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A Third place, building its identity in an Ingold meshwork of relations with a leading intention

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Abstract

Defining the identity of a Third Place is complex, considering the diversity of activities and roles that these spaces can incarnate, as well as their interactions with various stakeholders. Our study examines the identity work of a rural French "Third Place", the Country Electronic Third Place (CETP), offering electronic music events, "guinguettes," and various artistic activities. Using Tim Ingold's theories, we analyze how relationships and the environment shape CETP's identity within a "meshwork" of relations. The founders' intentions and responsiveness to community feedback create a plural identity, where the foounder's intention maintains identity coherence. Our findings highlight the complex interplay between intention and attention in CETP's identity, contributing to the understanding of Third Places and Ingold's theory. This study also explores the articulation of private and public spheres and the role of "Benevolent Dictatorship" in identity work.

Keywords : Organizational Identity, Identity work, Third place, Meshwork, Ingold

Introduction

The concept of a Third Place refers to places distinct from home (first place) and work (second place) where people can gather and interact (Oldenburg and Brissett, 1982). However, defining the identity of a Third Place remains complex due to the diverse range of activities and roles these spaces can embody and their interactions with multi stakeholders. Our study aims to further explore the identity work of Third places with the context of a French cultural Third place created in 2021 and located in a rural setting. This Third place named Country Electronic Third Place (CETP) offers an eclectic mix of activities, including electronic music events, "guinguette" (open-air dance bar), and various artistic and convivial activities.

The identity work of a Third Place like CETP can be examined through the theoretical lens of Tim Ingold, a prominent contemporary anthropologist. Ingold's theories emphasize the importance of relationships and the environment in the formation of social life, making his concepts particularly relevant for analyzing identity construction in Third Places. Ingold's framework of correspondence (with attention) and hylomorphism (with intention) provides a useful perspective for understanding the identity work of CETP.

Our study investigates from a in depth case study how intention and attention within a "*meshwork*" of relations (Ingold, 2016) contribute to the identity work of CETP. Our study describes how the intention refers to the initial values and goals set by the founders, while attention involves the ongoing responsiveness to the requests, desires, and feedback from the community. Such interplay leads to a plural identity from which hylomorphism (with intention) is prevailing to maintain consistency with their introspection identity work.

Our findings highlight the complex interplay between intention and attention in maintaining the coherence of CETP's identity and contribute to the study of Identity for Third Places. This study also extends the discussion on the articulation of private and public spheres within Third Places and the role of Benevolent Dictatorship (Buret, 2015) during identity work. Furthermore, our research offers deeper insights into identity work, particularly the articulation between internal and external identity processes (Leung et al. 2014; Michel & Ben Slimane, 2021). Incorporating

Ingold's framework helps distinguish between introspective and extrospective efforts (Michel & Ben Slimane, 2021), showing how attention to community feedback evolves the internal perception of "who we are" as a Third Place. Finally, our study aims to contribute to Ingold's theoretical work by applying his concepts to the identity construction of a specific Third Place.

Key concepts: Third place and identity work

Third place, a large definition leaving questions around its identity construction

Oldenburg and Brissett (1982) propose a definition of a Third place as outside home (First place) and work (Second place). The Third place is a generic designation for a great variety of public places that host the regular, voluntary, informal, and happily anticipated gatherings of individuals (Oldenburg, 1999, p. 16). The characteristics compiled by Oldenburg (1999) include neutral ground, leveler, conversation as the main activity, accessibility and accommodation, the regulars, low profiles, playful mood and finally home away from home. According to Jeffres et al. (2009), Third places foster community and communication among people outside of home and work. A Third place brings diversity, novelty, expression of emotions, sociability and democratic conversation (Oldenburg and Brissett,1982)

In their literature review on Third places, Scaillerez and Tremblay (2017) noticed that Third places favor collaboration and creativity. They include a large variety of places like coworking and fab labs. They can favor revitalization of rural places and youth insertion. They also noticed that the results that Third places can obtain are not documented. Goosen & Cilliers (2020) present a literature review about the benefits of Third places linked to social, environmental and economic sustainability. The authors consider that conversation (as part of social interaction) should remain the main activity of Third places. Thus, the activities and benefits of a Third place are diverse.

The lack of consensus around a definition of a Third place gives freedom to their members to define what they are. However, public authorities can also play a role in the definition of a Third place. Goosen and Cilliers (2020) and Jeffres et al. (2009) justify the support of Third places by public authorities as they generate positive externalities. They also recommend urbanists to plan and establish Third places for social sustainability. Jeffres et al. (2009) showed a relationship between perceptions that Third places are accessible in the community and the perceived quality of life. Consequently, the local authorities could be interested to improve the quality of life by supporting Third places. Yuen and Johnson (2017) also mention the connection and tension around Third places about their private and public dimensions. There can be private places as coffee shops with high prices thus becoming "a lifestyle enclave" and neglecting the diversity and social leveler dimensions that a Third place is expected to be referring to Oldenburg (1999).

Thus, with various stakeholders potentially influencing its construction, the identity of a Third Place remains a subject of significant debate, lacking consensus regarding its activities, outcomes, and public or private nature. Hence, we propose an exploration into the construction of Third Place identity.

Organizational Identity and Identity work

The identity of an organization is vital. It defines for the members who they are as an organization, what they do and where to go (Whetten & Mackey, 2002). But to define "who *we* are as an organization" previous scholars have developed different perspectives.

The first stream of research has focused on the distinctiveness of organizational identity (OI) related to internal shared perceptions among the members, based on its history, memory and the

founder's vision (Albert & Whetten, 1985). The second stream of research is coming from the new institutionalism from which the OI is built in relation to its environment, collectively perceived by the same type of organizations, and influencing organizational legitimacy (Glynn, 2017).

Then recent scholars have combined these two dimensions to define the OI both regarding the distinctiveness and legitimacy purpose (Navis & Glynn 2011). According to Besharov and Brickson (2016), the alignment of the identity is achieved when the most distinctive and central elements of the organization meet institutional expectations. But such alignment requires identity work.

The process of identity construction has been analyzed through the notion of "identity work" (IW) defined as all efforts to build, maintain, repair or reinforce identity (Sveningsson et Alvesson, 2003). This notion provides an active and dynamic view on OI based on the complex interplay between intrinsic specificities of each organization and the influence of the collective and their environment as depicted in Michel & Ben Slimane (2020). Indeed, this study illustrates how IW at the organizational level can involve both efforts in reaffirming the historical *raison d'être* and distinctiveness of the organization and efforts of internalization of external pressures within its self-identity.

Thus, the link between the environment and the IW is important. And we think that Ingold could provide great insights on the relation between an organization and its environment.

Utilizing Ingold's Framework to Examine Identity Formation

Ingold (2017a) proposes a theory of social life centered on correspondence (Paulus, 2021). He recommends all living beings to live correspondence relations referring to the exchange of letters that are read carefully, followed by an answer and later by another letter. Thus, the two writers are engaged in a process of correspondence. Correspondence is characterized by the open attention of the living beings to each other, their transformation in the relation and their engagement in a relational process or in a "meshwork" of relations (Ingold, 2016). Correspondence is represented by Ingold (2013) as the crossing of lines with the figure 1.
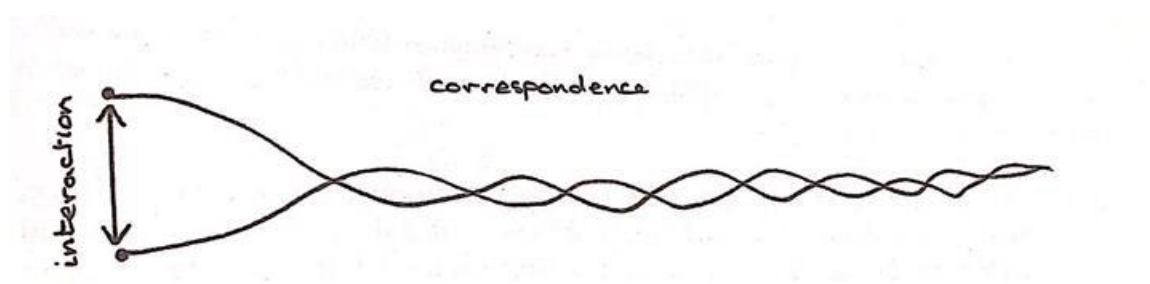

Fig 1: Interaction and correspondence- Source: Ingold (2013) p. 107

Correspondence is defined by Ingold (2017a) in contrast with another relational paradigm called 'hylemorphism', from the Greek hyle (matter) and morphe (form) (Ingold, 2013, p. 20). From the hylemorphic perspective, a person plans, acts according to her/his will, follows her/his mind's intention and imposes effects on other beings and on materials (Ingold, 2017a). According to Ingold, the identity of a living being is built through a correspondence relationship with the environment and the other living beings. The identity is continuously modified following the perception of the environment (attention) and the conscious reaction (intention). *"The only way to grow in skill and wisdom is through an education of perception and judgment that better enables us to attend to what is going on, and to respond with sensitivity and precision. It is a matter of*

finding things out of ourselves, not by holding a mirror to the world and seeing it only in its reflections, but through a direct, practical and experimental exposure to the vagaries of real." (Ingold, 2021, p. 128)

According to Ingold (2016), a living being lives and grows in an alternation of active being-with (intention) and passive being-with (attention): *"Passive being-with gathers and captures the environment in which I am immersed; it holds it in tension like holding one's breath. The active being-with releases the tension and spreads out along a line of growth. What follows is a rhythmic alternation comparable to the breaststroke, where the folding of the arms and legs is followed by a forward thrust: the first movement is a regrouping or gathering movement, the second a propulsion movement."* (p.235) In our case, we are going to look at how the alternation between being with -passive (attention, correspondence) and being with -active (intention, hylemorphism) takes place for the construction of a Third place.

When there are multiple correspondence relations, Ingold mentions and draws a meshwork of relations. Such a meshwork is a space to build once identity: *"if we could imagine the world as a composite woven from the countless threads produced by beings of all kinds... unfolding through this web of relationships in which they are caught up... our vision of the process of evolution and of our own history within that process would be infinitely more open; the inhabitants could, through their own activities, themselves create the conditions for their existence and that of others"* (Ingold, 2016, p.10). Ingold draws the meshwork in figure 2.
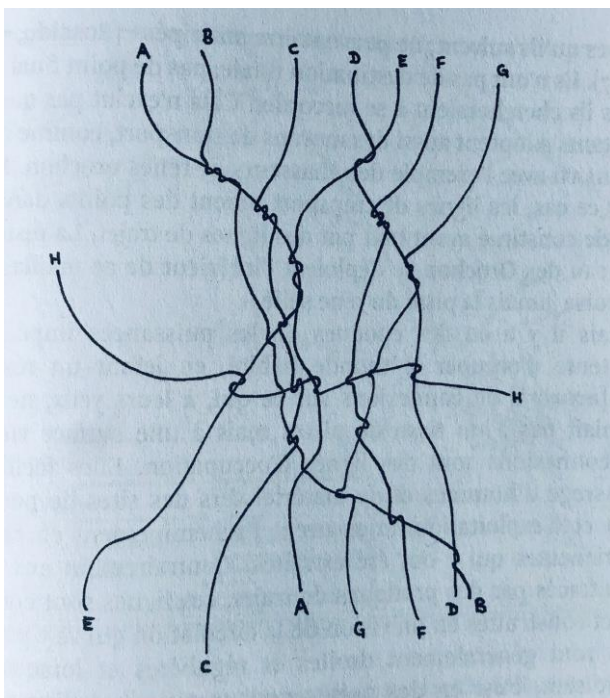

Fig 2 : Meshwork of lines (Source: Ingold, 2016, 109)

The analysis of the construction of the identity of a starting Third place thanks to Ingold is interesting as there are multiple definitions of a Third place. Third places are places of conversation and a weaving of multiple relations. Thus, we draw on Ingold's approach to explore the identity work of a Third place and question: How does the process of identity construction in a Third place emerge from the intricate interplay between attention (correspondence) and intention (hylemorphism) within its complex meshwork of relationships?

Methodology

To explore the identity construction of a Third place, we chose to conduct an in-depth case study (Yin, 2018) where the initiative of the establishment for the French rural-artistic Third place, called CETP. We introduce the case of CETP before detailing the steps of data collection and analysis.

Empirical setting: CETP, a Third place with an identity in construction

CETP is a Third place created in 2021 in a French rural unfavored region by a group of four young people who had previous experience in the management of cultural events. The COVID-19 containment in 2020 raised their desire to run a creative project in autonomy and in nature. Thus, they bought a farmhouse restaurant in the countryside and transformed it into a Third place for creative events and local food. Since 2021 they have contributed to electronic music, punk concerts, open air cinema, theater, artists residences, while in the meantime they have restored the old farm, served snacking and drinks and organized a market for local products. They have attracted amateur artists, scholars and also professional artists ranging from local to international ones. They also succeeded in getting support from the towns around, the region and the French state and in attracting a quite large and broad audience. During the cultural season from May to September 2022, for instance, they received 5000 persons as public, welcomed 130 artists to play and 55 artists in residence. The activity mostly relies on the help of volunteers, on 2,5 full-time equivalent employees and thanks to the dedication of the four founders. While they earn their living by working on other cultural programs in urban areas, they mostly live at *CETP*.

Data collection and analysis

To address our research gap and ensure robustness, we collected and triangulated three kinds of data about CETP. First, we conducted 8 semi-structured interviews with internal members of the Third place between 2022 and 2024. Second, two of the authors collected data *in situ* and *in vivo* (Zilber, 2020) through observations. They attended 5 events organized by CETP (ex. Festivals, exhibitions, etc.) between 2022 and 2024 and 10 leadership meetings that were recorded and transcribed. Additionally, members of CETP have recorded and provided access to 14 of their other leadership meetings, which were also transcribed and used for analysis. Third, we gathered internal documents and external publications through social and TV medias as secondary data. Internal documents rely on annual reports and files presenting CETP. External publications rely on social media publications (ex. facebook, instagram), pictures, flyers between 2022-2023 used to promote the Third Place and its image. We also collected all the 12 publications about CETP from (local, national) newspapers and TV news.

Table 1 gives a thicker description of our data and how we used it in the analysis.

Type of data	Details	Analysis
Semi-structured interviews	8 with the founders (June 2022- Mai 2024) - 315 minutes- transcription	Internal perception of the identity construction
Observations	24 leadership meetings 5 music festivals and other events	Interplay between their internal perception and external representation, between their intention and attention efforts.
Publications	3 internal reports Social media posts and pictures between June 2022- December 2023 11 articles of newspapers 1 TV news	External representation of the identity construction

We analyzed the data using abduction logic defined as a recursive process of double-fitting data and theories (Dana and Dumez, 2015). Raw data collected from interviews, fully transcribed meetings and secondary data was open-coded by the authors using NVivo software, first by each author separately and then together. More precisely, the data analysis process consisted of several phases.

During the initial round of coding interviews, two authors coded separately two interviews previously selected regarding their particular relevance and richness for the research project (Battilana & Dorado, 2010) based on an inductive process. The three authors discussed the interpretations coming out this first phase to refine the research question and their theoretical framework. For instance, the first interpretations were related to the image of a chameleon identity adapted to the multiple relations within their network and orienting the research towards the notion of meshwork from Ingold. Then a second round of coding occurred with the pursuit of an inductive process from one author and a more abductive one based on Ingold's approach for the second author using the following concepts: Attention, Transformation of the project, Transformation of the persons, Process, Intention, Plan, Impermeable elements, Meshwork of relations. Following this phase, and based on the data reduction approach of Strauss and Corbin (1998), the three authors performed an axial coding moving from descriptive first-order codes to second-order ones (Strauss & Corbin, 1998). They gathered the first-order coded into second-order categories describing and distinguishing *intention* and *attention* during the identity construction process. The emerging coding of the second author helped to confirm the link between descriptive codes and their interpretations as an intention or attention. It also helped during the last phase of abstraction by maintaining a critical analytic approach of this identity construction and the superiority of intention at the expense of attention. Finally, the interpretations rely on Ingold's (2017a) theory of social life and the importance of a meshwork of relations to comprehend the complex interplay between intention and attention during the Third place identity construction.

Results

1.   The founders' intention is at CETP's origin

The founding team consists of Neil, an experienced person running a cultural events agency in a large city with his 2 children (Alison and Theo) and 2 friends (Evan and Homere). 4 of the 5 founders are aged between 20 and 25. They all work in the agency, which manages artistic projects on an international scale. During the confinement caused by COVID-19, they felt the need to own a place in the countryside.

> "In my head, it was at the time of the first confinement. I said to myself "it's not possible", in fact, to depend solely on the city in these conditions and, given the way the world is evolving, why not have a place of our own with a bit of autonomy, enough to feed yourself, enough to have water?" (Neil)

Then the founding team drew up a list of criteria, looked for a venue and bought an old farm in a neighboring region that is more disadvantaged economically and culturally than their home region.
Their project took the form of 2 legal structures: a company owned the property and an association managed the events.

The core group of founders already had a multi-faceted project: **land, ideology and art** defining the core values of their identity and intention:
> "The ideological and land project of the 5 partners are the 2 things that are most

opposed, the 2 beacons that are furthest apart from each other and then inside, we do everything else." (Homere)

The intention is based on the desire, skills and network of the founders. The founders agree on the intention based on a form of relational, collective, artistic and rural utopia.

However, a leader emerges in this team of founders. Homere is the association's chairman and artistic director. He takes the artistic decisions. CETP is the place where he will be able to exercise his skills, express his artistic desires and bring his vision and project to fruition. When we asked Homere about his motivation and CETP origin, he answers

> "To run a program that is my own, built with people I trust and people who share my sensibilities and my values, and to be able to work with them, with a trustworthy and competent team, to develop a project that is a little crazy, a little unique, and in which I can express myself as artistic director." (Homere)

Robert as well as the other interviewees and our observations confirm that: "*the artists, it's mainly Homere who chooses them and makes the programming*". Homere chooses the program, is the guardian of identity.

According to Evan, the intention is to "*bring culture to the territory*".

They offer different propositions: location for weddings, *guinguette*, production of a large variety of artistic propositions with different levels of notoriety, open air cinema, with in parallel some activities around the farm like vegetable garden, sausage, cider and mead making … for a large audience including seniors playing country music, families eating tarts or young camping around during 3 days of an electronic music festival.

The intention of the founders is at the origin of CETP. Their intention is multiple: they want to own, live in a country house, in collective intelligence to develop their own artistic and ideological identity, to be able to pay salaries and to be an inclusive place welcoming a large variety of people.

2. A mixture of attention and intention: intention is open to others from the beginning

The founders formulate their intention by mentioning meeting people, conviviality and openness to others. According to Theo "*we want people to have a good time with us*".

When we asked Homere about the values of CETP, he mentioned "curiosity, sincerity, communication, respect for the environment and all living things … values of living together, the ability to listen... tolerance, respect for the values of creative freedom".

> Homere defines "the ideological project is to say that we can have a place to live that is open to others". CETP is an artistic creation in rural areas, rooted in a relationship with life, well-being, good food, conviviality and nature."

Paying attention to others in all their diversity is part of the intention of the founders. According to Theo, they want to include a large variety of people: "It's really important for us to be open to the public and to everyone else too, and not just have parties and keep to ourselves. It means we can be open to local people too, who understand that this is a place where people live, that it's not just a bunch of young people who come to make a mess."

Thus, there is a mixture of intention and attention in the behaviors and talks of CETP founders that led them to create an identity combining the initial values aforementioned with the ones of openness and adaptation.

While the initial offer of CETP (like the creation of *guingette* and the program for festivals) was based on their intention, it has been extended to new events based on feedback and suggestions of local stakeholders. For instance, they welcome local artists by offering them a venue where they can perform. The activities proposed correspond to the large intention of the founders and sometimes to propositions by artistic companies or public institutions. According to Homere: "*it is a mixture of outside requests and us looking for people to talk to*."

The members of CETP are attentive to the requests, desires, and feedback of the community, which they actively incorporate to nurture and evolve CETP and its identity. Alison answers the question "What makes you want to continue?":

> "it's that it's already taking off, that it's speaking to people, that we're getting some pretty positive feedback..., that makes me think that we're not doing this for nothing, that people are receptive. ... that's what builds the place too, it means that it's not just us with our ideas, it's them who come to us."

3. CETP lives in a meshwork of relations

CETP has multiple relationships with multiple partners. The activities on offer are made possible by the proposals and support of a wide range of stakeholders:

-The public, who pay for a service and bring legitimacy.

-The volunteers, without whom the events could not take place because they serve at the guinguette, prepare the site and help with the restoration of the buildings and landscaping.

-The professional and amateur artists who come to play, bringing their audiences and their reputation.

-The local authorities (the French state, the region, the department and the community of cities) who provide suggestions for activities, material and financial support.

-The founders' event agency, with whom they share technical equipment, networks and skills.

-Local suppliers of cooked meats (charcuterie), beer and vegetables.

-The beekeeper, who places her hives and helps make the mead sold at CETP.

People from different worlds come together in this singular place or for an event. Stakeholders can also play several roles: a festival-goer can become a volunteer. People get involved by surprise. This is in line with and reinforces the original intention of creating a place with links. For instance, Homere tells the story of a neighbor acting as an amateur artist:

> "Another nice surprise during the first edition of the electronic farm, an electro artist was playing and a neighbor who came to fetch manure from our house for his garden and who hears music and who was hyper inspired, in his fifties, I'd say. He went to get the banjo from his house ... he improvised with his banjo on "electronic music equipment." At times like that, you think... we'll keep doing it because that's why we do it, for moments like that, for sharing, for spontaneity, for poetry."

In practical terms and according to observations, during the guinguettes, Homere talks to everyone. However, he divides his time between the media and the politicians present. Homere communicates with very different people. He is able to adapt his language to the person he is talking to and quickly adopts their vocabulary.

> "I talk to interlocutors from different spheres, to get them to live together requires a bit more work and sometimes clashes a bit because these are worlds that don't understand each other, so it's a big communication job" (Homere)

The project is evolving as the meetings are progressing and discussing their fines exchanges with the local community as Alison relates:

> "An event that went well, why not next year and then the year after that? ... it's often a question of meetings, of people coming up to us. Afterward, we tell them to come to the party, we'll see what we can do, what you want, what's possible on our side. And then after that, it just builds up. When the feeling passes, when and then after that it's a matter of very concrete questions, dates, available people."

Homere tries to build a meshwork of relationships and describes a convention he tries to build with the different public authorities in order to structure their support. Homere aims to ensure that:

> "The various local authorities talk to each other. We already had ... a good working relationship, we work well together with the department and the DRAC[1]. This agreement brings the Community of municipalities into the loop. They help us in terms of weaving the network, this regional network, it's increasingly important, it's expanding and starting to have automatism with partners".

Living in a meshwork of relationships generates multiple perceptions of CETP's identity. Homere talks about the wide range of perception of CETP by their external stakeholders:

> "It is perceived as a business by the mayor; it's the notion of third place that resonates most with people when we talk to them about the project; for the DRAC, it's a rural cultural structure; for the public, then, it's sometimes a club, sometimes a guinguette, sometimes a festival. There are several views: a concert hall, a bar."

Homere mentions one of his projects that can be qualified as a meshwork project:

> "I'm in charge of developing a tool. For the moment, it's called Nexus, and it's going to be an interface tool to facilitate fluidity and go further in exchanges with local residents and go further in involving them in the project. ... It's more of a software and will use digital communication tools, traditional communication tools ... to take exchanges with local stakeholders even further."

Thus, CETP lives in a meshwork of relations. However, in this meshwork, the intention of the founders tries to build the coherence of the identity.

4. A stronger "intention" within the meshwork of relations and identity work of the third place

CETP is attentive to the satisfaction of its stakeholders and welcomes their proposals, but the intention of the founders takes precedence. While acknowledging that some of their intentions are utopian ones, they focus on the most achievable to build CETP:

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[1] DRAC (for *Direction Régionale des Affaires Culturelles)* is the French State representation in the region supporting cultural projects.

> "We arrived with a lot of ideas and a lot of desire, but it's often just theory... When we got to the site, it was real. We saw what's possible and what's not. So that allowed us to make an initial selection." (Alison)

CETP is created with an intention but a *bricolage* process, with trials and reflections, to achieve it and maintain their initial intention. In the local newspaper describing CETP and its activities, the journalist writes: "The success validates their intuition, the public immediately responds to the invitation". The founders' intention appears at the origin of the offer of CETP.

In particular, Homere is at the core of the intention and identity work construction. For instance, Evan mentions "*Homere's initiative*" and Homere himself is describing his role to ensure consistency of their activities, like festival programs, regarding their identity:

> "All the members of the association are involved in proposing things. And in the end, I'm the one who decides, who says OK, so my job is to see how to make everything fit together in a coherent program."

Yet, within the meshwork of relations, public authorities also make proposals that, according to the artistic director, have managed to maintain the coherence of the project's intrinsically broad identity. Homere explains:

> "The institutions, the local authorities are very important in the project, so the commune, the community of municipalities, the Departmental Council, the region and the State are all involved in the project. Through" CETP ", we're building things for the region. That's how I'd put it. And they also make proposals and suggestions. And so far, we've had a pretty good relationship".

Attention is paid to the various stakeholders, but the founding team, and Homere in particular, is steering the project as he mentions: Homere: "*We're in charge here, it's our home. So we'll be able to bounce back if we need to*."

Homere explains that he uses excellence and accuracy to ensure coherence:

> "there's also a value here, which for me is actually very central, but without being claimed as such, it's a value of excellence, it's seeking excellence in what we do and accuracy, and excellence is what allows a project that's going off in all directions to have consistency and to move forward."

CETP is a Third place created by a team of 5 founders having an ideological and artistic intention. Their intention included an attention to diverse persons. CETP is living in a meshwork of relations. The following Figure is depicting its meshwork with the different aims and activities of CETP at the horizontal lines; and the different stakeholders and their participation (symbolized by a loop) or absence of participation (symbolized by a bridge) at the vertical lines.
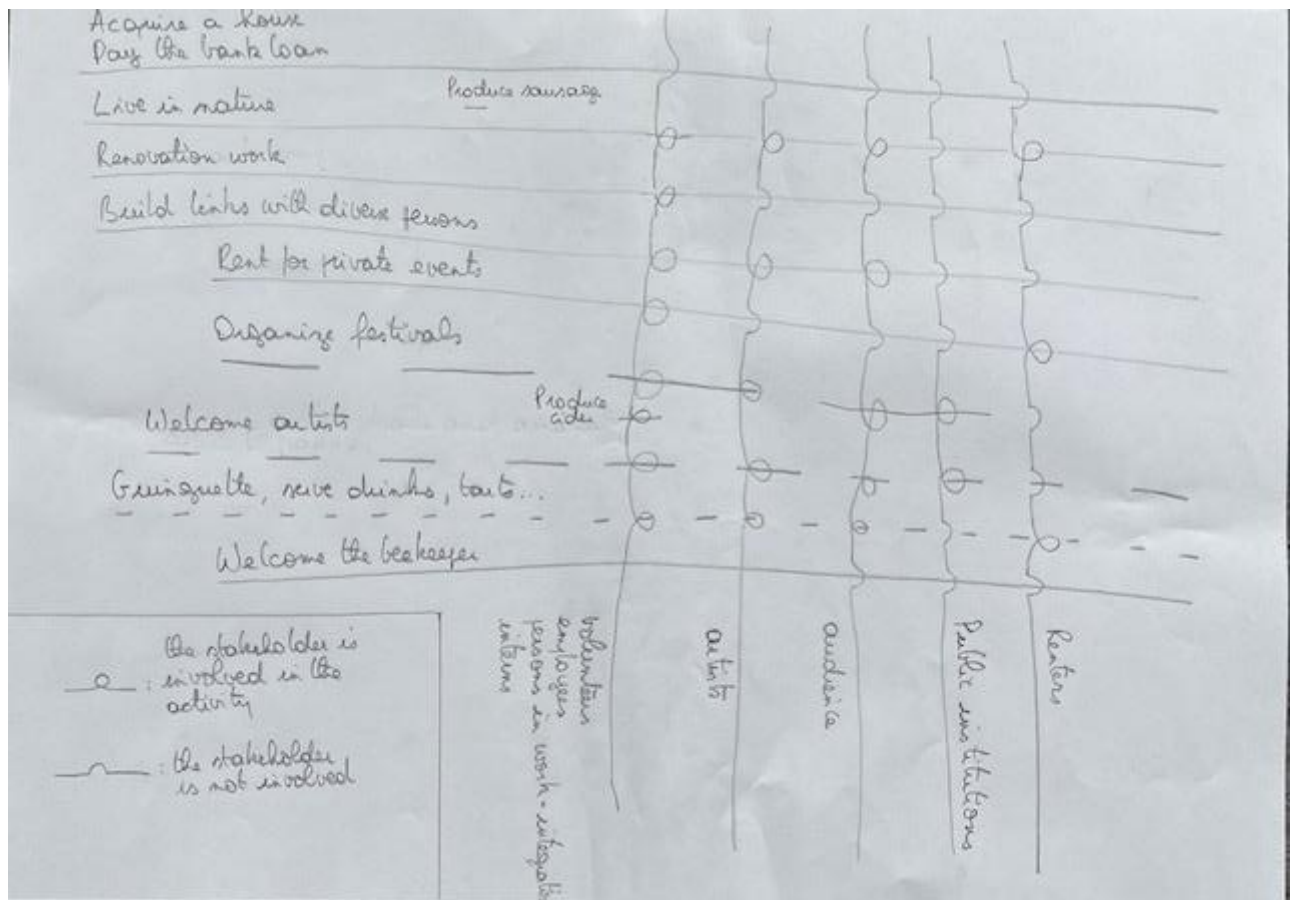
Figure 3. CETP in a meshwork

Forthcoming contributions

Our study investigates how intention and attention within a meshwork of relations shape the identity work of a Third place in the cultural sector. We believe our findings contribute to the existing literature on Third places and institutional work, specifically through the lens of Ingold.

First, our study enhances the understanding of Third place identity work, a topic of significant debate. We depict a plural identity emerging from the meshwork of relations and the interplay between intention and attention. However, intention remains dominant over attention to ensure consistency with the initial values during the identity work. Additionally, our research extends the discussion on the interplay between private and public spheres within third places (Goosen & Cilliers, 2020; Jeffres et al., 2009; Yuen & Johnson, 2017). We found that public authorities' support is crucial for the development of Third places (Goosen & Cilliers, 2020; Jeffres et al., 2009), influencing identity construction through correspondence-attention processes. Nevertheless, we also identified tensions (Yuen & Johnson, 2017), illustrating the founders' efforts to maintain their intentions and core values. While Third places are seen as collective actions intrinsically linked to the community, our study highlights the role of individual leadership and the concept of a Benevolent Dictator (Buret, 2015) in identity work, particularly with Homere.

Second, our research provides deeper insights into identity work, contributing to studies that explore the articulation between internal and external identity work (e.g., Gawer & Phillips, 2013; Leung et al., 2014; Lok, 2010; Michel & Ben Slimane, 2021). Specifically, it refines the understanding of internal identity work during the creation phase, emphasizing how this process relies on both introspective and extrospective efforts (Michel & Ben Slimane, 2021). Incorporating Ingold's framework into the study of identity work helps differentiate between identity work based on introspective efforts centered on initial *intentions* and extrospective efforts opened to their *attention* to external expectations to redefine 'how others would like [the third place] to be' (Michel & Ben Slimane, 2021). Indeed, our study depicts how introspection identity work has been linked to the founders' initial intentions, while extrospection efforts relate to their attention (and correspondence) to the local community, authorities and institutions. This attention has evolved their internal perception of "who we are" as a Third place and reinforced values related to a rural setting. But, in line with previous studies (e.g., Kraatz, 2009; Ravasi & Phillips, 2011), leaders remain at the core of the intention shaping both internal and external identities.

Moreover, we aim to contribute to Ingold's theoretical work by applying his concepts to the identity construction of a specific third place. While Ingold (2021) describes the relations between correspondence and hylemorphism using terms like "oscillation" or "alternating movement," we observe a case where intention leads the correspondence meshwork of relations. At CETP, both attention and intention are present, but the founders' intention predominates. CETP is more of an entrepreneurial project initiated by a founding team rather than by politicians or institutions. It would be interesting to analyze whether the alternation between intention and attention differs depending on the project's initiators.

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