privately owned cars for their daily transportation needs. Public transportation, that is restricted to the urban buses network (and 30 municipal bikes) is rarely or never used (73,30%). However, walking and/or biking is a permanent component of daily life in Arta (66,70%).

General satisfaction with public transport, cycling and walking infrastructure is moderate. Public transport (urban buses) exceeds a bit the average satisfaction (2,91/5,00) scoring better on the aspects of cleanliness, safety and security and the lowest as regards the coverage of the urban territory that they serve.

As regards cycling infrastructure, it is the option that gathers the lowest (2,07/5,00) overall satisfaction among the three mobility components with coverage (1,60/5,00) and attractiveness (1,87/5,00) reaching the lowest scoring among all aspects and mobility components.

Walking infrastructure also provides a very moderate satisfaction among the interviewed stakeholders, with cleanliness of the pedestrian areas to provide the highest (2,80/5,00) satisfaction among the assessed aspects.

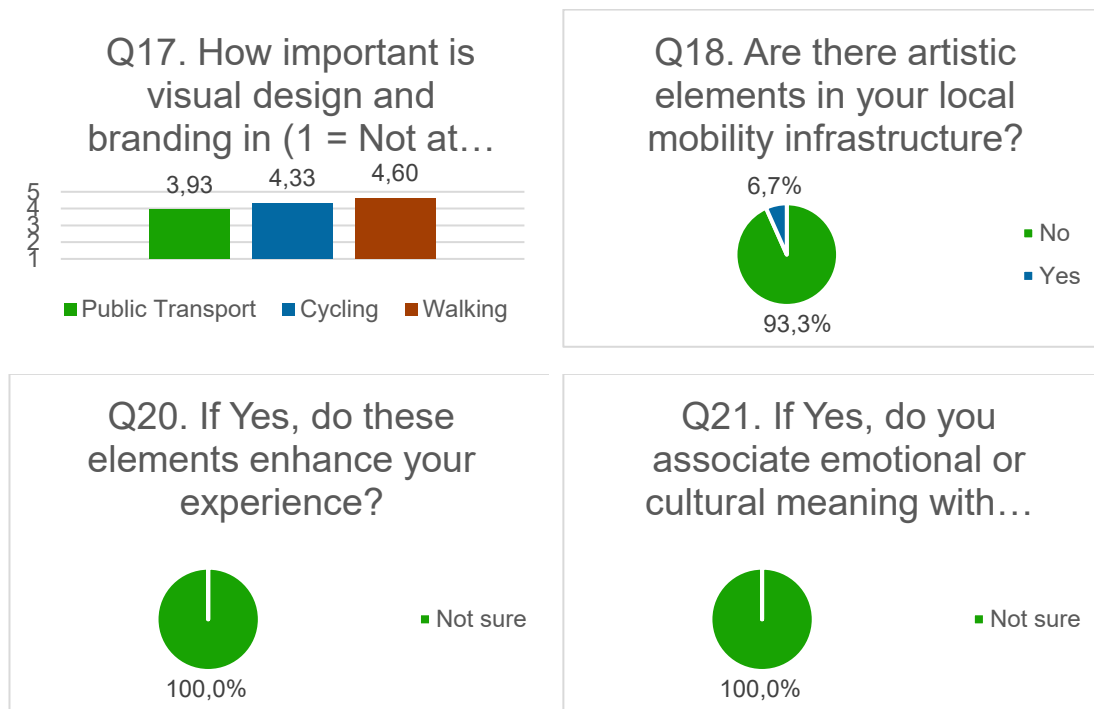
The vast majority of the interviewees acknowledges that mobility in Arta needs several and multiple improvements with safety, security and lighting to be deemed as the major issues to be solved.

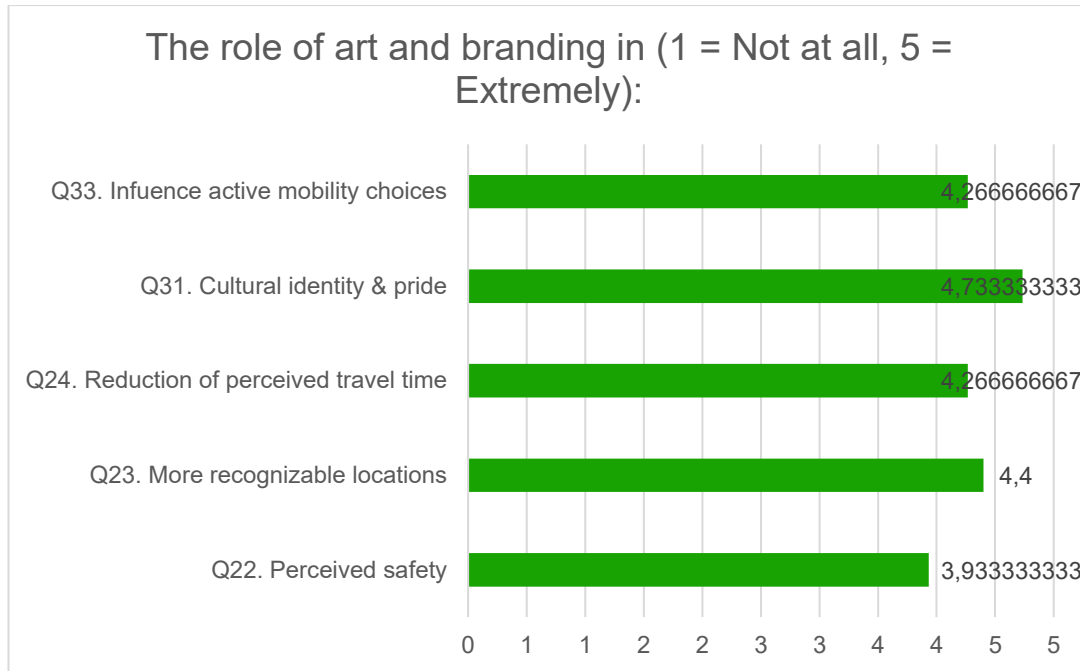
Interpretation of attitudes towards art, branding, and user experience

Artistic elements are extremely absent from the city of Arta according to the local community (93,30%) although visual design and branding are highly appreciated aspects for them. Aesthetics and branding seem to be important at most when walking is chosen as a mobility option while cycling and public transport score also close to the highest scores for importance.

Stakeholders believe that branding and the integration of art into mobility significantly improves the perception of mobility, making people feel safer when artistic works upgrade an area. What is more, branding could make it easier to recognize specific locations (ex. a bus station) and also improve travel time by offering a perception of “shorter travel/ waiting time”.

Figure 66: Overview of stakeholder perceptions regarding the importance and perceived effects of art and visual design in public transport, cycling, and walking environments - Arta (EL)





Source: ARTIST stakeholder Survey

Theme 1: Arta’s perception on successful branding and art elements in mobility

The answers to the question regarding successful examples of branding and art, both locally and globally, that stand out and are widely appreciated, focused mainly on artistic interventions in public urban transport systems, as well as in cultural-archaeological sites, museums, and cultural parks, which significantly transform the perception and experience of travel.

Specifically, the example of Düsseldorf urban buses was highlighted. There are monitors within the buses that advertise museum collections and other artistic content during the journey. Similar examples of digital art integration were noted in the transportation systems of Berlin and at bus stops in Denmark, which utilize digital screens for cultural content. In Oslo, excerpts from the works of Henrik Ibsen are integrated into public spaces, reinforcing the city’s literary identity. A notable example is also the Stockholm metro, often described as “the world’s largest underground gallery,” where stations are adorned with mosaics, sculptures, and other visual art, transforming everyday commuting into an artistic experience. Additionally, the use of excerpts from famous authors in the infrastructure of Scandinavian Airlines was noted as an element that strengthens cultural identity.

In terms of architecture, the Guggenheim Museum Bilbao was cited as an emblematic example of contemporary cultural branding, serving as a landmark and a factor of international recognition. In sculpture, O’Hare International Airport features the award-winning sculpture Walking Figures by Giorgos Papagiannis, which enhances the artistic identity of the space.

At national level, the new Thessaloniki Metro was mentioned, where the exposure of archaeological findings during construction highlights and preserves the city’s historical

identity. Other examples of high aesthetic and accessible design within the country include the Stavros Niarchos Foundation Cultural Center, both as a building complex and as a park and public space, as well as the Acropolis of Athens and the Acropolis Museum, which combine cultural heritage with contemporary museological approaches. Finally, on Syngrou Avenue (city of Athens), through projections and lighting interventions on building facades featuring photographic material of the city's monuments, a dynamic, reimagined urban landscape emerges, redefining the city's nighttime identity.

Theme 2: Public Transportation Infrastructure

As key advantages of mobility in the area of Arta, respondents highlighted the improved public transport system connecting different parts of the city, as well as the gradual introduction of electric buses. However, some limitations were noted, such as the lack of access to public transport in the "old town" due to difficult terrain. Opportunities were identified for integrating art or branding into public transport, including visual exhibitions at bus stops, regularly rotating public displays, and the use of outdoor venues (e.g., theaters) to host painting and sculpture exhibitions. These interventions aim to link transportation functionality with culture, social cohesion, and the city's identity.

Responses emphasized the functional, social, and developmental role of art in public transport infrastructure, highlighting its potential to strengthen the city's character and historical identity, promote cultural heritage, and enhance the urban image. Accessibility and inclusivity were considered essential, with auditory signage and culturally designed routes improving navigation for all citizens, including those with disabilities. Residents generally perceive artistic interventions positively, viewing them as a welcome element of everyday life, although understanding of their cultural and aesthetic value is influenced by education, cultural background, and aesthetic sensitivity.

Threats to integrating art into public transport were generally minimal according to respondents, with concerns mainly around vandalism, unauthorized graffiti, and social resistance, as well as challenges such as lack of strategic planning, education, or funding. Positive examples of successful integration were noted, suggesting that risks can be mitigated with careful planning and support.

Theme 3: Cycling Infrastructure as a Recreational Activity

Cycling in Arta was highlighted as being particularly affected by safety concerns. Low road safety, the absence of designated bike lanes, and insufficient basic infrastructure act as deterrents. Participants emphasized that, for many residents, cycling is primarily experienced **as a recreational activity or hobby rather than a means of transportation**. It is often associated with exercise, psychological relief, and leisure, which shapes how they perceive and engage with cycling infrastructure.

Infrastructure deficiencies therefore affect not only the practical functionality of cycling but also the enjoyment, aesthetic appeal, and motivation to use bicycles for these activities. Opportunities exist to integrate street art and cultural elements along bike paths, where they exist or are planned, transforming cycling into a meaningful and experiential pursuit rather

than a routine commute.

Additional considerations include environmental factors (e.g., external temperature), personal motivation, and available time. The limited integration of cycling into daily life for transport purposes, combined with the lack of attractive and functional infrastructure, continues to act as a barrier to broader adoption as a commuting option. Active participation by local associations, volunteers, and the integration of technology were identified as important tools to improve both safety and the overall appeal of cycling for recreational purposes.

Theme 4: Walking Infrastructure

Pedestrian mobility in Arta benefits from the city's size and layout, which makes it generally easy to navigate on foot. A notable advantage is the walkable ring road, which has been pedestrianized. The redevelopment of the city center through the Open Mall project, including sidewalk redesign and the overall upgrading of the central area, is expected to enhance mobility levels for residents.

Challenges affecting pedestrians include safety concerns, ongoing construction in the city center, difficult accessibility for residents with disabilities, and insufficient basic infrastructure. Opportunities for integrating art along sidewalks and pedestrian areas—such as exhibitions, street art, and cultural routes—were recognized as ways to motivate walking, enrich daily experiences, and promote social cohesion. Respondents emphasized that artistic interventions can serve as tools for environmental exploration, strengthen the city's identity, and encourage more frequent pedestrian mobility.

Theme 5: Transportation by Car

The main disadvantages related to car use in Arta include high traffic congestion, difficulty finding parking spaces, and a lack of driver education and traffic training, such as improper parking on ramps. Safety concerns related to driver behavior, perceived risk, fear of stray animals, and insufficient lighting—especially at night—further influence citizens' willingness to use cars.

Additional factors affecting car use include daily obligations, available time, and parking availability. Participants noted that enhancing mobility by car requires addressing both practical and cultural aspects, including better planning, infrastructure upgrades, and the integration of technology to improve traffic reliability. While cars remain a primary mode of transport for many residents, the introduction of functional, safe, and attractive alternatives—such as public transport, cycling, and walking—was highlighted as crucial for the city's overall mobility strategy.

Conclusion

Stakeholders from transport, administration, environment, education, and culture provided a comprehensive view of mobility in Arta, highlighting daily realities, planning, sustainability,

safety, and the city’s identity. Private cars dominate transport, while public transport and municipal bikes are underused, and cycling and walking face moderate satisfaction and infrastructure gaps. Safety, accessibility, and lighting are critical challenges across all modes, particularly affecting cycling as a recreational activity and pedestrian mobility. Art and branding are largely absent but highly valued, with opportunities to enhance user experience, cultural identity, and social cohesion. Multimodal, inclusive, and attractive mobility, supported by active community engagement, strategic planning, and technological solutions, is essential for a safe, functional, and culturally enriched urban environment.

9.2 Vas County (HU)

Within the ARTIST project framework, Vas County conducted a series of semi-structured stakeholder interviews to explore how art, branding and design are perceived in relation to public transport and active mobility. The interviews involved representatives of public authorities, transport organisations, research institutions, cultural organisations and civil society actors, primarily based in Szombathely and Vas County (in total 16 stakeholders).

The thematic analysis presented below is based on the aggregated results and open-ended responses provided in the interview dataset, following the analytical guidelines supplied by PP2. The aim of the analysis is to identify the main emerging themes, recurring patterns and key insights, and to interpret how these relate to the integration of artistic and design-based approaches into everyday mobility systems in a small-city and county-level context.

Description of the stakeholder sample

The stakeholder sample reflects a predominantly institutional and policy-oriented composition with a clear focus on transport governance and territorial development.

The majority of stakeholders represent public authorities at county and municipal level, including strategic planning, development and coordination bodies. This indicates that the primary target group of the engagement process consists of decision-makers and policy influencers who are directly involved in shaping mobility-related interventions under the Territorial Development Programme and TOP Plus framework.

In addition to public authorities, stakeholder group includes transport-related actors such as rail and bus service representatives and infrastructure stakeholders. Their inclusion ensures that operational aspects of public transport—intermodality, service quality, accessibility and network coordination—are represented in the sample.

The stakeholder group is largely territorially anchored in Vas County, with some actors connected to national-level systems that directly affect regional mobility structures. The emphasis is clearly on actors capable of influencing policy instruments rather than on broad citizen participation.

Overall, the respondents present a structured, policy-relevant stakeholder sample composed mainly of institutional actors with implementation authority, complemented by key transport operators. This composition is well-suited to supporting strategic dialogue, identifying governance gaps and contributing to improvements in sustainable mobility planning and

intermodal integration.

Based on the responses to Q9–Q12, stakeholders consistently highlight structural and qualitative challenges in public transport and active mobility in Vas County. The most frequently mentioned problems concern weak timetable coordination, insufficient intermodality, and limited first- and last-mile connections, particularly in rural areas. Respondents also point to service quality issues, including accessibility, user comfort and the lack of clear, real-time passenger information.

In terms of development priorities, stakeholders emphasise the need to strengthen intermodal hubs, improve transfer conditions, and expand P+R and B+R facilities. Safe and continuous cycling and pedestrian links to stations and stops are seen as essential to increasing the practical usability of sustainable modes. Several responses underline the importance of creating a more user-friendly and coherent system rather than implementing isolated infrastructure projects.

Regarding design and public-space aspects, respondents acknowledge that visual quality, consistent signage and coherent branding can positively influence user perception and acceptance of public transport. However, these elements are currently not embedded in a systematic policy approach. There is a clear opportunity to integrate user-centred design and place-based identity into future mobility investments.

Finally, the answers stress the importance of stronger institutional coordination, cooperation between municipalities and service providers, and effective use of EU funding instruments to support long-term, integrated mobility development.

Interpretation of attitudes towards art, branding, and user experience

Based on the responses to Q17–Q23, stakeholders generally express a cautious but positive attitude towards integrating art, branding and user experience considerations into public transport and active mobility development.

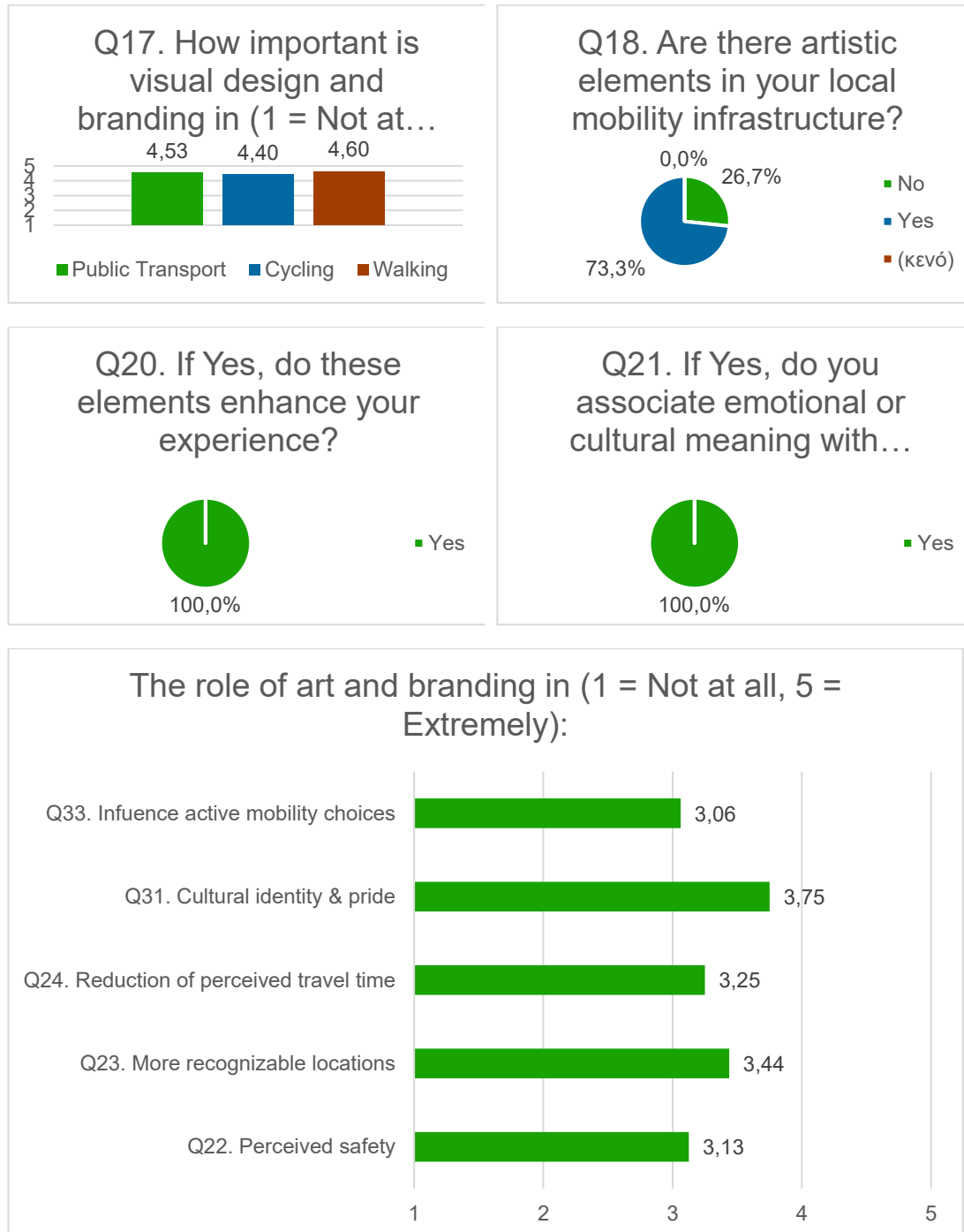
Most respondents acknowledge that visual identity, high-quality design and coherent branding can improve the perception, attractiveness and usability of transport systems. Art and aesthetic elements are seen not merely as decorative additions, but as tools that can strengthen place identity, enhance public acceptance and make mobility hubs more welcoming and community-oriented. Several answers suggest that well-designed public spaces and visually consistent information systems can increase users' sense of safety, clarity and comfort.

At the same time, the responses indicate that these aspects are not yet systematically embedded in current planning practice. Art and branding are often perceived as secondary to “hard” infrastructure investments and are typically project-based rather than integrated into strategic frameworks. Some stakeholders highlight limited financial resources and institutional mandates as barriers to prioritising design and cultural elements.

Nevertheless, there is a clear openness to innovation. Respondents recognise that user-centred design, participatory approaches and the integration of local identity into mobility infrastructure could contribute to behavioural change and increased use of sustainable

modes. Overall, the attitudes reflected in Q17–Q23 point to a growing awareness of the added value of art, branding, combined with a need for stronger strategic anchoring and practical implementation mechanisms.

Figure 67: Overview of stakeholder perceptions regarding the importance and perceived effects of art and visual design in public transport, cycling, and walking environments - Vas County (HU)



Source: ARTIST stakeholder Survey

Theme 1: Everyday practicality outweighs symbolic aspects in mobility choices

A dominant theme across the interviews is that **everyday mobility decisions are primarily driven by practical considerations**, such as distance, time constraints, weather conditions and destination. Walking emerged as the most frequently mentioned primary mode of transport, followed by car use, while public transport plays a more limited role in daily routines.

Typical statements emphasised that active mobility choices depend on “how much time I have,” “the distance to be covered,” or “weather and efficiency considerations.” This indicates that, in the Vas County context, mobility behaviour is still strongly shaped by functional constraints rather than experiential or symbolic qualities of transport environments.

Interpretation:

This pattern suggests that any artistic or design-based intervention in mobility must first respect and support basic usability and efficiency. Art and branding are not seen as substitutes for functional quality, but rather as potential enhancers once basic conditions are met.

Theme 2: Aesthetic and cultural elements have a moderate but not negligible influence

When asked to what extent aesthetics and culture can influence walking or cycling choices, the majority of respondents selected “**moderate extent**”, with fewer respondents indicating either strong or minimal influence. This suggests a shared understanding that design and cultural elements can contribute positively to mobility decisions, but only within certain limits.

One respondent noted that aesthetic elements can make sustainable transport “more attractive and pleasant,” while another emphasised that visual quality matters mainly when it improves comfort and clarity rather than serving purely decorative purposes.

Interpretation:

In Vas County, aesthetics and culture are perceived as **supporting factors** rather than primary drivers. Their role is contextual and complementary, reinforcing positive experiences rather than fundamentally changing travel behaviour on their own.

Theme 3: Limited visibility of existing art- or design-driven mobility projects

A recurring pattern in the responses is the **low awareness of concrete, locally implemented examples** where art, branding or design have been consciously integrated into mobility infrastructure. Several respondents explicitly stated that they were “not aware of any specific projects” in their area.

When examples were mentioned, they were typically linked to:

- the local public transport operator (Blaguss),
- shared micromobility services (e.g. Lime scooters),
- or earlier, now discontinued practices from former transport operators.

Interpretation:

This indicates a **gap between theoretical openness and practical implementation**. While stakeholders generally support the idea of integrating art and design into mobility, such

practices are not yet visible, systematic or widely recognised in the local context.

Theme 4: Structural gaps: funding, coordination and long-term commitment

One of the strongest and most consistent themes concerns structural and systemic gaps. Respondents frequently mentioned:

- lack of stable financing,
- fragmented responsibilities,
- limited political prioritisation,
- and short-term project logic.

Typical comments highlighted that “resources are scarce,” that “the focus is mostly on operation rather than quality,” or that “political interest and funding cycles do not favour experimental or cultural approaches.”

Interpretation:

These responses suggest that the main barriers are not conceptual or attitudinal, but **institutional and financial**. The integration of art and branding into mobility is perceived as desirable but vulnerable in the face of budget constraints and competing priorities.

Theme 5: Strong support for future investment and participation

Despite the identified gaps, there is **broad support for future investment** in art, branding and design within mobility contexts. Most respondents explicitly stated that they would support such investments, particularly if they contribute to making public transport more attractive, user-friendly and socially accepted.

Importantly, there was also **very high willingness to participate** in co-design processes, community workshops or collaborative initiatives. Almost all interviewed stakeholders expressed openness to engagement, consultation and joint development activities.

Interpretation:

This indicates a strong **latent capacity for co-creation** in Vas County. While concrete examples are limited, the social and institutional willingness to engage in participatory, design-oriented processes is clearly present.

Theme 6: Cross-cutting patterns and insights

Across the interviews, a clear pattern emerges: stakeholders do not reject the role of art and design in mobility, but they frame it within a **pragmatic, function-first mindset**. Aesthetics are welcomed when they:

- improve clarity and comfort,
- enhance the perceived quality of public spaces,
- and contribute to a more positive everyday experience.

At the same time, stakeholders consistently stress that artistic interventions must **be realistic**,

maintainable and embedded in broader mobility strategies, rather than isolated or symbolic gestures.

The interviews also reveal a **gap between strategic intentions and everyday visibility**. While policy documents and strategic discussions increasingly reference liveability and user experience, these ideas are not yet strongly reflected in the physical reality of transport spaces in Vas County.

Theme 7: Key implications for the ARTIST project

Based on the thematic analysis, three key implications can be identified for the ARTIST project in Vas County:

1. Focus on small-scale, high-impact interventions

Given the strong emphasis on practicality, transferable actions should prioritise modest, clearly functional design improvements rather than large-scale iconic projects.

2. Link art and branding to everyday usability

Artistic and cultural elements should be framed as tools to improve orientation, comfort and attractiveness, not as standalone cultural statements.

3. Leverage stakeholder openness to co-design

The high willingness to participate in workshops and collaborative processes provides a strong foundation for pilot actions, learning activities and policy recommendations.

Conclusion

The stakeholder interviews in Vas County reveal a cautious but open attitude toward the integration of art, branding and design into mobility systems. While everyday mobility choices are dominated by practical considerations, stakeholders acknowledge the added value of aesthetic and cultural elements when these support functionality and user experience. The main challenges lie in funding, coordination and long-term commitment rather than in acceptance or interest.

Overall, the interviews point to a context where **small, well-designed, participatory interventions** have strong potential to influence both practice and policy, making Vas County a suitable testing ground for ARTIST's place-based and transferable approach.

9.3 South-East Region (RO)

In August 2025, 27 questionnaires were sent to key stakeholders - local public authorities, public transport operators, non-governmental organizations, and higher education institutions - from the six counties of the South-East Region. 16 questionnaires had been received. Respondents were asked to provide information about: the means of transport used; the frequency of public transport use; the level of satisfaction with public transport; cycling and pedestrian infrastructure; the main strengths and weaknesses of sustainable mobility in the area; examples of successful branding/art initiatives or projects/practices

involving art, branding, or design in mobility that have worked in their areas.

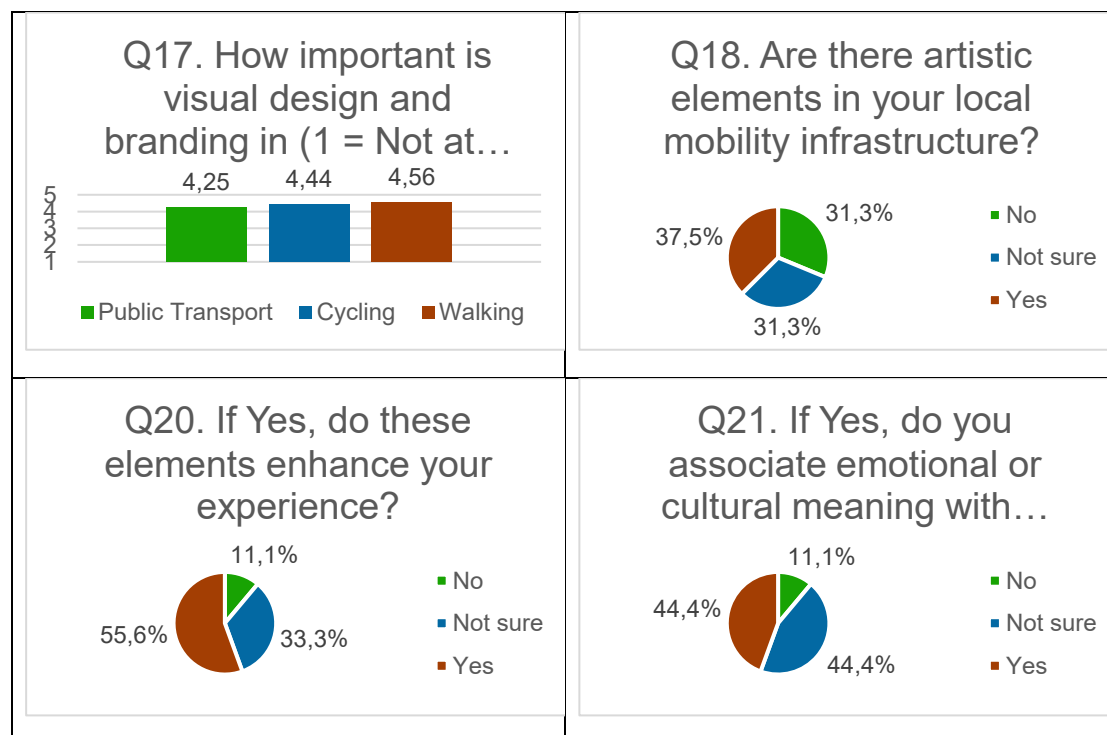
- **General satisfaction score:** for public transport infrastructure, it is **4.06**, with the highest satisfaction levels are related to Safety (4.44) and Reliability (4.38), whereas the lowest levels concern Attractiveness (3.5) and Frequency (3.6); for the cycling infrastructure, it is **3.41**, with the highest scores for the categories Cleanliness (3.75) and Reliability (3.69), and the lowest performance levels in Coverage (2.88) and Frequency (3.19); for the pedestrian infrastructure, it is **4.15**, with the highest scores for the categories Coverage (4.31) and Frequency (4.31), and the poorest results for Cleanliness (4.00) and Reliability (4.00).
- **Infrastructure improvements that would make mobility more attractive:** safety along routes (75%) and developing security infrastructure, such as anti-theft measures (over 68%), followed by improving lighting and artistic elements (almost 57%), and wayfinding signage (50%). Other types of improvements were also suggested as having a positive impact on the attractiveness of mobility, including: bike and scooter racks, green spaces and rest areas (benches, drinking fountains), safe and well-marked pedestrian crossings, clear separation of pedestrian–bicycle–vehicle flows, regular infrastructure maintenance, expanded pedestrian zones, low-traffic streets, and better connections between public transport and pedestrian/cycling routes.
- **Visual design and branding** are perceived as highly important across all types of mobility spaces—public transport, cycling areas, and pedestrian zones. Most ratings range between 4 (“very important”) and 5 (“extremely important”), with only a few moderate scores (3), indicating a strong overall appreciation for the role of aesthetics and identity in shaping user experience. The consistently high values across the three categories suggest that respondents view design and branding not merely as decorative aspects but as integral components of functional, attractive, and user-friendly mobility environments. This highlights a widespread recognition that well-designed and clearly branded spaces can enhance accessibility, comfort, and emotional connection with the urban landscape, ultimately supporting the goals of sustainable and inclusive mobility.
- Almost 40% of respondents stated that there are artistic elements integrated into the mobility infrastructure in their area, and that they improve significantly the experience (over 55% agree that artistic elements enhance their experience), and over 40% of respondents are unsure whether they can associate an emotional or cultural meaning with these artistic elements (for 44.4% they are associated with an emotional and cultural meaning).
- With a **perceived safety score of 3.69 out of 5**, respondents report a moderately high level of **perceived safety in areas improved through art and design interventions**, indicating a positive impact, though not yet reaching very high confidence levels. A score of **3.81** out of 5 indicates a high level of **visual recognizability**, suggesting that visual branding and art significantly enhance the ease with which locations are identified and distinguished, although there remains room for further strengthening consistency and visibility. With a score of **3.06** out of 5, the results indicate a modest and near-neutral effect **of branding and art on reducing perceived travel time**, suggesting that while visual interventions may enhance the travel experience, they do not substantially alter users’ perception of journey duration. A score of **3.69** out of 5

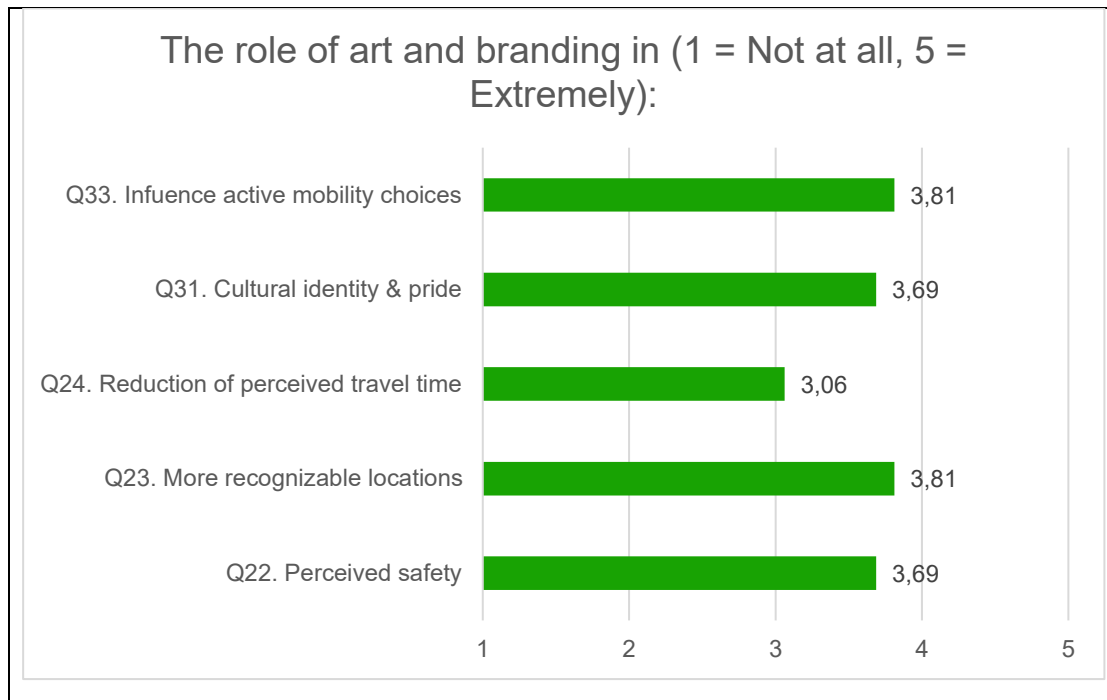
indicates a moderately high **perceived contribution of public art to cultural identity and pride**, suggesting a positive impact on community attachment and sense of place, while also highlighting room for further strengthening through more locally rooted and participatory approaches. A score of 3.81 out of 5 indicates a high **perceived influence of aesthetics and culture** on active mobility choices, suggesting that cultural and design interventions can play a significant role in encouraging walking and cycling by enhancing the attractiveness and experiential quality of urban routes.

The present thematic analysis was conducted based on the responses obtained from questionnaires, aiming to identify the main themes and patterns of meaning related to the respondents' perceptions of sustainable urban mobility. The method sought to capture the subjective and value-based dimensions associated with urban transformations, focusing on the integration of functionality, aesthetics, and visual identity in the city's development.

The results were structured into three major themes, each containing specific categories that reflect recurrent aspects in the analysed data. The thematic analysis was conducted according to the Braun & Clarke (2006) model, following the identification and organization of patterns of meaning (themes) that describe the respondents' perceptions of urban mobility and art and branding.

Figure 68: Overview of stakeholder perceptions regarding the importance and perceived effects of art and visual design in public transport, cycling, and walking environments - South-East Region (RO)





Source: ARTIST stakeholder Survey

Theme 1: Integrating Functionality with Urban Aesthetics

This theme highlights the efforts to improve the physical appearance of public spaces by combining aesthetic value with the functionality of urban infrastructure, with a particular focus on the pedestrian experience.

Categories:

1.a Modernization of streets and neighbourhoods through infrastructure projects that go beyond simple maintenance or repairs, aiming at integrated urban regeneration.

1.b Rehabilitation of sidewalks – interventions focused on increasing pedestrian safety and comfort.

1.c Efficient public lighting – improving safety while enhancing the aesthetic quality of urban spaces.

1.d Development of pedestrian zones – creating dedicated areas that promote walking as a healthy and sustainable alternative.

Conclusion: Street design is perceived as a dual-purpose tool, providing both safety and accessibility, while also adding aesthetic value, thereby contributing to overall quality of life and the attractiveness of the urban environment.

Theme 2: Creating a Unified Visual Identity (Branding the Mobility System)

This theme reflects the need to build a coherent and easily recognizable visual identity for the public transport system—an essential element in shaping user experience and strengthening

the city's brand.

Categories:

2.a Clear and consistent signage – defined at city level, easily recognizable, and facilitating visual orientation and communication.

2.b Integration of the city's brand into mobility – through colours, logos, and visual identity manuals applied to vehicle fleets, stations, and transport cards.

2.c Use of urban art – integrating artistic elements (murals, architectural lighting) into infrastructure projects to transform mobility routes into cultural experiences.

Conclusion: Branding becomes a strategic instrument that ensures the recognition of public mobility services and reinforces the connection between sustainable transport and the city's visual identity.

Theme 3: Art as a Tool for Promoting Community and Mobility

This theme explores the role of art and urban design as means of communicating local values and promoting sustainable transport, while also contributing to changing public perceptions of public transportation.

Categories:

3.a Promoting a modern image of public transport – through the acquisition of eco-friendly vehicles and the expansion of pedestrian and cycling infrastructure.

3.b Integrating art into mobility planning – art should become a structural component of mobility projects, strengthening local identity and the sense of belonging.

Conclusion

Branding and art projects are used to strengthen the position of public transport as a modern, attractive, and eco-friendly option, supporting the transition toward a more sustainable and community-connected city.

After examining these themes, it can be concluded that the thematic analysis reveals a coherent vision of urban mobility: the city is perceived as a living organism in which aesthetics, functionality, art, and visual identity work together to create inclusive, safe, and inspiring spaces. Within this vision, mobility is no longer about getting from point A to B, but is a holistic urban experience that reflects the community's values and its potential for sustainable transformation.

9.4 Lahti / Päijät-Häme (FI)

This section presents the results of a qualitative thematic analysis based on interviews conducted with key stakeholders involved in mobility, public space development, culture, and design in the Päijät-Häme region. The analysis follows the guidelines provided by PP2 and

focuses on identifying recurring themes, shared perceptions, and key insights related to the role of art, design, and visual identity in sustainable mobility environments.

The analysis was conducted using an inductive thematic approach, allowing themes to emerge from stakeholders’ experiences and professional perspectives. The findings reflect a shared understanding of mobility as part of a broader urban system, closely linked to spatial quality, identity, and long-term development objectives, including those addressed in Sustainable Urban Mobility Plans and related regional strategies.

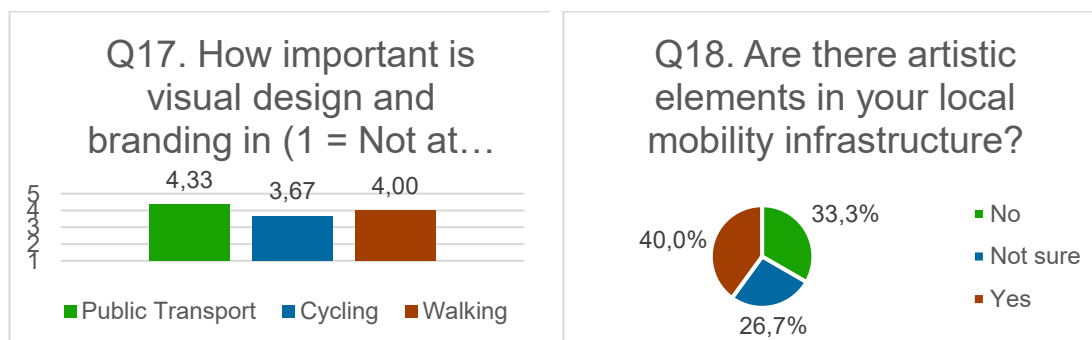
Description of the stakeholders’ sample

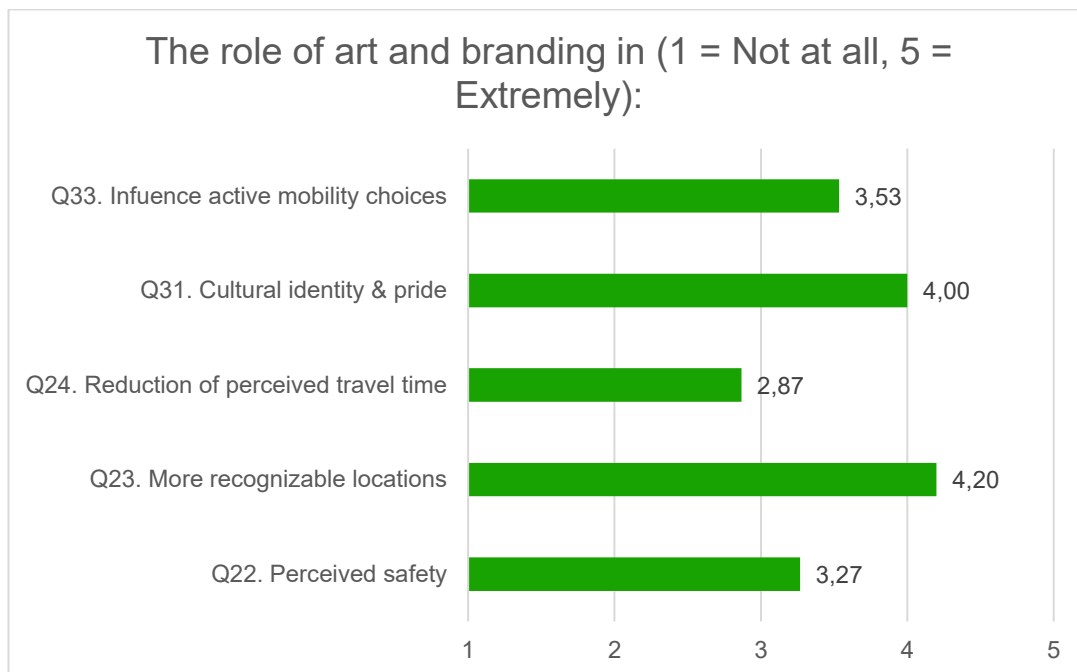
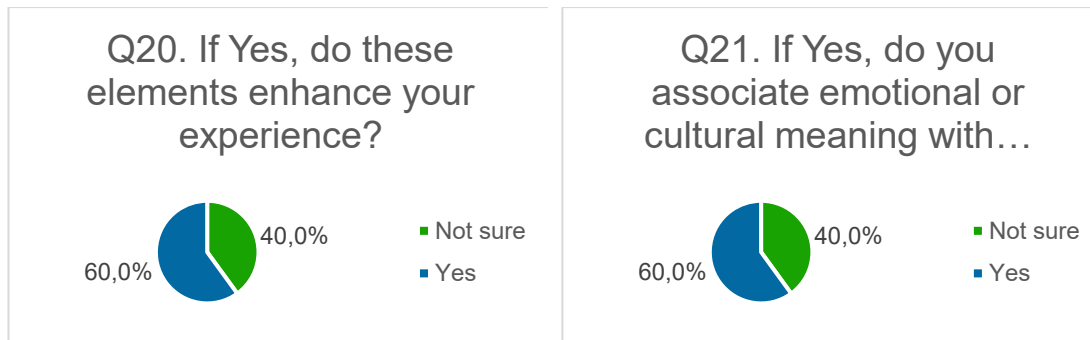
Overall, the sample reflects a balanced but active mobility-oriented profile. Public transport is the most common primary mode (47%), followed by car use (33%), while walking and cycling represent smaller shares. However, engagement in active mobility is frequent, with over half of respondents reporting daily walking or cycling. Satisfaction levels are generally positive, with walking infrastructure rated highest (up to 4.13), particularly in safety and cleanliness. Cycling and public transport receive moderate evaluations, with lower scores related to service frequency and network coverage. Improvements most frequently identified include artistic elements (73%) and better lighting, highlighting strong support for integrating cultural and experiential qualities into mobility environments.

Interpretation of attitudes towards art, branding, and user experience

The grouped results on art, branding and user experience indicate generally positive stakeholder attitudes. Visual design and branding are rated as important, particularly in walking and public transport contexts. A majority confirm the presence of artistic elements locally, and most of those report that these enhance their experience and carry emotional or cultural meaning. Art and branding are also associated with stronger recognisability of places, increased cultural identity and pride, and improved perceived safety. While their influence on travel time is moderate, they are considered to have a meaningful effect on active mobility choices.

Figure 69: Overview of stakeholder perceptions regarding the importance and perceived effects of art and visual design in public transport, cycling, and walking environments - Lahti / Päijät-Häme (FI)





Source: ARTIST stakeholder Survey

These findings indicate that stakeholders in Päijät-Häme see art and branding as meaningful elements that can enhance mobility environments beyond functional infrastructure. Artistic and design interventions are recognised as contributing to user experience, recognisability, and the overall attractiveness of sustainable travel. The following qualitative analysis builds on these results by identifying recurring themes, shared perspectives, and key challenges related to integrating cultural and experiential elements into regional mobility systems.

Theme 1: Art and design as contributors to user experience in mobility environments

A central theme across the interviews is the recognition of art and design as meaningful contributors to the quality and usability of mobility environments. Stakeholders in Päijät-Häme highlighted that the visual and spatial characteristics of public transport stops, pedestrian routes, and cycling infrastructure influence everyday mobility choices and perceptions.

Well-designed environments were associated with increased comfort, perceived safety, and

clarity of movement. Artistic elements and coherent design solutions were described as ways to support orientation and improve the overall experience of using sustainable transport modes. Rather than being treated as decorative additions, art and design were perceived as functional components that complement infrastructure measures and align with user-focused principles often emphasised in SUMP.

Theme 2: Branding and visual identity as tools for coherence and recognition

Another recurring theme relates to the role of branding and visual identity in creating coherence within mobility systems. Interviewees emphasised that consistent visual language across vehicles, stops, signage, and related infrastructure strengthens recognisability and trust in public transport services.

In the Päijät-Häme context, stakeholders noted that fragmented visual solutions reduce the visibility of sustainable mobility options. A unified visual identity was seen as supporting strategic objectives found in regional development strategies, where mobility systems are increasingly understood as visible representations of public services. Branding was therefore framed as a strategic instrument that reinforces reliability and accessibility when embedded within long-term planning processes rather than implemented through isolated actions.

Theme 3: Art as a medium for communication, identity, and engagement

The interviews reveal a shared perception of art as a medium for communicating local identity and values within mobility environments. Stakeholders described art as a way to enhance everyday spaces while also supporting engagement and a sense of belonging.

Artistic interventions were seen as capable of influencing attitudes toward public transport and active mobility by associating these modes with positive experiences. Several respondents highlighted the importance of locally grounded approaches, such as collaboration with artists, cultural institutions, or educational actors. In this context, art was understood not only as a visual outcome but also as a process that can support community engagement, which aligns with participatory principles referenced in mobility and urban development strategies.

Theme 4: Structural challenges and the need for formal integration

Despite generally positive attitudes, stakeholders consistently identified structural challenges related to the long-term implementation of art and design in mobility contexts. A key concern was the project-based nature of many initiatives, which limits continuity and maintenance.

Interviewees emphasised the need to more formally integrate art, branding, and design into mobility planning and governance frameworks, including SUMP and other regional or municipal strategies. In Päijät-Häme, collaboration across sectors was described as active but largely informal, relying on individual initiatives rather than established procedures. Strengthening coordination mechanisms and clarifying responsibilities were seen as necessary steps to ensure long-term impact.

Conclusion

Overall, the thematic analysis indicates strong consensus among stakeholders in Päijät-Häme regarding the value of integrating art, design, and visual identity into sustainable mobility environments. These elements are perceived as supportive of user experience, place identity, and engagement. The main challenges relate to governance, continuity, and formal integration into planning frameworks, rather than to stakeholder attitudes or local capacity.

9.5 Kruševac (RS)

This section presents the results of a qualitative thematic analysis of questionnaires completed by 15 stakeholders in the City of Kruševac. The respondents represent a diverse group of actors involved in the local mobility and public-space ecosystem of the City of Kruševac. The sample includes representatives of municipal administration and public enterprises (City Administration of Kruševac, Youth Office, Public Enterprise for Urbanism and Design, Public Utility Company), the public transport operator (Jugoprevoz Kruševac), cultural institutions (Kruševac City Museum, Art Gallery Kruševac, Cultural Center Kruševac), artistic and civil society organisations (Association of Artists for Youth Rasinus), educational institutions (Construction School – Graphic Design Department), design and architecture professionals (private architectural studio), and local media (Radio Television Kruševac, Local Newspaper Grad).

Description of the stakeholders' sample

Given the limited size and purposive nature of the sample, the descriptive figures related to Questions 9–12 are used solely to characterise respondents' mobility habits and general perceptions, and not as statistically representative or comparative quantitative evidence. The corresponding answers and graphs are provided in the Annex 2 of the Report.

Overall, the sample demonstrates a strong orientation towards active mobility. Walking is the most common primary mode of transport among respondents, while car use remains present but not dominant. Cycling and public transport are used by smaller shares of the sample. Engagement in walking and cycling is particularly high, with the vast majority of respondents reporting daily use of active modes.

Public transport usage among respondents is more heterogeneous, ranging from occasional use to infrequent or non-use. Satisfaction assessments reflect these patterns: walking infrastructure is consistently rated positively across all evaluated dimensions, while public transport receives moderate to good evaluations, particularly in relation to safety and reliability, with lower satisfaction expressed regarding service frequency. Cycling infrastructure is assessed more unevenly, especially in terms of network coverage and continuity.

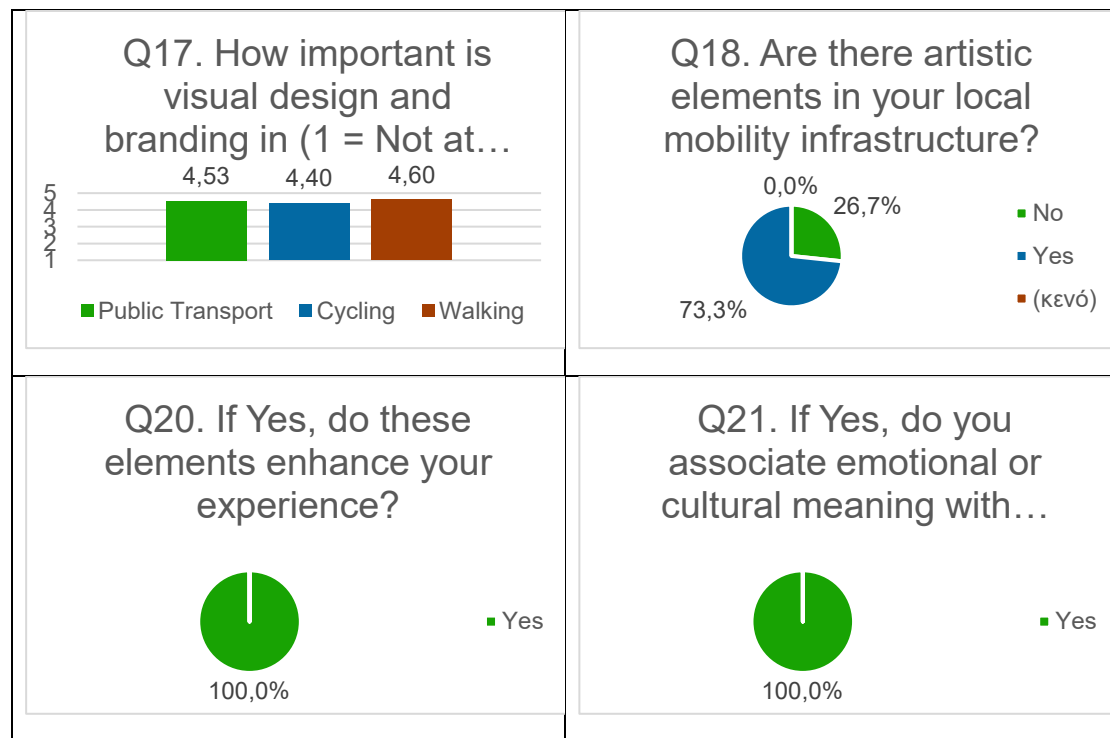
When asked about measures that could enhance active mobility, respondents most frequently highlighted improved lighting and the inclusion of artistic elements in public space, followed by safer pedestrian and cycling paths and clearer wayfinding.

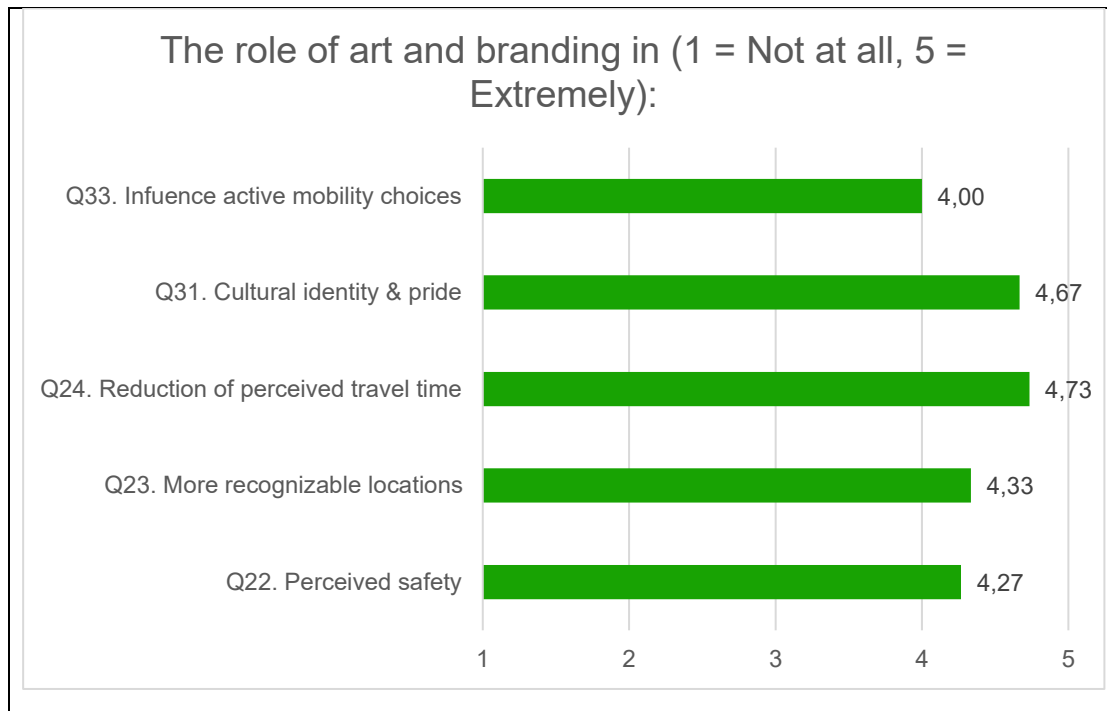
Interpretation of attitudes towards art, branding, and user experience

Beyond mobility behaviour, the grouped graphs in Figure related to perceptions of art and branding in mobility environments (Q17–Q23 in the interview guide) provide additional insight into stakeholder attitudes. Respondents consistently rate visual design and branding as important or very important elements of mobility infrastructure, particularly in relation to walking and cycling environments.

All respondents who reported the presence of artistic elements in local mobility infrastructure indicated that such elements positively enhance their experience and are associated with emotional or cultural meaning. Moreover, art and branding are perceived as contributing to a stronger sense of local identity, improved perception of safety, and reduced perceived travel time, as well as influencing active mobility choices.

Figure 70: Overview of stakeholder perceptions regarding the importance and perceived effects of art and visual design in public transport, cycling, and walking environments - Kruševac (RS)





Source: ARTIST stakeholder Survey

These findings reinforce the qualitative interview results by illustrating that stakeholders do not view art and branding as decorative additions, but rather as meaningful components that can support user experience, place identity, and behavioural change when integrated into mobility environments.

Further analysis is qualitative in nature follows the thematic framework and aims to identify recurring themes, shared perceptions, and key challenges related to the integration of art, branding, and design into public transport and mobility-related public spaces.

Theme 1: Art and design as tools to enhance the attractiveness of sustainable mobility

A strong and consistent theme across all stakeholder groups is the perception that artistic and design interventions can contribute significantly to improving the attractiveness and public image of sustainable mobility. Respondents emphasised that art, branding, and visual identity can influence how citizens perceive public transport, making it more approachable, engaging, and aligned with everyday life.

Stakeholders from municipal administration highlighted the potential of art and branding to support behavioural change by increasing awareness and positive attitudes toward alternative modes of transport. Cultural institutions and artistic actors similarly stressed that buses and bus stops are highly visible everyday spaces that can communicate messages, local identity, and social values, rather than serving solely functional purposes. Design and architecture professionals framed mobility spaces—particularly bus stops—as small but strategically important environments where user experience can be improved through thoughtful visual and spatial interventions.

Overall, art and design are not perceived as decorative elements, but as functional instruments that can support broader sustainable mobility objectives, especially in a bus-based public transport system.

Theme 2: Current Forms of Art-Related Mobility Practices

Most stakeholders were able to identify concrete examples of art-related initiatives connected to public transport in Kruševac, most notably the decoration of bus stops with children’s drawings and participatory activities organised during European Mobility Week. However, these actions were consistently described as temporary, event-driven, or dependent on specific projects and individual initiative.

Representatives from artistic and youth organisations pointed out that while such activities have been repeated over several years, they are usually linked to competitions, campaigns, or specific events and do not continue automatically. Transport and traffic administration stakeholders similarly noted that these initiatives rely on cooperation with schools or associations on an ad hoc basis, rather than being embedded in regular operational or planning processes. Cultural professionals also acknowledged the existence of good practices, while emphasising that they remain isolated actions rather than part of a coherent long-term approach.

This pattern indicates that Kruševac possesses relevant experience and local capacity, but that current practice lacks continuity and formalisation.

Theme 3: Need for formal integration into planning and governance frameworks

A recurring theme across responses is the need to formally integrate artistic, branding, and design interventions into mobility planning and governance frameworks, including the Sustainable Urban Mobility Plan (SUMP). Stakeholders from media, technical, and cultural sectors stressed that without clear procedures, responsibilities, and planning references, existing initiatives cannot be systematically replicated, scaled, or maintained.

Media representatives highlighted that art and branding are often perceived as secondary or symbolic, rather than as integral components of mobility planning. Technical and planning experts emphasised that artistic interventions are more effective when planned alongside traffic regulation and infrastructure measures, instead of being added at a later stage. Cultural institutions similarly pointed to the absence of structured coordination mechanisms linking transport, culture, and public-space management.

Overall, the interviews reveal a governance gap: while informal cooperation exists, there is no formal framework that embeds art and design into standard mobility planning and implementation processes.

Theme 4: Funding, maintenance, and practical feasibility

Funding and maintenance emerged as key enabling conditions for sustainable implementation. Stakeholders widely acknowledged that most art-related mobility initiatives

are currently financed through short-term, project-based sources, which limits their durability and long-term impact.

Artistic and cultural actors stressed that once project funding ends, there is often no dedicated budget for maintenance, leading to gradual deterioration or discontinuation of interventions. Representatives of municipal and environmental services emphasised that any intervention in public space must include a clear maintenance plan in order to remain effective over time. Several respondents also highlighted the importance of designing simple, low-cost, and replicable measures—such as visual information, symbols, or consistent branding inside vehicles—that can be maintained within existing operational structures.

These responses suggest that stakeholders view funding constraints not as a reason to avoid artistic interventions, but as a reason to better align them with existing budgeting and maintenance practices.

Cross-cutting theme: Willingness to collaborate versus lack of institutional structure

Across all stakeholder categories, there is a clear willingness to collaborate and contribute expertise to art- and mobility-related initiatives. Cultural actors, educators, designers, and media representatives expressed strong interest in continued engagement, while municipal and technical stakeholders acknowledged the value of such cooperation.

At the same time, respondents consistently noted that collaboration currently depends on personal contacts and informal arrangements, rather than clearly defined institutional procedures. This limits predictability and makes cooperation vulnerable to changes in personnel or project cycles.

Overall synthesis

The thematic analysis demonstrates a high level of consensus among stakeholders regarding the value of integrating art, branding, and design into mobility environments in Kruševac. The city benefits from active local actors, existing initiatives, and positive attitudes toward creative approaches. However, the dominant challenges are structural in nature: the temporary and project-based character of interventions, the lack of formal integration into planning documents such as the SUMP, unclear governance and coordination mechanisms, and limited long-term funding and maintenance arrangements.

9.6 Summary

Interview findings demonstrate strong stakeholder consensus that aesthetic quality and identity-building contribute to sustainable mobility adoption. Respondents across territories emphasise the social dimension of transport spaces. Differences emerge mainly in perceived institutional readiness and funding flexibility. Overall, stakeholders view ARTIST's approach as timely and relevant.

10. Synopsis Table

This chapter summarizes the interview findings in a structured table format that links key themes, challenges, representative comments, and conclusions. It provides a concise overview of the most important insights derived from stakeholder input. The synopsis facilitates comparison across regions and supports strategic reflection. It acts as a bridge between qualitative findings and analytical conclusions.

10.1 Arta (EL)

	Challenge	Representative comments	Conclusions
Theme 1: parking areas	Lack of parking areas	<p>“Difficulty in finding parking spaces, as well as broken tiles and deterioration of sidewalks and roads”</p> <p>“Lack of parking areas”</p>	Arta’s city heart suffers from car congestion. There is a great need for extra parking areas in the periphery of the city center and an alternative mobility option from parking areas to the city center.
Theme 2: perceptions of art	Lack of art work valorization from the local community	<p>“Lack of vision from those in charge. Lack of education and knowledge, and nepotism”</p> <p>“Public art exhibited in public space is threatened by damages from people that can't appreciate art”</p>	Prevails a fear that outdoor art work installations are likely to face considerable damages due to low appreciation.
Theme 3: public transport infrastructure	restricted coverage	<p>“Lack of basic infrastructure”</p> <p>“One part/section of the city is not easily accessible, especially by public transport; it is as if it were cut off. The geographical terrain has a significant impact. I am referring to the old</p>	Limited coverage throughout the municipality, isolating areas of historical interest and settlements in the northern part.

		town”	
Theme 4: perceptions on cycling	Very rare use of bikes/ cycling. Cycling option is related to time availability	“Necessity for exercising and psychological relief, entertainment” “Outdoor temperature and obligations”	Biking is perceived more as a hobby/ sport activity in free-time rather than a mobility option.
Theme 5: cycling infrastructure	Absence of cycling paths, safety issues related to the co-existence of cars and bikes on the road	“Safety and the appropriate road” “The absence of bike lanes and pedestrian paths. The lack of marked routes and, consequently, the aesthetic aspect (if cultural routes existed)” “Lack of bicycle lane planning”	Arta’s urban landscape is unfriendly to bikers.
Theme 6: walking infrastructure	restricted pedestrian paths, safety issues related to poor lighting	“The main disadvantages for pedestrians are the crosswalks, lighting, and driver behavior toward pedestrians”	Pedestrians feel safe and prefer to walk only in the fragmented and fully pedestrianized areas (ring road pedestrian path, pedestrianized part in the heart of the city center)

10.2 Vas County (HU)

	Challenge	Representative comments	Conclusions
Theme 1: Integration of Art in Public Transport Infrastructure	Artistic and design elements are rarely integrated into transport infrastructure due to a strong focus on technical functionality and operational priorities.	“Public transport facilities are designed mainly from a technical perspective; aesthetic aspects are secondary.” “There are no concrete examples where art is consciously linked to	There is openness toward integrating art and design, but implementation is limited by a function-first mindset and the absence of established practices. Small-scale, clearly functional artistic interventions

		mobility infrastructure.”	could serve as feasible entry points.
Theme 2: User Perception and Experience	Everyday mobility choices are dominated by practical factors (distance, time, weather), limiting the influence of aesthetic or cultural aspects.	“My choice of transport mainly depends on time and distance, not on how the space looks.” “Aesthetics matter, but only if the basic conditions are already good.”	Design and artistic quality are perceived as supportive rather than decisive factors. Interventions should enhance comfort, clarity and pleasantness without compromising efficiency.
Theme 3: Policy, Governance and Funding	Lack of dedicated funding, fragmented responsibilities and short-term project logic hinder the systematic inclusion of art and design in mobility projects.	“There is no specific budget for these kinds of interventions.” “Operational needs always come first, cultural aspects are difficult to justify financially.”	The main barriers are institutional rather than conceptual. Embedding artistic elements into existing mobility and public-space funding schemes could reduce resistance and increase feasibility.
Theme 4: Visibility and Awareness	Low visibility and limited awareness of existing good practices related to art, branding or design in mobility contexts.	“I am not aware of any local examples where art is part of transport infrastructure.” “Such initiatives are discussed in theory, but not really visible in practice.”	The lack of visible examples weakens perceived relevance. Demonstration projects and pilot actions could improve awareness and showcase practical benefits.
Theme 5: Community Engagement	Although stakeholders show high willingness to participate, structured participation mechanisms are rarely applied in mobility-related projects.	“I would gladly take part in workshops or consultations if there was an opportunity.” “Users are rarely involved in shaping transport spaces.”	There is strong potential for co-creation. Participatory design processes could strengthen ownership, social acceptance and long-term sustainability of interventions.
Theme 6: Future Orientation and Innovation Potential	Innovative or experimental approaches are often perceived as risky or non-essential in a small-city and county-	“Decision-makers are cautious about trying new approaches.” “Innovation is often associated with higher costs and	While risk aversion exists, stakeholders support innovation if it is incremental and clearly linked to everyday benefits.

	level context.	uncertainty.”	ARTIST can help reduce perceived risks by transferring proven, adaptable practices.
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10.3 South-East Region (RO)

	Challenge	Representative comments	Conclusions
Theme 1: Vision and Strategic Planning	Lack of an integrated, long-term vision linking sustainable urban mobility with art and branding elements makes implemented initiatives an ad-hoc basis, resulting in inconsistent and fragmented projects.	<p>“The City Hall, Constanta BUS, the Port, the Airport, the Constanța County Council, universities, NGOs, and artists work in isolation, with few joint projects.”</p> <p>“The main shortcomings are related to complete strategic planning, collaboration between stakeholders, interconnected infrastructure, and financial sustainability, all of which are essential for sustainable urban mobility and the integration of art and branding.”</p> <p>“A lack of a unified visual identity and local policies dedicated to integrating art and branding into mobility, an aspect currently addressed on a case-by-case basis through European projects.</p>	<p>Lack of a unified vision undermines the effectiveness of projects:</p> <p>Collaboration is essential but insufficient</p> <p>The absence of a coherent, long-term strategy leads to isolated and fragmented initiatives that fail to create a lasting and integrated impact. Art and branding projects are treated as exceptions, not as an essential component of the mobility system.</p> <p>Although strategic planning documents such as the Sustainable Urban Mobility Plan (SUMP/PMUD) exist, their mere presence does not guarantee successful implementation.</p>

<p>Theme 2: Infrastructure and Mobility</p>	<p>Urban mobility infrastructure remains incomplete and inconsistent</p> <p>Bicycle lane networks are discontinuous, and dedicated lanes for public transport are missing, leading to inefficiency and dangers.</p> <p>The infrastructure for pedestrians and cyclists is insufficiently developed, especially in peripheral areas and certain neighbourhoods. Deficient Station Infrastructure: Public transport stations are not standardized and lack a coherent design, visible branding, urban art, or modern amenities.</p>	<p>“Infrastructure is still insufficiently developed in certain neighbourhoods and peripheral areas.”</p> <p>“Discontinuous and often unsafe bicycle lanes.”</p> <p>“Unstandardized bus stops—lacking coherent design, visible branding, or modern amenities (shading, benches, lighting, urban art).”</p>	<p>Coherent design, modern amenities, and investment in urban aesthetics are still lacking, contributing to people’s preference for private car use.</p> <p>The infrastructure is fragmented and underdeveloped</p> <p>Active transport networks (pedestrian and cyclist) are neither complete nor safe, and dedicated lanes for public transport are missing. Fragmentation undermines the mobility system’s efficiency and discourages the use of alternatives to personal cars.</p> <p>Public transport facilities are neglected aesthetically and functionally</p> <p>Lack of visible branding and urban art at stations and on mobility infrastructure</p>
<p>Theme 3: Cooperation and Partnerships</p>	<p>Insufficient collaboration between local and county authorities, transport operators, the private sector, and civic organizations</p> <p>Isolated and fragmented projects;</p> <p>Opportunities for public-private partnerships are underutilized</p> <p>Community engagement in urban mobility and art projects remains low.</p>	<p>“Insufficient cooperation between local authorities, transport operators, the private sector, and civic organizations, which leads to fragmented projects.”</p> <p>“Lack of community interest in collaborating on such projects.”</p>	<p>Key urban actors work in isolation, which undermines efforts to create an integrated and coherent mobility network.</p> <p>Public-private partnerships could bring additional resources and expertise, which are essential for complex projects.</p> <p>Low level of participation and involvement of citizens in urban mobility and art projects.</p> <p>Poor coordination leads to fragmented projects:</p>

<p>Theme 4: Resources and Funding</p>	<p>Funding is insufficient for the long-term maintenance and expansion of mobility projects,</p> <p>Most allocations focus exclusively on infrastructure, while the art and branding component remains untapped.</p>	<p>“European funds (ROP, PNRRR, Interreg) exist, but they are underutilized for the art and branding component. The focus is exclusively on “hard” infrastructure (buses, roads).”</p> <p>“Limited financial resources for the long-term maintenance and expansion of sustainable mobility projects.”</p>	<p>Art and branding are neglected reflecting a narrow focus on technical solutions rather than holistic integration. This prioritization overlooks the potential of design, aesthetics, and branding to enhance user experience and public perception</p> <p>Limited funding for the maintenance and expansion of sustainable mobility projects.</p> <p>Projects are often funded through one-off grants, without a solid financial plan for their long-term sustainability.</p> <p>Funding priorities are aligned with technical solutions/</p>
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10.4 Lahti / Päijät-Häme (FI)

	Challenge	Representative comments	Conclusions
<p>Theme 1: Integration of Art in Public Transport Infrastructure</p>	<p>Art/design treated as optional; responsibilities and funding unclear</p>	<p>“Good ideas, but no clear process or funding line”</p> <p>“Art is the first thing cut in budgets.”</p>	<p>Interest exists, but unclear ownership and weak funding block progress.</p> <p>Pilot projects with defined roles needed</p>
<p>Theme 2: User Perception and Experience</p>	<p>Value recognized, but a lack of data on user impacts, safety, and accessibility</p>	<p>“Positive when the art is clear, might be confusing when it isn’t.”</p> <p>“More user feedback needed to assess effects”</p>	<p>Art can boost safety and recognition: co-design and user testing should guide implementation</p>
<p>Theme 3: Policy, Governance and</p>	<p>Policies don’t link culture & mobility</p>	<p>“Need shared goals and funding clarity.”</p>	<p>Awareness exists but lacks mechanisms:</p>

Funding	well. Funding is fragile, and the responsibilities are unclear	“Art seen as expense, not added value.”	stable, clear funding and cross-sector governance are required.
Theme 4: Community Engagement	Participation willingness is high, but tools and inclusion are limited, as is the information shared on future projects	“We need to involve the local residents more.” “Collaboration with artists isn’t systematic, but very random in nature.”	Co-creation potential is very strong; structured engagement and partnerships should be developed and made more open to the public.

10.5 Kruševac (RS)

	Challenge	Representative comments	Conclusions
Theme 1: Integration of Art in Public Transport Infrastructure	Art and design are not systematically integrated into public transport infrastructure planning and delivery.	Stakeholders consistently described art and design as beneficial for buses and stops, but positioned outside core transport infrastructure planning.	There is strong agreement on the added value of art and design for public transport. However, their integration remains informal, indicating the need to embed these aspects into standard infrastructure planning processes.
Theme 2: Current Forms of Art-Related Mobility Practices	Existing art-related mobility initiatives lack continuity and are predominantly project- or event-based.	Stakeholders referred to bus-stop decoration and Mobility Week actions as isolated, event-driven practices dependent on individual initiative.	Kruševac has relevant experience and local capacity, but practices remain episodic. Transitioning from project-based actions to programme-based implementation is a key area for improvement.

<p>Theme 3: Governance and Planning Integration</p>	<p>Lack of formal governance frameworks and clear procedures linking mobility, culture, and public-space management.</p>	<p>Respondents noted that cross-sector cooperation exists but operates informally, without defined roles or planning references.</p>	<p>The primary governance gap lies in the absence of institutionalised coordination mechanisms. Clear frameworks and planning references are required to enable scalability and long-term impact.</p>
<p>Theme 4: Funding and Maintenance</p>	<p>Absence of stable funding mechanisms and maintenance planning for artistic interventions in mobility spaces.</p>	<p>Stakeholders highlighted reliance on short-term project funding and the absence of clearly assigned maintenance responsibilities.</p>	<p>Sustainable implementation depends on aligning artistic interventions with existing budgeting and maintenance structures, favouring low-cost, durable, and replicable solutions.</p>
<p>Theme 5: User Experience, Education, and Awareness</p>	<p>Art-based mobility initiatives are not systematically linked to long-term mobility objectives.</p>	<p>Educational, youth, and media actors associated art-based actions primarily with awareness-raising rather than strategic mobility change.</p>	<p>Art and design have strong potential as educational and awareness-raising instruments. Their impact could be increased by integrating them more consistently into mobility strategies and objectives.</p>
<p>Theme 6: Cross-Sectoral Collaboration</p>	<p>Collaboration relies on personal contacts rather than formalised institutional arrangements.</p>	<p>Stakeholders described cooperation as interest-driven but dependent on informal relationships and individual engagement.</p>	<p>There is a solid foundation for cross-sectoral collaboration. Formalising cooperation mechanisms would improve predictability, continuity, and resilience of initiatives.</p>

10.6 Summary

The synopsis tables confirm recurring analytical patterns across territories, highlighting both shared structural challenges and region-specific priorities. While policy maturity varies, the comparative format reveals converging strategic directions. The synthesis supports evidence-

based dialogue among partners. It functions as a bridge between qualitative findings and strategic planning.

11. S.W.O.T. Analysis

This chapter presents a structured SWOT analysis identifying strengths, weaknesses, opportunities, and threats related to integrating art and branding into sustainable mobility. It combines findings from desk research and stakeholder interviews. The SWOT framework supports strategic assessment and highlights priority areas for intervention. It provides a clear overview of each region’s position.

11.1 Arta (EL)

Strengths	Weaknesses
<ul style="list-style-type: none"> Existing Strategic Framework: Sustainable Urban Mobility Plan (SUMP) since 2019 Arta is compact and flat, making it naturally suited for micro-mobility and walking. Small also in terms of population that allows for a) easier community engagement, b) higher ownership perception, c) comparatively low cost (to bigger cities) for interventions within the same category First "smart" steps on the go: bike-sharing system ("Arta Bikes") and introduction of electric buses. Current assets and experience to build upon (ex. "Open Mall") 	<ul style="list-style-type: none"> Geographical and network isolation: Constrained by mountainous landscape and a complete absence of a railway network. Car-dependency, dominant "car-culture" and heavy traffic congestion. Infrastructure deficiencies: lack of designated bike lanes, safe pedestrian paths and sufficient peripheral parking. Fragmented branding: absence of a cohesive, city-wide mobility identity. Underutilized public transit as urban bus networks are rarely used due to restricted coverage. Walkable distances feel longer and transit usage feels like a "sacrifice" rather than a choice. Absence of formal art-mobility strategy Cycling is perceived as a hobby/ sport activity rather than mobility.
Opportunities	Threats
<ul style="list-style-type: none"> Placemaking through Art: transforming transit nodes into "mini-cultural hubs" to shift the perception of public transport from a necessity to a "cool" choice. Community Co-creation: using art projects to engage local 	<ul style="list-style-type: none"> Funding scarcity: reliance on external funding as municipal budgets are absorbed by basic services. Strong, long term and deeply rooted "car-culture" that impedes

<p>associations and volunteers, increasing social acceptance and “ownership” of infrastructure.</p> <ul style="list-style-type: none"> • There is space for “lighter, quicker, and cheaper” interventions such as the “Intersection Repair” project (painting murals on asphalt) to improve pedestrian safety upon mobility infrastructure. • “Blank Canvas” for branding: wide opportunities to integrate local iconography (ex. the Bridge) into transit elements as a “pioneer” project. • Creative Wayfinding as artistic signage and “branded totems” (similar to “Legible London”) could improve distance perception and could re-brand the city of Arta as a “15-minute reachable zone”. 	<p>change towards more sustainable mobility options</p> <ul style="list-style-type: none"> • Low safety perception related to road safety and poor lighting deterring residents from using sustainable modes like cycling. • Increased complexity of inclusive design due to demographic pressure (approx. 40% of the population is outside the working-age range) • Vandalism and lack of respect is a significant concern regarding potential damage to outdoor art installations due to “low appreciation” of art work.
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11.2 Vas County (HU)

The SWOT analysis highlights that **Vas County has strong social and institutional foundations** for integrating art, branding and design into mobility systems, but currently lacks visibility, funding mechanisms and embedded practices. The most promising pathway lies in **incremental, user-oriented and participatory interventions**, supported by policy learning and transfer activities within the ARTIST project.

Strengths	Weaknesses
<ul style="list-style-type: none"> • High stakeholder openness and willingness to engage Interviewed stakeholders show strong interest in participating in workshops, consultations and co-creation processes related to mobility and public-space improvements. • Shared understanding of the added value of quality and design Although functionality dominates decision-making, there is broad agreement that good design, clarity and visual quality can improve user experience and acceptance of sustainable mobility. • Strong institutional and professional background The presence of public authorities, transport operators, universities and cultural organisations provides a solid base for interdisciplinary cooperation. • Pragmatic, user-oriented mindset Stakeholders consistently emphasise everyday usability, which creates a realistic foundation for integrating art and design in a way that supports real mobility needs. 	<ul style="list-style-type: none"> • Limited visibility of existing good practices Most respondents are not aware of concrete local examples where art, branding or design are integrated into transport infrastructure. • Function-first approach dominates planning and implementation Aesthetic and cultural aspects are typically considered secondary and are rarely embedded from the early planning stages. • Lack of dedicated funding and clear responsibilities There are no specific budget lines or institutional mechanisms supporting artistic or design-oriented mobility interventions. • Low impact of aesthetics on current mobility choices Interview data indicate that design alone is insufficient to influence travel behaviour without parallel improvements in efficiency and comfort.
Opportunities	Threats
<ul style="list-style-type: none"> • Small-scale, low-risk pilot interventions Stakeholders support incremental, affordable actions that visibly improve everyday mobility environments without requiring major infrastructure investments. • Embedding art and design into existing mobility projects Integrating cultural and visual elements into already planned or funded transport and public-space 	<ul style="list-style-type: none"> • Budget constraints and competing priorities Limited financial resources and strong operational demands may marginalise design- or art-related elements during implementation. • Political and institutional short-termism Short funding cycles and changing priorities can undermine continuity and long-term integration of qualitative improvements.

<p>projects can increase feasibility and acceptance.</p> <ul style="list-style-type: none"> • Co-creation and participatory design processes High willingness to participate creates an opportunity to test collaborative approaches that strengthen local ownership and social legitimacy. • Knowledge transfer through the ARTIST project Exposure to proven European practices can reduce perceived risks and help adapt successful models to the Vas County context. 	<ul style="list-style-type: none"> • Risk aversion in small-city and rural contexts Innovative or experimental approaches may be perceived as unnecessary or risky compared to traditional infrastructure investments. • Overexpectation of symbolic interventions If artistic elements are introduced without clear functional benefits, they risk being perceived as superficial or non-essential.
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11.3 South-East Region (RO)

Strengths	Weaknesses
<ul style="list-style-type: none"> • The public transport infrastructure is undergoing modernization and diversification: the existence of networks connecting municipalities with surrounding areas, intermodal hubs, Park&Ride systems, and access to multiple modes of transport (urban, rail, maritime in Constanța) strengthen regional connectivity. • The transition to ecological transport, through the replacement of old fleets with electric and hybrid buses, reduces emissions and increases the attractiveness of public transport. • The compact size of certain cities facilitates walking and cycling. • The implementation of smart solutions, such as electronic ticketing, real-time passenger information, video surveillance, and digital fleet management, brings cities closer to the “smart city” concept. • The commitment of local authorities to attract European funds and develop integrated sustainable mobility projects represents a strategic advantage. Punctuality, comfort, and 	<ul style="list-style-type: none"> • Insufficient infrastructure for cyclists and pedestrians – the cycling network is limited and fragmented, with missing connections both within cities and between them, while sidewalks are often narrow or deteriorated. • Heavy traffic and road congestion, especially during peak hours or the tourist season, which limits the efficiency of existing measures. The lack of parking spaces and outdated road infrastructure further amplify this issue. • Gaps in branding and visual identity of public transport: buses, stations, and related infrastructure do not yet convey a coherent and attractive image. • Limited financial resources and the long timeframe required for implementing large-scale projects represent significant obstacles. In addition, the level of education and awareness regarding the benefits

<p>safety in public transport, along with community and academic involvement, contribute to strengthening a culture of sustainable mobility.</p>	<p>of alternative mobility is still low, while the maintenance of new infrastructure (lanes, smart equipment, municipal bicycles) involves costs and specialized human resources that are difficult to sustain.</p> <ul style="list-style-type: none"> • The branding and art measures for public transport are not detailed enough to be integrated into local strategies. • Insufficient cooperation among authorities. • Lack of public-private partnerships
<p>Opportunities</p>	<p>Threats</p>
<ul style="list-style-type: none"> • Accessing European funds – financing projects that combine transport infrastructure with art and urban design to increase the attractiveness of public space. • Thematic stations and infrastructures – modernizing bus, bike-sharing and intermodal stations through design elements, colors, signage and a coherent visual identity that is easily recognizable. • Collaboration with local artists – co-creation projects that bring uniqueness and stimulate community involvement, strengthening the sense of belonging. • Digital innovation – using QR codes, augmented reality and virtual tours to connect public transport with historical stories and artistic creations. • Artistic events and campaigns – festivals, performances, exhibitions or ecological education campaigns that promote green mobility and strengthen the city brand. • Improving urban life through art and creative design – using murals, custom urban furniture, architectural lighting or recycled materials to make waiting areas, walkways and pedestrian routes more attractive and safer. 	<ul style="list-style-type: none"> • Political or administrative changes that can block the continuity of projects; • Major traffic and pollution problems that can "overshadow" the impact of design elements. • Low awareness of the benefits of a strong brand and considering art and branding as luxury elements, therefore non-essential. • Underfunding for long-term maintenance. • Competition with other essential priorities (roads, parking, etc.) • Vandalism - destruction of murals, street furniture, visual installations or other design elements. • A major risk is that art and branding projects in sustainable mobility remain fragmented and not integrated into a coherent strategy.

11.4 Lahti / Päijät-Häme (FI)

The SWOT analysis indicates that **Päijät-Häme** has strong cultural assets, a supportive innovation environment, and shared stakeholder recognition of the value of art and design in enhancing sustainable mobility. However, institutional fragmentation, limited systematic integration of cultural elements into mobility planning, and funding vulnerabilities highlight the need for coordinated pilot interventions, cross-sector collaboration, and policy-aligned implementation within the ARTIST project framework.

Strengths	Weaknesses
<ul style="list-style-type: none"> ● Strong cultural and public art ecosystem ● Shared perception that aesthetics improves experience and identity ● Compact city structure supports walking/cycling ● Existing public transport visual identity and modern fleet 	<ul style="list-style-type: none"> ● Unclear institutional responsibilities ● Lack of systematic involvement of artists/designers in planning ● User feedback is not collected systematically ● Mobility and cultural policies are not integrated
Opportunities	Threats
<ul style="list-style-type: none"> ● Art/branding can support a modal shift by making sustainable modes attractive ● Pilot corridors and hubs as living labs ● International success cases provide inspiration ● Co-creation can build an ownership and maintenance culture 	<ul style="list-style-type: none"> ● Art seen as decorative rather than functional → first to be cut ● Budget negotiations undermine cultural elements ● Polarizing art choices might lead to public resistance ● Rapid mobility changes outpace slow institutional procedures

11.5 Kruševac (RS)

The S.W.O.T. analysis synthesises findings from desk-based research and the stakeholder interviews, with a particular focus on the integration of art, branding, and design into public transport and mobility-related public space in the City of Kruševac.

Strengths	Weaknesses
<ul style="list-style-type: none"> ● Active local cultural and artistic actors with experience in participatory and community-based initiatives. ● Existing examples of art-related interventions in mobility contexts (e.g. bus-stop decoration, European Mobility Week activities). 	<ul style="list-style-type: none"> ● Art- and design-related interventions in mobility spaces are largely temporary, project-based, and event-driven. ● Lack of formal integration of art, branding, and design into mobility planning frameworks, including the SUMP. ● Absence of clearly defined governance structures, roles, and procedures

<ul style="list-style-type: none"> ● Strong willingness among stakeholders to collaborate across sectors (mobility, culture, education, youth, media). ● Positive perception of art and design as tools to improve the attractiveness and image of public transport. ● Experience in engaging children and young people through artistic activities linked to mobility and public space. 	<p>linking transport, culture, and public-space management.</p> <ul style="list-style-type: none"> ● Reliance on short-term funding sources, with limited planning for long-term maintenance. ● Dependence on informal cooperation and individual initiative rather than institutionalised mechanisms.
Opportunities	Threats
<ul style="list-style-type: none"> ● Ongoing revision and future implementation of the Sustainable Urban Mobility Plan provide an entry point for integrating qualitative design and placemaking measures. ● European and national policy frameworks increasingly emphasise sustainable mobility, public space quality, and citizen engagement. ● Availability of EU programmes and initiatives supporting urban culture, placemaking, and sustainable mobility. ● Transferable good practices from other European cities demonstrating structured integration of art and mobility. ● Potential to build on existing youth engagement and educational activities to develop more systematic programmes. 	<ul style="list-style-type: none"> ● Limited municipal budgets and competing infrastructure priorities may constrain long-term investment in art-related measures. ● Risk that artistic interventions continue to be perceived as optional or symbolic rather than as part of core mobility policy. ● Staff turnover or changes in political priorities could disrupt informal cooperation mechanisms. ● Declining public transport use or entrenched car-oriented habits may limit the perceived impact of soft measures if not well integrated. ● Lack of maintenance capacity could undermine the durability and credibility of artistic interventions in public space.

Overall, the S.W.O.T. analysis highlights that the City of Kruševac possesses a solid foundation for integrating art, branding, and design into mobility-related public space, driven by active local cultural actors, existing pilot initiatives, and strong stakeholder willingness to collaborate. At the same time, the analysis reveals structural weaknesses, notably the temporary and project-based nature of current practices, the lack of formal integration into mobility planning frameworks, and limited long-term funding and maintenance mechanisms. External opportunities, including the ongoing revision of the SUMP and increasing policy attention to sustainable mobility and placemaking at European level, provide a favourable context for addressing these gaps. However, without institutionalisation and strategic alignment, there is a risk that artistic interventions remain marginal and symbolic rather than becoming a durable component of sustainable mobility policy.

11.6 Summary

SWOT analyses across regions show consistent strengths in cultural capital and emerging opportunities in placemaking. Weaknesses commonly relate to governance fragmentation

and limited cross-sector funding mechanisms. Threats are often external, including economic uncertainty and administrative constraints. The SWOT results underline the importance of coordinated institutional action.

12. Case Studies

This chapter introduces selected case studies that demonstrate successful practices in combining art, design, and mobility. The examples illustrate practical applications, innovative approaches, and measurable impacts. Each case highlights lessons that may inform future actions within the ARTIST project. The section serves as inspiration and evidence of feasibility.

12.1 Arta (EL)

Although the wider Epirus Region where the city of Arta is placed has a long history of heritage monuments (mostly theaters of roman and byzantine era), more contemporary art is not widely present in public space and/or integrated into mobility elements. However, the biggest and more populated city of the Region, Ioannina, offers a couple of good practices of sustainable mobility, two of which have managed to successfully integrate artistic components and with highlighting and sharing.

Case Study 1: Lakeside Sculpture Gallery (Paralimnia Glyptothiki, Ioannina)

The Lakeside Sculpture Gallery (Paralimnia Glyptothiki) is an outdoor sculpture park in Ioannina that has been a defining feature of the city's waterfront for 30 years, having been established following the first International Sculpture Symposium in 1996. This open-air museum features the work of six distinguished Greek artists—Theodoros Papagiannis, Kyriakos Rokos, George Houliaras, Christos Lambrou, Kostas Digas, and Dimitris Armakolas—who sculpted their pieces in situ using local Epirus stone. The collection consists of six monumental sculptures strategically placed to interact with the natural light and the lake's mist. The works are distributed along the pedestrian walkway of Akti Miaouli, covering a distance of approximately 1.5 kilometers, starting from the base of the Ioannina Castle walls and extending to the Molos (pier) area. By turning a simple transit path into a cultural corridor, the park successfully transforms the lakeside stroll into a "micro-destination" where art and nature coexist.

Figure 71: Bird in the lake, marble sculpture by Christos Riginas (1996)



Source: https://pixabay.com/el/images/download/wounds_and_cracks-ioannina-335423_1920.jpg

Case Study 2: Municipal bikes’ rental system – Municipality of Ioannina

The Municipality of Ioannina is also running a local/ municipal system for bikes’ rental under its ownership. The system here is more extended and consists of 55 electric bikes and two bikes adequate for use by disabled people. The difference to Arta case that renders this case a good locally sourced practice is that the eight (8) different automated bike stations/ re-charging points are well disseminated in the municipal territory covering both touristic sights (different spots by the lake and close the old byzantine castle of the city) and points of interests for locals (sport’s center, parks, Prefecture services’ main building etc.) giving further incentive for bike usage in comparison to the Arta case where bikes can to be returned only into two spots inside the city center. The expansion of coverage area and the combination of bike stations with “point of interest” well integrated in the daily routine, give more incentives to citizens (and tourists) to choose sustainable mobility options for their transportations.

Figure 72: Shared bikes - Ioannina



Source: <https://www.epiruspost.gr/ioannina-egkrithike-o-kanonismos-gia-t/>

Case Study 3: “Lake session”/ On boat concert

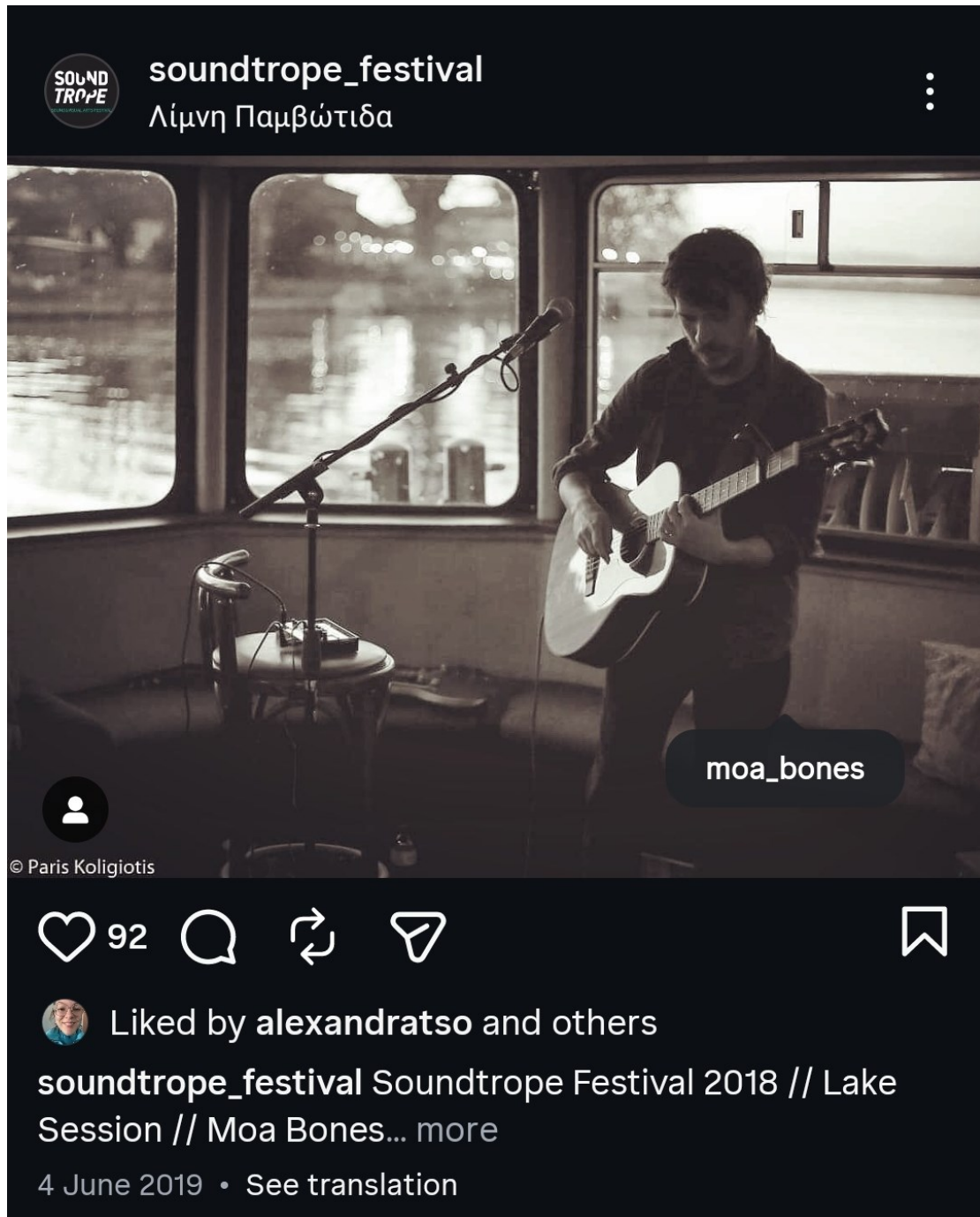
Soundtrope festival was a multiple days event on sound and visual arts (2016-2019). During the 3rd annual organization (2018), took place an “on boat” live music session with artist Moa Bones. Local boat trips providers facilitating the daily connection between the city of Ioannina and the small inhabited island located inside Pamvotis lake, hosted on board the music session while executing one of their daily trips. The event brought into a new soundscape during a very common 10 minutes trip that both the island residents and many tourists take regularly rendering a routine into an artistic experience.

Figure 73: Moa Bones soundtrope 2018 (1)



Source: instagram @soundtrope_festival

Figure 74: Moa Bones soundtrope 2018 (2)



Source: instagram @soundtrope_festival

12.2 Vas County (HU)

Case Study 1: GYSEV Fairy Tale Train/Theatre Train

Fairy Tale Train:

GYSEV fairy tale trains bring stories from storybooks to life for passengers with programmes specially designed for children. GYSEV launched this initiative on 6 and 20 July 2024 to make travelling more enjoyable for children by offering them a special form of entertainment.

Figure 75: Fairy Tale Train at GYSEV in Hungary



Source:

<https://www2.gysev.hu/hirek/mesevonatokat-indit-a-gysev-gyorbol-szombathelyrol-es-sopronbol>

Anniversary Theatre Train:

GYSEV launched its special trains called "Jubilee Theatre Train" on 23 July 2022 to mark the company's 150th anniversary. The trains departed from Győr and Sopron to Szombathely and back, entertaining passengers with special theatre programmes.

Figure 76: Anniversary Theatre Train at GYSEV in Hungary



Source: <https://www2.gysev.hu/tovabbi-informaciok/galeria/gysev150-jubileumi-teatrumvonat>

Case Study 2: Szombathely Traffic Safety Park

The Agora Traffic Safety Park in Szombathely is located in Brenner Park and has been welcoming children since 1966, where they can learn about traffic safety in a playful way. It is operated by the Agora Savaria Cultural and Media Centre. Use of the traffic park and vehicle rental is free for children from Szombathely who have a Szent Márton Card. The park and its surroundings are a regular venue for various family events, concerts and playhouse activities organised by Agora.

Figure 77: Szombathely Traffic Safety Park



Source: <https://www.agorasavaria.hu/intezmenyeink/kresz-park>

Case Study 3: Street Art Festival Szombathely

In Szombathely, the street art festival is held as part of the **URBAN pARTy**, a downtown street festival. The 2025 event took place on Saturday, 19 July.

URBAN pARTy, formerly known as *the Street Art Festival*, has been a regular event in the city centre for many years. In 2024, it was held for the fifth time. Following the success of the experimental afternoon, the programme was extended to two days in 2021.

Figure 78: Street Art Festival Szombathely



Source: <https://www.nyugat.hu/galeria/gal20210810111836>

Case Study 4: 30Y Culture Bus – Poetry Tour in Szombathely

The "Culture Bus – Poetry Tour in Szombathely" was a series of cultural events organised to mark Hungarian Poetry Day (11 April), during which the local bus service marked 30Y was transformed into a literary venue. The event was organised by AGORA Savaria Nonprofit Kft. and Blaguss Agora Hungary Kft.

Location: Bus route 30Y, running between the Minerva residential park and the Oladi bus terminus.

Figure 79: Poetry Tour on 30Y Cultural Bus in Szombathely



Source: <http://vaskarika.hu/images/body/>

Programme: Well-known personalities from Szombathely, public figures, and even paramedics and deputy mayors recited poems by Hungarian poets at bus stops and on the bus itself. Passengers were able to hear both popular and lesser-known poems during their journey.

Objective: The aim of the programme was to bring poetry and literature closer to everyday life in the unusual environment of public transport.

Incidentally, the 30Y bus has been operating as a "culture bus" in Szombathely since 2013, with both its exterior and interior serving cultural and tourist purposes, including hosting photo exhibitions.

12101788756254850f15d53_af366328.jpg

Figure 80: 30Y Cultural Bus in Szombathely



Source: <https://hungarianpress.hu/wp-content/uploads/2022/04/szombathely-autobusz-2.jpg>

Case Study 5: Szombathely Portrait 2024

Szombathely Portrait 2024 was a giant tableau composed of photographs submitted by the city's residents in response to a call for entries.

About the project:

- The initiative, organised by the Local Government of Szombathely County, aimed to strengthen local identity.
- The more than 3,500 portrait photos received **formed** a large **Szombathely inscription**.
- The giant billboard, clearly visible from a distance, was placed on the glass wall of the Iseum on Göncz Árpád Square.

Figure 81: Szombathely Portrait



Source: https://cdn.szombathely.hu/content/2024/08/szombathely_portre_atadasa_nj_2024053042_3130_84508_n.jpg

Phases of implementation:

- Photos could be submitted to the website www.szombathelyportre.hu from the beginning of 2024 until 7 April.
- The organisers also motivated participants with prize draws, such as a raffle for an electric scooter.
- The completed work was unveiled to the general public on 30 May 2024.

Case Study 6: Romkert Promenade in Szombathely

The István Járdányi Paulovics Romkert is located in the centre of Szombathely, on Mindszenty Square, behind the Cathedral. The Romkert Promenade is a pedestrian bridge spanning the Romkert, allowing visitors to view the excavated Roman remains from above. The Roman Garden is one of Szombathely's most important attractions, where the remains of the Roman-era Savaria district can be seen. The Roman Garden Promenade, opened in 2017, connects Ady Square (more precisely, Sörház Street) by passing over the Roman Garden. The Roman Garden can be viewed free of charge from the promenade.

Figure 82: Romkert Promenade in Szombathely



Source: https://www.nyugat.hu/var/improxy/bW9ya1xDbGFzc2VzXEltYWdlXFRodW1iXEZIRFBpY3R1cmU_/p2/01/p20171206ed3e3b59.jpg?m=1512554195

12.3 South-East Region (RO)

Branding Initiatives in Transit Systems

The data collected during the documentation phase of the good practices highlighted that some of the cities in the region have taken steps toward branding, thus:

- Constanta has a branding visual identity manual for the municipality, which establishes a unified logo, colour palette, and application guidelines; provides directions for coherent visual promotions of the city in campaigns, promotional materials, events, and signage; leverages cultural, historical, and natural heritage in promoting the city as a tourist and urban destination.
- Buzău has an official logo – “Buzău – Open City” – which is used in the city’s visual communication across all forms of branding.
- Brăila has a logo.
- Galați has a Brand Manual (logo, colour palette, visual applications) to ensure consistency in communication.
- Tulcea has launched a new local tourism brand, “You and Tulcea”, developed by the Destination Management Organization (DMO) of the municipality of Tulcea (April 2024).

When respondents were asked to describe specific projects or practices involving art, branding, or design in mobility that have worked well in their area, they highlighted the following examples:

Râmnicu Sărat – The municipality has implemented several projects that successfully integrated design and branding into mobility, including the rehabilitation of neighborhoods and streets, where the renewal of sidewalks, pavements, and public lighting contributed to the creation of safe and pleasant pedestrian spaces; the modernization of bus stations with a unified and functional design, improving the waiting experience; the introduction of electric

buses, positively perceived by citizens for providing both environmental benefits and a modern image of local public transport; and the implementation of a bike-sharing system with modern stations and personalized cards, appreciated by the community for its ease of use and attractive design.

SC Transport Public SA Focșani mentioned the use of logos and information on buses to promote their non-polluting nature, as well as animated advertising clips encouraging ticket and subscription purchases.

“Constantin Brâncoveanu” University, Faculty of Management and Marketing in Economic Affairs, Brăila, highlighted initiatives such as naming trams after local personalities, as well as themed trams like “Santa Claus’ Tram” and “The Easter Bunny’s Tram.”

Ovidius University referred to the double-decker *City Tour* buses, while the Maritime University of Constanța mentioned the *PeWall Festival*—a project featuring mural paintings on buildings across Constanța.

Case Study 1: Constanța Logo Challenge

Figure 83: Constanța Logo Challenge



Source: <https://www.iqads.ro/articol/71442/constanta-logo-challenge-au-fost-alese-cele-3-propuneri-finaliste-pentru-logo-ul>

Visual identity and thematic design:

Constanța:¹⁷ Public transportation in Constanța incorporates branding that highlights the city's maritime history, with design elements inspired by the Black Sea and nautical themes. Constanța's recent branding refresh heavily revolves around its maritime and cultural identity,

¹⁷ Complete information can be found on the Design Competition page: A Logo for Constanța <https://www.iqads.ro/articol/70700/competitie-de-design-un-logo-pentru-constanta>

crafting a strong visual language that resonates with place and history.

Transit branding remains largely untapped, but the city’s design assets provide a ready-made visual vocabulary for enhancing public transport’s identity and user experience.

Moving forward, incorporating lighthouse-style mosaics, sea-inspired motifs, or adaptive typography into transit could elevate wayfinding, civic pride, and coherence across the urban landscape.

Figure 84: Constanta Logo



Source: <https://www.iqads.ro/articol/72100/constantina-logo-challenge-andrei-avram-alex-icodin-un-design-bun-nu-inseamna-doar>

In 2025, OMD Constanta and IQads launched the creative competition “The Visual Identity of Constanta – The City Embraced by the Sea.”

According to the design competition’s page, the new logo must create a connection between people and their cultural, historical, and social symbols, based on the following elements: Constanta is the destination for explorers of all ages, eager to relax for a few days while searching for cultural, gastronomic, and architectural “treasures”; Constanta is the cosmopolitan city, embraced by the sea for thousands of years; Constanta is the place where you relax while exploring a cosmopolitan city full of treasures – historical, gastronomic, and cultural: Sea, seafront, peninsula, casino; a great multicultural and multiconfessional diversity, living in peace and harmony; many layers of history; good and diverse food; a pleasant and relaxed atmosphere in spring and autumn.

From the perspective of the symbols included in the brief, we note: Constanta has a feminine energy, between Diana and Aphrodite (Explorer + Lover). It is a haven, a protected place meant to recharge you; Constanta embraces both the sea and all the explorers who arrive here, whether by sea or by land, offering them well-deserved relaxation sprinkled with cultural, historical, and gastronomic delights. There is a “heart” of Constanta from a tourism perspective – the Peninsula – and an undeniable symbol, the Casino. Constanta is half on land, half on sea. It is both a gateway and a viewpoint towards the outside world. The colours are

those of the sea (“ultramarine blue”), of the sun, and of the land on which the city was built.

June 4th 2025: Constanta has a new visual identity!

The national competition attracted over 400 submissions, and **Andrei Avram** was announced as the winner of the “Constanta Logo Challenge.” Andrei Avram’s proposal combined the maritime spirit, the city’s cultural heritage, and its urban energy.

Figure 85: Constanța Signage



Source: <https://www.iqads.ro/articol/72100/constantina-logo-challenge-andrei-avram-alex-icodin-un-design-bun-nu-inseamna-doar>

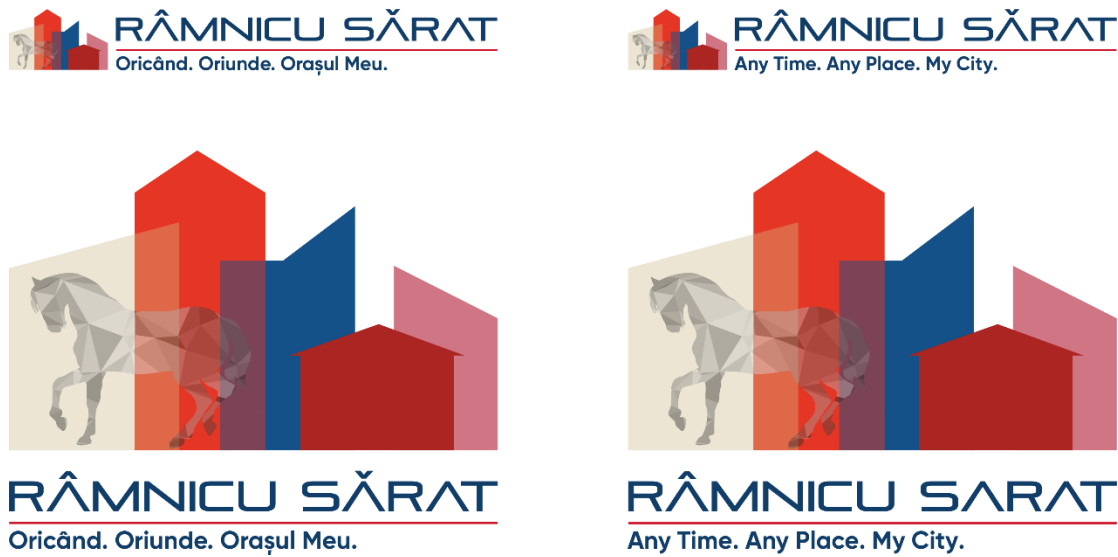
The new visual identity has the potential to be applied across multiple creative directions – from large-scale urban installations to digital interpretations, stylized maps, mosaics, or elements of urban furniture. The visual proposals explore these possible applications, demonstrating the logo’s versatility and expressiveness in varied contexts.

Case Study 2: Râmnicu Sărat

In 2024, public authorities from Râmnicu Sărat have chosen a new brand for the city – Râmnicu Sărat. Any Time. Any Place. My City. The brand reflects the city’s rich tradition, innovative spirit, and promising future.

Additionally, the Visual Identity Manual and Kit of Râmnicu Sărat Municipality were launched, containing files with the city’s brand for various types of applications.

Figure 86: Râmnicu Sărat's Logo



Source: <https://strategiesmart.ro/brand-municipiu/>

Data collected shows that in Râmnicu Sărat there are some initiatives integrating design and branding in urban mobility planning. Such initiatives include:

- **Modernization of streets and neighborhoods**, through the rehabilitation of sidewalks, efficient public lighting, and the development of pedestrian areas, providing both improved functionality and enhanced aesthetics;
- **Modernization and customization of bus stations**, with easily recognizable visual elements;
- **Implementation of public transport cards**, ensuring a unified visual identity and supporting the transition to e-ticketing;
- **Acquisition of electric buses**, contributing to a modern and environmentally friendly image for local public transport;
- **Implementation of a bike-sharing system**, with modern stations and personalized cards.

“Local residents have a positive perception of the modernized infrastructure in the municipality — both that related to transport (electric buses, bus stations, bike-sharing stations) and that in peripheral neighbourhoods where streets, sidewalks, and public lighting have been rehabilitated. These investments are associated with progress and an improved quality of urban life, contributing to a sense of modernity and comfort. However, the lack of a unified visual identity and the still limited integration of artistic elements make this perception uneven, representing an opportunity for future development.”

Lessons: The model implemented by the authorities in Râmnicu Sărat highlights that integrating artistic and design elements into public transport and active mobility infrastructure has multiple positive effects: it increases the safety and attractiveness of urban areas, strengthens a unified visual identity for public transport, and leverages the area’s cultural and tourism potential.

Case Study 3: Buzău City

Buzău - Open city¹⁸ is the brand created by Adrian Mironescu, a young artist from Iasi, in 2018 and with which the city won the 2021 “Transform Awards Europe” competition at the gala held in London, where Buzău received the title of “Best City Brand in Europe,” surpassing Paris.

The Municipality of Buzău has a branding manual and a well-defined city brand. This brand is integrated into public communication, including in the field of mobility—both on public transport vehicles and within the bike-sharing system, where the city’s brand is clearly visible. In this way, branding and design contribute to strengthening urban identity and promoting sustainable mobility.

Figure 87: Buzău’s Logo



Source: <https://buzauopen.ro/>

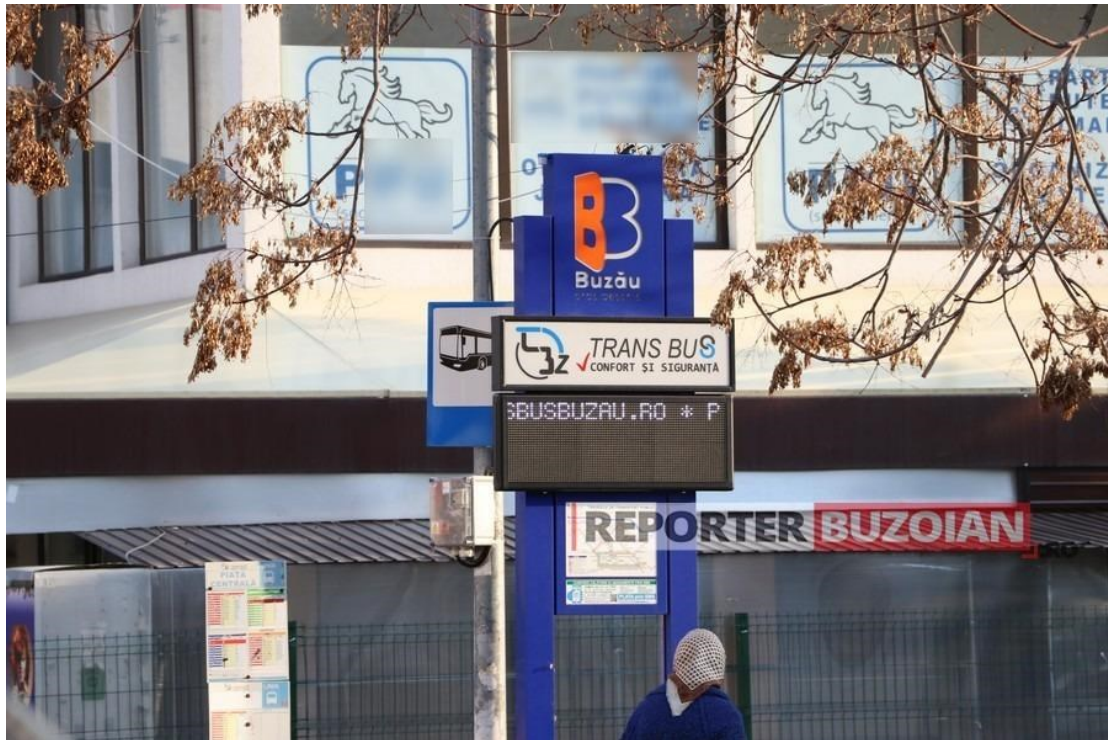
Figure 88: Branded buses



Source: <https://www.transbusbuzau.ro/orar-de-circulatie.html#>

¹⁸ <https://buzauopen.ro/sample-page/>

Figure 89: Branded bus stations



Source: <https://reporterbuzoian.ro/buzau-parteneriat-intre-primarie-si-biserica-pentru-o-statie-de-autobuz-moderna/>

To date, visual elements of local identity (colors, logo, symbols) have been integrated into transport vehicles and stations. Additionally, murals or artistic installations have been created in public transport stations and along pedestrian and cycling routes, and collaborations with local artists have been developed for participatory projects that give public spaces a unique character. Public spaces have also incorporated user-friendly urban design, including modern street furniture, creative lighting, and aesthetically pleasing green areas.

Respondents from Buzău consider art and branding elements in mobility to be essential, noting that they have been applied across the entire transport infrastructure (fully branded fleet, passenger stations, cycling infrastructure, urban furniture), and that these elements have had positive effects on citizens' experiences.

12.4 Lahti / Päijät-Häme (FI)

Case study 1: The Art Tram of Tampere

Location: Tampere, Finland

Description: Tampere's Tramway Art Programme integrates public art directly into tram vehicles, stops, and surrounding public space, turning sustainable mobility into a cultural experience. A central element is the "art tram," a dedicated vehicle whose exterior artworks are selected through public voting, inviting local residents to influence aesthetic outcomes and creating a sense of ownership. The winning artworks rotate on an annual cycle, ensuring both visibility for diverse artists and continued public interest. Beyond the art tram, the

programme includes sculptures, murals, light art, media art, text-based pieces, and sound art distributed along the network. Artistic elements are also embedded into tram interiors through seat patterns and window typography, extending the experience into the vehicle itself. Digital and interactive features - such as QR codes, an online art map, recorded descriptions, creative tasks, and quizzes - add layers to the experience and broaden accessibility. Coordinated by the City of Tampere's Tramway Development Programme, the initiative demonstrates how a transport investment can simultaneously support place-making, cultural participation, and sustainable mobility.

Key features:

- Public voting
- Rotating art
- Integrated infrastructure
- Interactive media
- Everyday culture
- Community visibility
- Sustainable mobility
- Artists' platform

Impact: The programme enhances the attractiveness and identity of Tampere's public transport system, making the tramway corridor more engaging, legible, and culturally rich. By involving residents in artwork selection and providing interactive content, it strengthens community participation and brings culture into daily routines, supporting broader sustainability goals by improving the experiential quality of low-emission mobility. For artists, the rotating art tram offers substantial public visibility and new practice formats, further enriching the city's cultural ecosystem without requiring separate venues.

Case study 2: The Public Art Committee of Lahti (Julkisen taiteen työryhmä, JUTA)

Location: Lahti, Finland

Description: JUTA is the city's official multidisciplinary expert body responsible for evaluating, guiding, and approving permanent public artworks and monuments placed in public space. Its mandate ensures that artworks implemented in Lahti are of high artistic quality, durable, context-appropriate, and aligned with the city's strategic development goals. JUTA strengthens Lahti's cultural identity. JUTA was renewed into its current structure in 2019. It brings together experts from multiple areas, with the option of inviting additional specialists as needed. A permanent public artwork or monument cannot proceed without JUTA's supporting statement, making the committee a key gatekeeper in public-realm art commissioning (Lahti.fi, 2024a).

Key features:

- Official decision-making authority — A positive statement from JUTA is required before any permanent public artwork or monument can be implemented in the city.
- Multidisciplinary composition — Members represent green area management, urban planning, the city museum, building supervision, and an artist appointed by Kauno ry.

- Strategic responsibility — JUTA authored the Lahti Public Art Policy Programme (2024), guiding commissioning, funding, and quality assurance.
- Quality and durability — Focus on timeless, high-quality visual art that integrates well into the urban environment and endures over time.
- Open expert collaboration — Additional specialists may be invited depending on the project.

Impact: Strengthens the city’s capacity to deliver consistent, high-quality, and long-term public art projects. Clear governance increases predictability, supports transparent artist selection processes, and ensures that public spaces maintain high aesthetic standards. The Public Art Policy Programme provides a strategic framework that stabilizes funding and clarifies processes, making public art commissioning more coherent and sustainable across the city.

The committee’s work is visible in the enrichment of everyday environments: artworks appear in parks, along walking routes, near buildings, and across urban spaces, improving comfort, identity, and the overall quality of life. For artists, JUTA offers a clear and equitable pathway to public art commissions, broadening professional opportunities and making art visible outside traditional exhibition venues.

Lahti’s model demonstrates how a mid-sized city can develop an effective, high-quality, and socially significant public art governance structure that integrates art into urban development and everyday mobility.

12.5 Kruševac (RS)

Case Study 1: Art Enhancing Mobility: Transforming Bus Stops into Public Galleries

Location: City of Kruševac, Serbia

Description: The City of Kruševac implemented a creative action that integrated artistic expression directly into public transport infrastructure by transforming bus stops into temporary public galleries. Starting in April 2025, high-school and university students created artworks that were displayed at **20 bus stops across the city**, introducing cultural content into everyday mobility environments.

The action was organised in cooperation with the cultural initiative BukvArt and supported by the City of Kruševac. The exhibition, titled “*Roots of Creativity*”, presented visual artworks and short messages addressing creativity, personal development, and everyday movement, such as “*Follow your path*”. By embedding these artworks into public transport waiting areas, the initiative connected daily commuting with cultural expression and youth participation.

Figure 90: Bus stop in the City of Kruševac featuring student artwork integrated into everyday public transport use

Note: The images illustrates how artistic interventions are experienced within routine mobility settings. Faces blurred for data protection reasons.



Source: City of Kruševac

Key Features:

- **Community and youth engagement:** Active involvement of high-school and university students in co-creating public artworks.
- **Integration with mobility infrastructure:** Use of existing bus stops as exhibition spaces without additional construction or disruption of transport services.
- **Temporary and low-cost intervention:** Implementation through temporary installations, making the approach flexible and easily replicable.
- **Visibility and accessibility:** Artworks placed in highly frequented public spaces accessible to all users of public transport.

Impact: The initiative enhanced the visual quality and perceived attractiveness of bus stops, contributing to a more positive public transport experience. It also increased the visibility of young people in shaping public space and raised awareness of the role of creativity in sustainable mobility. By transforming routine mobility nodes into cultural touchpoints, the action demonstrated how public transport infrastructure can support social inclusion, community engagement, and sustainable urban values.

The initiative has been **disseminated within the framework of the ARTIST project** as an example of integrating art into mobility environments and serves as a transferable reference for other cities interested in combining sustainable mobility objectives with participatory

cultural interventions.¹⁹

Case Study 2: The Art Bus: Integrating Artistic Expression into Public Transport during European Mobility Week

Location: City of Kruševac, Serbia

Context: European Mobility Week 2025

Description: During **European Mobility Week 2025**, the City of Kruševac implemented a participatory initiative that combined public transport promotion with artistic expression by transforming a city bus into a temporary moving art installation. The action was carried out in cooperation with local schools, engaging children in the artistic decoration of a public transport vehicle and embedding creativity directly into everyday mobility practice.

Through this initiative, a standard city bus was visually transformed using children’s drawings and decorative elements, creating a mobile artwork that circulated on regular route during European Mobility Week. By situating the artistic intervention on an operational public transport vehicle, the action connected cultural expression with daily travel and increased the visibility of public transport as a sustainable mobility option.

Figure 91: City bus featuring children’s artwork as part of a participatory initiative implemented during European Mobility Week 2025 in Kruševac

Note: The intervention integrates artistic expression into a functioning public transport environment. Faces blurred for data protection reasons.



Source: City of Kruševac

¹⁹ https://www.linkedin.com/posts/artistinterreg_bukvart-kruagevac-artist-activity-7402241480137818115-g7ml?utm_source=share&utm_medium=member_desktop&rcm=ACoAAASwDSMB5g-wxubH8hcuv8RYdG9sO1UuwOA

Key Features:

- **Integration with public transport operations:** The artistic intervention was implemented on a bus in regular service, ensuring high visibility and direct interaction with everyday users.
- **Participatory and educational approach:** Children actively contributed to the creation of the artwork, fostering early engagement with sustainable mobility themes.
- **Temporary and low-cost intervention:** The action relied on simple materials and temporary decoration, making it adaptable and easily replicable in other urban contexts.
- **Event-based visibility:** Implementation during European Mobility Week ensured alignment with broader awareness-raising activities and sustainable mobility messaging.

Impact: The Art Bus initiative increased the visibility of public transport during European Mobility Week and contributed to a more positive and approachable image of bus travel. By involving children in the creative process, the action strengthened community engagement and encouraged intergenerational dialogue around mobility and public space. The presence of a visually distinctive bus in everyday traffic helped draw attention to sustainable transport modes and reinforced the message that public transport can be both functional and culturally meaningful.

The initiative was **disseminated²⁰ within the framework of the ARTIST project** as an example of a participatory, art-based approach to promoting sustainable mobility, demonstrating how temporary artistic interventions can support awareness-raising and community involvement without structural changes to transport infrastructure.

12.6 Summary

Case studies demonstrate that innovative integration of art and mobility is already occurring in different forms across territories. Successful examples share strong local ownership and interdisciplinary collaboration. Differences lie mainly in scale and funding models. These cases confirm that creative mobility solutions are transferable when adapted to context.

²⁰https://www.linkedin.com/posts/artistinterreg_kruagpevac-sustainable-urban-activity-7377245458680745984-SiH9?utm_source=share&utm_medium=member_desktop&rcm=ACoAAASwDSMB5g-wxubH8hcuv8RYdG9sO1UuwOA

13. Gap analysis

This chapter identifies key gaps in policies, collaborations, infrastructure, and institutional capacity that limit the integration of art and branding in mobility systems. It builds on the previous analysis to pinpoint areas requiring targeted action. The gap analysis translates findings into concrete needs and priorities. It provides a forward-looking foundation for recommendations and project interventions.

13.1 Arta (EL)

The current state of mobility in Arta demonstrates various gaps in integrating art, branding and design.

Policy and Institutional Gaps

There is a significant lack of policies or collaborations in this direction. While Arta has a Sustainable Urban Mobility Plan (SUMP) established since 2019, it does not include dedicated chapters or a specific focus on branding strategies or the integration of art in transportation. There hence the need for the development of a formal Art-Mobility Strategy within SUMP.

Furthermore, funding resources and opportunities are scarce within local governance structures to implement large-scale artistic mobility projects. This is a nation-wide impact as municipalities face significant cut-offs in their state funding and contribution fees are absorbed totally in covering the costs of the basic municipal services (water provision, street cleaning, public infrastructure and lighting maintenance etc.).

Additionally, Mobility in Arta relies mostly on “traditional” infrastructure as the current policy framework prioritizes “hard” infrastructure (new bus lines, parking, cycle lanes) over “soft” interventions like creative placemaking.

Collaboration Gaps

A clear lack of structured collaboration mechanisms between mobility planning, cultural stakeholders, and branding actors is evident.

Branding is quite fragmented rather than being part of a cohesive, city-wide mobility identity. These fragments of artistic and branding elements are “embedded” in secondary projects such as the “Open Mall” and the “Urban Art Competition”.

This fragmentation indicates weak cross-sectoral cooperation between urban planners, cultural institutions, designers, and mobility authorities, limiting the development of a unified and recognizable mobility brand for the city.

Infrastructure Gaps

Mobility infrastructure in Arta remains predominantly function-oriented, with limited

integration of artistic or experiential dimensions.

Territorial connectivity is very restricted, especially when it comes to sustainable mobility as the current bike-sharing system, “Arta Bikes”, is limited by having only two return spots within the city center, unlike the more successful model in other cities in Greece (Ioannina, Trikala, Karditsa) that covers a significant part of the urban landscape with priority in daily points of interest and touristic sights.

Moreover, there is a well identifiable “lack of art valorization” regarding artistic elements and mobility infrastructure, where transit nodes are viewed mostly and solely for function.

Overall Gap Analysis and Opportunities

Overall, the mobility system in Arta demonstrates a structural gap in integrating art, branding, and design into transportation planning and implementation.

The gaps identified at the policy, collaboration, and infrastructure levels collectively reveal the absence of a comprehensive Art–Mobility approach. However, these shortcomings also indicate significant opportunities:

- The development of a formal Art–Mobility Strategy embedded within the SUMP.
- The creation of a cohesive mobility branding framework aligned with the city’s cultural identity.
- The expansion and redesign of sustainable mobility infrastructure (e.g., bike-sharing) to enhance territorial connectivity.
- The transformation of transit nodes into multifunctional cultural spaces through design and artistic interventions.
- The exploration of alternative funding schemes (EU programs, public–private partnerships, cultural grants) to overcome municipal budget constraints.

By strategically addressing these gaps, Arta can reposition mobility not only as a functional necessity but also as a driver of cultural identity, urban attractiveness, and sustainable territorial development.

13.2 Vas County (HU)

This gap analysis examines the current shortcomings and development needs related to the integration of art, branding and design in public transport and active mobility systems in Vas County. The analysis is based primarily on the results of stakeholder interviews conducted within the ARTIST project framework. It aims to identify gaps in existing policies and institutional arrangements, collaboration practices, infrastructure and skills, as well as opportunities for project-driven interventions and recommendations for improvement.

Policy and Institutional Gaps

A major gap identified through the interviews is the **absence of explicit policy references** to art, branding and design within mobility-related strategies. While broader strategic

documents at county and municipal level emphasise liveability, accessibility and sustainable mobility, these objectives are rarely translated into concrete guidance on the qualitative design of transport spaces.

Interviewees consistently indicated that artistic and design considerations are **not embedded in formal planning or decision-making processes**. Instead, they are addressed, if at all, on an ad hoc basis and typically only after core technical decisions have already been made. This late-stage consideration limits their potential impact and often results in superficial or symbolic solutions.

Another institutional gap concerns the **lack of clearly assigned responsibilities**. No single authority or department is perceived as being responsible for integrating cultural or design-related aspects into mobility projects. As a result, such elements tend to “fall between sectors”, remaining outside both transport and cultural policy domains.

Collaboration Gaps

The interviews reveal significant **collaboration gaps between transport actors and cultural or creative stakeholders**. Although both groups operate within the same urban and regional spaces, structured cooperation mechanisms are largely missing. Cultural organisations and artists are rarely involved in transport-related projects, while transport operators typically focus on operational performance and regulatory compliance.

Stakeholders also pointed to the absence of **platforms for interdisciplinary exchange**, where mobility planners, designers, cultural actors and community representatives could jointly explore solutions. Existing collaborations are mostly informal, person-dependent and not institutionalised, making them vulnerable to staff changes or shifting priorities.

This lack of coordination contributes to missed opportunities: respondents acknowledged that local creative capacities exist, but there is no established process to connect them with mobility planning or infrastructure development.

Infrastructure Gaps

From an infrastructure perspective, the interviews highlight a gap between **functional adequacy and experiential quality**. While basic transport infrastructure is generally in place, its design often lacks attention to user experience, legibility, comfort and identity. Transport spaces are perceived primarily as transit points rather than as public spaces with social or cultural value.

In terms of skills, several respondents implicitly referred to a **limited design and cultural competence within transport-related institutions**. Planning and implementation teams are usually strong in technical and operational expertise but less equipped to address visual communication, participatory design or artistic integration. At the same time, cultural actors may lack familiarity with regulatory, safety and operational constraints of transport systems.

This skills gap reinforces sectoral separation and reduces the likelihood of innovative, integrated solutions.

Overall Gap Analysis and Opportunities

Despite the identified gaps, the interviews point to several **clear opportunities** where project-driven interventions can make a meaningful contribution. One key opportunity lies in **small-scale, low-risk pilot actions** that demonstrate how art and design can enhance everyday mobility environments without compromising functionality or budgets.

Stakeholders repeatedly expressed interest in **learning from transferable examples** from other regions, particularly when these examples are adapted to similar small-city or rural contexts. The ARTIST project is therefore well positioned to reduce perceived risks by showcasing tested approaches and providing practical implementation guidance.

Another opportunity relates to **participatory and co-creation processes**. High willingness to participate in workshops and consultations suggests strong potential for involving users, cultural actors and local communities in shaping mobility-related spaces. Such processes could help bridge institutional gaps while improving social acceptance and relevance.

Recommendations for improvement

Based on the identified gaps, the following recommendations emerge:

- **Embed design and cultural considerations earlier in planning processes**, ensuring they are integrated alongside technical and functional requirements rather than added at a later stage.
- **Clarify institutional roles and responsibilities**, for example by designating coordination functions or cross-sector working groups linking transport and cultural domains.
- **Strengthen collaboration frameworks** through regular interdisciplinary forums or project-based partnerships involving transport operators, cultural organisations and local communities.
- **Invest in capacity-building**, addressing skills gaps on both sides by promoting mutual understanding between transport professionals and cultural or design actors.
- **Use pilot projects as learning tools**, focusing on modest, visible interventions that can be evaluated and scaled up if successful.

13.3 South-East Region (RO)

Policy and Institutional Gaps

The interviews revealed a significant policy gap related to the role of art, branding, and design in sustainable mobility planning. Although cities in the South-East Development Region have adopted Sustainable Urban Mobility Plans (SUMP), the artistic, cultural, and qualitative dimensions of mobility environments are not yet systematically integrated into these strategic frameworks. As a result, existing artistic interventions in public transport and mobility spaces are implemented without clear policy objectives, evaluation criteria, or performance indicators.

Stakeholders emphasized that, in the absence of explicit policy recognition, art-related initiatives remain highly vulnerable to shifts in political priorities, institutional leadership, or funding availability, and are often perceived as optional or symbolic enhancements, rather than as core components of mobility system design and user experience.

Collaboration Gaps

A key challenge identified is the lack of effective collaboration among institutional and societal actors. Local and county authorities, key actors (transport operators, private sector representatives, and civil society organizations) often act separately, with limited coordination and information exchange. This weak inter-institutional cooperation undermines the development of integrated and coherent mobility initiatives and results in fragmented, small-scale projects with limited strategic impact. In parallel, public–private partnerships remain largely underutilized, despite their potential to bring additional financial resources, innovation, and expertise.

Stakeholders emphasized that citizen engagement is also low, with limited public participation in urban mobility and art-related initiatives, partly due to insufficient communication, outreach, and consultation mechanisms. Together, these factors constrain the ability to develop inclusive, well-coordinated, and scalable mobility interventions that reflect community needs and deliver city-wide benefits.

Infrastructure Gaps

Since art and branding are not included in strategic mobility documents, access to the necessary funding (for implementation, scaling, and long-term maintenance) is negatively affected. As a result, art and branding components are often neglected, reflecting a limited strategic vision in using financial resources to generate aesthetic value and strengthen place-based identity.

Overall Gap Analysis and Opportunities

The gap analysis reveals a structural disconnect between the potential of art, branding, and design and their actual role in sustainable mobility planning in the South-East Development Region. Although cities have adopted Sustainable Urban Mobility Plans (SUMP), these frameworks largely overlook the cultural, aesthetic, and experiential dimensions of mobility, resulting in the absence of clear objectives, guidelines, and evaluation criteria for artistic interventions. As a consequence, funding remains focused on hard infrastructure, while art and branding are treated as optional additions rather than integral components of mobility systems. These gaps are reinforced by weak inter-institutional coordination, underused public–private partnerships, and limited citizen engagement, leading to fragmented and small-scale initiatives. Overall, the main challenge lies not in a lack of ideas or opportunities, but in the absence of a coherent policy, funding, and governance framework capable of supporting integrated and scalable solutions. Despite the identified gaps, respondents pointed to multiple opportunities for integrating art and branding into sustainable mobility, emphasizing their potential to enhance the attractiveness, usability, and identity of transport systems.

Suggested measures include incorporating design and branding elements into the modernization of bus stops, tram stops, bike-sharing systems, Park & Ride facilities, and cycling infrastructure, as well as using urban art (murals, artistic lighting, creative urban furniture) to transform waiting areas, pedestrian routes, and intermodal nodes into safer and more appealing spaces. A recurring theme is the development of a coherent visual identity for public transport—through colours, logos, signage, and thematic stations—that reflects local heritage, cultural symbols, and place-based narratives, while also supporting tourism promotion. Respondents highlighted opportunities for thematic routes, digital tools (such as QR codes linking to local stories, virtual tours, or artistic content), and multifunctional transport spaces offering information, social interaction, and cultural experiences. Strong emphasis was placed on involving local artists, creative industries, and communities through co-creation processes, events, and campaigns that combine green mobility with cultural expression. Overall, integrating art and branding is seen as a way to encourage a shift toward active and public transport, improve the perception of travel time, stimulate local creative economies, and strengthen community engagement and urban identity, while also enabling access to European funding for integrated transport, art, and urban design projects.

13.4 Lahti / Päijät-Häme (FI)

Regional context and methodology

Päijät-Häme lies north of the Helsinki metropolitan area and consists of ten municipalities with Lahti as the regional centre. The region is shaped by lakes and the Salpausselkä ridge system, forming a recognised geopark area that supports sustainable tourism and guides transport corridors (Päijät-Häme Regional Council 2025). With approximately 204,603 inhabitants in April 2025, mobility patterns are characterized by commuting across municipal borders and a strong role for seamless travel chains. Road and rail links connect the region nationally, while Lahti Travel Centre provides the main multimodal hub. Infrastructure investments are supported by mobility management programmes that promote walking and cycling through both infrastructure improvements and behavioural measures (Päijät-Häme Regional Council 2021).

The region's policies and strategies demonstrate strong frameworks for mobility, the environment, and culture. At the national level, the Act on Transport Services regulates interoperability and public transport organisation. Transport 12, the National Transport System Plan (2021 to 2032), sets long-term priorities for interchange points and multimodal development. The National Walking and Cycling Programme aims to increase active mobility by 30 percent. Locally, Lahti is preparing a Sustainable Urban Mobility Plan (SUMP 2024) and participates in the MAL Agreement 2024 to 2035, which aligns land use, housing, and transport funding between the state and municipalities. For culture, Lahti Public Art Policy (2024) defines roles, funding models, and percent-for-art mechanisms, while Culture's Direction 2030 provides a regional cultural strategy. This context allows an assessment of where mobility and culture overlap and where operationalisation gaps remain.

Policy and institutional gaps

The most significant gap is the limited operational linkage between sustainable mobility

strategies and cultural or public art strategies. Transport 12 and the SUMP framework address infrastructure, nodes, and travel chains, but do not explicitly integrate cultural objectives or experiential design. Conversely, cultural policies emphasise participation and identity but lack mechanisms to align with the cycles of transport infrastructure. Lahti’s Public Art Policy defines percent-for-the-art and roles but does not specify how these requirements could apply to mobility nodes, underpasses, or active travel corridors. As a result, culture and mobility advance in parallel but not in coordinated ways.

Institutional responsibilities also remain unclear. The Act on Municipal Cultural Activities assigns municipalities a cultural duty, but does not define transport as a cultural venue. Meanwhile, mobility responsibilities lie with transport authorities, planning departments, and infrastructure providers, resulting in fragmented ownership. Interviews revealed uncertainty about who should fund, coordinate, or maintain art in mobility spaces. This leads to ad-hoc implementation and difficulty scaling beyond isolated pilots. Funding streams are also siloed. Mobility funding is channeled through MAL agreements and transport budgets, while cultural funding is subject to separate grant schemes, including percent-for-art and Taika project grants, which may cover only up to 50 percent of costs. This weakens the financial feasibility of permanent or durable integration.

Collaboration gaps

Cross-sector collaboration between mobility, planning, cultural, and educational organisations exists but lacks formal mechanisms. RDI collaboration in Päijät-Häme is strong in electric mobility and circular economy through the GEM cluster and LUT/LAB networks, but cultural and mobility collaborations are not institutionalized. Interviews indicated that cooperation often depends on individual initiative rather than structural processes. Artists and designers are typically involved too late in infrastructure planning cycles, limiting their influence to surface-level aesthetics rather than functional integration, such as wayfinding, lighting, or identity layers.

Community engagement is also underdeveloped. While residents can influence mobility through standard consultation processes and cultural strategies encourage participation, there is no routine co-design format for mobility spaces. This creates a mismatch between strategic goals for liveability and the everyday experience of public transport, stops, stations, and corridors. Structured engagement would also improve data on user perception, which respondents identified as necessary for validating the impacts of artistic and design interventions.

Infrastructure gaps

Infrastructure gaps relate to safety, continuity, and experiential quality in walking and cycling networks. The Moving Päijät-Häme 2030 programme supports active mobility, but interviews noted that underpasses, intersections, and nodes remain critical points where safety and comfort could be improved through lighting, visibility, and placemaking. Without addressing these fundamentals, cultural interventions risk being decorative rather than functional. Skills gaps concern both mobility and cultural actors. Mobility professionals may lack training in user

experience design, placemaking, or co-creation, while cultural actors may be unfamiliar with transport regulations, procurement cycles, or technical standards. Shared capacity building could address these gaps.

Overall Gap Analysis and Opportunities

The policy environment offers several opportunities for integrative interventions. The MAL agreement provides a funding mechanism to improve nodes and travel chains, which could host pilot corridors or cultural nodes. Percent-for-art models could be extended to mobility infrastructure such as stations, bridges, or underpasses. EU frameworks, including the Urban Mobility Framework and Creative Europe funding instruments, support cultural dimensions of sustainable mobility. The Päijät-Häme regional programme emphasises culture and route networks together, providing a strategic rationale for implementation pilots.

Recommended actions include clarifying departmental roles for culture in mobility projects, establishing joint funding schemes, institutionalising cross-sector working groups, integrating co-design into planning processes, and launching pilot projects at multimodal nodes. Strengthening capacity-building for both mobility and cultural professionals and improving data collection on user experience would support long-term implementation.

13.5 Kruševac (RS)

This gap analysis builds primarily on the findings of the stakeholder interviews and is complemented by desk-based analysis of the existing policy and strategic context. It identifies key gaps in policies, institutional arrangements, collaboration mechanisms, and implementation practices related to the integration of art, branding, and design into public transport and mobility-related public space in the City of Kruševac.

Policy and Institutional Gaps

A central gap identified through the interviews is the **absence of formal policy recognition** of art, branding, and design as components of sustainable mobility planning. While the City of Kruševac has adopted a Sustainable Urban Mobility Plan (SUMP) and is currently in the process of revising it, artistic and qualitative aspects of mobility environments are not yet systematically embedded within this framework. Existing artistic interventions in public transport spaces are therefore not guided by clear policy objectives, criteria, or indicators.

Stakeholders consistently noted that, in the absence of explicit policy references, art-related initiatives remain vulnerable to changes in priorities, personnel, or funding availability. This institutional gap limits the ability to scale successful practices or ensure continuity beyond individual projects or events. Moreover, the lack of dedicated guidelines or procedures means that artistic interventions are often treated as optional or symbolic additions rather than as integral elements of mobility system design.

Gap identified:

- Lack of explicit integration of art, branding, and design within mobility policy documents (including the SUMP).
- Absence of institutional mandates or guidelines defining roles, responsibilities, and objectives for artistic interventions in mobility contexts.

Collaboration Gaps

The interviews reveal a strong willingness to collaborate among stakeholders from mobility, culture, education, youth, and media sectors. However, this collaboration is predominantly **informal and person-dependent**, relying on personal contacts rather than structured governance mechanisms. While such informal cooperation has enabled several successful initiatives, it lacks predictability and resilience.

There is no permanent coordination body or formal platform that brings together transport authorities, cultural institutions, artists, and public-space managers to jointly plan and implement interventions. As a result, collaboration often occurs reactively and on a project-by-project basis, rather than through strategic, long-term coordination.

This gap also affects decision-making and implementation timelines, as approvals, responsibilities, and maintenance arrangements must be negotiated anew for each initiative.

Gap identified:

- Lack of formal cross-sectoral coordination mechanisms linking mobility, culture, and public-space management.
- Overreliance on informal networks and individual initiative, limiting scalability and continuity.

Infrastructure Gaps

From an implementation perspective, stakeholders identified structural gaps related to the integration of artistic and design components into mobility infrastructure planning and delivery processes. While local actors possess relevant creative and technical skills, these competencies are not systematically embedded within infrastructure planning frameworks.

In practice, artistic interventions are often implemented after core infrastructure decisions have already been made, reducing their potential impact on user experience and spatial quality. Additionally, there is limited technical guidance on how to integrate artistic elements into bus stops, vehicles, or mobility related spaces in a way that is durable, safe, and compliant with operational requirements.

- Maintenance emerged as a particularly critical issue. Without clear assignment of maintenance responsibilities or budget lines, even well-received interventions risk deterioration over time, undermining their credibility and effectiveness.

The analysis highlights a structural gap in **funding models** for art-related mobility initiatives. Current practices rely largely on short-term, project-based funding, often linked to specific

events such as European Mobility Week or external project calls. While these sources enable experimentation, they do not support long-term sustainability.

Stakeholders emphasised that the lack of stable funding discourages more ambitious or permanent interventions and makes it difficult to plan maintenance and renewal. At the same time, there is limited experience in integrating artistic interventions into standard infrastructure or operational budgets.

Gap identified:

- Limited integration of artistic and design expertise into early stages of mobility infrastructure planning.
- Absence of technical guidance and maintenance planning for artistic interventions in public mobility and transport spaces.
- Absence of stable funding mechanisms for art, branding, and design within mobility-related investments (Limited linkage between artistic interventions and existing budgetary and maintenance structures.)

Opportunities for Project-Driven Interventions

Despite the identified gaps, the analysis also points to several **opportunities for improvement**. The ongoing revision of the SUMP provides a strategic entry point to formally incorporate qualitative design, placemaking, and cultural dimensions into mobility planning. Additionally, existing local experience with participatory and youth-oriented initiatives offers a strong foundation for developing more systematic programmes.

Project-driven interventions can play a catalytic role by piloting structured collaboration models, testing low-cost but durable design solutions, and developing simple guidelines that can later be institutionalised. EU-funded projects, such as ARTIST, are particularly well positioned to bridge the gap between experimentation and long-term policy integration.

Use of project-based initiatives to pilot formal coordination mechanisms, design guidelines, and funding models that can be mainstreamed into local policy and practice.

Overall Gap Analysis and Opportunities

The analysis demonstrates that the main challenges in Kruševac are **structural rather than attitudinal**. There is broad stakeholder support for integrating art and design into mobility environments, as well as existing examples of good practice. However, persistent gaps remain in policy integration, formalised collaboration mechanisms, infrastructure planning processes, and funding sustainability.

The ongoing revision of the SUMP represents a strategic opportunity to formally embed qualitative design, placemaking, and cultural dimensions into mobility policy. In parallel, structured cross-sectoral coordination mechanisms could strengthen predictability and long-term cooperation between mobility, cultural, and public-space actors.

Project-driven interventions, including those supported through EU programmes such as ARTIST, can serve as catalytic instruments by piloting coordination models, technical

guidelines, and sustainable funding approaches that may later be institutionalised within local planning and budgeting frameworks.

13.6 Summary

Gap analysis reveals a shared transition challenge: moving from isolated initiatives to systemic frameworks. All partners identify missing institutional bridges between culture and transport governance. While some regions face capacity gaps and others policy gaps, the underlying issue is structural integration. This convergence of needs defines a clear space for ARTIST intervention.

14. Conclusions

This chapter synthesises the territorial findings of the ARTIST partnership and translates them into shared insights. It highlights both regional specificities and cross-territorial patterns. The conclusions focus on identifying common structural challenges and opportunities.

14.1 Arta (EL)

Arta Municipality demonstrates a combination of historical richness, compact urban form, and natural diversity, offering both challenges and opportunities for sustainable urban mobility and the integration of artistic elements and branding within. Stakeholders across transport, administration, environment, education, and culture confirm that mobility in Arta is dominated by private cars, with public transport, cycling, and walking facing moderate satisfaction levels and significant infrastructure gaps. Safety, accessibility, and lighting emerge as critical concerns, particularly affecting cycling, which however is perceived more as a recreational activity rather than mobility option. Safety is also an issue for pedestrian mobility in central and peripheral areas. Public transport coverage is limited, leaving northern settlements and historical areas less accessible, while the existing bike-sharing system is restricted to a small part of the city, limiting its practical adoption.

Despite these challenges, Arta's city compact size, flat terrain, and ongoing initiatives like the Open Mall project, introduction of electric buses, and Arta Bikes provide strong foundations for developing multimodal, inclusive, and culturally enriched mobility solutions. Artistic and branding interventions remain scarce but are highly valued by the contacted relevant stakeholders, with opportunities to enhance the urban experience through creative placemaking, street art, cultural wayfinding, and transit-node design. Lessons from comparable cities, such as Ioannina, illustrate the potential for integrating art into public mobility to foster safety, cultural identity, social cohesion, and user engagement.

Moving forward, Arta can leverage its historical and cultural assets alongside strategic community engagement, small-scale, low-cost interventions (e.g., intersection murals, creative signage), and smart mobility technologies to redefine urban transit. By combining hard infrastructure improvements with soft interventions that valorize art and cultural identity, the city can shift perceptions from necessity-driven to experience-driven travel, increase the attractiveness of sustainable modes, and establish a coherent, city-wide mobility brand. Overall, the path to a safe, functional, and culturally vibrant mobility ecosystem in Arta depends on integrating planning, infrastructure, technology, and creative design in a holistic and participatory approach.

This conclusion highlights the necessity of multimodal strategies, community involvement, and artistic integration to transform Arta's mobility landscape (and its relevant policy tool: Sustainable Urban Mobility Plan) while respecting its heritage, environmental sensitivities, and cultural identity.

14.2 Vas County (HU)

This Status Quo Report has examined how branding, design and art currently relate to public

transport and active mobility in Vas County, combining desk-based analysis, stakeholder interviews and comparative benchmarking. The findings highlight a context characterised by strong functional mobility provision at network level, but limited qualitative integration of cultural, design and place-based elements into everyday transport environments.

From a territorial perspective, Vas County reflects the challenges of a low-density, small-settlement region with a dominant central hub in Szombathely. While public transport coverage is nearly universal, effective accessibility is uneven, especially in rural areas where first- and last-mile conditions and service frequency strongly influence mobility choices. Car dependency has increased markedly over the past decade, reinforcing the need for more attractive, user-friendly and socially inclusive alternatives.

Policy and strategy analysis shows that Vas County benefits from a stable and coherent strategic framework. The Vas County Territorial Development Programme (2021–2030) and the Integrated Territorial Programme (2021–2027) provide clear priorities for sustainable mobility, intermodality and active transport. However, these documents do not explicitly address branding, design or art as integral components of mobility planning. As a result, qualitative aspects of user experience are rarely embedded systematically and tend to be addressed only on an ad hoc basis.

The stakeholder interviews confirm this gap between strategic ambition and everyday practice. Mobility decisions are primarily driven by practical factors such as time, distance and weather, while aesthetic and cultural elements are perceived as supportive rather than decisive. At the same time, stakeholders consistently recognise that well-designed, legible and pleasant transport environments can improve acceptance and perceived quality of sustainable mobility. Importantly, the interviews reveal high openness to participation, co-creation and learning, indicating strong latent capacity for collaborative approaches.

The inventory of current assets demonstrates that relevant examples already exist in Vas County, particularly in Szombathely and within the operations of regional rail and local bus services. These include architectural identity at stations, vehicle and digital branding, public art in transport-related public spaces, and cultural programmes linked to mobility. However, these initiatives remain fragmented and are not yet part of a coherent, transferable approach.

Comparative benchmarking with European and national examples confirms that Vas County does not need large-scale or metro-level investments to make progress. Transferable lessons point toward consistent design standards, small-scale artistic interventions, participatory processes and the treatment of mobility spaces as everyday public spaces rather than purely technical infrastructure.

Overall, the report concludes that the main barriers to integrating art, branding and design into mobility systems in Vas County are institutional and procedural rather than attitudinal. There is no lack of interest or relevance; instead, clearer coordination, earlier integration in planning, and practical pilot actions are needed. The ARTIST project provides a timely opportunity to address these gaps by testing modest, user-centred interventions, strengthening cross-sector collaboration, and feeding concrete lessons back into county-level policy instruments. This approach can support more attractive, inclusive and place-based mobility environments aligned with both everyday needs and long-term sustainability goals.

14.3 South-East Region (RO)

This status quo analysis, based on desk research, policy review, benchmarking against European best practices, stakeholder interviews, and a structured gap analysis, explores the role and potential of **art, branding, and design** in public transport and mobility-related public spaces within the South-East Development Region.

Art, branding, and design remain underutilized strategic assets in sustainable mobility planning. Although cities in the South-East Development Region are actively modernizing mobility infrastructure and have adopted SUMP, the cultural, aesthetic, and identity-related dimensions of mobility are not yet systematically integrated into policy frameworks. As a result, art and branding interventions are sporadic, project-based, and dependent on individual initiatives rather than embedded in long-term strategies.

Strategic documents exist, but their transformative potential is not fully activated. Regional and municipal planning instruments prioritize sustainable mobility, urban regeneration, tourism, and cultural heritage, offering clear entry points for integrating art and branding. However, the lack of explicit guidelines, standards, and operational tools means that these opportunities are rarely translated into coherent, large-scale implementation.

Funding mechanisms are available, but alignment and framing remain key challenges. EU and national funding programmes (such as the South-East Regional Programme, NRRP, and AFCN grants) provide concrete financial pathways for integrated mobility, art, and design projects. Nevertheless, funding is still predominantly directed toward hard infrastructure, while art and branding components require stronger justification and clearer positioning as contributors to accessibility, safety, user experience, and place-based identity.

Governance gaps and weak collaboration limit impact and scalability. The analysis highlights insufficient coordination between public authorities, transport operators, cultural actors, the private sector, and civil society. Limited public-private partnerships and low citizen engagement further contribute to fragmented initiatives with reduced strategic reach. Stronger governance models and co-creation mechanisms are essential for achieving integrated and inclusive outcomes.

Stakeholders recognize the value of aesthetics and identity in mobility systems. Survey and interview results show broad agreement that visual design, branding, and art significantly enhance attractiveness, recognizability, perceived safety, and cultural identity, while also encouraging active and public transport use. This shared perception represents a strong foundation for future policy development and implementation.

Good practices demonstrate that integration is both feasible and beneficial. European benchmarks (London, Valencia, Stockholm) and local case studies (Constanța, Buzău, Râmnicu Sărat) confirm that when art and branding are integrated from the planning stage, mobility systems become cultural assets, strengthen urban identity, and improve user experience. These examples provide transferable lessons for the South-East Development Region.

The main challenge is not creativity, but coherence. Overall, the findings indicate that the region does not suffer from a lack of ideas, artistic resources, or funding opportunities, but from the absence of a coherent policy, funding, and governance framework that treats art, branding, and design as integral components of sustainable mobility. Addressing this gap can support more attractive, inclusive, and identity-driven mobility systems, aligned with

European best practices and long-term urban development goals.

14.4 Lahti / Päijät-Häme (FI)

The findings of this report, the benchmark, the survey, and the interview material confirm that enriching mobility environments through art and design is more than an aesthetic exercise. In Päijät-Häme, sustainable mobility ambitions intersect with cultural strengths, educational networks, and an evolving regional innovation ecosystem. Stakeholders consistently recognise that the quality of public space and everyday travel matters for people's comfort, safety, and sense of belonging. When art and design interventions make routes more legible, environments friendlier, and identities more visible, they support both cultural participation and modal shift.

The review of survey and interview material highlights an important shift in thinking: practical mobility outcomes and cultural objectives are not contradictory. Instead, they reinforce each other when implementation is well coordinated. However, the current institutional landscape does not yet fully reflect this logic. Policy frameworks at the national and regional level provide solid support for sustainable mobility, climate goals, and cultural access, but they do not automatically translate into integrated practices. Responsibilities for mobility infrastructure, cultural programming, and funding remain spread across different departments and governance levels, creating fragmentation.

Another key lesson concerns the role of community engagement. Public participation in the selection or creation of artistic elements, as seen in comparable Finnish cases, increases acceptance, strengthens local identity, and builds ownership over shared spaces. Stakeholders in Päijät-Häme express openness toward such collaborative methods, but suitable formats and structures are still emerging. Establishing co-design processes and feedback mechanisms would improve the experiential quality of walking, cycling, and public transport, especially in environments where safety, visibility, and wayfinding are critical.

The regional context offers favorable conditions for progress. The existence of public art policies, cultural funding schemes, active mobility programs, MAL cooperation, SUMP development, and higher education actors interested in applied research creates multiple points of entry. Opportunities for pilot corridors, cultural mobility nodes, and digital extensions align well with the programs, regulations, and planning by emphasizing sustainability, quality of experience, and inclusion.

To move from potential to implementation, the recommendations are clear. First, coordination between cultural and mobility actors should be strengthened, ideally through institutional roles or cross-sector working groups. Second, funding models should recognize the contribution of cultural elements to accessibility, safety, and attractiveness rather than treating them as disposable extras. Third, municipalities should adopt co-design and user testing to ensure that interventions support diverse needs and accessibility standards. Finally, capacity-building across disciplines will be necessary to embed design competence within mobility planning and infrastructure competence within cultural work. With these measures in place, Päijät-Häme can demonstrate how mid-sized regions can advance sustainable mobility while supporting cultural life and strengthening community identity.

14.5 Kruševac (RS)

This status quo analysis has examined the role and potential of art, branding, and design in public transport and mobility-related public space in the City of Kruševac. Drawing on desk-based research, policy analysis, benchmarking with European practices, stakeholder interviews, and a structured gap analysis, the report provides an integrated assessment of current conditions, challenges, and future opportunities.

The analysis confirms that Kruševac possesses a strong local foundation for integrating artistic and creative approaches into sustainable mobility. The city benefits from active cultural and artistic actors, experience with participatory initiatives, and demonstrated examples of art-based interventions in mobility contexts, particularly through bus stop decoration and activities linked to European Mobility Week. Stakeholder interviews reveal broad consensus on the value of such interventions in improving user experience, strengthening local identity, and increasing the attractiveness of public transport, especially in a bus-based system.

At the same time, the findings consistently show that existing practices remain temporary, project-based, and weakly institutionalised. Artistic interventions are largely implemented as isolated actions rather than as part of a coherent, long-term strategy. The absence of formal integration of art, branding, and design within mobility planning frameworks—most notably the Sustainable Urban Mobility Plan—emerges as a central structural limitation. This is reinforced by gaps in governance, including the lack of defined coordination mechanisms linking transport authorities, cultural institutions, artists, and public-space managers.

Funding and maintenance represent additional critical constraints. Current initiatives rely predominantly on short-term project funding, with limited alignment to standard budgeting and maintenance structures. Without clearer assignment of responsibilities and long-term resource planning, even well-received interventions risk losing their effectiveness over time.

The SWOT and gap analyses further demonstrate that these challenges are structural rather than attitudinal. Stakeholders across sectors express willingness to collaborate and contribute expertise, but cooperation is currently dependent on informal networks and individual initiative. This limits predictability, scalability, and resilience, particularly in the context of staff turnover or shifting local priorities.

Importantly, the analysis also identifies clear opportunities for progress. The ongoing revision of the SUMP provides a timely entry point for embedding qualitative design, placemaking, and cultural dimensions into mobility policy. European policy trends and funding instruments increasingly support integrated approaches to sustainable mobility, public space quality, and citizen engagement. Project-based initiatives, such as those supported through the ARTIST framework, can play a catalytic role by piloting structured collaboration models, developing simple design and governance guidelines, and demonstrating the feasibility of durable, low-cost interventions.

In conclusion, Kruševac is well positioned to move from experimental and event-driven actions toward a more systematic and institutionalised approach to art and mobility integration. Achieving this transition will require formal policy recognition, clearer governance arrangements, sustainable funding and maintenance mechanisms, and structured cross-sectoral collaboration.

14.6 Cross-territorial Analysis

Across all partner regions, mobility systems are increasingly linked to questions of urban identity and quality of public space. Even where policy frameworks differ in maturity, stakeholders share a growing recognition that design, art, and branding influence how people experience and use transport infrastructure.

A common challenge is fragmentation between sectors. Mobility planning, cultural governance, and urban development are often managed separately, which limits integrated solutions. Many regions already implement creative projects, but these remain isolated rather than embedded in long-term policy frameworks.

Partners also face similar capacity constraints: funding complexity, institutional silos, and uneven coordination between actors. At the same time, all territories demonstrate strong cultural capital and willingness to experiment. This shared foundation creates a clear opportunity for ARTIST to act as a platform for structured cooperation, helping regions move from pilot initiatives toward systemic integration.

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Annex 1: Survey Instrument

S1. Stakeholders Analysis (C8)

Q1. Organisation name: _____

Q2. Type of organisation (tick one, the most specific):

- Public Transport Operator (PTO)
- Public Transport Authority (PTA)
- Non-Governmental Organization (NGO)
- Academic/Research
- Business
- Art/Cultural group
- Grassroots movement
- Other: _____

Q3. City: _____

Q4. Region: _____

Q5. Country: _____

Q6.

Position/Role: _____

Q7. Contact E-mail: _____

S2. Regional Overview (C4)

Q8. What is your primary mode of transport?

- Car
- Public transport
- Bicycle
- Walking
- Other: _____

Q9. How often do you use public transport?

- Daily
- Several times per week
- Occasionally
- Rarely
- Never

Q10. How often do you walk or cycle?

- Daily
- Several times per week
- Occasionally
- Rarely
- Never

Q11. Rate your satisfaction with the following (1 = Very Poor, 5 = Excellent):

Public Transport:

- Coverage [1, 2, 3, 4, 5]
- Cleanliness [1, 2, 3, 4, 5]
- Safety [1, 2, 3, 4, 5]
- Security [1, 2, 3, 4, 5]
- Reliability [1, 2, 3, 4, 5]
- Frequency [1, 2, 3, 4, 5]
- Attractiveness [1, 2, 3, 4, 5]

Cycling Infrastructure:

- Coverage [1, 2, 3, 4, 5]
- Cleanliness [1, 2, 3, 4, 5]
- Safety [1, 2, 3, 4, 5]
- Security [1, 2, 3, 4, 5]
- Reliability [1, 2, 3, 4, 5]
- Frequency [1, 2, 3, 4, 5]
- Attractiveness [1, 2, 3, 4, 5]

Walking Infrastructure:

- Coverage [1, 2, 3, 4, 5]
- Cleanliness [1, 2, 3, 4, 5]
- Safety [1, 2, 3, 4, 5]
- Security [1, 2, 3, 4, 5]
- Reliability [1, 2, 3, 4, 5]
- Frequency [1, 2, 3, 4, 5]
- Attractiveness [1, 2, 3, 4, 5]

Q12. What infrastructure improvements would increase active mobility in your area (you may choose more than one)?

- Better lighting
- Safer paths
- Security infrastructure (e.g., anti-theft)
- Wayfinding signs
- Artistic elements
- Other: _____

S3. Policy and Strategy Framework (C5)

Q13. Are you aware of policies that integrate branding, design, or art in mobility planning?

- Yes
- No

Q14. If yes, please provide details: _____

Q15. What are your recommendations for integrating art/design into transport systems? ____

Q16. What kind of support could your organisation contribute (you may choose more than one)?

- Financial
- Institutional cooperation
- Community engagement
- Other: _____

S4. Inventory of Current Assets (C6)

Q17. How important is visual design and branding in: [1: Not at all important, 2: Slightly important, 3: Moderately important, 4: Very important, 5: Extremely important]

- a. Public transport [1, 2, 3, 4, 5]
- b. Cycling spaces [1, 2, 3, 4, 5]
- c. Walking spaces [1, 2, 3, 4, 5]

Q18. Are there artistic elements in your local mobility infrastructure?

- Yes
- No
- Not sure

Q19. If Yes, please specify: _____

Q20. If Yes, do these elements enhance your experience?

- Yes
- No
- Not sure

Q21. If Yes, do you associate emotional or cultural meaning with them?

- Yes
- No
- Not sure

Q22. Do you feel safer in areas that have been improved with art or design?

[1: Not at all, 2: Slightly, 3: Moderately, 4: Very much, 5: Extremely]

Q23. How easily are locations recognizable due to visual branding or art?

[1: Not at all recognizable, 2: Slightly recognizable, 3: Moderately recognizable, 4: Very recognizable, 5: Extremely recognizable]

Q24. Does branding or art reduce the perceived travel time?

[1: Not at all, 2: Slightly, 3: Moderately, 4: Significantly, 5: Very significantly]

S5. Comparative Benchmarking (C7)

Q25. Are there successful branding/art examples (local or global) that you admire? _____

S6. Thematic Analysis of the Interviews (C9)

Q26. What are the key Strengths of sustainable mobility in your area? _____

Q27. What are the key Weaknesses of sustainable mobility in your area? _____

Q28. What Opportunities do you see for integrating art or branding in sustainable mobility? _____

Q29. What Threats do you see for integrating art or branding in sustainable mobility? _____

Q30. How do local residents perceive artistic or branded transport infrastructure? _____

Q31. Does public art contribute to cultural identity or pride?
[1: Not at all, 2: Slightly, 3: Moderately, 4: Strongly, 5: Very strongly]

Q32. What influences your decision to walk or cycle the most? _____

Q33. To what extent can aesthetics/culture influence active mobility choices?
[1: Not at all, 2: To a small extent, 3: To a moderate extent, 4: To a large extent, 5: To a very large extent]

57. Case Studies (C12)

Q34. Are there specific projects or practices involving art, branding, or design in mobility that worked well in your area? _____

13. Gap Analysis (C13)

Q35. What gaps in policy, collaboration, infrastructure, or funding do you observe? _____

Q36. What are the main needs or missing elements to support the integration of art and branding in mobility? _____

14. Conclusions (C14)

Q37. Would you support further investment in art/branding in transport?

- Yes
- No
- Maybe.

If Yes, please specify: _____

Q38. Would you or your organisation participate in co-design or community workshops?

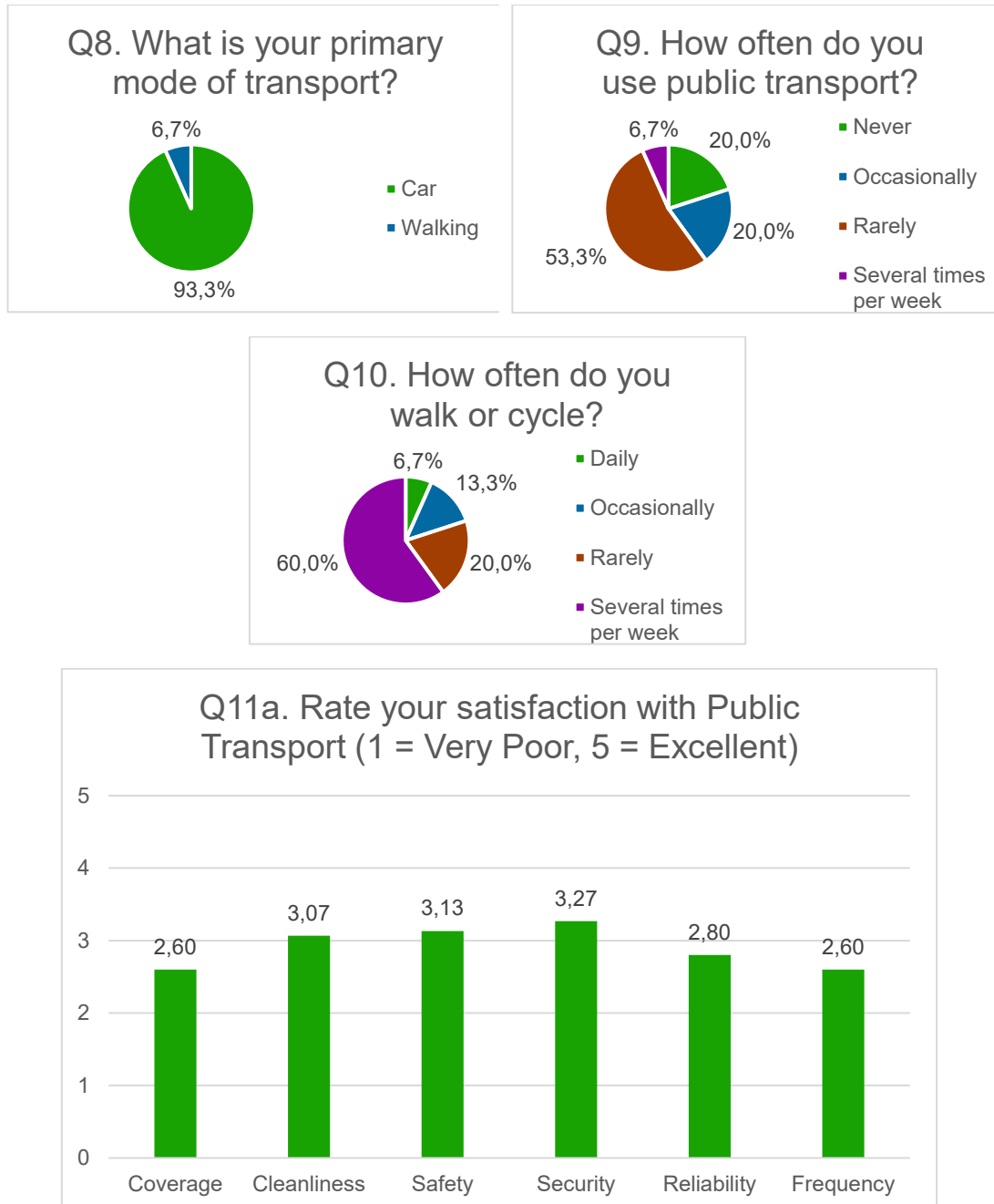
- Yes
- No
- Maybe

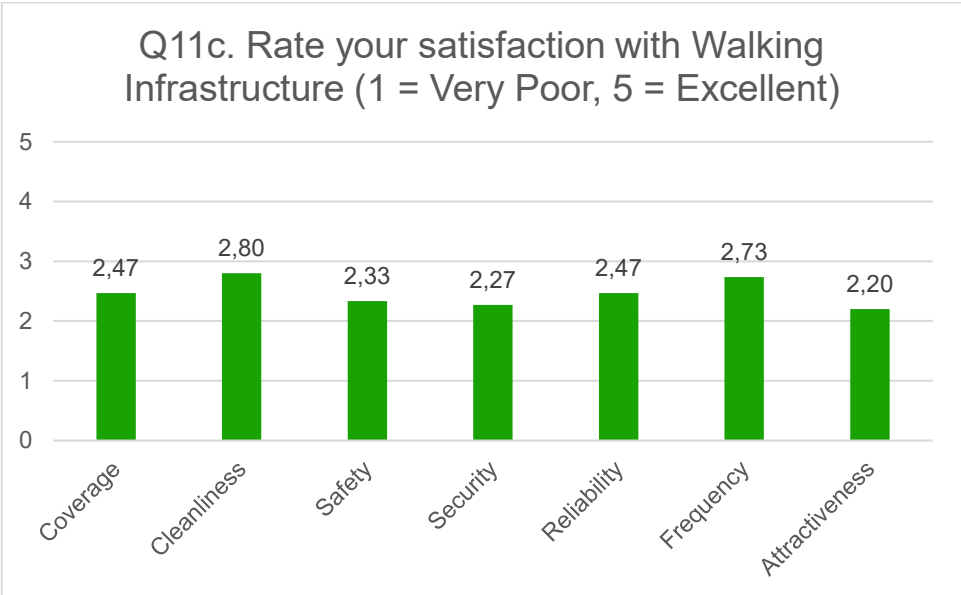
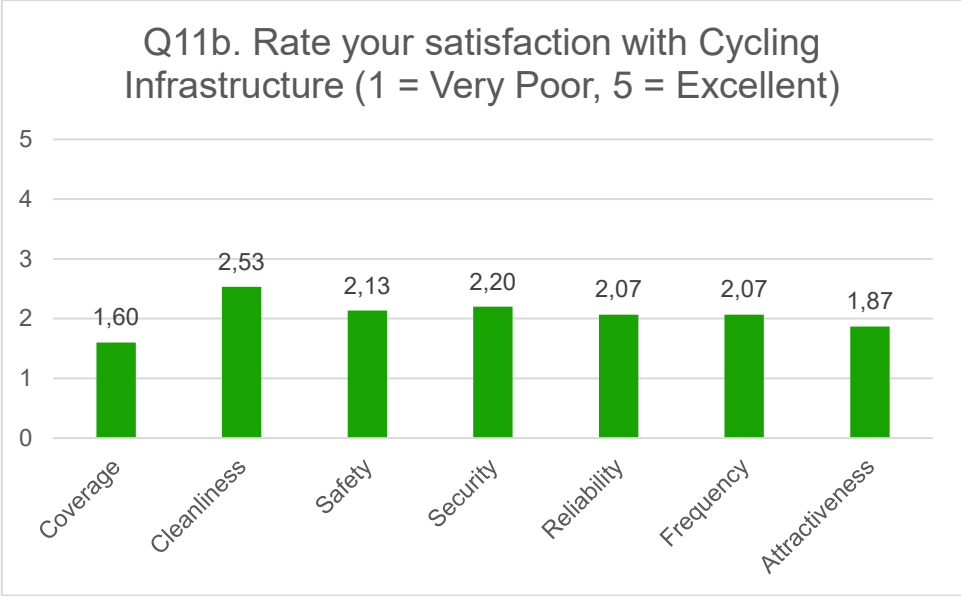
Q39. Any additional comments or examples? _____

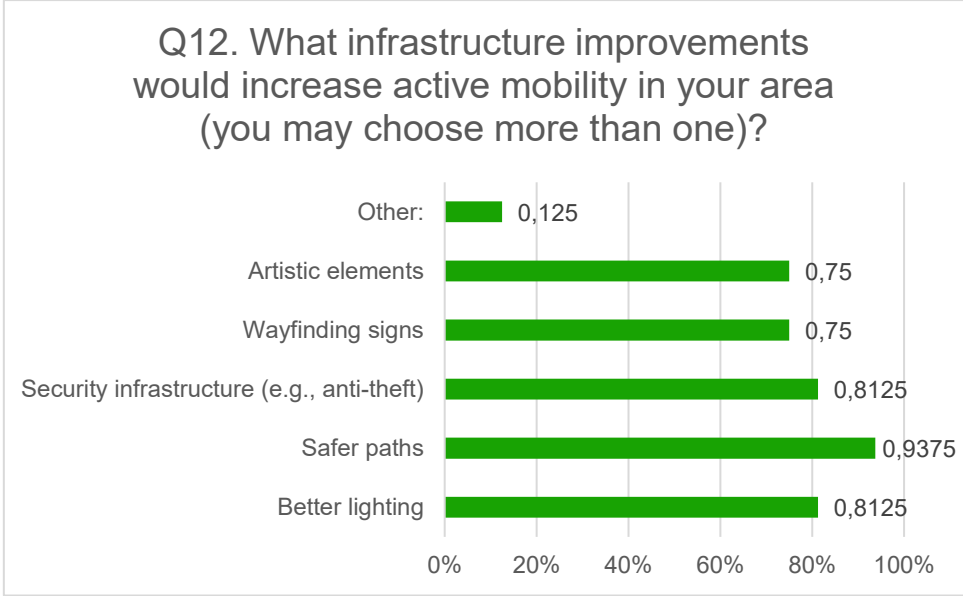
Annex 2: Selected Quantitative Survey Results

*Note: Raw data are available upon formal request.

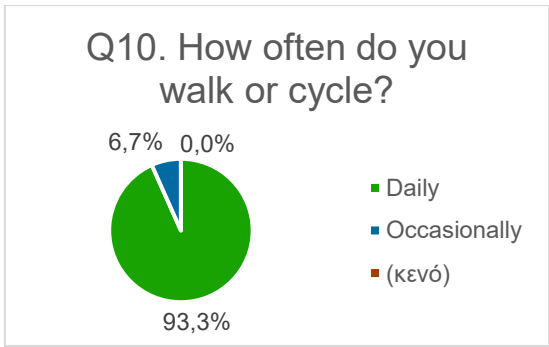
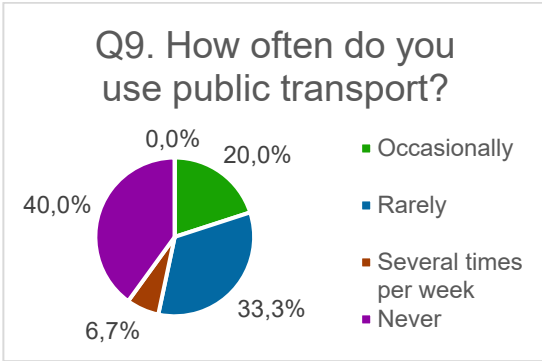
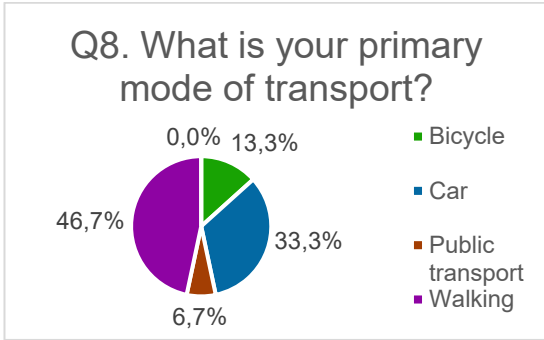
Arta (EL)

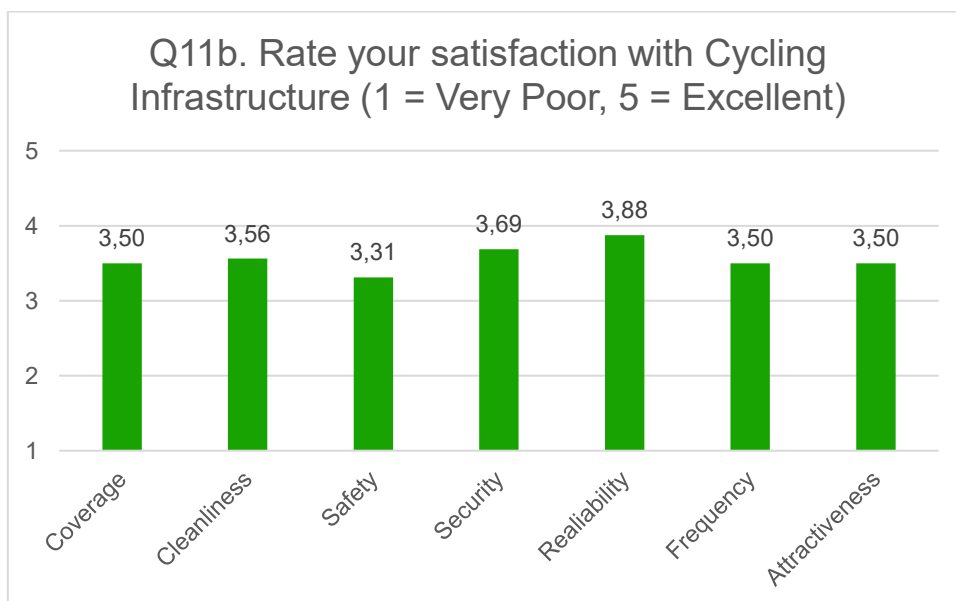
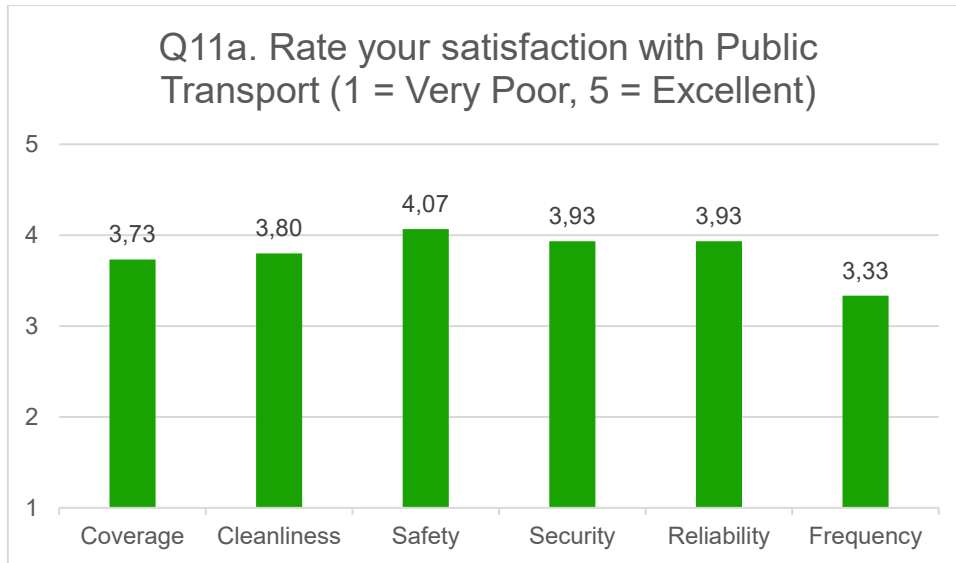


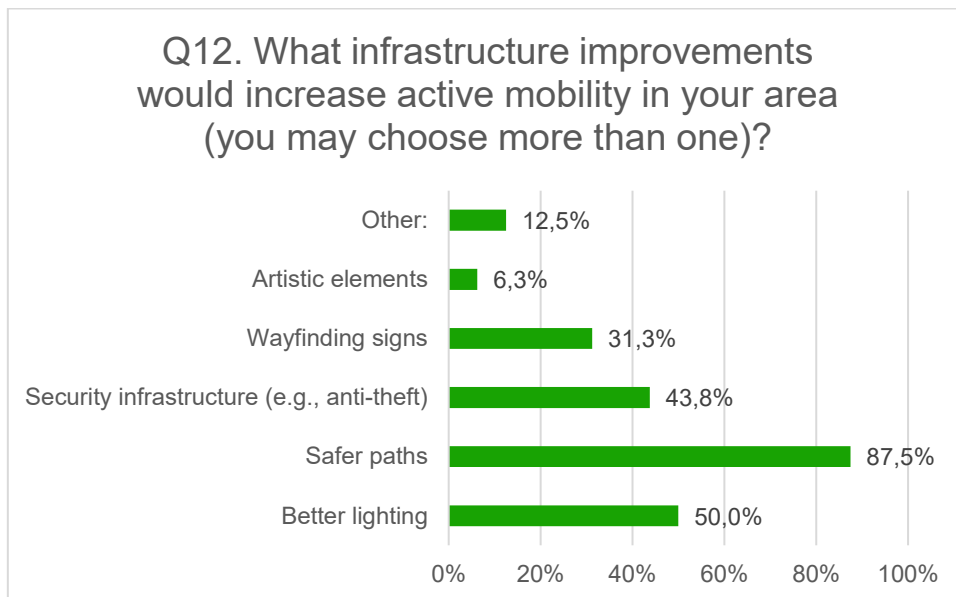




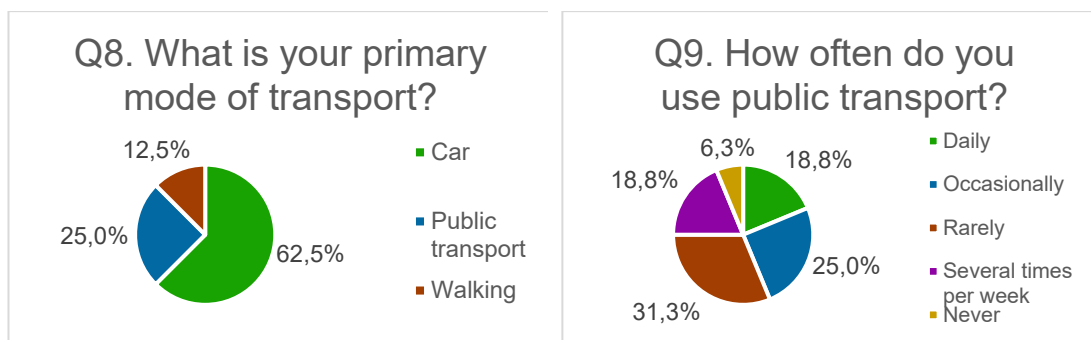
Vas County (HU)

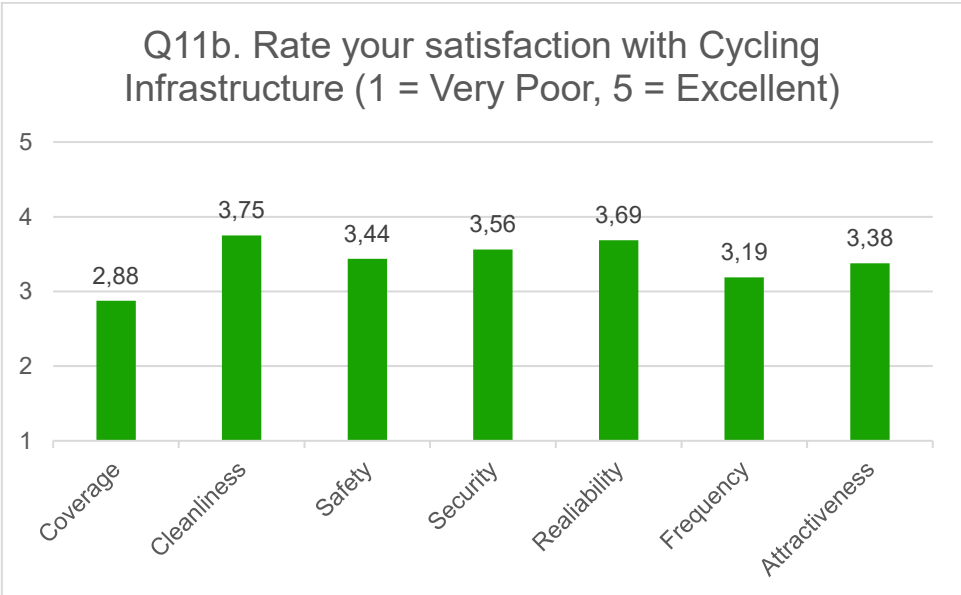
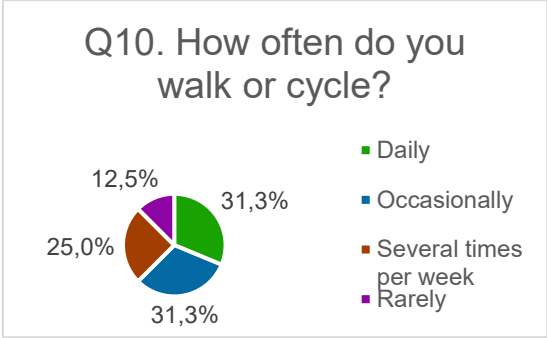


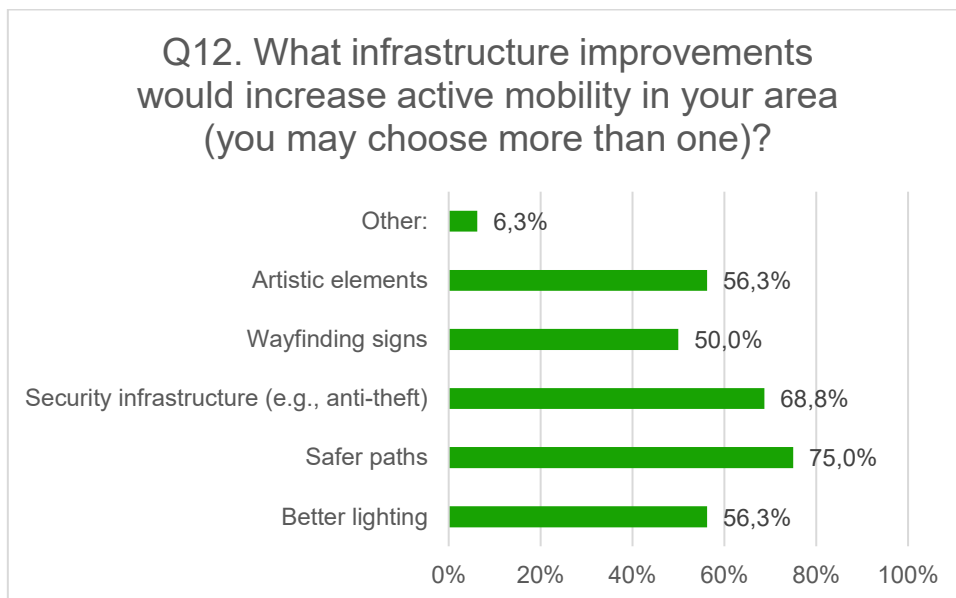




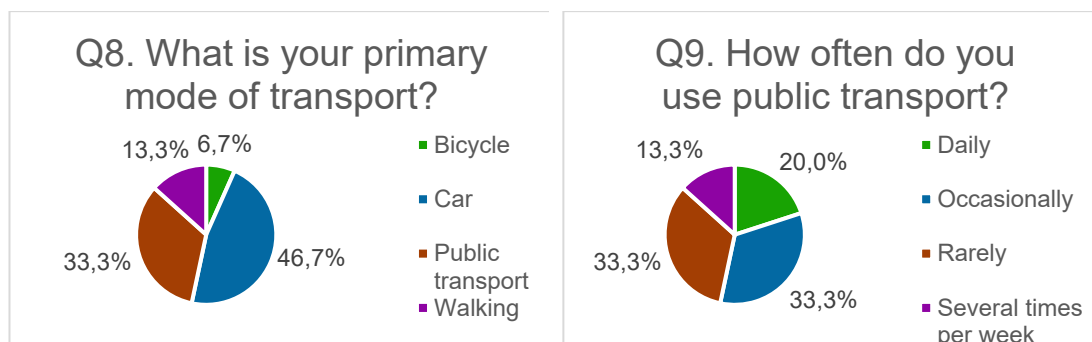
South-East Region (RO)

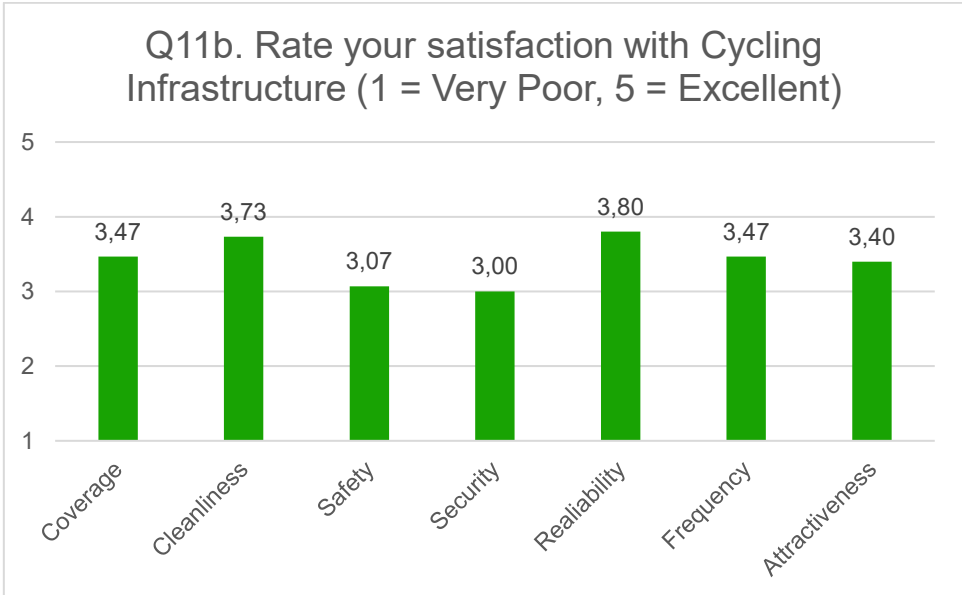
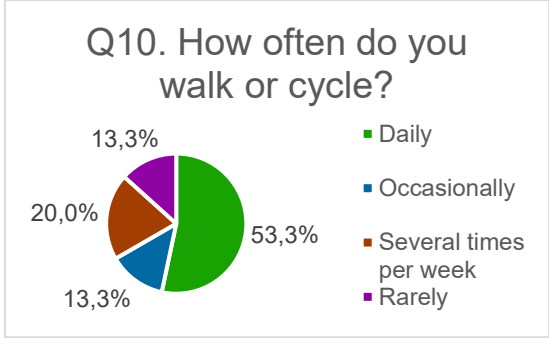


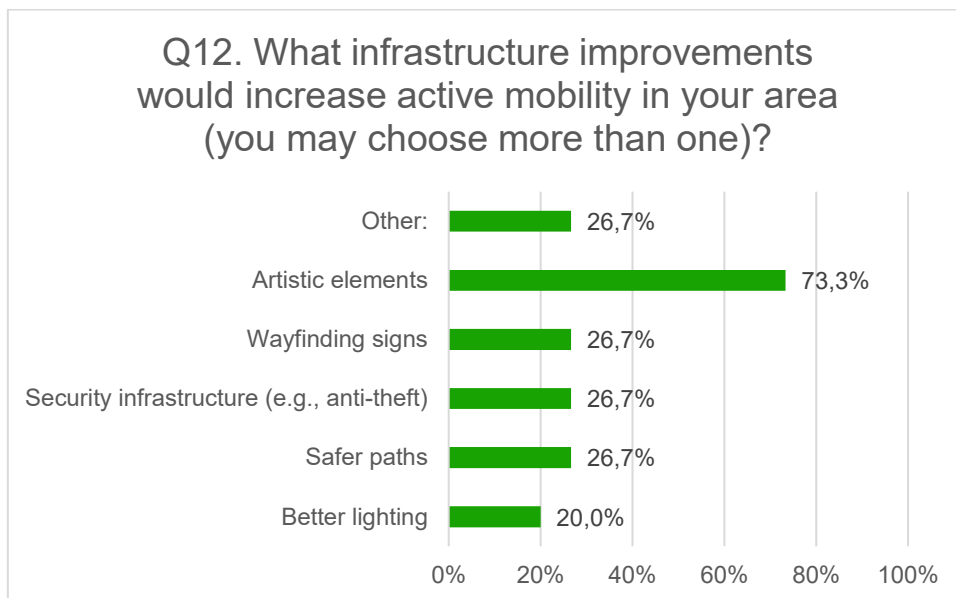




Lahti / Päijät-Häme (FI)







Kruševac (RS)

