New European Bauhaus **CHECKLIST**

A **self-assessment tool** that helps evaluate how built environment projects align with the NEB core values and working principles.

New European Bauhaus

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1. Introduction to the NEB Checklist

The NEB Checklist is a **self-assessment tool** that helps evaluate how built environment projects align with the NEB core values and working principles. It can be used for the following aims:

- The **assessment** of the compliance of **"small" projects** (buildings and open spaces with investment costs approximately below EUR 100,000) with NEB.
- The **preliminary screening** of **projects of any size** to assess their alignment with NEB, excluding complex urban-scale schemes.
- The **early-stage evaluation** of any project idea against the NEB values and principles.

The Checklist can be used at any stage of a project's lifecycle by informing decision-making. It targets **users** with a good knowledge of their project but does not require advanced technical knowledge. However, for more complex or larger projects, input from the project's design or engineering team may be needed.

The following sections outline the theoretical framework underpinning the NEB Checklist, along with the tool's structure and functionality. The NEB Checklist is provided in Annex I. Annex II contains a list of useful sources to support the alignment of projects with NEB.

2. NEB and quality in the built environment

The European Commission introduced NEB in 2021 as a multidisciplinary and creative initiative aimed at fostering beautiful, sustainable, and inclusive places, products, and ways of living. Drawing inspiration from the original Bauhaus movement, the NEB recognises the key role of the built environment in achieving cultural, societal and environmental change.

The New European Bauhaus is led by three **core values** (Beautiful, Sustainable and Together) and complemented by three **working principles** (Participatory process, Multi-level engagement and Transdisciplinary approach), as these are defined in the NEB Compass[1]:

- **Beautiful**: A beautiful project (re)activates the qualities of a given context while contributing to our physical and mental well-being; connects different places and people and fosters a sense of belonging through meaningful collective experiences; and integrates new enduring cultural and social values through creation.
- **Sustainable**: A sustainable project reduces environmental impacts, aims at closing the loop by reducing linear processes or transforming them into circular processes; gives back more than it takes; enhances biodiversity and incentivises the restoration and expansion of nature.
- **Together**: An inclusive project grants accessibility and affordability for all, prioritising disadvantaged people; fosters relations between users and/or communities, safeguarding social justice over time; and inspires new ways of living together, building on solidarity and cooperation, raising awareness of discrimination and injustice.

[1] https://new-european-bauhaus.europa.eu/system/files/2023-01/NEB_Compass_V_4.pdf

- **Working Principles**: A project aligned to the NEB working principles is participatory, ensuring that the communities affected are actively involved in the design, decision-making and implementation phases; transdisciplinary, bringing knowledge from different fields together; and fosters multi-level engagement by connecting horizontally and vertically to achieve a broader transformational impact beyond the project's local scale of application.

The NEB initiative emerged in the context of a growing discourse on the **built environment quality**. In this discourse **Davos Baukultur**[2] takes a particularly prominent role. The Davos initiative introduces a comprehensive Quality System following a slightly different approach compared to NEB. Instead of building on cross-cutting values and principles, the Davos Baukultur Quality System (DBQS) rather refers to eight thematic areas and the related principles of quality assurance.[3] Despite the differentiated structure, both the NEB and the Davos Baukultur share a common vision and values for a high-quality built environment. The following table attempts to link the NEB core values and working principles with the respective quality criteria of the DBQS.

NEB values and principles	DBQS quality criteria
Beautiful	Functionality, Economy, Diversity, Context, Sense of place, Beauty
Sustainable	Environment, Economy
Together	Functionality, Economy, Diversity, Context, Sense of place
Working principles	Governance, Economy, Sense of place, Beauty

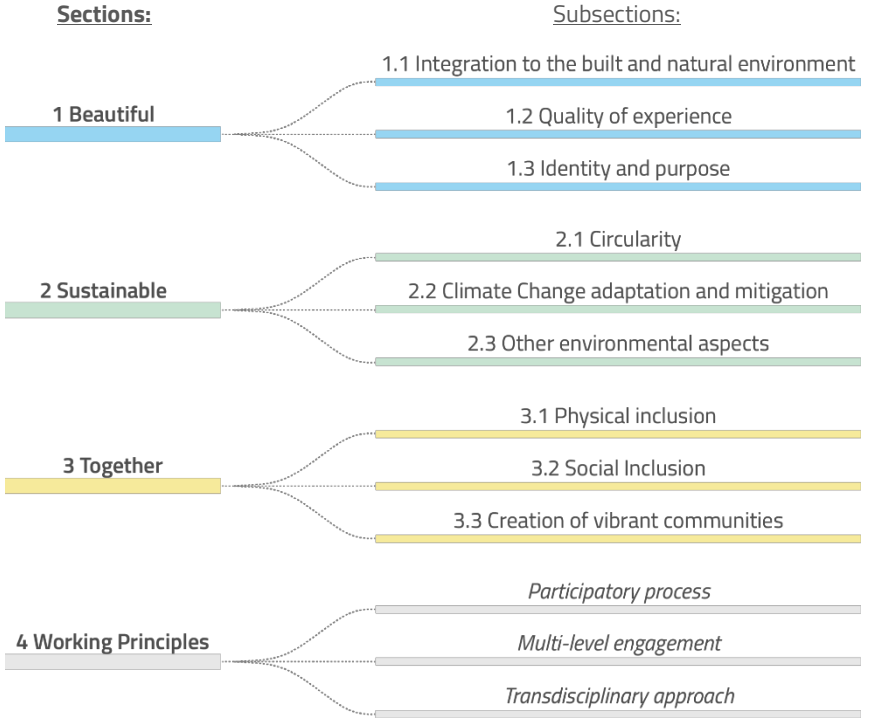
[2] See https://davosdeclaration2018.ch/en/

[3] See Davos Baukultur Quality System – Eight criteria for a high-quality Baukultur, 2021. Available at: https://davosdeclaration2018.ch/wp-content/uploads/sites/2/2023/06/2022-06-17-174034-dbqs-en.pdf

3. Logic and functionality of the NEB Checklist

3.1. Logic and core features

The NEB Checklist comprises of **90 multiple-choice questions** and is structured in **four sections.** The first three sections correspond to the three NEB core values (Beautiful, Sustainable, Together) and the third section to the NEB working principles. Each section addressing the core values is further subdivided in three subsections, as follows:



Building on the **holistic approach of NEB**, the tool emphasises the following key aspects:

- Projects qualify as NEB-aligned only when they fulfil minimum performance standards across all NEB core values and working principles.
- Dedicated questions evaluate the integration of the NEB core values and working principles within a project.

The tool provides an assessment expressed as a percentage at the levels of overall Checklist, section and subsection. The overall **alignment** with NEB is given when a **minimum score** is exceeded for each section and for the overall Checklist.

Due to the wide range of possible small NEB projects (in terms of type, characteristics, aim, sector, etc.), users are given the possibility to **skip questions** (i.e., declare them as "Non-Applicable" to their project). Only few questions are mandatory, but users are encouraged to answer the highest possible number of questions to elicit self-reflection and achieve a meaningful assessment. Questions should only be skipped when they cannot objectively be answered for the project being assessed, e.g., because of intrinsic project characteristics (e.g., type of project) or external conditions (e.g., location).

The user is also provided with the option to set some **filters** corresponding to specific project cases before carrying out the assessment. The questions of the Checklist which are not relevant to the project cases corresponding to the filter selection are deactivated. The use of the filters is not mandatory and the Checklist can be used without setting them (i.e. keeping all the filters on their default position "No"). In this case, the full list of questions is displayed.

The following filters can be applied:

- **Micro project**, if the project's total investment costs are below EUR 20,000.
- **Open space project**, if the project consists exclusively of interventions in one or more open spaces (no buildings or other built structure).
- **Private/individual project**, if the project is in the private domain and is not publicly accessible nor visible but acts as a demonstrator or role model for NEB techniques, solutions, measures etc., or otherwise contributes to the promotion of NEB core values.
- **Non-Construction project**, if the project involves only works other than construction but related to the built environment, like the creation of decorative and artistic elements, the provision of appliances, the redistribution/reallocation of existing spaces and elements, the creation of mock-ups, etc.

For "**micro projects**" with total investment costs below EUR 20,000, the user can decide that the project has a "**focus" on one single core value**, as the project may be too small to sensibly address all core values with the same intensity. In the scoring of the Checklist, the weight of the focused core value increases and the project is considered NEB-aligned even if the score of either of the two *not* focused core values is below threshold.

It is recommended to run the assessment on distinct single projects or on composite projects consisting of linked and interrelated components. In case of packages bundling together independent projects, it is recommended to run the assessment independently for each of the project components.

3.2. Scoring mechanism

The calculation of the scoring is based on the following assumptions:

- Each answer is given a predefined number of **points** (0, 5, or 10).
- The score of each section is calculated as a **percentage of the achieved points against the maximum achievable points**. The assessment is also reported at the level of subsection for informative purposes, without impact on the assessment.
- The most significant questions have a weight factor "2". All other questions have a weight factor "1".
- Questions declared by the user as **"Non-Applicable" (NA)** to the project do not participate in the calculation of the scoring. However, the questions declared as "NA" are counted and the count is indicated in the results sheet. In this way, it is visible whether questions were skipped to an extent which can undermine the informative value of the final scores.

In the normal case that no focused value has been selected, then **all sections participate equally** in the overall score, with a weight of 25%. The **overall alignment** with NEB is given when a **pre-determined minimum threshold** is exceeded for each section and for the overall Checklist. If the project fails to pass the minimum threshold in any section (i.e., in one core value), the project is assessed as "Needs improvement", independently of how it performs in the other sections. The thresholds for the normal case that no focused value has been selected are summarised in the following table:

Score of each section	
0% to 20%	Insufficient
20% to 50%	Acceptable
50% to 70%	Good
70% to 100%	Exceptional
Weighted overall score	
If "Insufficient" in any section	Needs improvement
0% to 30%	Needs improvement
30% to 50%	NEB-aligned
50% to 70%	Very NEB-aligned
70% to 100%	Exceptionally NEB-aligned

If a **focused value** has been selected for "micro projects", the focused core value section receives a weight of 40% and the remaining sections receive a weight of 20%. The project can be assessed as "NEB-aligned" even if the score of either of the two *not* focused core values is below threshold, as long as the scores of the focused core value and working principles are above the threshold.

Annex I - The NEB Checklist

		Question	Weight	Possible answers (points)
		1 Beautiful		
		1.1 Integration to the built and natural environment		
1	1	**Distinctiveness of design** Does the project include distinguishing design elements to reinforce awareness or increase the distinctiveness and recognition of the affected project and its immediate surroundings?	2	Fully (10) Partially (5) No (0)
2	2	**Promotion of the site's unique assets** Does the project exploit and highlight the potential of the site's unique natural assets (such as proximity to water bodies or mountains, landscape views or topography) or the unique characteristics of the settlement where it is located, in terms of history, culture, or architecture?	2	Fully (10) Partially (5) No (0)
3	3	**Comprehensive analysis of site and context** Is the project design based on a comprehensive analysis of the site and its context, aiming at understanding the local social, economic, cultural values, the place's physical characteristics, its unique challenges and potential?	2	Fully (10) Partially (5) No (0)
4	4	**Integration to built environment** If the project is in an urban context, does it apply at least two of the following techniques? ▪ Filling-in an urban or any void in an empty or derelict lot. ▪ Building height adjusting to its immediate neighbouring structures at public space front. ▪ Façade colour, openings or texture referring to existing material, colour, texture etc. in the street or urban block or neighbourhood. ▪ Decorative, shading, protective or any other structure(s) referring to similar existing elements in the street or urban block or neighbourhood. If not, does the project adopt any other urban/architectural integration approach or does it intentionally contrast its surrounding urban environment by adopting justified approaches of architectural or artistic composition?	1	NA Yes (10) No (0)

5	5	**Integration to natural landscape** If the project is surrounded by natural landscape or is related to natural landscape, does it apply at least two of the following techniques? ▪ Materials, colours or textures referring to existing ones in the landscape. ▪ In case of building or other structure, creation of subterranean/underground spaces or a major part of the building forming a new ground. ▪ In case of building or other structure, building height adjusting to its immediate natural or surrounding landscape. ▪ If the project includes vegetation, incorporation of locally grown and native trees, shrubs, and perennials. If not, does the project adopt any other architectural/landscape integration approach or does the project intentionally contrast to its surrounding natural environment by adopting justified approaches of landscape or architectural composition?	1	NA Yes (10) No (0)
6	6	**Protection of cultural heritage** If the project includes or otherwise targets listed buildings, spaces or any other elements of recognised historical and/or cultural value, does the project proposal address their promotion, restoration or protection?	1	NA Yes (10) No (0)
7	7	**Learning from vernacular architecture and craftmanship** How many of the following apply? The project is informed by vernacular architecture or craftmanship by: ▪ Employing local construction or craftsmanship techniques that are linked to the history, culture, or identity of the site. ▪ Incorporating or otherwise promoting locally used, produced or sourced materials, such as stone, wood, or other, or materials which are historically or otherwise linked to the site. ▪ Adopting or re-interpreting structural systems, architectural or landscape typologies linked to the local history, culture, topography and climatic conditions.	1	NA Two or more (10) One (5) None (0)
8	8	**Connecting to nature** Does the project establish a relationship to nature or restore the relationship to nature, for example by restoring hidden natural assets, introducing hiking or cycling paths, increasing green and blue surfaces or replacing artificial surfaces in an urban area? Or does the proposed intervention highlight the unique characteristics of the natural landscape?	1	NA Yes (10) No (0)
9	9	**Visual integration** If the project includes multiple interventions in different locations (such as interventions on façades of multiple deteriorated buildings, installation of plants or urban equipment in multiple open spaces etc.), does the project contribute to connecting and integrating buildings or open spaces visually (e.g., by introducing elements that create a distinctive visual link across buildings or areas, such as artworks, colours, materials, vegetation, decorative or other structural elements)?	1	NA Yes (10) No (0)

1.2 Quality of experience

10	1	**Personal comfort/Experience of living** Does the project provide spaces or improve existing spaces in ways that foster user well-being (in the form of privacy, relax, recovery, etc.), such as the following: ▪ Creation of a green space (e.g., garden, park, walking/biking trail) or a blue space (e.g., swimming area, riverside, water features etc.). ▪ Creation of a meditation, recreational field, sports zone or resting designated area. ▪ Introduction of windows, openings or skylights that provide views towards nature and/or urban landscapes. ▪ Use of new dedicated appliances, materials, lighting conditions (paying particular attention to the visual tasks of the user), greening, insulation from disturbances, etc.	2	Yes (10) No (0)
11	2	**New ways of living** Does the project support new ways of living, behaving or interacting with each other (e.g., through the flexible organisation of the plan of a small residential unit or working space, the design of an intergenerational living scheme, etc.)?	2	Yes (10) No (0)
12	3	**Cultural - educational experience** Does the project include elements which are dedicated to raise curiosity towards the cultural environment, to learn about new ideas, induce reflection, stimulate creativity, change habits (e.g., through the creation of an outdoor diffused thematic museum, an open to public 3D printing lab, spaces linked to educational activities etc.)?	2	Fully (10) Partially (5) No (0)
13	4	**Thermal comfort in buildings** In case of new buildings or renovation, reuse and repurposing of existing building spaces, how many of the following passive design solutions apply to ensure thermal comfort? ▪ The orientation of the building and location and density of openings have been studied, considering the exposure to the sun in summer and prevailing winds in winter. ▪ All openings that are vulnerable to overheating or prevailing winds are protected with either structural or nature-based control measures, such as trees. ▪ If the project includes balconies and patios, they are at least partially protected from overheating and prevailing winds. ▪ Use of cool materials in building façades and roofs, such as light colour materials, heat-reflective paints and coatings, use of reflective tiles in roofs, etc.	1	NA Two or more (10) One (5) None (0)

14	5	**Air quality in buildings** In the case of new buildings or renovation, reuse and repurposing of existing building spaces, does the project apply any of the following strategies? ▪ There is at least one operable window per room to increase the supply of high-quality outdoor air. ▪ Natural cross ventilation is ensured, e.g., by openings in two opposite facades, ventilation pathways, vertical ventilation shafts etc.	1	NA Yes (10) No (0)
15	6	**Natural light in buildings** In case of new buildings or renovation, reuse and repurposing of existing building spaces, does the project ensure natural light provision by applying both of the following strategies? ▪ The surface of all transparent openings of the building envelope is no less than 15% of the regularly occupied floor area for each floor level. AND ▪ All regularly occupied spaces have transparent openings.	1	NA Yes (10) No (0)
16	7	**Atmospheric comfort in open spaces** How many of the following techniques apply to ensure atmospheric comfort in open spaces? The project includes protection by a structure or vegetation to: ▪ Sunlight: The project provides shade for most of daylight hours (with calculations made for summer solstice) by tree canopies, awnings, or other structures for at least 25% of the surface of all plazas, seating areas, and other outdoor areas of congregation. ▪ Precipitation: The project includes areas protected from rainfall and other precipitation events. ▪ Wind: The project includes areas protected against prevailing winds.	1	NA Three (10) Two (5) One or none (0)
17	8	**Acoustic comfort** If the project is located in an area characterised by noise pollution or has special acoustic requirements (e.g. school, conservatoire etc.), does it adopt measures to improve the interior and exterior acoustic quality of the project itself or its immediate surroundings (for example through the use of soundproofing materials in buildings, creation of green walls to protect from noise generated in a busy road, or the introduction of water features in an urban pocket park)?	1	NA Fully (10) Partially (5) No (0)
18	9	**Ergonomics** If the project includes components which require a direct physical interaction with the user, are they explicitly designed/chosen with the aim of maximising efficiency, safety, and enjoyment for all users (e.g., chairs, desks, handles, switches, etc.)?	1	NA Thoroughly (10) For few aspects (5) No (0)

19	10	**Sensory experience and interactivity** Does the project include elements of sensory experience which stimulate its cognitive and emotional use (for example by providing dedicated visual, acoustic, tactile, olfactory stimuli, though the use of textures, water elements that generate soothing sounds, incorporating landscaping elements like herbs or flowers that emit pleasant scents etc.) or interactive features which enrich its fruition by the targeted groups (for example through video projections, acoustic wind structures or wind harps, outdoor musical instruments, piezoelectric tiles for educational purposes etc.)?	1	NA Fully (10) Partially (5) No (0)

1.3 Identity and purpose

20	1	**Independent – third party assurance of aesthetic quality** How many of the following apply? ▪ A committee, local council, or equivalent competent authority in the fields of art, design, architecture, urban planning or cultural heritage has approved the project. ▪ The project has been awarded or distinguished in an architectural, urban design, cultural heritage or equivalent competition. ▪ The project has been published in a recognised architectural, urban design or equivalent newspaper or magazine (including online publications).	2	Two or more (10) One (5) None (0)
21	2	**Architectural innovation for a social purpose** Does the project adopt innovative approaches of architectural or landscape or artistic composition to address recognised global and societal problems (e.g., by introducing smart and flexible residential units for densely built urban areas, employing parametric design in order to generate architectural forms with optimal energy performance, using 3D printing for temporary or permanent housing, etc.)?	2	Fully (10) Partially (5) No (0)
22	3	**Embedment in local culture** Does the project include design elements or immaterial features that resonate with local community by referring to the specific social and cultural context in which the project is located (e.g., local customs, arts and crafts, cultural elements)?	2	NA Yes (10) No (0)
23	4	**Publicity and visibility** To which degree can the project contribute to increase its publicity/awareness/visibility well beyond the immediate context and therefore influence public decision making (e.g., long-term political or administrative decision like public budget allocation, establishment of new best-practice, rethinking of planning processes, etc.)?	1	The project has very high impact. (10) The project has impact. (5) The project has no impact. (0)
24	5	**Aesthetic upgrade** If the project includes and targets a deteriorated building or space or is in a deteriorated context, does it aesthetically improve any neglected buildings or spaces?	1	NA Fully (10) Partially (5) No (0)

25	6	**Sufficiency (minimising consumption of resources)** Does the project demonstrably target sufficiency by designing consciously and economically and by questioning habits, without reducing the quality of the construction? For example, by considering the consumption of land and space, the geometry and compactness of buildings, the orientation and proportion of windows, as well as promoting alternative ways of consuming and behaving.	1	NA Fully (10) Partially (5) No (0)
26	7	**Resilience** Does the project integrate features that enhance its ability to prevent, adapt and recover from natural, social, economic or other crises, while improving the project's aesthetic quality? For example, by including urban farming to reduce dependency on imported food, by encouraging public realm interaction through visual connections to the community in order to prevent feelings of isolation etc.)	1	NA Features are present and aesthetically deployed (10) Features are present (5) No (0)

2 Sustainable

2.1 Circularity

27	1	**Exploit the potential of neglected assets** Does the project explore and exploit the potential and aesthetic value of existing assets that are generally not considered to be useful or attractive?	2	Yes (10) No (0)
28	2	**Fostering circular behaviour** Does the project contribute explicitly to fostering circular behaviour in the community or in the households (e.g., by allowing public access to compost areas for educational purposes, by fostering a local construction material bank, introducing repair cafés, by introducing communal urban allotment gardens etc.)?	2	The whole concept of the project fosters circular behaviour (10) The project integrates elements that foster circular behaviour (5) No (0)
29	3	**Aesthetics for circularity** Does the project encourage the adoption of new aesthetic norms that promote circularity, by valuing the aesthetic quality of modular, re-used, "imperfect" or "raw" structures and finishes?	1	Fully (10) Partially (5) No (0)

30	4	**Reuse of spaces, structural elements, materials and equipment** How many of the following strategies or methods apply to the project? ▪ The project includes the reuse, refurbishment or repurposing of an existing building or open space (at least 50% of the total property surface area is refurbished, reused or repurposed) OR of other structures of recognised value (e.g., an abandoned open theatre, disused containers, parts of industrial archaeology, etc.). ▪ The project incorporates already used structural elements or equipment in a way which is well recognisable and showcases the concept of circularity. ▪ The project incorporates used or reusable materials (including aggregates), either in a significant amount (≥20% by weight) or, if in smaller amounts, in a recognisable way that showcases the concept of circularity.	2	NA Two or more (10) One (5) None (0)
31	5	**Shared use** Does the project involve the shared use of services, assets, spaces and resources (e.g., by introducing bike-sharing, co-working spaces, shared community gardens or other shared spaces in residential projects, energy sharing etc.)?	1	NA The whole concept of the project is based on shared use of services, assets, spaces and resources (10) The project involves shared use of some services, assets, spaces and resources (5) No (0)
32	6	**Adaptable design and design for disassembly** How many of the following strategies or methods does the project incorporate? ▪ Use of versatile/flexible/movable structural elements, such as internal walls or outdoor urban equipment, for the space layout to support multi-use and easy repurposing of the building or the project. ▪ In case of buildings, use of a structural grid or building envelope compatible with all likely future uses and provision for possible change to mechanical, electrical or plumbing systems to be adapted or replaced to suit alternative uses. ▪ Prioritisation of standardised, modular elements over bespoke/tailor-made solutions. ▪ Design for the easy disassembly of the project's structural elements for repair, recycling, or reuse, either at the location of the project or at a different location (e.g., design of small movable theatre, shading structure for open markets etc.). For further guidance see Level(s) indicator 2.3: Design for Adaptability and Renovation.	1	NA Two or more (10) One (5) None (0)

33	7	**Off-site or low waste construction techniques** Does the project incorporate off-site construction techniques for the construction of buildings or other structures through the use of prefabricated elements, promoting reduced waste and construction time, and minimised disruption to the surrounding environment? Or does it incorporate construction techniques that lead to zero or lower construction waste compared to traditional construction?	1	NA The whole concept of the project is based on off-site or low waste construction techniques (10) The project incorporates partly off-site or low waste construction techniques (5) No (0)
34	8	**Construction and demolition waste** If the project has construction and demolition waste (CDW), are they handled by a licensed CDW management company that will ensure the recovery of materials and re-use or recycling of non-hazardous CDW?	1	NA Yes (10) No (0)
35	9	**Elimination/minimisation of operation waste** Is the project's operation backed by a zero-waste plan or does it make use of reusable, recyclable or compostable materials and components to minimise residual waste?	1	NA The project is also backed by a zero-waste plan (10) The project makes use of reusable, recyclable or compostable materials and components to minimise residual waste (5) No (0)
		2.2 Climate Change mitigation and adaptation		
36	1	**Awareness raising** Does the project actively contribute to increasing awareness towards climate change and the resulting need for mitigation and adaptation measures by applying any of the following strategies? ▪ Acting as role model, by demonstrating and encouraging behavioural change ▪ Incorporating educational activities ▪ Collecting/promoting/disseminating best practice	2	Two or more strategies apply (10) One strategy applies (5) No (0)

37	2	**Aesthetics for climate mitigation and adaptation** Does the project encourage the adoption of new aesthetic norms that contribute to climate mitigation and adaptation? For example, by avoiding unnecessary decorative elements and reducing finishings thus helping to reduce the embodied carbon of buildings, or by increasing resilience through solutions that are aesthetically appealing and conducive to citizens' well-being, such as water squares, landscaped flood defence infrastructure etc.	2	Fully (10) Partially (5) No (0)
38	3	**Climate resilience and social justice** Does the project address climate resilience while promoting social justice, for example by providing protection or relief from extreme weather events to vulnerable citizens?	2	Yes (10) No (0)
39	4	**Adaptation of project to climate change** Has the project been assessed for climate risks (e.g., urban heat island effect, flooding, extreme rainfall events, sea level rise etc.) and integrated the necessary adaptation measures to make it climate resilient? For further guidance see Level(s) indicators on "Macro-objective 5: Adaptation and resilience to climate change.	1	NA Yes, the project has been assessed for climate risks and integrates the necessary adaptation measures (10) Assessment has not been done but the design of the project is expected to cope with climate risks (5) No (0)
40	5	**Climate adaptation of the broader area** Does the project increase the resilience of its surroundings, for example by contributing to the mitigation of flooding risks in the area (e.g., by reducing soil sealing, using water-permeable paving materials in open spaces and resilient plant species, introducing rain gardens or water retention tanks etc.), or of urban heat-island effect risks (e.g., by using reflecting colours and cool materials, introducing green roofs, shading structures, etc.)?	1	NA The project incorporates design solutions that mitigate two or more climate risks (10) The project incorporates design solutions that mitigate one climate risk (5) No (0)
41	6	**Low energy consumption** Does the project incorporate solutions to minimise energy consumption (e.g., through the installation of thermal insulation, upgrade of heating systems, installation of energy-efficient appliances, smart meters and smart energy management, energy storage and management systems etc.)?	1	NA Yes (10) No (0)

42	7	**Generation of renewable energy sources** Does the project incorporate generation of energy from renewable energy sources (e.g., from solar, wind, geothermal, and biomass sources)?	1	NA Fully covers energy consumption (10) Partially covers energy consumption (5) No (0)
43	8	**Energy communities** Does the project contribute to the promotion and development of energy communities?	1	NA Yes (10) No (0)
44	9	**Building energy performance** In case of a new building or a major building renovation (as defined by the national legislation) does the energy performance of the building go beyond the Nearly Zero-Emission Building (NZEB) requirements as per national legislation?	1	NA Yes (10) No (0)
45	10	**Low-carbon materials** Does the project use low embodied carbon construction materials, such as timber, bamboo, low-carbon cement formulations, recycled aluminium or others? For further guidance see Level(s) indicator 1.2: Life cycle Global Warming Potential (GWP).	1	NA For load-bearing structure or walls (10) For any other element or equipment (5) No (0)
46	11	**Green/blue infrastructure** Does the project address climate mitigation or adaptation, improve the local microclimate or enhance biodiversity by restoring existing blue or green infrastructure or creating new, including green areas, rain gardens, green roofs, green walls and others?	1	NA Fully (10) Partially (5) No (0)
		2.3 Other environmental aspects		
47	1	**Awareness raising** Does the project actively contribute to increasing awareness towards environmental aspects (e.g., pollution, biodiversity protection, water scarcity and pollution, soil contamination, etc.) by encouraging behavioural change or disseminating best practices?	2	On more than one environmental aspects (10) On one environmental aspect (5) No (0)
48	2	**Bringing communities together** Does the project address environmental challenges (e.g., pollution, biodiversity loss, water scarcity, etc.) while promoting solidarity and bringing communities together? For example, by introducing community gardens, adopt-a-park programmes, clean-up events, etc.	2	Yes (10) No (0)

49	3	**Aesthetics for environmental benefit** Does the project promote the aesthetic value generated by solutions that support biodiversity, address air and water pollution, soil contamination or water scarcity, such as vertical gardens, native plant landscaping, natural forms of boundary protection through vegetation, wall materials and textures that provide opportunities for plant climbing, etc.?	2	Fully (10) Partially (5) No (0)
50	4	**Reduction of water consumption** If the project uses water, does it incorporate water efficient fixtures and appliances (consulting national or international schemes for its selection) or dedicated procedures in order to reduce water consumption (e.g., toilet flush, kitchen taps, basin taps, showers, showerheads) or otherwise contribute to a quantifiable reduction of water consumption (if compared to a conventional approach to the same aim)?	1	NA Fully (10) Partially (5) No (0)
51	5	**Collection and use of rainwater** If rainwater collection is possible, does the project collect and use rainwater to cover project water needs or otherwise does it contribute to the collection/reuse of rainwater?	1	NA All water needs to be covered by rainwater (10) Water needs to be covered partially by rainwater (5) No (0)
52	6	**Sustainable materials** Does the project utilise construction materials derived from renewable and biodegradable sources, such as sustainable wood, bamboo, straw, hemp, rammed earth etc.?	1	NA Fully (10) Partially (5) No (0)
53	7	**Protection of local flora and fauna** If the project includes vegetation, does it use local plant species? If not, does it provide habitat for local fauna and pollinators?	1	NA Fully (10) Partially (5) No (0)
54	8	**Decontamination and remediation** In case of recognised contamination in the project site, does the project include decontamination or remediation techniques to restore the polluted areas and spaces?	1	NA Yes (10) No (0)
55	9	**Institutional safeguarding** Are the protection and restoration of the quality of air, water or soil, or the biodiversity safeguarded by any formal structural mechanism, certification, or any other institutionalised process?	1	NA Yes (10) No (0)

3 Together

3.1 Physical inclusion

56	1	**Assurance of inclusive design** Does the project design enable the unrestricted movement of people with diverse needs without compromise to their experience within the building or open space, ensuring comfortable movement at the project's entrance, horizontal and vertical circulation, and access to all main spaces of the project? Or can the project be enjoyed or used or operated by all users, regardless of their abilities or background (including furnishings, fixtures and fittings)?	2	Yes (10) No (0)
57	2	**Addressing the particular needs of vulnerable individuals** Does the project concept and design explicitly address the particular needs of vulnerable users, such as older people, children, women, immigrants or people with disabilities? For example, by creating safe and walkable environments and integrating playful interventions for children or ensuring autonomy and facilitating social interaction for older people.	2	Yes, for two or more social groups (10) Yes, for one social group (5) No (0)
58	3	**Innovative inclusive design** Does the project go beyond the locally applicable accessibility laws or codes in accommodating a diverse range of disabilities and needs by introducing innovative, unconventional, and particularly inclusive measures? For example: ▪ Introduction of flexible spatial layouts or convertible equipment that enable changes in access requirements. ▪ Use of colour, textures, images and other multi-sensory, visually perceptible information for people who are neurodiverse. ▪ Use of wayfinding strategies that help individuals intuitively navigate through the project (e.g., signage, tactile maps, symbols, auditory cues, information systems, images, colours that consider colour blindness, various languages). ▪ Use of technology (e.g., audio and visual equipment and interfaces, web access, etc.) that helps individuals fully utilise a space (e.g., remote access to assist blind or deaf individuals, support for those who do not speak the native language) or any other physical or non-physical system, made available to all users at no cost.	1	Fully (10) Partially (5) No (0)
59	4	**Reduction of spatial segregation** Does the project aim at overcoming spatial segregation and closing spatial gaps, for example by regenerating abandoned areas or by introducing to them new uses and functionalities (e.g., by activating an unused urban open space through the introduction of sports facilities or temporary structures for street markets)?	2	NA Yes (10) No (0)
60	5	**Physical connectivity** Does the project improve or create new barrier-free access (possibly including also cycling and other soft modes) to buildings or open spaces that were previously not easily accessible or non-accessible at all, by providing for example access to inner courtyards of urban blocks or by introducing pathways and other elements of physical continuity?	1	NA Yes (10) No (0)

61	6	**Sustainable mobility** Is the project located in an area which is easily accessible without the use of a private car because of any of the following conditions? ▪ Proximity (less than 500m away) to an easily and barrier-free accessible public transport service stop with sufficient frequency of service. ▪ Direct connection to a designated pathway network for cyclists and pedestrians. ▪ Accessibility and integration to alternative mobility systems, like micromobility, shared mobility, etc. If not, are there concrete plans that the integration in the local sustainable mobility system is planned and will be introduced in a timeframe compatible with the implementation of the project?	1	NA Yes (10) No (0)
62	7	**Pedestrian and bicycle friendly spaces** Does the project create or improve pedestrian or bicycle friendly environments by including or supporting any of the following approaches? ▪ Conversion of a space that was previously used by cars to a space designated to pedestrians and cyclists, or creation of shared streets, or application of any other traffic calming strategies. ▪ Provision of infrastructure that supports sustainable mobility (e.g., provision of bicycle parking racks or other equipment, creation of cycling lanes, pedestrian pathways, improved sidewalks, improved pedestrian crossings, etc.)?	1	NA Yes (10) No (0)

3.2 Social inclusion

63	1	**Equitable use and access** Does the project itself secure or contribute to secure in other projects' equitable use in the following ways? ▪ The access, use or enjoyment is formally and effectively non-discriminatory and free. ▪ If the provision of services is included, the services are offered in a non-discriminatory way and for free. ▪ If an access fee or use fee is applied to optimise utilisation and financial sustainability, the fee is set in a way which is affordable and does not exclude any group, for example by introducing appropriate fee exemptions for young or indigent users.	2	Yes (10) No (0)
64	2	**Design for affordability** Does the project explicitly include physical solutions (design features, choice of components, choice of materials, etc.) and non-physical solutions (concepts of use and operation, etc.) which ensure that the project is as affordable as possible for its final beneficiaries, as demonstrated by simple benchmarking with comparable projects?	2	Fully (10) Partially (5) No (0)
65	3	**Social purpose** Does the project explicitly contribute to increasing awareness or alleviating recognised social challenges, such as social exclusion, poverty, lack of access to healthy food, homelessness, lack of affordable housing, or other?	2	Fully (10) Partially (5) No (0)

66	4	**Equitable context and treatment** If the project targets a context with recognised disparities, segregation, or social injustice, does it explicitly target a diverse mix of users, including in particular disadvantaged social groups? Or does the project include measures to safeguard equal treatment and opportunities across all groups, also contributing to the long-term reduction of the disparities (for example by introducing a service that targets the professional integration of low-income young population)?	1	NA Fully (10) Partially (5) No (0)
67	5	**Well-being and promotion of project's staff** If the project needs staff for its operation and/or maintenance, how many of the following strategies apply? ▪ The project or the context of the project provide sufficiently large benefits (beyond remuneration, if any) to the staff or any other people involved in operating it, by contributing for example to their well-being and personal and social development. ▪ The staff include, in a significant proportion and in line with the nature of the activity, socially, physically or otherwise disadvantaged people.	1	NA Both strategies apply (10) One strategy applies (5) None (0)
68	6	**Response to the specific needs of the community** If the project is in an urban area, does it respond to the current or expected specific and unique needs of the project's users or community? For example, by creating a playground in an area with an over-proportional number of young families, or by improving a building/area which has received widespread criticism (e.g., negative local press coverage).	1	NA Fully (10) Partially (5) No (0
69	7	**Institutional safeguarding of social inclusion** Are social inclusion aspects related to the project's preparation, implementation, and, if applicable, operation safeguarded by any formal structural mechanism, business model, certification, or any other institutionalised process?	1	NA Yes (10) No (0)

3.3 Creation of vibrant communities

70	1	**Feeling of safety** Does the project contribute to the creation of a safe outdoor or indoor environment, for example by (re)designing neglected buildings and open spaces, introducing active street-level building frontages, increasing the presence of people at all times, facilitating oversight, etc.?	2	Fully (10) Partially (5) No (0)
71	2	**Social innovation** Does the project support social innovation, by introducing new solutions (products, services, models, processes etc.) that meet social needs more effectively than traditional solutions, empower society by creating new roles and relationships or by developing capabilities, and/or lead to better use of assets or resources? For example, by developing a low-cost construction technique to provide affordable housing.	2	Fully (10) Partially (5) No (0)
72	3	**Catalytic effect** Does the project increase the development opportunities of the area and the viability of neighbouring uses? For example, through the development of a cultural centre or creative hub acting as catalyst for local social and economic development.	2	Fully (10) Partially (5) No (0)

73	4	**Flexibility and adaptability** Does the project provide infrastructure (e.g., flexible spatial layouts, mobile or multi-functional furniture, prediction of instalment of mobile canopies etc.) that allows users to personalise them or support the development of grass root initiatives (e.g., temporary street markets, cultural and performing events, art exhibitions, public discussions)?	1	NA Fully (10) Partially (5) No (0)
74	5	**Support of social activities** Does the project provide spaces or improve existing spaces (through new appliances, restructuring, reorganisation, etc.) in a way which fosters the interaction among people, for example by providing or supporting opportunities for collective and cooperative activities (conversation, eating, hobbying, playing, sporting, etc.)?	1	NA Fully (10) Partially (5) No (0)
75	6	**Support to activities and businesses with local character** Does the project include or support activities or businesses that build on local culture, traditions, knowhow, craft and contemporary diversity and creativity (e.g., fashion, furniture, interior design, food and other elements of daily life that carry a sense of belonging at a local scale)?	1	NA Fully (10) Partially (5) No (0)
76	7	**Optimal utilisation of spaces** How many of the following apply to increase a project's utility? The project can be used with the same or a different functionality during: ▪ All seasons of the year. ▪ Weekdays and weekends. ▪ Mornings, afternoons and evenings. For example: a school multi-purpose event hall designed and programmed to host activities and events of the local community in the evenings, weekends or during summer.	1	NA Two or more (10) One (5) None (0)
		4 Working principles		
77	1	**Participatory process in project identification** Have those affected by the project been actively involved in the identification of the project, or has there been at least a consultation, providing them with adequate information on the project and with the opportunity to express ideas or objections?	2	Active involvement (10) Consultation (passive involvement) (5) No (0)
78	2	**Participatory process in project design and programming** Have the local community and the potential future users been involved and engaged in the development of the project strategy, design or programming of activities? Have systematic exchanges among members of the community and between the community and the project promoters taken place, for example by inviting them to express ideas or objections and formulate recommendations for the design of the project?	2	Active involvement (10) Consultation (passive involvement) (5) No (0)

79	3	**Participatory process in project implementation** Is there intention to involve and engage the local community or the future users in the implementation of the project, for example by encouraging voluntary participation in the construction, possibly also with educative and social purposes?	1	NA Fully (10) Partially (5) No (0)
80	4	**Participatory process in project operation** Is there intention to involve and engage the local community or the future users in the operational phase of the project, for example by encouraging self-governance in the form of collective decision making in the programming of services and activities (as applicable), collective delivery of services or collective physical maintenance?	1	NA Fully (10) Partially (5) No (0)
81	5	**Participation of disadvantaged people** Have disadvantaged people (e.g., homeless, ethnic minorities, migrants, people with disabilities, isolated older individuals) been demonstrably and actively involved in the project preparation, implementation, or operation?	2	NA Yes (10) No (0)
82	6	**Replicability potential** Can the project as a whole or partially in some of its characteristics (methodology, design, technology, processes, use, etc.) act as a role model and be easily replicated or transferred to other places, groups of beneficiaries and contexts?	1	Fully or to a predominant extent (10) In some characteristics (5) No (0)
83	7	**Multi-level engagement** Does the project demonstrably integrate: ▪ Vertically, by connecting informal networks (e.g., local community groups) with formal institutions (e.g., academic institutions, cultural institutions, political groups); or ▪ Horizontally, by connecting informal networks and formal institutions across communities, sectors or regions?	2	Yes (10) No (0)
84	8	**Transdisciplinary approach** Does the design and/or construction of the project demonstrably involve the non-conventional collaboration of experts from two or more different disciplines (e.g., architects with biologists, engineers with artists, researchers with technicians, etc.), leading to innovative solutions that would have not been achieved without such collaboration?	2	More than two disciplines (10) Two disciplines (5) No (0)
85	9	**Creation, retention and dissemination of formal knowledge** Does the project contribute to the creation, retention and dissemination of knowledge and best practice, for example by technical constructive solutions or non-technical participatory aspects of the project being addressed in a professional publication or other recognised specialist media?	1	Two or more references (10) One reference (5) No (0)
86	10	**Educational impact** Does the project actively contribute as a demonstrator to educational purposes on social, ecological, technical, or other issues via different channels, for example by promoting educational activities, participating to public events, achieving coverage on local media, etc.?	1	Two or more channels (10) One channel (5) No (0)

87	11	**Non-formal learning** Does the project actively make use of non-formal learning to promote awareness raising and behavioural change on social, ecological, technical, or other issues, for example by being active on social media, carrying out workshops, organising non-formal educational activities like games, etc.?	1	Two or more channels (10) One channel (5) No (0)
88	12	**Increased public support** If the project is part of a larger project, can it contribute to increase public support for such project? For example, through the creation or regeneration of a public park integrated within a new social housing development. Or, if the project is linked to another mandatory project, does it increase the public support for the mandatory project? For example, a park created or regenerated in the proximity of a new flood protection system with high visual impact.	1	NA Fully (10) Partially (5) No (0)
89	13	**Cost effectiveness** Is the project prepared and organised with the aim of optimising/minimising overall project costs (e.g., by means of appropriate processes and systematic decision-making mechanisms), also taking into account the context and target group? Does this take into account cost effectiveness also in all life-cycle phases (e.g., by means of periodic cost review or life cycle models): implementation, operation (beyond energy efficiency etc.), maintenance, dismissal?	1	Yes, for all phases (10) Yes, during the preparation phase (5) No (0)
90	14	**Financial balance and stainability** While distributing the financial burden across all stakeholders in a balanced way, does the project contribute to its own financial sustainability or to the financial sustainability of related projects and activities, either: ▪ directly (e.g., generating additional revenues, inducing reductions of costs and operating expenses, etc.); or ▪ indirectly (e.g., enabling additional potential sources of funding and financing, attracting other revenue generating activities, enabling adaptation to changing needs, reducing exposure to future risks, etc.)?	1	NA Directly and indirectly (10) Directly or indirectly (5) No (0)

Annex II - Useful sources

Beautiful

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- UN Habitat (2024). My Neighbourhood. Available at: https://unhabitat.org/sites/default/files/2023/05/my_neighbourhood_publication_19.05.2359.pdf

Sustainable

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- European Commission (2022). NEB Compass. See "Sustainable", pages 9-10. Available at: https://new-european-bauhaus.europa.eu/tools-and-resources/use-compass_en
- European Commission (2024). NEB Investment Guidelines. See NEB Investment Recommendations, "Sustainable", pages 123-137. Available at: https://new-european-bauhaus.europa.eu/tools-and-resources/neb-investment-guidelines_en
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