



The screen-printed glass panels and interventions in the niches, by visual artist Quim Domene, was the outcome of research to revive and remember the important role of craftsmen and trade in the original town centre. The glass features geometric patterns from, mosaics designed by decorator Sadurní Brunet (1886-1958), motifs of printed fabrics produced during the first wave of industrialisation in Olot and a list of the shops and workshops that once occupied the premises of this area.

The church of Tura, squeezed between narrow lanes, has now gained a public space to the side, presided over by the bricked-up door of the former Romanesque temple. What was once a vacant lot is now a space for the townspeople and a catalyst for activities. It is one more step in recolonising the most decrepit part of the old town. Almost immediately, two local associations started using it as an outside room for hosting their events. The appropriation of the structure surely transcends the use, because it enables multiple readings, depending on citizens' common ground and experiences. There is a Can Sau for each and every person.



Esteve Moner, 1904. Arxiu Comarcal de la Garrotxa. Col·lecció d'imatges de Josep Ma. Dou Camps (0030)