



Actors of Urban Change
Program Documentation
2013–2015

MitOst Robert Bosch **Stiftung**



Table of Contents

| | | | |
|-----------|---|-----------|---|
| 4 | Preface | 66 | Methods |
| 6 | About the Publication | 68 | Collective Mind Mapping |
| 8 | Actors of Urban Change: Introduction | 69 | BBC - Bring Back the Cube |
| 16 | Case Studies | 70 | Performative Spacing |
| 18 | Participating Cities and Projects | 71 | Juxtaposition of Entertainment and Critique |
| 20 | Athens, Greece :: PEDIO_AGORA | 72 | Open Source Bikesharing Platform |
| 24 | Aveiro, Portugal :: VivaCidade | 73 | Face-to-Face Meetings |
| 28 | Barcelona, Spain :: Alice Archive | 74 | Urban Game - Playing Estate |
| 32 | Berlin, Germany :: Moabiter Mix | 75 | Urban Hackathon |
| 36 | Bratislava, Slovakia :: More Bike Kitchen | 76 | Guided Tours as Part of an Open Call |
| 40 | Kaunas, Lithuania :: The Šančiai Kiosk | 77 | Cross-Sectoral Football |
| 44 | Lublin, Poland :: Tenants. Narrations about Urban Utopias | 78 | Participants 2013-2015 |
| 48 | Maribor, Slovenia :: Living City | 84 | Picture Credits |
| 52 | Zagreb, Croatia :: Light in Places | 85 | City Data Sources |
| 56 | Zugdidi, Georgia :: Open House | 86 | Imprint |
| 62 | City Comparison | | |
| 65 | Focus Categories | | |

Preface



Joachim Rogall
Chief Executive Officer
Robert Bosch Stiftung

Social change, especially in urban contexts, plays an important role in a number of the programs at the Robert Bosch Stiftung and also in the activities of MitOst. We are convinced that complex urban challenges can be met more effectively by committed actors who are working toward a common purpose, and who combine a range of different backgrounds, competencies, and resources.

This is of particular importance in cities, as the challenges and potential associated with social change are intensified in the urban context. Mutual learning and international exchange about specific urban issues, as well as about new models of participation and collaboration, strengthen the motivation of committed actors and create a significant added value at both an individual and an institutional level.



Dariusz Polok
Managing Director
MitOst e.V.

These tenets lie at the core of the cross-sectoral approach on which the program “Actors of Urban Change” by the Robert Bosch Stiftung, in cooperation with MitOst e.V., is based. This approach supports the changing of perspectives and the fostering of synergies through new forms of collaboration.

We believe that culture is an enabler of and a driver in the sustainable development of cities. This perspective is central to our work as a funder and motivator of positive change, both because culture is inherently linked to creativity, heritage, knowledge and diversity, and because of its potential to facilitate citizens’ participation, intercultural dialogue, mutual understanding, social inclusion, and innovation.

Furthermore, cultural capital, such as social norms, shared values, attitudes and aspirations, has the power to shift our behavior in a more sustainable direction. In this sense, culture is not only at the center of the challenges at stake but also an integral part of the long and involved process of urban and social change.

“Actors of Urban Change” gives insights into parts of this complex process in the European cities which were part of the pilot stage of the program that ran for the last 18 months. This publication presents selected results of the extraordinary commitment of ten European teams and is the product of an intensive exchange across sectoral and national borders.

In this regard, our program links to the EU 2020 strategy which aims at “smart, sustainable and inclusive growth” and in which towns and cities play a significant role. Moreover, the program “Actors of Urban Change” is intended to committed actors, both in the EU member states and beyond. We are convinced that pan-European collaboration presents an enormous potential for learning and we believe that the current and the future generations of Actors of Urban Change can be a good example of a European community engaged in the practice of the positive and participatory development of our cities.

We would like to extend our gratitude to the participants of this program, to their partners and supporters, and to the many inspiring experts who were involved. None of what is presented here would have been possible

without their active and ongoing support and cooperation.

We hope that our publication will inspire and encourage actors, now and in the future, who dedicate themselves to urban change.

Joachim Rogall
Chief Executive Officer
Robert Bosch Stiftung

Darius Polok
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About the Publication



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This publication provides a cross-sectoral view of urban development and showcases the experience gathered by the participants of the program “Actors of Urban Change” during its pilot stage, which took place from autumn of 2013 until summer of 2015.

This booklet is organized in three sections. The first section offers an introduction to the program “Actors of Urban Change,” including the program’s approach, structure, and the supporting offers and qualification activities provided for its participants. Furthermore, it elaborates on the role of culture and points out the positive potential of cross-sector collaboration and participation in the sustainable development of cities.

In the second section of the publication, ten case studies illustrate projects from different European cities developed and implemented by teams made up of members from three sectors: the cultural sphere/civil society, the public sector and the private sector. All of the projects presented tackle relevant urban issues, and have given citizens the opportunity to participate in the co-creation of innovative solutions for specific urban challenges. In this sense, each of the projects exemplifies a collective effort for the common good. As one might however imagine, just reaching consensus about the definition of the ‘common good,’ as viewed from the perspective of divergent interests within distinct social and ethnic groups and generations, can represent an enormous challenge.

The above-mentioned case studies provide insights not only into the specific urban challenges faced in the particular local context, but also into the complex process of changing perspectives, developing and implementing common goals, and dealing with divergent interests. They underscore the importance of the process not only for the success of the project, but also for the promotion of cross-sector collaboration and positive social impact.

The third section of this booklet is anchored in a process-oriented reflection about the implemented projects. This section provides an overview of the methods developed and/or implemented by the cross-sectoral teams within their local projects in order to inspire, facilitate, reflect on, precipitate and co-create positive urban change. Moreover, some of the participatory methods illustrated seek to improve social involvement through the empowerment of individuals as well as through increasing community involvement, development and ownership.

This brochure aims at sharing the experiences gained during the program. It provides neither perfect recipes nor universal solutions for each and every specific urban challenge. Rather it presents insights into how to create real partnerships, gives concrete examples of citizen participation and empowerment, and describes cases that fostered committed actors' self-efficacy and strengthened the role of culture in the positive development of cities.

This publication is mainly addressed at practitioners; however, decision-makers, researchers and citizens can also benefit from the knowledge contained within these pages.

There is a lot we can learn from each other in order to make our cities (more) livable, inclusive and sustainable. With this in mind, we wish all committed actors an interesting and inspiring read.

Agnieszka Surwillo-Hahn
Program Officer
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Actors of Urban Change: Introduction

Actors of Urban Change at a Glance: What is the Program and Who is Behind It?

“Actors of Urban Change” is a program by the Robert Bosch Stiftung in cooperation with MitOst e.V. The program is the result of experiences and expertise gained through different programs initiated and implemented by both partners over the last years in the fields of cultural exchange, civic engagement and participation, such as the Robert Bosch Cultural Manager Programs. The pilot stage of the program took place between autumn of 2013 and summer of 2015.

The program’s goal is to achieve sustainable and participatory urban development through cultural activities implemented by teams of partners coming from the cultural sphere/civil society, public administration and the private sector. The program participants put their skills into practice through local projects. They strengthened their competencies in cross-sector collaboration and profited from peer-to-peer exchange, professional trainings with international experts and Europe-wide exchange.

Program Offerings and Activities: Whom Do We Support and How?

In the program, actors from the cultural sphere/civil society, the public administration, and the private sector formed cross-sectoral teams to implement innovative local projects. Over the course of 18 months, ten teams from ten European cities received financial support and mentoring, obtained professional qualification, and exchanged experiences in international academies du-

ring the implementation of their joint local projects. Furthermore, they became part of a trans-European network of “Actors of Urban Change.”

Support for the local teams consisted of Project Grants of up to 5,000 € as well as custom-tailored support by local or international experts such as coaching, consulting and mentoring, which was funded through Process-Related Grants of up to 5,000 €.

Qualification of the program participants and knowledge exchange were fostered through five international academies in different European cities, which offered lectures, facilitated workshops, peer learning sessions and field trips. The expert inputs, discussions and working sessions during these international meetings focused on the role of culture and participation in urban change, as well as on the advantages, but also challenges, related to cross-sector collaboration. The exchange between program participants centered on the experiences acquired within the implementation of the local projects with regard to knowledge gained, lessons learned and methods tested in the course of the participatory approach.

Furthermore, the academies provided additional opportunities to learn (more) about specific urban issues in other European cities, with their varying social, cultural, economic and political contexts, as well as to network with other local initiatives.

In addition, each participant was given the chance to spend a Shadowing Internship of up to ten days in another program participant's city and thereby share experiences, learn from one another, and expand perspectives from a local to an international level.

Potential Topics and Scope of the Projects: What is Our Perspective on Urban Change?

From the program's perspective, urban change is not focused on formal processes of urban planning or development, but rather on strengthening community-driven engagement for local urban development. In this context, potential topics to be addressed include: enabling or increasing citizens' participation, participatory governance, affordable housing/gentrification, inclusion/integration, cultural diversity, accessibility of (formerly) public urban resources and spaces, sustainable mobility, health and physical activity, and green cities/climate change. The main issues addressed by the participants of the program during its pilot stage included community development, identity building, citizen empowerment, the appropriation of urban space and sustainable resource management.

Why Do We Believe in Sustainable Urban Development Through Culture?

Cities can be understood as laboratories for and windows onto the societies of today and tomorrow. Urban areas are fertile ground for both challenges to and solutions for socio-economic, political and environmental issues, especially since more and more of the world's population lives in urban areas and cities are

the places where people, knowledge, money and ideas meet. For this reason, this program focused on cities as transition arenas and mutual learning environments where urban and societal changes can be envisioned, tested and monitored.

If we want to find satisfying solutions for today's and tomorrow's challenges, we need to develop sustainably in a way "that meets the needs of the present without compromising the ability of future generations to meet their own needs."¹ This claim has to be achieved while balancing the ecological, social and economic dimensions of human cohabitation.

However, the ability to balance the different elements (social, economic and environmental) equally without focusing on or prioritizing one endangers the ability to find adequate solutions to complex urban problems. Overarching sustainability objectives are therefore needed. So-called integrative sustainability strategies provide orientation in this way, so that feasible strategies and practices to achieve concrete goals in a most sustainable way can be developed. Examples of overarching goals include ensuring human survival, the maintenance of society's productive potential, and the preservation of society's ability to act.²

To implement these strategies and practices, a profound process of rethinking the way we behave, interact and collaborate with each other is required. To be able to start this process, we need to change our attitudes, values, behavior, and consumption patterns, as“

¹ World Commission on Environment and Development 1987, Our Common Future (Brundtland Report), p. 27

² Kopfmüller 2007, Auf dem Weg zu einem integrativen Nachhaltigkeitskonzept, in: Ökologisches Wirtschaften (22) 1



Actors of Urban Change from ten cities on Varvakeios Square during the Academy Meeting in Athens in April 2014.

perceived needs are socially and culturally determined, and sustainable development requires the promotion of values that encourage consumption standards that are within the bounds of the ecological possible and to which all can reasonably aspire.”³

Culture can therefore said to be the fourth and connecting pillar of sustainability, alongside ecological, economic and social factors. Culture lies at the heart of change, both as an enabler and driver of sustainable development.

We are convinced that the sustainable development of cities needs a new culture of dialogue, a new understanding of collaboration and new ways of dealing with divergent interests in order to develop innovative, custom-made and robust solutions for concrete problems. Some of the case studies presented in this publication exemplify how the potential of culture can be used more effectively in order to create meaning and identity, promote participation, facilitate intercultural dialogue and support mutual understanding.

The actors involved in this process require large amounts of time and commitment to reach these goals. We consider culture to be a central dimension in this process, facilitating, catalyzing and triggering social innovation and aim to strengthen its role in the sustainable development of cities.

Cross-Sector Collaboration – A New Approach

As already mentioned above, many of today’s societal, environmental, economic, sustainability-related and humanitarian challenges in cities and urbanized areas are so complex and interconnected that they can only be tackled by different sectors working together. Multi-stakeholder collaboration between NGOs, government representatives, communities and local business are essential to develop inclusive and sustainable cities with a high quality of life, both now and in the future. It will be needed at a scale and quality that dwarfs current levels of collaboration.

“Actors of Urban Change” supports the building of unlikely alliances and strengthens

³ Brundtland Report 1987, p. 27

the skills of the participants in the management of cross-sector collaboration towards a collective impact. We assume that co-creation and the involvement of citizens leads to a more sustainable and innovative urban development integrating multiple perspectives that support thinking outside of the box and a better allocation of resources and know-how.

However, effective collaboration between organizations with different approaches, missions, interests and cultures is difficult. It requires a common understanding of the process and its challenges, a collaborative mindset, and a key partnering skill set. With these critical elements in place, partnerships can achieve real impact. Without them, partnerships are likely to underperform or fail altogether.

Different factors influence each phase in the lifecycle of a cross-sector partnership - from initiation and creation to implementation and institutionalization. Specific skills and competences are required throughout the process.

The initiation phase of a tri-sector alliance always requires a clear and defined issue as well as the motivation to act upon it, even when it is triggered by an external factor like this program.

The creation phase of both a cross-sectoral team and a culture of collaboration is based on a mutual understanding of the rules and 'language' of the other sectors and (most

importantly) trust. Very often, in the early period of formation, the connection between the actors involved in an alliance and their enthusiasm and excitement about and commitment to a shared vision 'clicks.' This can be critical for helping the team hold together during the project's implementation.

The experiences gathered within the program "Actors of Urban Change" underline that crucial factors for success at that stage include: a common understanding of targets and the measurement of goal attainment, agreement about responsibilities, shared resources and governance or decision-making structures, and an open and honest exchange about the potential risks to all parties involved.

During the implementation phase, a constant renegotiation of the goals, strategy, partnership, and assessment of the achievements is needed. A partnership's intricate dynamics change continuously within a complex and often muddled social and political context.

In addition, the priorities, needs and resources of the partners and stakeholders can also be in flux, and key people in the partnership can change as well. As a result, teams have to deal with an ongoing process of trust building and moderation of the rules, responsibilities and balance of power.

As trust is the partnership's main resource, successful teams usually start small and scale up during the process. This allows partners to develop effective relationships

and adjust the partnership's operational and governance arrangements before moving on to more ambitious plans. This step-by-step approach supports the development of 'hybrid governance' models within the partnership.

But even a clear memorandum of understanding and the best strategy will not save a partnership from issues when partners perceive differences in values or are taken aback by the others' 'strange' or unexpected behavior. This phenomenon, known as a 'storming phase,' which is part of team-building processes in general, seems to be an especially risky period for cross-sectoral teams, as the different organizational cultures also include different approaches to decision making, feedback and reflection.

During the process of negotiation and 'storming' in the implementation phase, moderation skills and managerial resources are needed and a neutral 'third space' can be supportive – this is what the Academies and the network of "Actors of Urban Change" sought to provide. The facilitators and peer-to-peer exchange support the ongoing communication in the partnership and the operation's efficiency.

A successful cooperation between sectors requires a structural adaptation and supports the development of new interfaces and possibilities for collaboration. Successful trans-sectoral projects contribute to a simplification of administrative decision processes, and therefore to an increase in the willingness to cooperate on future endeavors.

The projects in "Actors of Urban Change" tested new ideas, developed prototypes or implemented creative solutions for the challenges at hand. Simultaneously, they contributed to changes in the structures and practices in their sectors and to the development of a culture of cooperation in their cities.

"You Can Only Do Something with People, Not for People" – The Quest for Participation

Citizen participation has gained popularity in urban development processes in the last few years. Local governments now actively strive for or are instructed to involve local inhabitants in order to get more precise ideas for local needs, develop more adequate solutions, or gain legitimization and acceptance for planned measures and projects. Additionally, many people do not find their needs and visions adequately represented by the globally interconnected markets and international government cooperation, or simply do not understand their local administration's procedures and actions, which has led to an emerging trend of 'do it yourself,' sharing economies, and self-help and commons approaches. These social developments have been supported by rapid increases in technological applications and solutions which can be used to self-organize, share knowledge, collectively develop ideas, and make one's voice heard. These emerging civil society actor networks seek to take an active role in the co-creation of their surroundings and societies.

Participatory processes in urban development, which are usually limited in time,



Potential Success Factors for Participation

- :: Be transparent and authentic concerning the reasons behind one's own involvement.
- :: Build personal relations and win local heroes as multipliers to inspire others and guarantee continuity.
- :: Manage participants' hopes and expectations.
- :: Pay attention to the right frequency of actions in order to avoid frustration among the community.
- :: Adapt event times to local schedules and try creative communication strategies.

geographical area and participant group, span from project-based processes to regularly convening committees deciding about the use of local funds or providing political advice and critique. Citizens' and administration's expectations concerning these processes are usually equally high. However, these mainly project-based participation processes often do not address or reach the relevant target groups and stakeholders, are not able to engage the critical topics, or are just not long enough. This can contribute to a reinforcement of experiences of exclusion and discrimination or just lead to frustration. Thus attitudes towards citizen participation are very mixed, with it either regarded as a panacea or as an overly used buzzword.

Within "Actors of Urban Change", the inclusion of local communities has been a central part of the program from the application phase onward. Since, as previously mentioned, sustainable urban development requires a change in the behavior, values and

consumption patterns of a society, it is paramount to involve the local communities and stakeholders from the very beginning.

As one can see from the focus categories of the participating teams, from local identity building to community development and citizen empowerment, reaching out to diverse communities is a key challenge and activity of the participating teams. Each team developed a specific participation strategy to determine where, who, why, how and when to involve local inhabitants in their process.

Another main challenge for all of the teams was to cope with target groups' social inequalities, such as different income and education levels, political interests and very different experiences of political efficacy. In order to take participation seriously, it is critical to be clear about what kind of participation is possible in the different contexts. According to Sheryl Arnstein's⁴ "Ladder of Participation," there are different levels of participation, from manipulation (non-participation, citizens are only informed), to consultation (token involvement), to real partnerships and delegated power (citizens' power). Against this backdrop, the informing of citizens is often misunderstood as citizen participation.

The ten teams both adapted well-known formats and invented new methods for the involvement of local communities. Some of the methods are illustrated in this publication and include door-to-door invitations, focus group discussions, hackathons⁵, open

⁴ Arnstein 1969, A Ladder of Citizen Participation, in: Journal of the American Institute of Planners (35) 4, p. 216-224

⁵ The term hackathon is a combination of 'hack' and 'marathon' and was a format first used by software developers. It describes a collective effort lasting from one to several days, to exploratively code a new software. In this context hackathon is adapted to collective problem solving in the urban context including practical elements of mapping and intervention.

space methods, urban games and collective mapping exercises.

To summarize the lessons from ten cities in ten different European countries, it can be said that community participation and involvement is a difficult but fruitful process. It is necessary, however, to replace alibi-participation with transparent communication of planning processes from the start. Additionally, a main challenge lies in the fact that the trust between different stakeholders (such as citizens and administrators) needs to be carefully fostered while dealing with the chronic scarcity of resources such as time.

Application: How to Get Involved in the Program

Details about application procedures and the call for applications are provided on the program's website. Committed actors from all over Europe, who are engaged in and/or interested in the positive development of their cities through cross-sector collaboration, cultural activities and participation are welcome to apply. The participants will be selected by an international jury.

What We Gain by Learning from Each Other: Good-Practice for the Participatory and Sustainable Development of European Cities

The ability to change one's perspective and the willingness to broaden one's horizon remain a crucial part of the learning and qualification process, both at an international and at a local level; these aims can be supported through cross-sector collaboration and international exchange. In this sense, "Ac-

tors of Urban Change" is a good example of a European community engaged in the positive and participatory development of our cities.

Participants in the program's pilot stage became part of a European network through which they experienced in-person exchange during the international Academy Sessions and Shadowing Internships. Furthermore, they benefit from virtual exchange with future generations of the "Actors of Urban Change" program through an online platform and community even after having taken part in the program.

A grayscale photograph of a planetary surface, densely covered with craters of various sizes. The craters are scattered across the entire frame, with some appearing as simple pits and others as more complex, bowl-shaped depressions. The lighting creates shadows that emphasize the three-dimensional nature of the craters. In the bottom right corner, the letters 'ST' are printed in a large, white, bold, sans-serif font. The 'S' is on the left and the 'T' is on the right, both partially cut off by the edge of the image.

ST

CASTLE
WILLES

Participating Cities and Projects



● **Aveiro, Portugal**
VivaCidade –
Dress up the City Voids

● **Barcelona, Spain**
Alice Archive: Childhood,
Experience and Public Space

● **Berlin, Germany**
Moabiter Mix

● **Bratislava, Slovakia**
More Bike Kitchen

● **Maribor, Slovenia**
Living City

● **Zagreb, Croatia**
Light in Places

● **Kaunas, Lithuania**
The Šančiai Kiosk

● **Lublin, Poland**
Tenants. Narrations about Urban Utopias

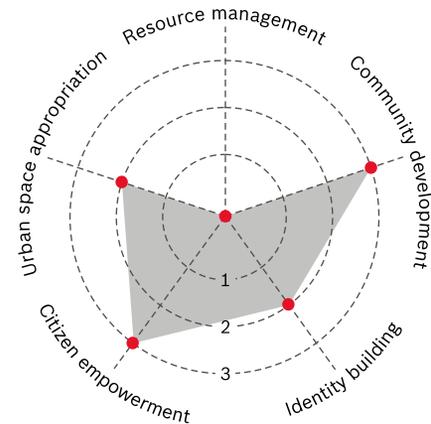
● **Zugdidi, Georgia**
Open House –
Meeting Place for Zugdidi

● **Athens, Greece**
PEDIO_AGORA –
Reviving Varvakeios Square

Athens, Greece

PEDIO_AGORA – Reviving Varvakeios Square

| | |
|-------------------------|--|
| Country | Greece |
| Region | Attica |
| City | Athens |
| Population | 3,547,773 (metro area) 799,979 (city) |
| Population Growth | -12 % |
| Unemployment Rate | 28 % |
| Youth Unemployment Rate | 65 % |
| City District | Psiri |
| Type of City | Capital city |



For the explanation, see p. 65

A laboratory for participatory decision-making and participatory urban planning

Context :: A Detached Space in a City Strongly Affected by the Financial Crisis

Athens is one of the most prominent show-cases of the country's worst recession in modern history. Over the past years, severe economic, political, and social turmoil has forced Athens into unprecedented urban decline, visible through abandoned shops and houses, a dramatic increase in the rate of homelessness, and regular street protests.

Varvakeios Square is one concrete example where the described dynamics can be experienced. The central square, located opposite the main meat market, has been the object of multiple urban planning mistakes. In preparation for the 2004 Olympics, the square was rebuilt and elevated about two meters in order to make space for underground parking. This detached the space from the street level and led to the square's abandonment. Erased from the Athenians' mental map of the city center, Varvakeios Square is today home to a thriving drug scene. It is however also an example of



a successful project for the activation of civil society. The synAthina project is made up of both a kiosk located at street level, which is publicly owned and open to local groups' activities, and an online platform encouraging and coordinating community projects. Team Athens was involved in the development and implementation of this project, and was therefore motivated to extend its activities to the elevated part of Varvakeios Square.

Challenge :: Implementing a Participatory Process and Creating Advocacy

In Greece, citizens are institutionally excluded from the decision-making processes that shape the public space in their cities. The challenge of the project is therefore twofold: a) to develop, document and disseminate a prototype of participatory processes for cross-sector collaboration in urban regeneration and b) to build a community of advocates and develop concrete proposals for the regeneration of Varvakeios Square.

Strategy :: Workshops to Engage Stakeholders
The initial strategy was to install a local "meet

market" in order to fill the derelict square with new life. Upon realizing the institutional barriers to civic engagement, this idea was abandoned in order to focus on process design and advocacy. The strategy was based on four phases, each of which involved workshops with local stakeholders. The phases included mapping local dynamics, a SWOT analysis (strengths, weaknesses, opportunities and threats), collective envisioning, and proposal design. The project developed both a step-by-step manual of know-how about participatory urban regeneration projects and a creative framework of bottom-up proposals for the revival of Varvakeios Square.

Implementation :: Different Formats to Gather and Disseminate New Perspectives

The project started with open meetings in order to build a strong interdisciplinary project team. In the first phase, the analysis of Varvakeios Square area took place in partnership with experts from the National Technical University of Athens. The diagnosis phase involved 20 practitioners from the public, private and non-profit sectors who discussed the

The elevated and abandoned Varvakeios Square, in the center of Athens.



Creating a vision for Varvakeios Square: Experts' Workshop in October 2014 (top right) and preparations for and implementation of the 2nd Citizens Workshop in April 2015 (left and bottom right).

challenges and opportunities for participatory urban design in Greece and produced a collective mind map. In the third phase, the envisioning workshop engaged 40 people using the world café method. Its results were confirmed through a survey of an additional 50 residents from the area. In addition, stakeholder mapping, in which semi-structured interviews were conducted with 50 more stakeholders, provided a wealth of information and opinions on the issue. The range of inputs were developed in working groups and documented on structured canvases using the open space methodology. In order to implement the final phase, the canvases were given to experts who then drafted or visualized concrete proposals for the square. The project was presented in five public events and conferences, and the project's results were disseminated in the relevant municipal departments. A final open air event on the square presented the process and its results to the public, and marked the beginning of new partnerships for the revival of the square. All of the events were preceded by door-to-door information and engagement campaigns and social media and press releases.

Impact :: Visibility for a New Approach

The project enabled an unprecedented level of community-building around a concrete cause, and engaged diverse stakeholders. It yielded knowledge and information about local needs which can be used in municipal regeneration plans for the square. In addition, the project manual offers information about methodologies that was not yet available in Greek. The dissemination of the project in the local press and at academic conferences and its advocacy in the relevant municipal agencies has sparked a much-needed public dialogue on citizen participation in urban design and laid the foundation for new participatory urban projects. Indicatively, the Mayor of Athens Giorgos Kaminis publicly announced that "What happen in Varvakeios Square must happen in every neighborhood for every important matter of the city."

In addition to the direct local impact on the described communities, the project team foresees procedures on two levels which will ensure sustainability and the potential for scaling up:



- :: Active involvement of Team Athens members in the official urban regeneration plans for Varvakeios Square so that the knowledge gained can be incorporated into local policy.
- :: Targeted dissemination of project manuals through presentations and networking with similar teams and projects across Greece.

Transferability

General Problem

A socio-culturally important public square became a dysfunctional urban space marked by criminality, abandonment and disuse after a top-down urban planning mistake. Failed municipal promises over the years contributed to community conflicts and discontent.

Success Factors

- :: Helping to change procedures and understanding of citizen engagement within the municipality of Athens, providing a good practice example of citizens' engagement;
- :: Producing creative material that serves as a useful toolkit for other similar projects, sparking a multiplier effect and encouraging

- other examples of citizens' participation in urban planning across Greece;
- :: Affecting the official plans for the regeneration of Varvakeios Square, capitalizing on the project's outcomes and satisfying the community's needs.

Most Important Lessons

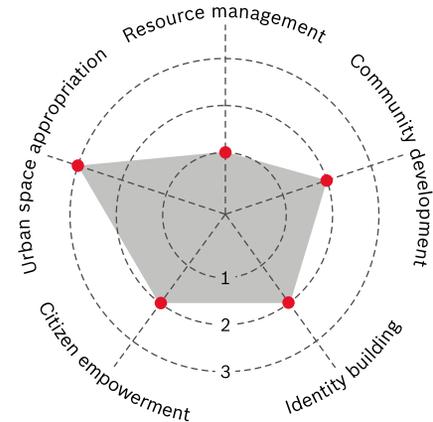
- :: Community participation is not a given, especially when citizens feel mistrust towards municipal urban development practices, and busy work schedules and daily problems make participation seem like a luxury. An independent young team showing genuine interest, regular presence on the ground, adaptation of event times to local schedules and creative communication campaigns can build trust and empower participation.
- :: A private sector - civil society partnership cannot yield tangible results without political commitment from the public administration.
- :: Simple citizens in a creative framework can succeed in adopting a culture of collaboration and effect consensus for urban change.

Local stakeholders are invited to Citizens' Workshops (left) and discuss market operation regulations using the Open Space method (right).

Aveiro, Portugal

VivaCidade – Dress up the City Voids

| | |
|-------------------------|--|
| Country | Portugal |
| Region | Centro (NUTII), Baixo Vouga (NUTIII) |
| City | Aveiro |
| Population | 78,093 (city) |
| Population Growth | 7 % |
| Unemployment Rate | 9.93 % |
| Youth Unemployment Rate | 10.29 % |
| City District | Glória e Vera Cruz (Aveiro city center) |
| Type of City | Industrial, harbor and university city |



For the explanation, see p. 65

Engaging the community through place-making by developing temporary interventions in urban voids

Context :: Economic Growth and Spatial Fragmentation

Aveiro has a population of about 78,000, and is home to the headquarters of the Baixo Vouga Region that comprises almost 400,000 inhabitants in eleven municipalities. Aveiro is surrounded by salt-flats, beaches and lagoons and the city center is crisscrossed by canals. It is strategically located between the two main metropolitan areas of Lisbon and Porto, makes up one end of the Aveiro-Madrid axis, and is easily accessible due to the railway and road infrastructures. Its port is also significant for regional development.

The city's main industries are ceramics and software development, and it plays an important role as the R&D center for the former national telecom monopoly. The founding of the University of Aveiro, directly connected with this R&D center, dates from 1973; though young, the university quickly became one of the most dynamic and innovative universities in Portugal.



Its growing economy and the founding of the university changed city life significantly. Therefore both the new residents and students, who make up around 20% of the city's population, have a weak relation to the city and lack a coherent local identity.

Challenge :: Uniting Different Groups for Collective Action

The challenge was how to bring students and the local community together and how to transform urban voids into useful spaces.

Strategy :: Urban Voids as a Focal Point

The strategy was to find a common topic and start working on it. In this case, urban voids in the city center formed a good starting point. The initial idea was to refer to a local tradition of facade dressing for festive events. This temporary intervention was simultaneously low cost and showed immediate results.

Implementation :: Semi-Permanent Spatial Interventions

A thorough participation process with both the local community (residents of various

age groups living near the first urban void) and a group of former and current students from the university yielded the result that the spatial intervention should be less makeshift, more durable, and of higher quality than initially envisioned. For this to happen, a local artists collective, small local shops and local enterprises joined up. In a 'pop-up factory', a small temporary workshop, experts assisted participants in learning how to build the various elements for the space, thereby empowering them and transferring know-how. In the end, a local plaza was created with elements of an open living room, outdoor wooden furniture, a community garden, two walls made out of hanging gardens, a painted tile mural and an interactive light panel. Before the lot became vacant, a tavern had been located there. The memory of this space was still embedded in the collective memory of the inhabitants, who wanted to incorporate this history into the reinvention of the space.

Impact :: Community Empowerment

The project has had impact for three main groups: firstly, for the local community,

Filling the void: Working with experts, local residents build street furniture for the urban void to realize the jointly developed vision for the new square.



During community meetings, residents create a step-by-step vision for developing the void (left and bottom right) and share their ideas in an on-site public meeting to gather feedback from other residents (top right).

including neighbors and small local shops; secondly, for the students, young professionals from different sectors, and local artists collective; and thirdly, for the local municipality. For the last group, the local municipality, it was a process of 'seeing is believing,' but in the end skepticism gave way to more confidence in these kinds of processes.

In addition to the direct impact for the described communities, the project team foresees procedures on three levels to ensure sustainability and potential scaling up:

- :: Handing over the management and maintenance of the new place to local communities (through a process of local capacity-building);
- :: Compiling a handbook in order to make the process visible and reproducible;
- :: Implementing the process knowledge gained into a local policy framework empowering local communities to directly engage and positively influence their socio-urban surroundings.



Transferability

General Problem

Different population groups have difficulties engaging with each other and the place that they live in due to a lack of contact between them and a general lack of local engagement and participation. This is especially the case for students, who often only live in the city for a limited time (i.e. during their studies). Students have the ability to boost the city on various levels (cultural, economic, social), but at the same time, a solid foundation of local identity is needed.

Success Factors

- :: The engagement of local collectives, private companies and a specialized team for the management of workshops;
- :: The workshops and cultural events organized in the intervention space, which attracted a diverse public;
- :: The significance of having a team member who works at the City Hall.



Most Important Lessons

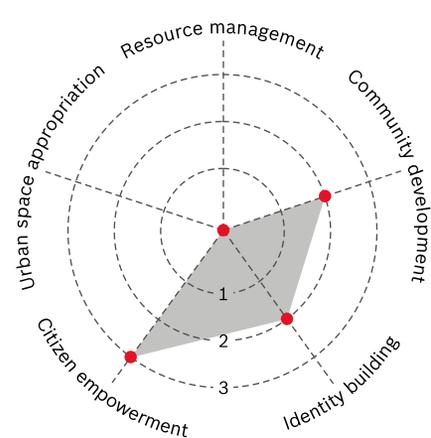
- :: Citizen participation processes take time and patience.
- :: Face-to-face communication is a crucial factor.
- :: Media support is important to give credibility and trust/reliability to the local community and local authorities.
- :: Finding local, interesting and committed personalities to be 'Project Ambassadors' is important for advocacy.
- :: Once you have started the process, you cannot get out, so always keep in mind that 'you cannot control the wind, but you can always adjust the sails.'
- :: If the timing between meetings and actions is not right, people get easily frustrated. It is important to manage participants' hopes and expectations.
- :: The newly-built community is fragile. Local heroes are needed to guarantee continuity, local connectedness and trust in the envisioned endeavor.

Aveiro in action: To improve the void (bottom right), the cube (top left) and a 'pop-up factory' next to the void (bottom left) invite the community to engage with the new square. The opening was celebrated in March 2015 (top right).

Barcelona, Spain

Alice Archive: Childhood, Experience and Public Space

| | |
|-------------------------|---|
| Country | Spain |
| Region | Catalonia |
| City | Barcelona |
| Population | 3,759,240 (metro area) 1,620,943 (city) |
| Population Growth | 0.27 % |
| Unemployment Rate | 15.9 % |
| Youth Unemployment Rate | 58.8 % |
| City District | San Martí |
| Type of City | 2 nd largest city, industrial and cultural hub |



For the explanation, see p. 65

Creating an interactive online platform to promote children's perspectives about public space

Context :: Children's Opinions are not Considered in Spatial Planning

In Barcelona, there is a relatively good system of planning procedures and measures for public space. However, the understanding of the needs and desires of user groups without a strong voice is limited when it comes to the design of public space. Thus the infrastructure that is put in place for children for example is limited to a few fenced-in, standard playgrounds which do not promote exploration, discovery or creativity. Children are not often considered; they are relatively neglected by academia, the administration and thus excluded from specific proposals made about public space. The fact that the phase of childhood from 9 to 12 is officially considered to be a transition formed the starting point of this project, which considers children to be unbiased and alert urban thinkers and perceivers who can clearly identify and address issues, and whose voice should be heard.



Challenge :: How to Harness Children's Perspectives

How to collect and share children's perspectives about their city and public spaces and make this information available for urban discourses and decision-making?

Strategy :: Innovative Physical Methodologies

This project intended to detect both how children experience and live in public space and which 'problems and demands' exist in relation to the coexistence of children and the local population in public space. Then, through a series of workshops at different schools with children aged 9 to 12, important topics are identified and discussed, including the difference between use and appropriation, urban voids, conditions and structures that are necessary for play to be possible, and the meaning of coexistence. In the next steps, artists and designers developed interventions and objects with the children, in order to enable them to directly experience and experiment with the identified topics.

The process, strategies and methodologies will be entered into an online platform to create a virtual community where children (and their educational communities and families) can share their ideas with professionals from urbanism, politics and the creative sectors.

Implementation :: Workshops with Children and Collaboration with Artists

In the implementation phase, the process was started at the La Llacuna del Poblenou School in the district of Sant Martí in Barcelona. The work took place with three groups of children over a period of 16 weeks. There were three phases of workshops which were built into the official curriculum; each phase took place three times per week for three hours during the daytime. In the first phase, in addition to listening to the children's perspectives, several methods were employed to actively engage the children. Team Barcelona created a large map of the neighborhood showing significant sites for the children. The neighborhood was explored with the children, who explored the space with their five senses, conducted interviews, took photos, and made audio recor-

A class of school children uses 'performative spacing' to take a measurement of the perimeter of a fenced-in void near their school.



Workshops encourage children at the La Llacuna del Poblenou school to become more aware of their immediate living environment (left and top right) and appropriate urban space with nomadic objects (bottom right).

dings. The children also experienced the space bodily through Performative Spacing, thereby gaining a new insight into the size and feel of the place. Lastly, Team Barcelona generated a visible strategy to demand access to urban voids, including a letter to the mayor of the district, a petition, and an intervention in the urban void, marking it with red balloons.

In the second stage, designers from the Berlin-based architect collective Raumlabor used the concepts of play and communication to develop nomadic objects located in public space.

The website www.arxialucia.com formed a preliminary virtual space during the project. In the next months, an 'official' platform for the Alice Archive will be launched. There people will be able to see what the children have investigated and the places, situations, ideas and strategies that they propose.

Impact :: Raising Children's Awareness of Space, and Policymakers Awareness of Children's Perspectives

The impact of the project so far has been



threefold: Firstly, the workshops made the children more aware and observant about their socio-urban context, and identified their desires and necessities. The children were also empowered; the workshops helped give them the feeling that they can interact with and act on developments in their city.

Secondly, the school learned that it could be an active part of negotiations concerning the urban space in its vicinity.

Thirdly, the local municipality's education department learned that children can have demands that do not fit the usual patterns of participation. In the end, the project ended up being an enriching experience, and might inspire concrete urban development projects.

In addition to the direct local impact on the described communities and actors, the project team foresees procedures on three levels which will ensure sustainability and the potential for scaling up:

:: Handing over the lessons to the school as a pedagogical tool, creating an educational



guide (through a process of local capacity building with both school children and teachers);

- :: Documentation (brochures, Alice Archive web site, media reports);
- :: Implementing the process knowledge gained in this project into a local policy framework (workshops with experts and policy makers, generating a manual for education on public space and sensible urbanism interventions).

Transferability

General Problem

Those who control the design of the public spaces that children use every day do not perceive children as active stakeholders in the urban environment.

Success Factors

- :: Finding the right partner (start with one school, expand to other schools and contexts, ideally in other cities, to continue with the project);
- :: Stabilizing the team, finding resources;
- :: Generating pedagogical resources to imple-

ment the experience in other contexts and realities;

- :: Building a virtual community where children and their educational communities, but also experts, people from the creative sector, and political makers can take part.

Most Important Lessons

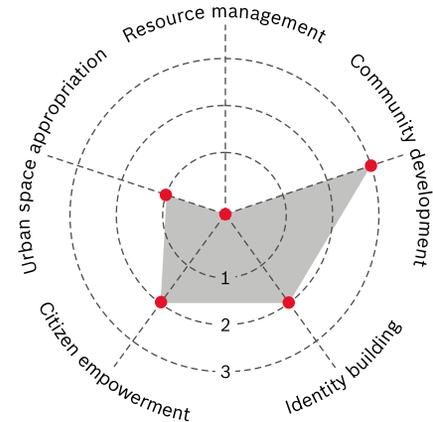
- :: Understanding that, to start a project with children and public space issues, it is important to have a realistic strategy to draw attention to the different actors involved: the administration, the private sector and the public;
- :: Coordinating a complex team and having the ability to generate a discourse that suits each member of the team;
- :: Generating resources and methodologies to work with creativity in urban contexts by introducing performative situations, using randomness, and engaging in active reflection through the work of different artists;
- :: Using visual impact to generate attention for a space;
- :: Learning to appreciate children's knowledge about their environment.

Equipped with maps, icons, and photo cameras, children explore and reflect upon their district.

Berlin, Germany

Moabiter Mix

| | |
|-------------------------|--|
| Country | Germany |
| Region | Berlin |
| City | Berlin |
| Population | 4,386,551 (metro area) 3,562,166 (city) |
| Population Growth | 1.2 % |
| Unemployment Rate | 11.1 % |
| Youth Unemployment Rate | 11.13 % |
| City District | Moabit |
| Type of City | Capital city |



For the explanation, see p. 65

Reinventing cultural formats to empower and involve residents in the appropriation and creation of their neighborhood

Context :: Post-Industrial Transitions

Like the most of Berlin, Moabit is a district undergoing increased urban transformations. These transformations put economic pressure on local population groups. The district's population of around 75,000 inhabitants is socio-economically diverse, including prominent Turkish and Arab communities. Gentrification is increasingly becoming an issue, or has already taken place. For that reason, the Quartiersmanagement (district management) has been politically implemented to strengthen social cohesion in this heterogeneous neighborhood.

In 2012, the "Center for Arts and Urbanistics" (ZK/U) opened on the premises of a former goods depot. The center is surrounded by a small, newly built public park. The compound is both part of a larger urban redevelopment plan for former railway sites and designated open-space compensation for high density development, as stipulated by German planning regulations. The park,



which is squeezed in between new commercial warehouses, a noise protection wall and a fence with gates, is situated at the fringes of the neighborhood. Due to its recent completion and slightly remote location, it is not yet on the mental map of the local population.

Challenge :: Integration/Interaction for the Benefit of the Neighborhood

The challenge is to connect the new park and cultural institution ZK/U to the local community, in order to make the complex a meeting place for mutual exchange and to encourage collective activities for diverse communities.

Strategy :: Giving Well-Known Formats a New Twist

In order to establish the park and the ZK/U on the mental map of the local residents, Team Berlin focused on attracting local citizens through the reprogramming of known cultural formats. These included public viewing during the Football World Cup 2014 and a format known as the Gütermarkt (engl.: goods market) that combines a flea market with a repair café.

Implementation :: Berlin Favorites: Football and Flea Markets

The team benefitted from the popularity of the Football World Cup in Brazil as a low-threshold occasion to motivate people to come to free public events at the ZK/U and discover the place as space for community-based activities. Public viewing was given a new twist: the matches were shown on various small 'old school' TV sets, with the commentator's language differing from screen to screen. Mini public-viewing clusters in Turkish, Arabic, German and other languages were scattered through the complex. The program was enhanced by short documentaries, gastronomic experiments, parallel screening of Brazilian citizens voicing their concerns and public discussions about event-driven urban development with planners, activists and citizens.

Flea markets are another Berlin favorite. Again, they were implemented with a twist: during four flea markets in and outside of the ZK/U, the usual buying and selling of household goods was combined with local

The ZK/U, a former goods depot, is now a venue for arts and urbanistics. It is surrounded by a public park, and major city infrastructure bypasses the area.



Fußballaballa: Public viewing of the World Cup in different languages (left and top right), complemented by screenings of live protests in Brazil (bottom right).

craftsmanship. Local craftsmen and -women offered their services to repair and enhance used and sometimes broken items. Tailors, carpenters, bike mechanics and others there-by promoted the idea of recycling, upcycling, or simply repairing instead of wasting. Next to those 'tandems,' artists in residence at the ZK/U offered more unusual repair services such as tailoring for transforming national flags into transnational costumes. Additionally, an alternative local currency has been established in order to support non-monetary exchange of services and goods.

Impact :: Increasing Awareness on Multiple Levels

The football activities put the park and the ZK/U onto the mental map of local citizens, who had previously not been aware of the possibilities of engaging or simply enjoying the compound. Team Berlin's project created a greater understanding between the Quartiersmanagement and the ZK/U, which had previously stood in a fixed relation of grant giver and grant receiver. The joint effort enabled them to understand each other's needs.



The impact of the project so far can be regarded on different scales. In a broad sense, a general awareness of the park and the cultural center has been established. More specifically, the community developed a greater understanding about alternative approaches toward urban challenges and started to understand that the park and center are a place for gathering, exchange and citizens' activities.

In addition to the direct local impact on the described communities, the project team foresees procedures on three levels which will ensure sustainability and the potential for scaling up:

- :: Increasingly handing over management and maintenance tasks of the park to local communities (through a process of local identity-building);
- :: Compiling various handbooks/manuals for all aspects of organizing a community-driven market, in order to make these processes visible and reproducible, and to assure knowledge transfer;
- :: Prototyping and implementing these ac-



tivities into a local policy framework, thus empowering local communities to directly engage and positively influence their socio-spatial surrounding.

Transferability

General Problem

Urban planning processes are still not subject to fundamental citizen involvement. New parks, new public spaces and new institutions pop up to the surprise of citizens, who do not know how to enter, use and shape these new places according to their needs. How can these places become locally accepted and actively used by citizens?

Success Factors

- :: Build trust with the local community through long-standing, regular face-to-face meetings;
- :: Offer low-threshold activities with a twist so people don't feel intimidated by economic or social hurdles but are still challenged and surprised;
- :: Clear and simple communication: find formats that are appealing to citizens of vari-

ous cultural backgrounds, unless you want to talk only to a certain group of citizens.

Most Important Lessons

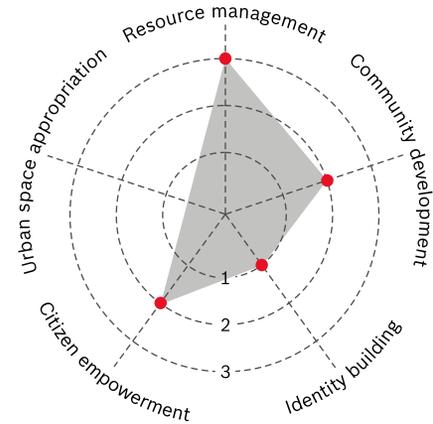
- :: If a community has not been involved in creating and building a space, it is going to be very difficult to activate them afterwards.
- :: You can't make everyone happy, but you can create spaces that allow everyone to enter.
- :: Don't underestimate the knowledge of the people on the social margin. Many unemployed persons possess valuable skills, and only require an outlet in which to let their talents shine.
- :: Diversity is a precondition for real 'urban culture.' Maintaining diversity is a great challenge and always has opponents.
- :: Cross-sectoral collaboration depends on the personalities and attitudes of the actors involved.
- :: Alibi-participation has to be replaced by the transparent communication of planning processes from the start.

Gütermarkt: Local craftsmen repair and tailor second-hand clothes bought at the same flea market (top left), costumes made from upcycled national flags from the World Cup (bottom left), and offer bike repairs at the market (right).

Bratislava, Slovakia

More Bike Kitchen

| | |
|-------------------------|--------------|
| Country | Slovakia |
| Region | Bratislava |
| City | Bratislava |
| Population | 417,389 |
| Population Growth | 2.03 % |
| Unemployment Rate | 5.65 % |
| Youth Unemployment Rate | 2.7 % |
| City District | Stare Mesto |
| Type of City | Capital city |



For the explanation, see p. 65

Strengthening a local bike community to foster sustainable mobility on diverse scales

Context :: Lack of Bike Infrastructure

Bratislava has considerable traffic problems. Public transportation is underdeveloped and 35% of all inner-city trips are made by car, which leads to frequent traffic jams and air pollution. Bicycles count for only 3.5% of the modal split. There is momentarily no city-wide concept to develop integrated mobility concepts. Besides the lack of infrastructure such as bike paths, there is also a lack of bike culture, thus many people do not even think about cycling as alternative to fuel-powered means of transport.

Challenge :: Establishing Bike Culture

The challenge for Team Bratislava was to establish and broaden a local culture and infrastructure of cycling both to tackle the issues associated with high levels of motorized traffic such as traffic jams, parking problems, air pollution, and public health problems and, at the same time, to develop a new local economic factor by attracting a new form of tourism.



The team's goals were to reach local citizens, active cyclists from all around the city, and the many foreigners who live in Bratislava, and to secure a better representation of cycling in the city's transportation policies.

Strategy :: Presenting Cycling as Smart, Fun and Healthy

The main goal was to extend, professionalize, and diversify the activities of an existing bike community. The weekly events at the bike kitchen formed the core of these activities. At the same time, the bike community diversified their activities and collaborations in order to approach new and wider target groups and thus gain more political momentum.

Implementation :: Bike Activism in the Saddle and in the Political Arena

Under the slogan "Less cars, more bikes!" the group continued and intensified its usual low-threshold activities such as the weekly bike kitchen, which brings together persons who are interested in repairing their bikes and sharing a meal, the mobile bike sound system, participation in critical mass rides,

regular workshops and a bike rental system. Visitors to the group's location, a container in a parking lot, have increased. At the same time, involvement in the municipal election campaign assured public interest and offered possibilities for effective advocacy. Moreover, organizing the country's first biking conference with 100 participants from eight countries was an important step in the team's advocacy strategy.

Impact :: Increasing Involvement in Cycling Issues

Through the strategy of non-hierarchical community spirit and work sharing, the number of bike kitchen members has consistently grown from week to week, leading also to an increase in the number of cycling commuters. During the summer season, there was a strong increase in the growth of new members, which can be split into three groups: 10 new core members, 20 new regular (weekly) visitors, and 70 new infrequent visitors. Expertise and success in advocacy were increased, while the authenticity of the grassroots initiative was maintained. The current

Wednesdays at the bike kitchen: Enjoying food, fixing bikes, and making connections with one another.



Food (left), do-it-yourself spirit (bottom right), and a white bike of the open source bike sharing system (top right).



threat of eviction due to political changes in the municipality has presented an exciting moment to find a larger place.

In addition to the direct local impact on the described communities, the project team foresees procedures on various levels which will ensure sustainability and the potential for scaling up:

- :: Handing over the management and maintenance of the new location to local communities (through a process of local capacity building);
- :: Implementing the knowledge gained into a local policy framework, empowering local communities to directly engage and positively influence their socio-urban surrounding;
- :: Compiling a handbook in order to make the process visible and reproducible;
- :: Developing and handing over an open source bike sharing system (software);
- :: Establishing a mobility hub linking various groups dealing with alternative transport to represent the different sectors in urban planning processes.

Transferability

General Problem

The Slovak transport system is traditionally car based. Thus the spatial layout of the cities is also car oriented and doesn't allow for individual mobility alternatives. The resulting problems are well known: congestion, high use of space for parking, bad connectivity for pedestrians and cyclists, air pollution, and public health problems.

Success Factors

- :: A local and topically-oriented community is a prerequisite for offering regular activities.
- :: Regularity in activities is a stabilizing factor for both the community and the activity.
- :: Real life application of a new cultural paradigm (cycling) in order to attract more diverse communities and thus have a wider impact, i.e. a real life prototype.
- :: Low-tech socio-technical solutions that work (open source bike sharing).
- :: Non-hierarchical community organization where everyone can participate.



Most Important Lessons

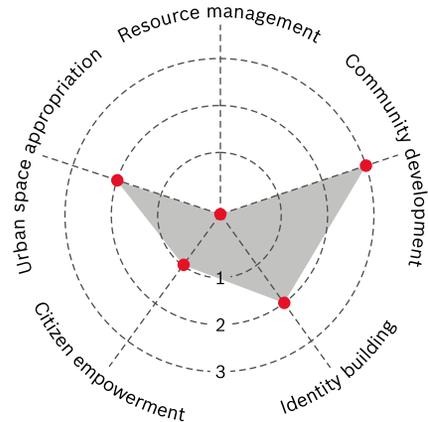
- :: Activism and political advocacy complement each other. Allow people to do what they are good at and broaden your impact. Adjust your way of acting and arguing to the different setting, but stay authentic.
- :: Being in control of your location will let you concentrate not on 'survival' but on the message you want to convey.
- :: Destruction leads to creation. The risk of being evicted has mainly fed the desire for a larger and more suitable place for the workshop.
- :: Diversify your offerings and target-group by building bridges to other initiatives.
- :: A non-hierarchical internal organization makes the community stronger and more sustainable.
- :: Regularity of events (i.e. every last Friday of the month) makes the operation of the organization and community easier.

Bike activists developing an app for managing their open source bike sharing system (right), organizing the country's first bike conference (bottom left), and interviewing the candidates for mayor of Bratislava (top left).

Kaunas, Lithuania

The Šančiai Kiosk

| | |
|-------------------------|--|
| Country | Lithuania |
| Region | Kaunas County |
| City | Kaunas |
| Population | 596,079 (metro area) 310,773 (city) |
| Population Growth | -1.7 % |
| Unemployment Rate | 7.9 % |
| Youth Unemployment Rate | 8.2 % |
| City District | Šančiai |
| Type of City | 2 nd largest city; cultural, educational and industrial hub |



For the explanation, see p. 65

Transforming a kiosk into a new icon for community involvement in a postindustrial neighborhood

Context :: Stigmatization of Šančiai

Šančiai (Shanchey) is one of the oldest districts of Kaunas, the second largest city in Lithuania. With its rich military, industrial, and multicultural past it remains one of the most diverse urban environments in the city. Due to its proximity to the historical city center, the river landscape, and one of the main urban arteries to the city periphery in the West, Šančiai has become a destination for new commercial and residential development, which have significantly changed the façade of the main street. Despite the rather vivid gentrification processes, the district still remains highly stigmatized in the mind maps of the population of Kaunas. On the other hand, local residents have a strong affiliation with and sense of belonging to the district. However, individualism has begun to dominate a sense of community and belonging.

Challenge :: Consolidating a Feeling of Identity

Team Kaunas faced the challenge of reani-



mating social life and promoting the feeling of identification, involvement and self-organization, while avoiding the displacement of existing population groups by possible future real estate development.

Strategy :: Creating a Platform for Community-Building

The strategy was to test a platform for communal initiatives in the district and create a place for cultural activities within it, in order to understand the needs of the local community. The kiosk was seen as a starting point for these activities, and as important visible and physical artefact. However, it was never planned as the only point of intervention; the main target is to build a community network rather than focussing on a specific place.

Implementation :: The Šančiai Kiosk as a Platform for Co-Creation

A crowdfunding action was initiated to gather local and (inter)national supporters who funded the appropriation of the kiosk. The local church agreed to provide land in a central location where the kiosk was

placed. After months of preparatory work and intense door-to-door promotion, an opening event with a local flea market, bike repair workshop, workshops for kids, and concerts created visibility, not only for the kiosk but also for the concept of co-creation. During the following months, the flea market was held as a major monthly event and new initiatives such as guided tours and ideas workshops on the future of the kiosk and of Šančiai emerged. Furthermore, a network of local private businesses was developed, who each contributed in-kind resources and materials. Residents with knowledge of the district were invited to work together and share skills with outside experts, such as urbanists and architects. Gradually, many of the existing initiatives were taken over by local residents; some residents even started new ones. These individuals now make up the kiosk initiative group.

Impact :: A New Sense of Community through Involvement

The project created a new sense of hope and possibility in the district. Cross-sector

The opening of the Šančiai Kiosk in May 2014.



Šančiai, a post-industrial district of Kaunas in transition (left and top right). The kiosk is situated on an empty lot owned by the church (bottom right).

collaboration created new openings and confidence for the team members and community as a whole. New people joined the project, took initiative and ownership, and invested their time and resources to make things happen. The project gained a high level of visibility, both in the Lithuanian context and internationally. Local, national and international media covered the process. Symbolic strategies (e.g. the kiosk as a symbol) proved to be an important innovation in the local context. It made those involved seek new challenges and ways of experimentation. They built confidence, gained new skills and methods of collaboration, and formed lasting relationships.

Transferability

General Problem

How to create/recreate local identity, sense of belonging and local community in an area that historically did not have a 'good reputation.'

Success Factors

:: A symbol/place that creates a platform for initiatives - handing over responsibilities;



:: Open team collaboration, successful cross-sector collaboration;
 :: Identification of active persons who are willing to express themselves through different projects.

Most Important Lessons

:: Approaching local problems in new, innovative ways pays off.
 :: Cross-sector collaboration can lead to more effective ways of accomplishing goals. Working in a team and having a clear division of labor also aids this process.
 :: By having an open view about what constitutes community, the team was able to engage with diverse target groups.

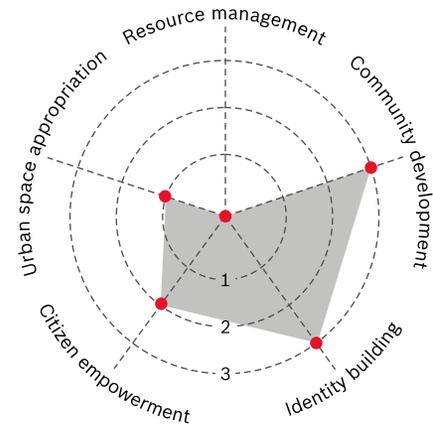
Opposite page:
 Activities around the kiosk:
 Bike repair workshops
 (top left), a flea-market
 (center left), and live music
 (right) as well as idea
 workshops with the local
 community (bottom).



Lublin, Poland

Tenants. Narrations about Urban Utopias

| | |
|-------------------------|--------------------------------------|
| Country | Poland |
| Region | Lublin Province |
| City | Lublin |
| Population | 347,678 |
| Population Growth | -0.2 % |
| Unemployment Rate | 10.3 % |
| Youth Unemployment Rate | 31.9% |
| City District | Osiedle Słowackiego |
| Type of City | Regional capital and university city |



For the explanation, see p. 65

Rebuilding a local community in the once utopian social housing estate Osiedle Słowackiego

Context :: A Housing Estate with a Disputed Image

Słowackiego estate is a social housing estate situated about three kilometers from the center of Lublin in eastern Poland. It was built between 1964 and 1972, based on plans by the architects Zofia and Oskar Hansen. The estate has recently been rediscovered as an example of modernist architecture and visited by architecture students both from Poland and overseas. The reason for the popularity of the estate is Oskar Hansen's theory of open form and housing as its implementation. The 4,500 inhabitants, however, are mostly unhappy with the quality of the housing estate, which is in need of renovation. Moreover, the estate became the subject of controversies in which experts and the media dominated narratives about the place and accused tenants and the housing cooperative administration of a lack of respect for the designers and neglect of the local heritage.



Challenge :: Creating New Narratives for Local Identity

Team Lublin aimed at reactivating the neighborhood of Słowackiego estate by mutual trust-building and creating new narratives in order to form a local identity, a sense of community, and responsibility for the future of the estate.

The housing cooperative provides conceptual and physical space for participatory mechanisms. The main difficulties are that so far the only inhabitants who want to contribute to these bodies are 60+ and the rules of participation are nontransparent and unclear. The organization of the cooperative itself brings up bad associations with the communist past as well. Contemporary free market compromises have diluted the housing cooperative's ideological claims, and leave little room for grassroots engagement.

Strategy :: Narration as a Bottom-Up Tool for Community Building

Together with tenants, Team Lublin wants to invent new forms of community engagement

and include locals in the decision-making processes of the housing cooperative. Involving diverse local actors (administration, craftsmen, public institutions) in the planning process can strengthen their sense of agency and ability for collaboration.

The team envisioned a very open process which used community development as a tool for change. Instead of imposing activities, they began by taking the tenants' ideas seriously, and then developed forms of intervention based on their wishes together with them. From the beginning, narrations were considered powerful tools for approaching and involving the tenants. Activities realized were customized to the contexts of local common spaces, using the specifics of shared goods (such as playgrounds, squares, market places, and local public institutions and services) to uncover their potential.

Implementation :: Engaging Youth

To gain a better understanding of the wishes and ideas of the tenants, research was conducted through interviews and project-based

Explorational Urban Game for school children at the Słowackiego Estate on June 27, 2014.



Different views of the Słowackiego Estate, built based on plans by the utopian architects Zofia and Oskar Hansen.

research. These insights served as a basis for several decisions.

Most of the project activities were directed at children and youths, and involved a local kindergarten and local primary and secondary schools as partners. Youngsters had various tasks aimed at collecting information and further engaging adults. They presented the outcomes of regular classes and specified workshops within an Urban Game (at the end of the school year - June 27th 2014). This urban game created the opportunity to explore their immediate living environment and share the potential and point of view of various social groups about the estate.

Through facilitated meetings for inhabitants and the housing association, Team Lublin established a forum to discuss issues such as parking or ideas for spatial uses within the estate, for example of small playgrounds.

Impact :: New Intensity of Communication

The main impact of the project was the initiation of a dialogue between various stakehol-



ders. Team Lublin attempted to create its own local model of communication that didn't necessarily aim at achieving consensus, but rather opened a space for contradicting views, using art as a tool of expression. Realization of the urban game was an example of such a situation involving actors from three sectors who had never worked together before. Team Lublin has also managed to build a space for meetings of various interest groups.

During research at the beginning of the process, inhabitants verbalized the need for a neutral space to meet. Team Lublin managed to advocate for a space at 12 Balladyny Street which could be a common activity point for the tenants.

The estate used to be subject of interest for researchers and resident artists. Cultural events didn't involve inhabitants as equal partners or potential event co-creators. Through the tenants project, Team Lublin has started participatory social art projects such as a sound collage of inhabitants' narratives, thereby strengthening the identity of its local users.



In addition to the direct local impact on the described communities, the project team foresees procedures on three levels which will ensure sustainability and the potential for scaling up:

- :: Transferring the urban lessons to the school (through a process of local capacity building with both school children and teachers);
- :: Publication and film documentation of the process;
- :: Creating and implementing methods to involve users of local public institutions who haven't worked with NGOs before (libraries, schools, student dormitories) in shaping cultural events which reflect themselves and their environment.

Transferability

General Problem

How to create/recreate a local identity, sense of belonging and local community in a district that is experiencing post-industrial transition and is isolated on multiple levels (social, physical) from the wider city.

Success Factors

- :: Establishing a collaboration with local actors/stakeholders from the municipality, the housing cooperative and local businesses, including actors from the local kindergarten, schools, library, administration, citizen's council, housing administration, local business owners and activists. This was possible thanks to the cross-sectoral background in the team which helped the team better understand these groups' needs, habits, and ways of functioning;
- :: Opening a field of a dialogue between the administration and inhabitants;
- :: Creating a common space for cultural activities.

Most Important Lessons

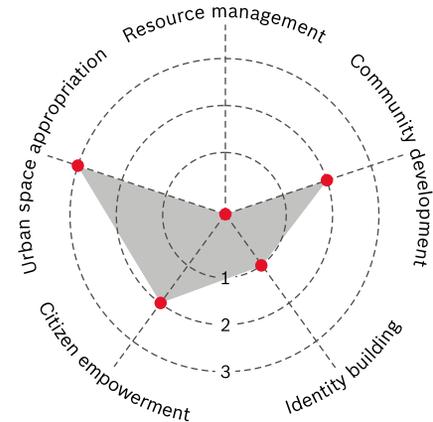
- :: Use simple language to communicate with the target groups.
- :: Find a person in a partner institution who is personally interested and enthusiastic about implementing the project idea before negotiating collaboration on a formal level.
- :: Be open to new ideas, initiatives and cooperations. Think outside the box.

Working with the tenants: Raising awareness of and identification with the estate in class (top left), during the Urban Game (right), and in meetings of senior tenants (bottom left).

Maribor, Slovenia

Living City

| | |
|-------------------------|---|
| Country | Slovenia |
| Region | Lower Styria |
| City | Maribor |
| Population | 111,550 |
| Population Growth | -2.40 % |
| Unemployment Rate | 19.2 % |
| Youth Unemployment Rate | 26.7 % |
| City District | Old City Centre |
| Type of City | 2 nd largest city, post-industrial and university city |



For the explanation, see p. 65

Reactivating devastated spaces in the medieval part of Maribor together with local communities

Context :: A City in Decline Lacks a Clear Vision for the Future

The city of Maribor has faced constant economic decline since the 1980s. This is most visible in the degradation of public spaces and public life, in decline of the inner city, unemployment, depopulation and a lack of motivation in local residents. City authorities of the European Capital of Culture 2012 have been unable to develop a clear vision of the city's development and priorities. In addition, inhabitants of Maribor are attracted by peripheral spaces of consumption like shopping malls and there is high dependency on cars for transportation.

Challenge :: Reinvigorating the City Center

The challenge is to revive a part of the old city center that is characterized in positive terms by its historic importance and low density mixed use, and in negative terms by intense traffic, physical degradation and consequently inadequate living conditions. There are also many derelict and partly abandoned



courtyards with high development potential. The ownership structure is mostly divided between the municipality and private owners, though it is unclear in some cases. Target groups for this project are inhabitants, owners/tenants of small shops, galleries and craftsman's shops, but also potential users of the space.

The main challenge of the project lies in bringing back the vitality, identity and attractiveness of the area through the mobilization of the local community and involvement of the creative sector.

Strategy :: Activating Abandoned Courtyards

After the dormant spatial and atmospheric potential of the empty courtyards in the old city center of Maribor was recognized, the intervention was realized in four steps:

First, getting in touch with local inhabitants living and working in the area in order to create relations, develop trust and gain insight into the local situation. Secondly, implementing direct action like theater in

courtyards in order to reactivate the inhabitants and rediscover a local identity. Third, analyzing the area through field research and do-it-yourself experiments by architecture students in order to develop new uses for unused space. Fourth and lastly, effecting procedural changes regarding the use of empty municipal spaces.

Implementation :: Getting Higher Education Involved

During the implementation, various scale shifts happened which took the action from the courtyard level to the district and city level and back.

After wider research of the area, the group focused on two selected courtyards that were owned by the municipality and had no concrete use with the aim of reactivating them. Later, an additional courtyard (Rajze-fiber Biro) was included in the revitalization plans. Several actions were implemented, including workshops with inhabitants, cleaning actions, debates, project exhibitions and concerts. Through a close collaboration with

Courtyard theater during a festival was the starting point for the activities around reviving the courtyards along Koroška street.



Collaborative activities to assess and revitalize courtyards with the help of residents, architecture students, and other interested community members.

the department of architecture (faculty of civil engineering) at the local university, the analysis of the existing structure as well as the existing planning was possible. After a year of direct action on the courtyard level, and because of bureaucratic obstacles and many challenges related to a systemic change of ownership and other relevant issues, it was decided that it was necessary to start searching for solutions for reuse and revitalization of the area on a wider level parallel to local interventions.

Through a series of participatory meetings and urban hackathons, a citywide strategy is now being developed through a participatory physical and online process in which about 40 people have been involved. The outcome will be a collaborative development strategy for the urban renewal of the old city center in a collaborative online format (a 'wiki').

Impact :: Bringing Spatial Potential to the Forefront

The impact of the project so far has been threefold:

:: Firstly, the local tenants (mostly elderly and/or socially disadvantaged people) have become more aware of the importance and potential of the old city center. They also no longer feel alone in their struggle of trying to effect change and improve their living conditions. But because of the personal approach, the work with the tenants is a long-term process and Team Maribor is just at its beginning.

:: Secondly, the topics were presented to a broader lay and professional community (especially through the hackathons). This triggered an open debate and later the writing of a collaborative development strategy.

:: Thirdly, it kicked off a learning process for the local municipality (through workshops with the administration), which is still ongoing. The bottom-up approach is something that is widely used in the vocabulary of the municipality but so far rarely really implemented.

In addition to the direct local impact on the described communities, the project team foresees procedures on three levels, which



will ensure sustainability and the potential for scaling up:

- :: Continuing work on a collaborative development strategy for the urban renewal of the old city center;
- :: Further development and implementation of participatory tools and methods;
- :: Implementing the process knowledge gained in the project into a local policy framework.

Transferability

General Problem

How to revive an inner city area with local residents and use its cultural and spatial potential, while negotiating the challenge of a very complex ownership and users structure with unclear areas of responsibilities, and avoiding the replacement of the existing population by possible future real estate development.

Success Factors

- :: Form a stable, efficient, creative, multidisciplinary core team of multipliers (the core team has to have knowledge, communication skills for different sectors/cul-

tures, social sensibility, creativity, stability and financial resources);

- :: Provide access to information for all groups involved, gather information and analyze it systematically and frequently;
- :: Be in continuous contact with the location and the people (provide action and empowerment for different stakeholder groups, such as tenants, local economies or municipal employees).

Most Important Lessons

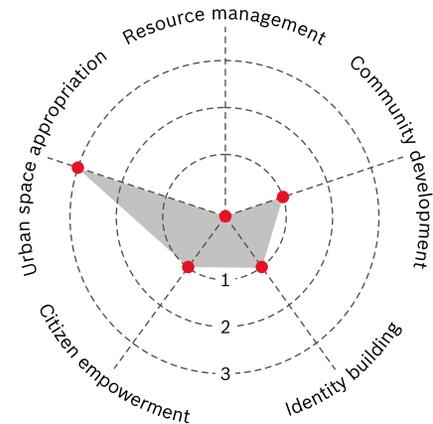
- :: Process is very important: New working methods on how to involve different stakeholders, how to organize the core team, how to structure the project, how to promote and advocate the ideas, and many others have changed the team members' views and understanding of these complex urban processes.
- :: Being a facilitator: It is not easy not to have your own agenda - participation isn't easy at all, but it's worth it in the end.
- :: Cross-sector collaboration: Do not underestimate the influence of the different communication forms of the different sectors.

The first Urban Hackathon: Two days of urban exploration, debate, and specific contributions to the development of the city strategy.

Zagreb, Croatia

Light in Places

| | |
|-------------------------|--|
| Country | Croatia |
| Region | City of Zagreb |
| City | Zagreb |
| Population | 1,288,000 (metro area) 804,000 (city) |
| Population Growth | 2.7 % |
| Unemployment Rate | 12.4 % |
| Youth Unemployment Rate | 35.1 % |
| City District | Upper Town |
| Type of City | Capital city |



For the explanation, see p. 65

Highlighting forgotten inner-city places through light installations

Context :: Touristification of Upper Town

In its first edition, Mjestimice svjetlo/Light in Places, a three-day festival of lights, was dedicated to public spaces in Zagreb's Upper Town district. Historically, culturally, and administratively, Upper Town is the center of Zagreb. It has an area of 79.82 ha with a little over 2,600 residents. A large number of administrative buildings (i.e. parliamentary and government buildings), cultural institutions and museums, and historic landmarks, all of which attract a great number of visitors on a daily basis, has shrunk the living space for residents of Upper Town and converted the area into a space for tourists with limited content for everyday life.

This project aims to reactivate public spaces by intervening artistically, presenting architectural, design and city planning solutions, and by acting to encourage interaction between the residents and unused spaces.



Challenge :: Urban Structure and Identity

Mjestimice svjetlo/Light in Places questions the identity of Upper Town: its heritage, its current and future growth potential, the content and quality of urban space, the relation between the residents and everyday users, and the functionality of the neighborhood in general. While talking to the residents of Upper Town, the challenge was to understand their everyday experience and personal recollections, their problems and requirements. These were then used to define the project's starting points - 'problematic' urban structures and holes in Upper Town's urban space. These spaces were chosen as festival venues for temporary artistic interventions and for interaction for the locals. The goal was to integrate residents (and the local municipality) into the entire process of the project and thus encourage and motivate them to get involved in the creation of their own environment.

Strategy :: Casting Upper Town in a New Light

By stimulating a more long-term presence of contemporary art practice in public spaces,

Mjestimice svjetlo/Light in Places sought to explore and enrich neglected spots in the urban fabric to involve residents and users in the temporary transformation of space. The project intended to 'light up' unused and neglected public spaces of Upper Town through temporary light-based interventions during a three-day festival. The locations of the interventions were carefully chosen by research involving the local community, and sought to address their problems and wishes. Team Zagreb hoped to attract not only the residents, but also people from all over Zagreb who usually do not spend time in Upper Town. The project's intent was to make local and city residents think more about the space they live in.

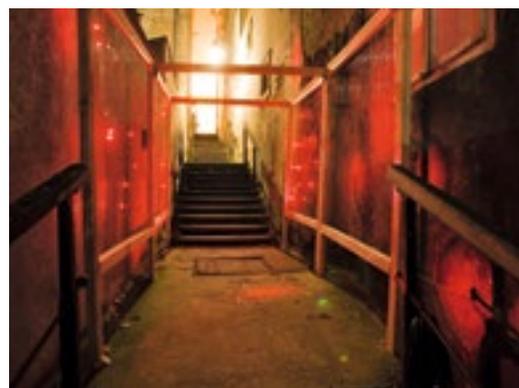
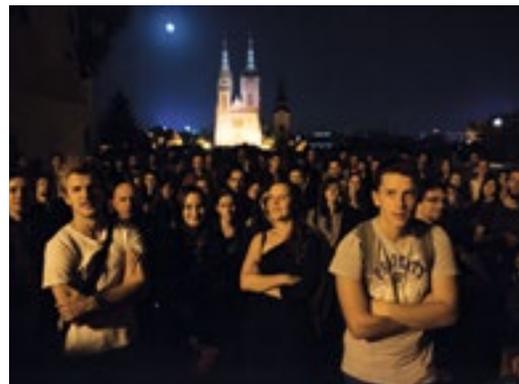
Implementation :: Involving the Locals, Engaging a Wider Public

The locations were chosen during a long research process with local residents. In order to open the process to the residents of Upper Town, the public and artists, two walks (day and night) were organized after an open call for artistic contributions was issued. The objective was to increase the level of resident

The "TreEqualizer" installation by Minimum (Matej Korlaet and Marko Uremović), one of the main attractions of the Mjestimice svjetlo/Light in Places Festival in October 2014.



Guided tour with Saša Šimpraga (top right) and the installations “SWING” by TiTo (Matea Bronić and Tin Kadoić) (left) and “lampa147” by Matija Kraljić (bottom right).



involvement and to spark curiosity about the site-specificity of the artistic contributions.

After a long administrative process to obtain various permits for the foreseen lots and the festival, the light installations were finally set up and the public was invited to a several-day program. The project involved five temporary interventions (selected from 27 submissions to the open call) on three locations. The interventions were presented to the public during a festival from October 10th to 12th, 2014.

The general attendance and the residents' interest in the festival were both high. Some of the residents were very proud to be involved in the production of the festival. Hundreds of local residents attended the festival. The majority of the audience (around 3,000 people) were young urbanites not necessarily from the neighborhood. After the success in 2014, a follow-up is foreseen for autumn 2015.

Impact :: Changing Attitudes through Art

The project has had three major impacts. First, the local inhabitants started thinking

about their surroundings as a place to spend time and not only to sleep. A similar effect was noticed among other citizens of Zagreb who got to know Upper Town as a place to go to even if you are not a tourist.

In addition, the local municipality got a first impression of what this space could become and in which direction it could change if residents got engaged and decided to change something.

In addition to the direct local impact to the described communities and actors, the project team foresees procedures on various levels to ensure sustainability and the potential for scaling up:

- :: Internal: reflection on the state of the team's organization and how to be more efficient;
- :: External: both locally and internationally.

Locally

- :: Doing more (organizing more festivals, interventions, being present in general);
- :: Improving communication and finding



opportunities to collaborate with other local organizations that work on strategies concerning urban spaces and their democratization.

Internationally

- :: Working on collaborative projects with organizations;
- :: Involving foreign artists in local projects;
- :: Funding (local and international).

Transferability

General Problem

How to draw attention to forgotten places in an area of town which is marked by tourism on the one hand and lacks the basic features of a vibrant neighborhood on the other.

Success Factors

- :: Find the right people to work with.
- :: Find resources.
- :: Have a plan, but...
- :: ...be ready to improvise!

Most Important Lessons

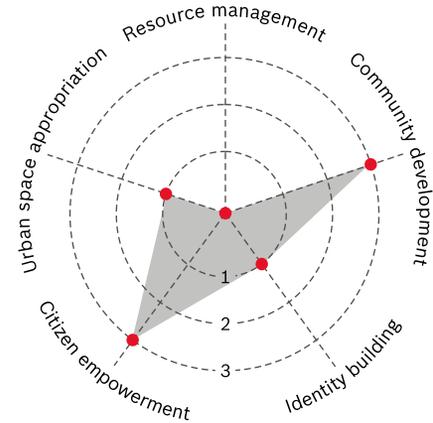
- :: Communication between artists and users/residents is necessary for change to happen.
- :: Budget necessary time for the various processes.
- :: If you want people to participate, you have to mean it!

Guided tours through Upper Town during the day and the night with Saša Šimpraga as part of the open call (left and top right), and a tour during the festival (bottom right).

Zugdidi, Georgia

Open House – Meeting Place for Zugdidi

| | |
|-------------------------|--|
| Country | Georgia |
| Region | Samegrelo Zemo-Svaneti |
| City | Zugdidi |
| Population | 177,000 (metro region) 74,800 (city) |
| Population Growth | 6.8 % |
| Unemployment Rate | 15.8 % |
| Youth Unemployment Rate | 36.4 % |
| City District | Paipuri |
| Type of City | Regional capital, border town (Abkhazia) |



For the explanation, see p. 65

Creating a noncommercial meeting place for the empowerment of diverse local communities

Context :: Agricultural and Trade Hub in Transition

Zugdidi is the 5th largest city in Georgia. It is located in the northwestern part of the country on the border of the widely unrecognized autonomous republic of Abkhazia and 30 km from the Black Sea. Until 1991, the wider region belonged to the Soviet Union. Zugdidi has a population of 74,800 inhabitants, 60 % of which are refugees from elsewhere in Georgia, and is a regional trade hub and major center for hazelnut production (50 % of Georgia's annual production are produced in the Samegrelo region). In 2014, as a result of nationwide political reforms, the city council and the mayor were directly elected for the first time.

Challenge :: Fragmented Interests Mean that the Sense of Community is Missing

Team Zugdidi, based on research and personal experience, identified the lack of an open and adequate space to meet as the main urban challenge in Zugdidi. Such a space is critical for local empowerment, to organize collective



activities, and to help solidify the community's identification with the place. While an overview of business and regional NGO activities showed a clear growth of different offers for the population of Zugdidi, the most vulnerable groups, such as young families with children, the elderly, young adults, former (also political) prisoners, and the rural population remain uninvolved in city life.

Strategy :: Building Community and Empowerment through Collective Space

The idea was to create a community development center known as the 'Open House' that would serve as a platform to host various activities tailored for and directly carried out by different community groups. These could include meetings for young families, coffee parties for the rural elderly women, movie nights for young adults, workshops for refugee women, round tables with former political prisoners, and cross-sectoral football matches between local stakeholders and beneficiary groups. The key to the house was literally handed over to the different communities. In this way they became the owners of the space,

empowered to propose their own initiatives and play a more active role in city life.

Implementation :: Hurdles in Realization

It turned out that it was difficult to find an adequate space located centrally. In the end, the Open House was founded on the premises of a former Soviet pottery manufacturer located further from the city center. On this location, the ground floor was abandoned and therefore available, while the upper floors housed refugees under precarious conditions. As a result, the team came closer to their target groups, but further away from the city center. More effort had to be expended in order to attract stakeholders and media attention, and to promote the idea among inhabitants. However, close cooperation between the city council and local activists from different sectors has meant that this project has lasted longer than any of its kind implemented in Zugdidi so far. After the space was created and different activities for the target groups were started, it took longer than planned to step back and give the ownership of the house to the people the project was created for. After this hap-

The Open House serves as a meeting place for diverse audiences.



The Open House is located in the previously abandoned ground floor of a former Soviet pottery manufacturer.

pened, however, more people from the target groups became involved in strategic decision-making regarding the project.

Impact :: Engaging Residents, Bringing together Different Sectors

The project has had three main impacts to date: Firstly, the local inhabitants have become more educated, active, and engaged; they are now involved in decision-making processes and participate in round tables with local stakeholders. Secondly, the project was very likely the first joint initiative between different sectors in Georgia, which is a country of very clear divisions and barriers between the sectors. The project has become a showcase for cross-sector collaboration and an example for other Georgian cities. Finally, the project was a learning process for the local municipality, which became better acquainted with the project's target groups and learned about cross-sectoral cooperation. In addition, the municipality gained significant media attention both in and outside of the country, not least due to the Actors of Urban Change Academy Meeting in Georgia in September 2014.



In addition to the direct local impact for the described communities and actors, the project team foresees procedures on different levels to ensure sustainability and potential scaling up:

- :: Handing over the key to local communities, thereby starting a process of local capacity building which will allow learning activities, give local communities a voice in decision-making by participation in round tables, and allow local resident groups to initiate their own activities and events;
- :: Documentation of the development of the cross-sectoral cooperation process in the form of a best practice guide;
- :: Implementation of the gained process knowledge in the form of local policy framework recommendations for the regional legislative Sakrebulo;
- :: Joint proposal writing for new projects.

Transferability

General Problem

How to empower vulnerable resident groups to become more aware of their rights, to take advantage of existing possibilities and to get



engaged in public life. Additionally, a main challenge was how to make the municipality aware of these groups and encourage the use of new and more open governance approaches.

Success Factors

- :: Eye level contact in the cross-sectoral team, with significant focus and effort given to the development of good teamwork as an important factor for sustainability. Open-mindedness regarding others' perspectives, mutual learning and equal commitment by all initial team members.
- :: For community empowerment projects: a clear vision for transferring ownership to target groups, possibly even at the beginning of the project. Ideally the target groups should be involved in the initial stages of project planning. Being brave enough to step back and let the project take on its own life.
- :: A clear and easy tool for advocacy should be planned at the beginning of the project. In our case, regular meetings of target groups and stakeholders (Zugdidi city municipal

representatives) and list of points as recommendations (policy paper for Sakrebulo legislative body) worked in this regard.

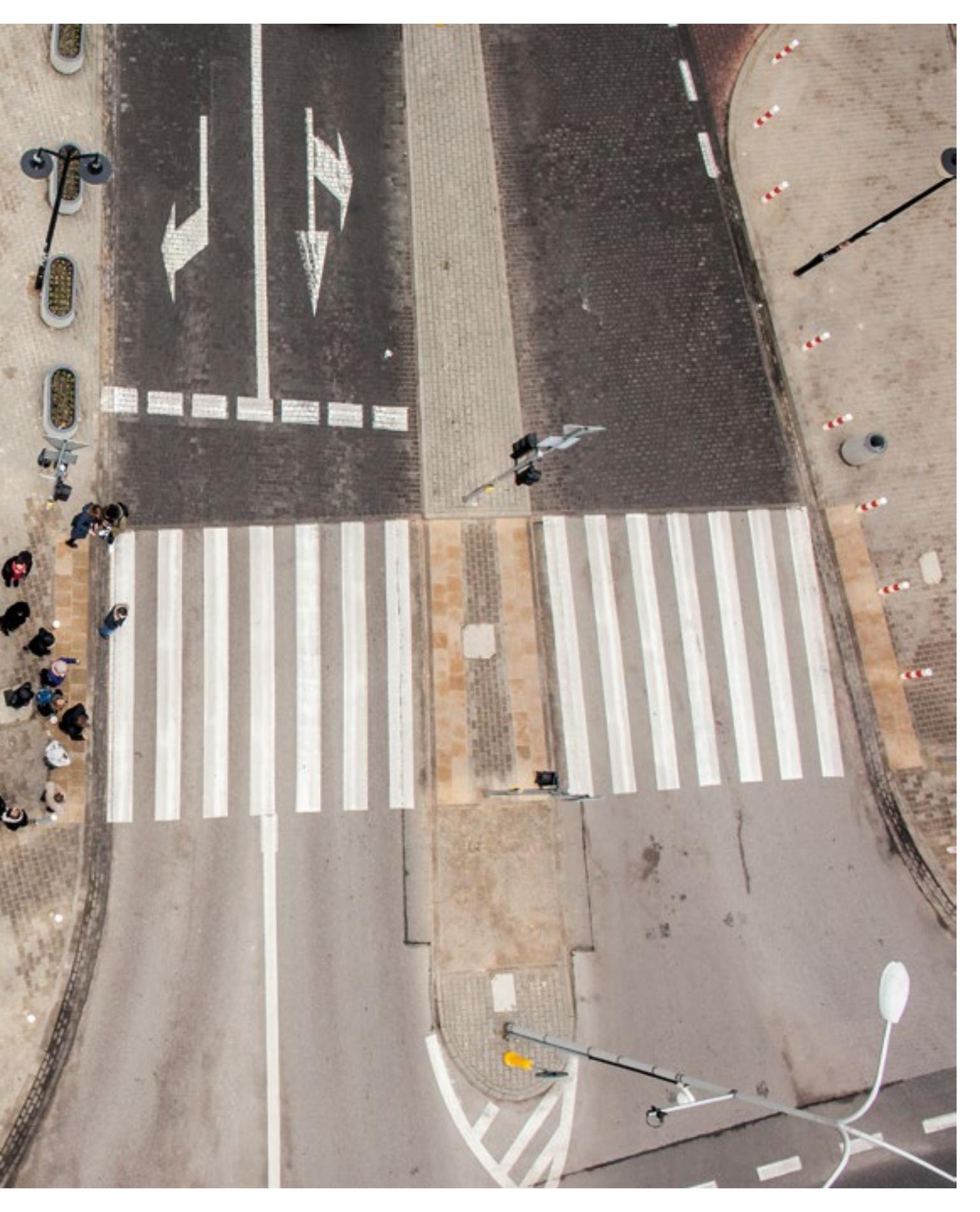
Most Important Lessons

- :: Not many extra resources are needed for the creation of a non-commercial meeting space for diverse local communities. Through cross-sector cooperation and the involvement of target groups at each stage, all crucial needs were covered.
- :: Cross-sector cooperation - the team's biggest learning experience - was a very interesting yet challenging process of learning how to respect each other, listen to each other, not to assume anything, and understand the other's perspective.
- :: For advocacy and policy making, quality was more important than quantity with regard to the number of inputs. We developed a 'transition arena,' defined as an institution for facilitating interaction, knowledge exchange and learning between actors, in the form of an open and dynamic societal network of innovation to facilitate this process.

Children having fun (top left), stakeholder meetings (bottom left), and preparations for decorating the Open House during the Academy Meeting in Georgia (right).

Participants on a fieldtrip in Warsaw





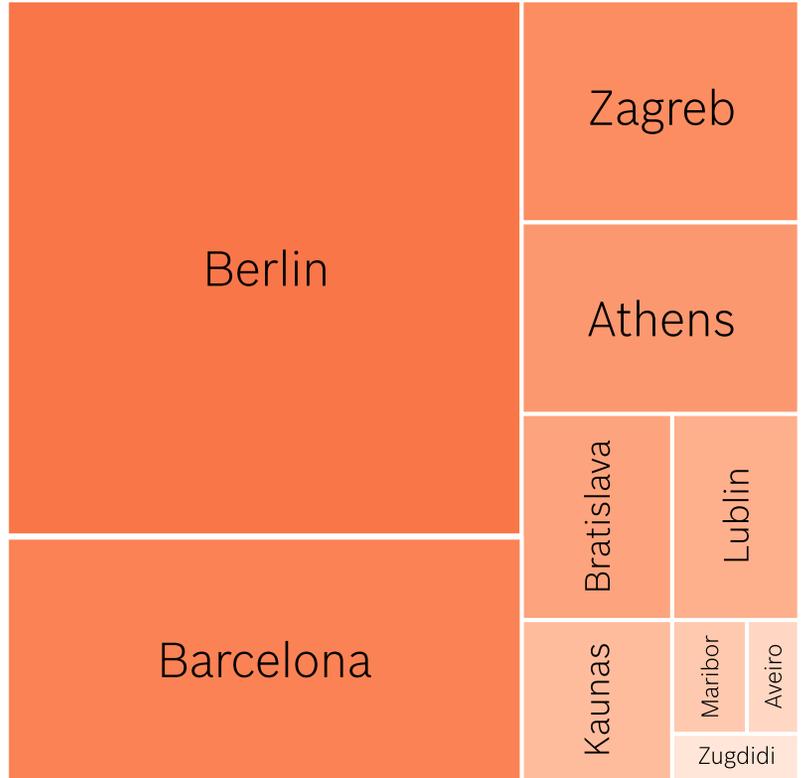
City Comparison

The Actors of Urban Change operate in quite heterogeneous urban contexts and face locally-specific challenges that are connected to both larger socio-economic developments and the particulars of their built environment. In order to make the differences between the teams' urban realities visible, selected socio-economic indicators from each team's city are presented below.

| | Population in City | Population Growth | Unemployment Rate | Youth Unemployment Rate |
|------------|-----------------------|----------------------|----------------------|-------------------------------|
| Athens | 799,979 | -12 % | 28 % | 65 % |
| Aveiro | 78,450 | 7 % | 9.93 % | 10.29 % |
| Barcelona | 1,620,943 | 0.27 % | 15.9 % | 58.8 % |
| Berlin | 3,562,166 | 1.2 % | 11.1 % | 11.13 % |
| Bratislava | 417,389 | 2.03 % | 5.65 % | 2.7 % |
| Kaunas | 310,773 | -1.7 % | 7.9 % | 8.2 % |
| Lublin | 347,678 | -0.2 % | 10.3 % | 31.9 % |
| Maribor | 111,550 | -2.4 % | 19.2 % | 26.7 % |
| Zagreb | 804,000 | 2.7 % | 12.4 % | 35.1 % |
| Zugdidi | 74,800 | 6.8 % | 15.8 % | 36.4 % |

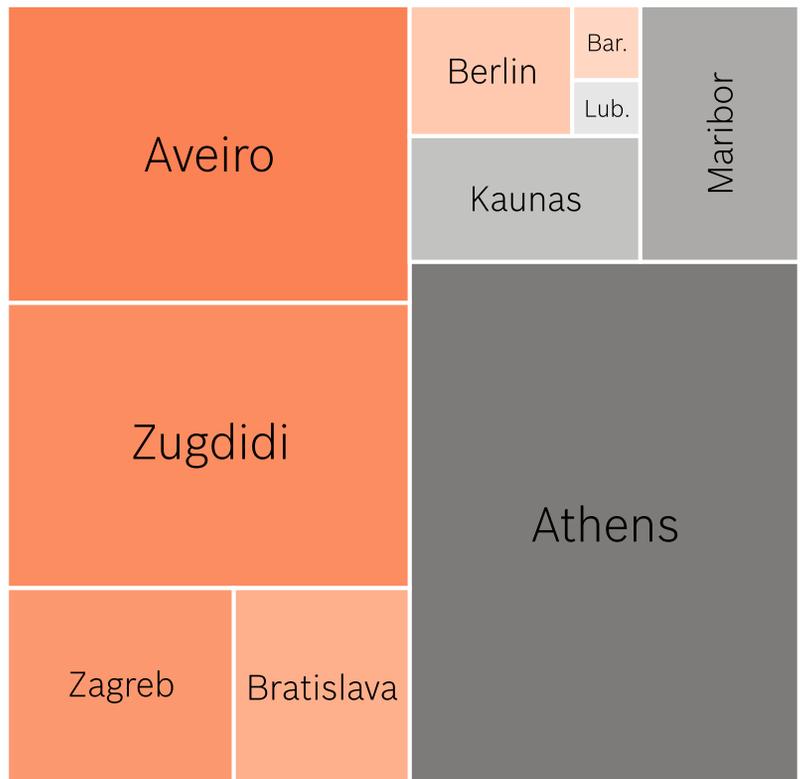
Population of the Participating Cities

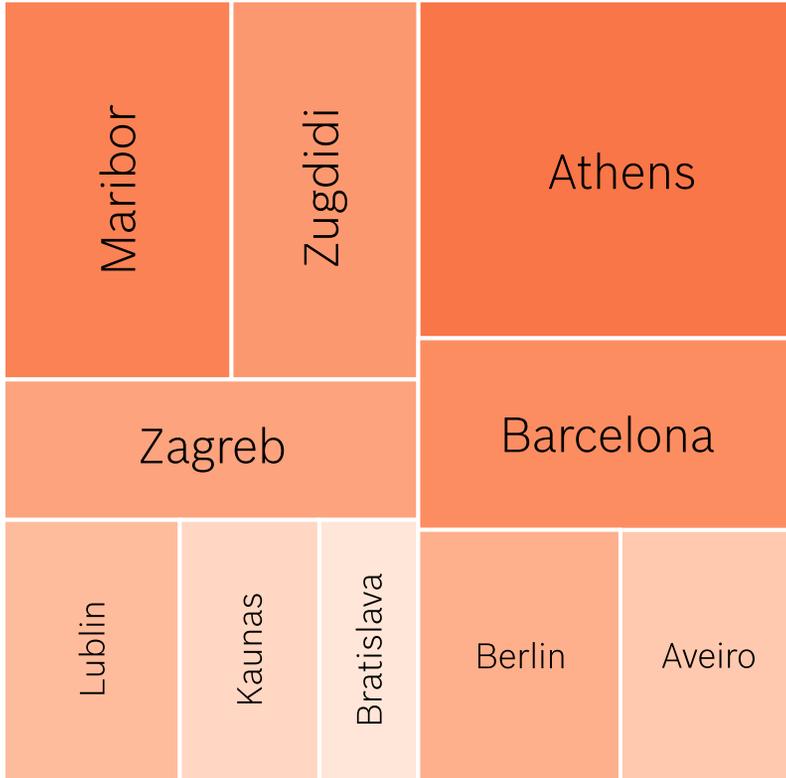
| | |
|------------|-----------|
| Berlin | 3,562,166 |
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| Athens | 799,979 |
| Bratislava | 417,389 |
| Lublin | 347,678 |
| Kaunas | 310,773 |
| Maribor | 111,550 |
| Aveiro | 78,450 |
| Zugdidi | 74,800 |



Population Growth

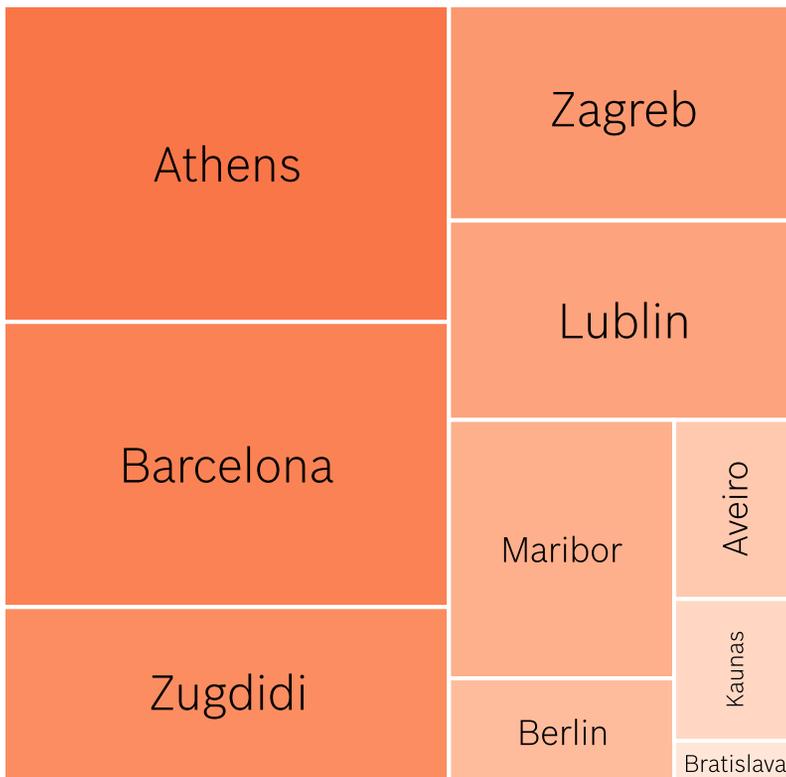
| | |
|------------|--------|
| Aveiro | 7 % |
| Zugdidi | 6.8 % |
| Zagreb | 2.7 % |
| Bratislava | 2.03 % |
| Berlin | 1.2 % |
| Barcelona | 0.27 % |
| Lublin | -0.2 % |
| Kaunas | -1.7 % |
| Maribor | -2.4 % |
| Athens | -12 % |





Unemployment Rate

| | |
|------------|--------|
| Athens | 28 % |
| Maribor | 19.2 % |
| Barcelona | 15.9 % |
| Zugdidi | 15.8 % |
| Zagreb | 12.4 % |
| Berlin | 11.1 % |
| Lublin | 10.3 % |
| Aveiro | 9.93 % |
| Kaunas | 7.9 % |
| Bratislava | 5.65 % |



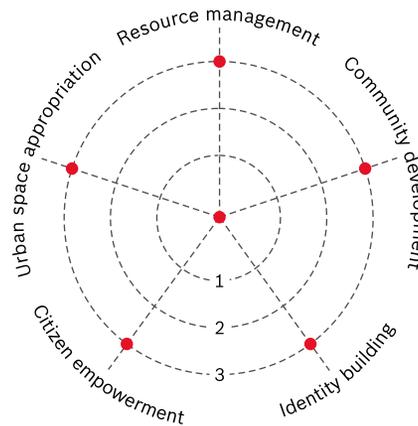
Youth Unemployment Rate

| | |
|------------|---------|
| Athens | 65 % |
| Barcelona | 58.8 % |
| Zugdidi | 36.4 % |
| Zagreb | 35.1 % |
| Lublin | 31.9 % |
| Maribor | 26.7 % |
| Berlin | 11.13 % |
| Aveiro | 10.29 % |
| Kaunas | 8.2 % |
| Bratislava | 2.7 % |

Focus Categories

General

The teams concentrated on multiple topics simultaneously in the completion of their projects. In order to ensure comparability and offer an overview, we defined the following five focus categories and asked the teams to rate the topics' importance for their work on a scale of zero to three.



Resource management

The efficient and effective deployment of resources when they are needed. Such resources may include energy, fuel, water, or land.

Community development

The practices of civic activists, involved citizens and professionals to build stronger and more resilient local communities.

Identity building

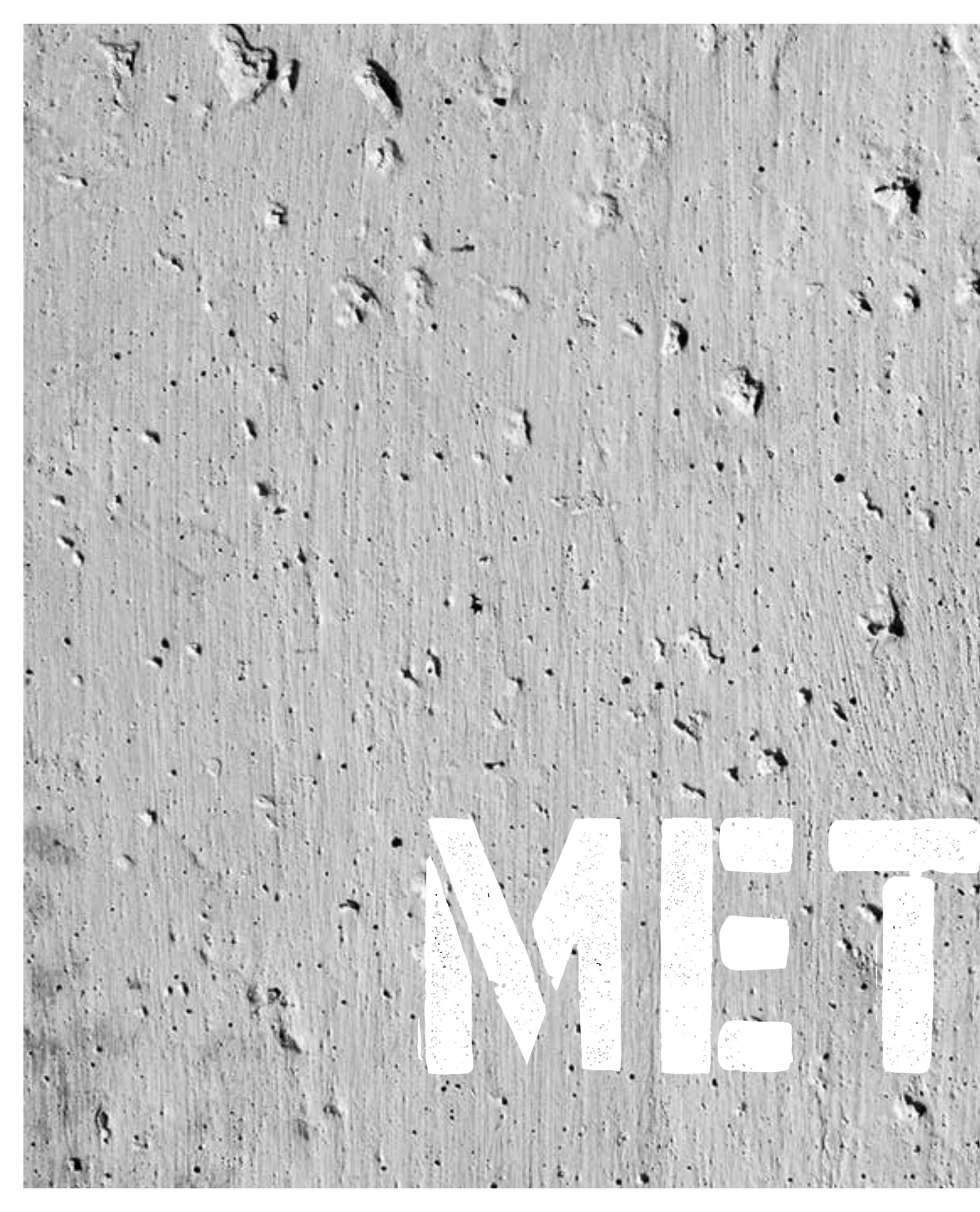
The formation of a new identity or the refurbishing of an existing one. Can take place on various scales and for various types of places and spaces.

Citizen empowerment

The (self-)empowerment of individuals and groups of people by providing them with or helping them develop the skills they need to effect change in their own communities.

Urban space appropriation

The social and artistic appropriation of a concrete urban space by the means of a physical intervention.

A grayscale photograph of the lunar surface, showing a dense field of craters of various sizes. The terrain is rugged and textured. In the lower right portion of the image, the word "MET" is printed in large, bold, white, sans-serif capital letters. The letters are slightly shadowed, giving them a three-dimensional appearance as if they are resting on the surface.

MET

4115



Collective Mind Mapping

| | |
|--------------------------------|---|
| Category | Collecting, categorizing and visualizing ideas |
| Objectives | Gain clarity; Acquire/assure common understanding of a topic (e.g. challenges); Identify tasks |
| Description | <p>A Mind Map enables the collective visualization of key issues around a core question. The question was presented by the facilitator and written in the center of a piece of A1 paper posted on the wall. Participants raised their hands to add points to the Mind Map, which were visualized as branches stemming from the core question. Branches of different colors (using colorful markers or post-its) become thematic areas. Participants suggested sub-themes that become sub-branches on the Mind Map. Elements that belonged to different thematic areas but were somehow interconnected were linked with dotted lines.</p> <p>The result was a colorful canvas that gathered the collective intelligence about a specific question. The process can be completed with a voting option, whereby participants are given 5 stickers each, which they can distribute freely on the Mind Map to indicate importance of a topic, for example. The results of this voting can be further discussed using other methods, such as Open Space or Focus Groups.</p> <p>When hung in the team's workspace, the Mind Map can serve as a visual guide throughout the project. It may also be converted to a digital tool using Mind Mapping software.</p> |
| Beneficiaries/ Participants | Minimum 10, up to 40 |
| Investment | <p>Preparation Time: 15 minutes</p> <p>Implementation Time: 30 to 90 minutes</p> <p>Costs: Expenses for office supplies</p> |
| Special Hints | <p>Role of the Moderation: The facilitator presents the key question and ensures that all participants can contribute equally. The moderator draws the different branches of the Mind Map, writes down the respective topics and follows the participants' guidelines about which element belongs on which branch.</p> <p>Conditions for Success: Allow for self-organization in the categorization of the branches and sub-branches. Let each participant take the responsibility for where his/her contribution is positioned on the Mind Map.</p> <p>Alternatives: Can be supported by graphic facilitation and other visualization tools, both in physical and digital versions.</p> |
| Implemented by | Team Athens |



BBC – Bring Back the Cube

| | |
|--|---|
| Category | Teamwork and community engagement |
| Objectives | <ul style="list-style-type: none"> :: Create an iconic 3D object to draw attention in a 2D noise- & advertisement-filled city; :: Extend a literal and easily understandable invitation to build collectively; :: Make reference to the objects and building language used in the project - Portuguese tiles, wood building techniques, graphics on buildings, etc.; :: Generate a modular piece meant to both celebrate the participation process and act as a playground for the neighborhood kids. |
| Description | <p>We built 250 identical small physical objects (wood bricks) that could be used to build a collective structure, and thus also served as promotion for the project. We decided to keep the ‘Wooden Cube’ under wraps as long as possible so that the first contact with the object was individual and tactile. We choose a personal small-scale way to communicate the project: giving people a cube one by one, inviting them to personalize it and bring it back, and then encouraging them to imagine and build with us. Then, progressively, we broadened the scope. We filmed some people with cubes and uploaded it to our social networks. After a few days of giving the cubes individually, we started to leave them at iconic locations, photographing them and uploading them online so people could find them. This bottom-up approach had two benefits:</p> <ul style="list-style-type: none"> :: The action itself was a symbolic but an easily understandable way to explain our creative and inclusive approach to the city. :: It was a great way to generate dialogue about the project, making the Cube into a lever to effectively engage citizens, and making them the main communicators. |
| Beneficiaries/ Participants | Around 250 citizens |
| Investment | <p>Preparation Time: Several weeks. We created a ‘Cube Maker,’ meant to be used by anyone, even people without experience in the area, which itself was a little object meant to ease participants into the project. We built 1/3 of the cubes in the first week of activities; for most participants, it was the first activity we suggested that they do when they arrived at the workshop. In this way, the Wooden Cubes were the introduction to the mechanics and techniques used by the participants in the rest of the process.</p> <p>Implementation Time: 2 to 3 weeks</p> <p>Costs: Wood, printing (our partners volunteered materials); Estimated cost: around 0.40 € each</p> |
| Special Hints | The process of integrating the Cubes into the void was symbolic and performative. We asked people to choose and actually screw the cubes to their favorite place, making this small action a part of the final shape of the space. This made them more emotionally connected to the process, the other participants, the place, and its future. And this is exactly what we wanted. |
| Implemented by | Team Aveiro |



Performative Spacing

| | |
|--------------------------------|--|
| Category | Community participation |
| Objectives | Understand topics and ideas through experiential situations in a relaxed setting |
| Description | <p>Performative Spacing uses the body as a narrative tool. Children's energy and tendency to interact are harnessed to investigate public space and claim (outdoor) spaces. This process strengthens the cohesion and community spirit of the group internally (as a microgroup) and externally (as members of the local community). It is a symbolic way of claiming spaces. Concrete examples of Performative Spacing include:</p> <ul style="list-style-type: none"> :: Building human chains to measure a public space; :: Building a circle by lying on the floor calmly for 10 minutes, experiencing the space you are occupying and the spatial pattern that the participants make; :: Building human sculptures as a way to appropriate residual spaces, such as walls, roads, and interstitial sites. <p>Effects: The children learned to communicate with their whole bodies, and that their bodies can be a narrative tool. This method also introduced children to the concept of the group as a collective body, and let them experience the interdependence between themselves. The group experienced the space together and created a proper way to talk about their surroundings. They perceived an experiential relationship between their bodies, their emotions and the environment. They had fun and could remember the project's content better. When Performative Spacing is used as warm-up, the children are calm and able to concentrate on complex issues afterwards.</p> |
| Beneficiaries/ Participants | Kids aged 9 to 12, in groups of 10 to 25 participants; Indirectly: neighbors, parents |
| Investment | <p>Preparation Time: 1 hour</p> <p>Implementation Time: 1 hour</p> <p>Costs: None</p> |
| Special Hints | <p>Role of the Moderation: Inventing adequate performative patterns. Talent to convince kids to do strange things and give them a sense of the content of the wider workshop context.</p> <p>Conditions for Success: Good moderator, good weather</p> |
| Implemented by | Team Barcelona |



Juxtaposition of Entertainment and Critique

| | |
|--------------------------------|---|
| Category | Critical pedagogy and awareness |
| Objectives | Create a critical awareness for top-down city development on a non-expert level and visibility for possible resistance methods |
| Description | In this approach, the live stream of World Cup games was juxtaposed with images of social protests for better public services; the two contents were streamed on screens next to each other. During the half-time break, the content on the second screen became more audible than the commentators on the first screen. This juxtaposition created low-threshold access to critique while playing with the public-viewing concept. |
| Beneficiaries/ Participants | All social classes and ages interested in football. The number of participants can vary from 30 to 300. |
| Investment | Preparation Time: 1-8 hours depending on the complexity of the spatial situation Implementation Time: 3-4 hours Costs: Costs for materials and operation (beamers, screens, seating, rent, personnel costs for technical assistance) |
| Special Hints | Role of the Moderation: If called for by the pedagogical approach: Introduction of social conflicts. Conditions for Success: Take both aspects (entertainment and critical screening) seriously. This means: everyone should be able to see and hear well. Good selection of the critical film material. Smart balancing of fun and critique. Alternatives: Other popular programs, such as other sports, Eurovision Song Contest, etc. which can be screened, juxtaposed with critical aspects of the spectacle (gender rights, city planning, discrimination). |
| Implemented by | Team Berlin |



Open Source Bikesharing Platform

| | |
|--------------------------------|---|
| Category | Community, open source and teamwork |
| Objectives | Create a community bike sharing system and a cheap and low-tech public infrastructure. By placing bikes around the city, we wanted to increase the number of cyclists and promote positive attitudes towards riding a bike in the city and leaving it locked on the city streets. |
| Description | <p>We created a community bike sharing platform which can be easily used by anybody, but is secure enough to prevent the destruction or theft of the bicycles.</p> <p>First we placed a number of identical, easily-recognizable, uniquely numbered bicycles in several parts of the city; these were locked with high quality U-locks with a 4-digit code. We used an individual code for each bicycle and changed them on a monthly basis. After a few months we created an automated text message system to send out lock codes and generate new ones. The user sends commands such as 'Rent' or 'Return' along with the bike number and/or station. During each rental, the lock code is changed by the user, thus ensuring better security.</p> <p>After a few months of testing the text message system, we also developed an open source app on which bikes can be rented (www.whitebikes.info). The web app introduced an interactive map, where users can see the stations and the number of bicycles parked there. Today, there are 32 stations and 50 white bikes available for rent in the city. In order to join the bike sharing network, each new user needed to be recommended by two network members; this step helps prevent theft and misuse.</p> |
| Beneficiaries/ Participants | Active citizens, community members, administrators, bike kitchen members |
| Investment | <p>Preparation Time: Several months to choose locations and type of stand, test the system, create and develop an application/webpage, and train the members</p> <p>Implementation Time: Hopefully never-ending</p> <p>Costs: Bicycles, high quality U-locks</p> |
| Special Hints | <p>Role of the Moderation: Training the new members</p> <p>Conditions for Success: Regular maintenance of the bicycles, users' cooperation in making sure the bikes are in good condition, preventing theft, choosing secure bike stands</p> <p>Alternatives: Renting out items protected by a code which are returned to different stations</p> |
| Implemented by | Team Bratislava |



Face-to-Face Meetings

| | |
|--------------------------------|--|
| Category | Participation and fundraising |
| Objectives | Engage potential partners, contributors, supporters, and funders in a personal way |
| Description | <p>The meeting was usually pre-arranged by a phone call or e-mail. It started with an informal introduction or an ‘elevator’ pitch and was followed by an extended 2-5 minute pitch introducing the project. One team member presented while the other one observed, made notes, complemented or supported. The pitch was illustrated in the form of slides or printed material and served as a trigger for a dialogue.</p> <p>The communication began as a pitch, but the meeting naturally transitioned to a two-way conversation and discussion and usually lasted for as long as 10 to 30 minutes. As the main questions about the project were discussed, the main speaker in the discussion shifted to the other side. The potential partners, contributors, supporters or funders were now ready to talk about their issues and positions.</p> <p>The most important part was the summary or memorandum which summed up the commitments and set out actual steps in a timeline. This method is very effective for measuring actual willingness to collaborate, as it is difficult to prevaricate in this rather intimate setting.</p> |
| Beneficiaries/ Participants | The meetings should be small and rather informal, usually with 1 to 2 of the community/stakeholders and and 2 to 3 conversation partners around the table. |
| Investment | <p>Preparation Time: 1–6 hours (preparing the presentation material)</p> <p>Implementation Time: 1 hour</p> <p>Costs: printing costs (if applicable)</p> |
| Special Hints | <p>Conditions for Success: Have a clear message; Be happy to be interrupted; Be flexible; Be sincere; Write down as much as possible; Make clear agreements; Know in advance what you want to achieve as your minimum and maximum goals; Have printed materials to give your conversation partner.</p> <p>Alternatives: The presentation might be given without printed materials, as well. The message might be even stronger if you explain it by writing the keywords and schemes on a blank piece of paper while speaking.</p> |
| Implemented by | Team Kaunas |



Urban Game – A Housing Estate as a Playground

| | |
|--------------------------------|--|
| Category | Identity-building and community participation |
| Objectives | Create an interactive format for sharing local potentials and promoting subjective narratives in a housing estate; Community building around positive experiences; Promotion of a place; Strengthening community participation and mechanisms for collaboration between local actors/institutions |
| Description | <p>This approach began as an attempt to engage teenagers in the housing estate through the collective mapping of significant spaces and potentials. The mapping was divided into two lists: A, interesting places which are important for the community, and B, people who are locally known because of what they do (for example, Ms. Irena has been running the waffle shop for over 40 years). Workshop participants (the teenagers) were provided tools for interviewing the individuals on list B and asking passers-by about the locations on list A. The participants were asked to review the gathered narratives, identify up to three thematic paths and choose 10-15 locations that could host site-specific interventions. The owners of these spaces were asked to be main actors during the game, with whom activities were planned in order to show them their potential.</p> <p>The game took place between local reality and creative fiction. The teenagers were asked to create the map, where finding the points with activities was a task in itself, and visitors were taken to places where everyday access was difficult. Through subjective perspectives and personal stories, the players became explorers in their local environment.</p> |
| Beneficiaries/ Participants | Local residents, both old and young |
| Investment | <p>Preparation Time: Minimum 7-10 intense days, can be extended up to half a year</p> <p>Implementation Time: 3-5 hours</p> <p>Costs: The more local resources you use, the better the game.</p> |
| Special Hints | <p>Tips for Facilitators/Organizers: Think outside the box. Do not impose solutions. Stimulate the process and let the resulting situation surprise you.</p> <p>Conditions for Success: Build a good atmosphere. Have fun!</p> <p>Alternatives: Subjective guiding; Walks led by neighbors around the local area through the thematic paths. A shared endpoint with a small event can be a good way to gather all of the players and solidify the experience.</p> |
| Implemented by | Team Lublin |



Urban Hackathon

| | |
|--------------------------------|---|
| Category | Problem-solving strategies |
| Objectives | Solve defined problems in a fast and collaborative way by using technology and data |
| Description | <p>An Urban Hackathon is a working method and event format borrowed from IT enthusiasts and adapted for the needs of those working in social-spatial fields. A hackathon either has a guiding theme or is committed to solving a predefined problem; these can be quite complex (e.g. the future of a city) or product-oriented (e.g. mobile applications using different predefined datasets).</p> <p>The event, which takes two to three days, usually starts with a lecture or presentation of the relevant topic. Small groups of three to five participants with different backgrounds are formed to define a project or a task that can be completed in the allotted short time frame. Teams have to organize themselves and work collaboratively to find concrete solutions to the defined topic of the hackathon (i.e. how to revitalize the old city center). Participants can use publicly-available data about a city or neighborhood. Selected results can be shared or used by the public over the internet.</p> |
| Beneficiaries/ Participants | 20 to 100 people (max. 3 to 5 per table) |
| Investment | <p>Preparation Time: 1 to 4 weeks</p> <p>Implementation Time: 2 to 3 days</p> <p>Costs: Food and drinks for participants who attend the hackathon</p> |
| Special Hints | <p>Role of the Moderation: Ensure the efficiency in collaborative problem solving.</p> <p>Conditions for Success: An inspiring, creative environment and creative people.</p> <p>Alternatives: A hackathon is an event imbued with the spirit of competition, so the best solutions can be awarded prizes and honorable mentions.</p> |
| Implemented by | Team Maribor |



Guided Tours as Part of an Open Call

| | |
|--------------------------------|---|
| Category | Project promotion, communication, community participation |
| Objectives | Detailed project and location presentation; Community participation; Exchange of ideas between open call participants and residents |
| Description | We organized a light festival intended to temporarily revitalize certain parts of the city, which was kicked off by an open call for art works. We offered guided tours during the open call to give potential contributors the chance to learn more about the project and the context of the locations in which they were invited to artistically intervene. These guided tours also gave residents the opportunity to talk directly with potential contributors and to give them their input about what they like and/or dislike about the selected locations. Several types of guided tours were possible which each presented different aspects of the locations (e.g. during the day, at night). |
| Beneficiaries/ Participants | 1 or 2 tour guides, open call participants, residents of the neighborhood |
| Investment | Preparation Time: Several days to prepare the tour concept, write an open invitation for the event, and contact residents and artists/organizations that might be interested in participating Implementation Time: 2 hours Costs: None (or the cost for the tour guide) |
| Special Hints | Role of the Moderation: Introduction of the project and the team, the tour guide, the context of the locations, the project's perspective, and the possibilities for work realization Conditions for Success: <ul style="list-style-type: none"> :: Timing: The guided tour(s) should take place during the open call, one week after it is launched. This timing gives interested artists enough time to prepare their project proposals, and gives the project and open call extra time to develop a real media presence. :: Media: The tour is a good tool to develop a media presence by promoting the open call and the project. :: Documentation: If another guided tour is planned, photos of the first guided tour are a very good tool to promote the event and attract participants. :: Be prepared: Have a microphone handy if there is a huge turnout. Alternatives: The guided tours can also be implemented at different stages of the project realization (e.g. as part of the festival program). This is a good way to introduce and promote both the entire project and specific parts of it. |
| Implemented by | Team Zagreb |



Cross-Sectoral Football

| | |
|--|--|
| Category | Advocacy, communication, community participation |
| Objectives | Creation of an informal space where decisionmakers from different sectors can meet; Team-building around positive experiences; Advocacy in an informal atmosphere; Networking and community participation |
| Description | Joint efforts towards social change in the city require regular meetings of stakeholders from various sectors (the media, NGOs, local government, the cultural sphere, and business). Besides those formal meetings, organizing a space for joint recreation is also an effective way to promote collaboration. Therefore, we invited different people who play key roles in a specific social cause to play football together (e.g. the deputy mayor, local entrepreneurs, women from the refugee community, a project coordinator from an NGO). The teams were mixed. Participants got to know each other before the game and could talk afterward. The media was also invited. The social issue was usually discussed at a roundtable with the players the week after the football match. |
| Beneficiaries/ Participants | 2 teams of ideally 11 players each; 1 referee, fans (all interested parties) |
| Investment | Preparation Time: Several days to research participants, contact them and confirm, and to book a football field or find an appropriate location Implementation Time: 120 minutes Costs: None (or possibly the cost for using the football field or ball) |
| Special Hints | Role of the Moderation: Introduction of the players; Stimulation of the networking; Introduction of the cause Conditions for Success: :: Regularity: Ensures visibility of the event (e.g. the event takes place every Saturday); :: Reflection: A short reflection round after the event is important. Possible questions include: What was surprising to you? Which new acquaintance are you especially happy about? What would you wish for the future? :: Media: Very attractive format for the media and an easy way to sell the social cause. Alternatives: Any other sport or joint fun activity: playing chess, walk in the park, visiting an exhibition, etc. |
| Implemented by | Team Zugdidi |

From left to right: Teams Athens (front), Bratislava (back), Zugdidi (front), Lublin (back), Zagreb (back), program management (front), Kaunas (front), Aveiro (back), Berlin (front), Barcelona (back) and Maribor (front)





Participants 2013–2015

Athens, Greece

PEDIO_AGORA – Reviving Varvakeios Square
A laboratory for participatory decision-making and participatory urban planning

Stephania Xydia (Project Manager, Place Identity GR-Clusters)

Stelios Voulgaris (Assistant to the Advisor on Civil Society Networking, Municipality of Athens)

Mary Karatza (Partner and Strategic Designer, TheSwitch)

📄 www.pedio-agera.gr

Aveiro, Portugal

VivaCidade – Dress up the City Voids
Engaging the community through place-making by developing temporary interventions in urban voids

João Pedro Rosa (Director, PUIS-UA – Platform for Social Innovation, University of Aveiro)

Maria Ângela Oliveira e Cunha (Architect in the Urban Planning Department (at first), Economic and Entrepreneurship Division (now), Aveiro Municipality)

Henrique Praça (Director, SETEPÉS LDA)

📄 www.vivacidadeaveiro.wordpress.com

Barcelona, Spain

Alice Archive – Childhood, Experience and Public Space
Creating an interactive online platform to

promote children’s perspectives about public space

Marta Gonzalez Fernandez (Neighborhood Agent, City Government of Barcelona)

Maria Grande Bagazgoitia (Architect, Urbanitas Berlin Barcelona)

Maria Muñoz Duyos (Co-Founder, Urbanitas Berlin Barcelona)

📄 www.arxiualicia.com

Berlin, Germany

Moabiter Mix
Reinventing cultural formats to empower and involve residents in the appropriation and creation of their neighborhood

Elena Azzedín (Cultural and Program Manager, Center for Arts and Urbanistics (ZKU))

Matthias Einhoff (Founder/Director, KUNST-rePUBLIK e.V., Center for Arts and Urbanistics (ZKU))

Carola Fuchs (Neighborhood Manager, District Management Moabit West)

Miodrag Kuč (Founder and Art Director, Studio ParaArtFormations)

📄 www.zku-berlin.org/satellite/moabiter-mix

Bratislava, Slovakia

More Bike Kitchen
Strengthening a local bike community to foster sustainable mobility on diverse scales

Tomas Peciar (Co-Founder, Executive Board Member and Project Manager, Cyklokoalicia)

Melinda Darázsová (State Advisor for the Department of Spatial Planning, Ministry of Transport, Construction and Regional Development (at first); Project Manager, PRODEX spol. s. r.o. (now))

Juraj Kiss (Freelancer, WordPress Development and Online Marketing)

📌 www.facebook.com/Cyklokuchyna

Kaunas, Lithuania

The Šančiai Kiosk

Transforming a kiosk into a new icon for community involvement in a postindustrial neighborhood

Kotryna Valiukevičiūtė (Co-Founder, NGO studio 54⁺)

Ričardas Rusteika (Elder, Administration of Kaunas City Municipality, Eldership of Šančiai District)

Vytautas Buinevičius (Co-Founder and Director, Strategies for the City (Strategijos miestui))

📌 www.sanciukioskas.lt

Lublin, Poland

Tenants. Narrations about Urban Utopias

Rebuilding a local community in the once utopian social housing estate Osiedle Słowackiego

Paulina Paga (Project Manager, Co-Founder and Member of the Board, Open Territory Foundation)

Rafał Lis (Art Historian and Member, Open Territory Foundation)

Wojciech Kutnik (Project Manager in International Projects' Implementation Division, Lublin City Office, The Municipality of Lublin)

Michał Fronk (Architect, Nizio Design International)

📌 www.facebook.com/pages/lokatorzyeu/234312123421193

Maribor, Slovenia

Living City

Reactivating devastated spaces in the medieval part of Maribor together with local communities

Katja Beck Kos (President, Manager and Programmer, HOUSE! Association for People and Spaces)

Andreja Budar (Project Leader and Developer, Maribor City Municipality – Project Office)

Kaja Pogačar (Assistant Professor for Architecture and Urban Planning, University of Maribor, Chair of Architecture at the Faculty of Civil Engineering)

Robert Veselko (Architect and Partner, MI:ZA)

📌 www.facebook.com/ziva.dvorisca

Zagreb, Croatia

Light in Places

Highlighting forgotten inner-city places through light installations

Marta Klepo (Program Exchange Assistant Coordinator, Clulture Network)

Tereza Teklic (Ministry of Culture of the Republic of Croatia/Curatorial Organization KONTEJNER | bureau of contemporary art praxis)

Tamara Brixy (Director and Architect, Brixy & Prostor)

Katarina Zlatec (Co-Founder, Director and Designer, Oblok)

☑ www.mjesticimice-svjetlo.org

Zugdidi, Georgia

Open House – Meeting Place for Zugdidi

Creating a noncommercial meeting place for the empowerment of diverse local communities

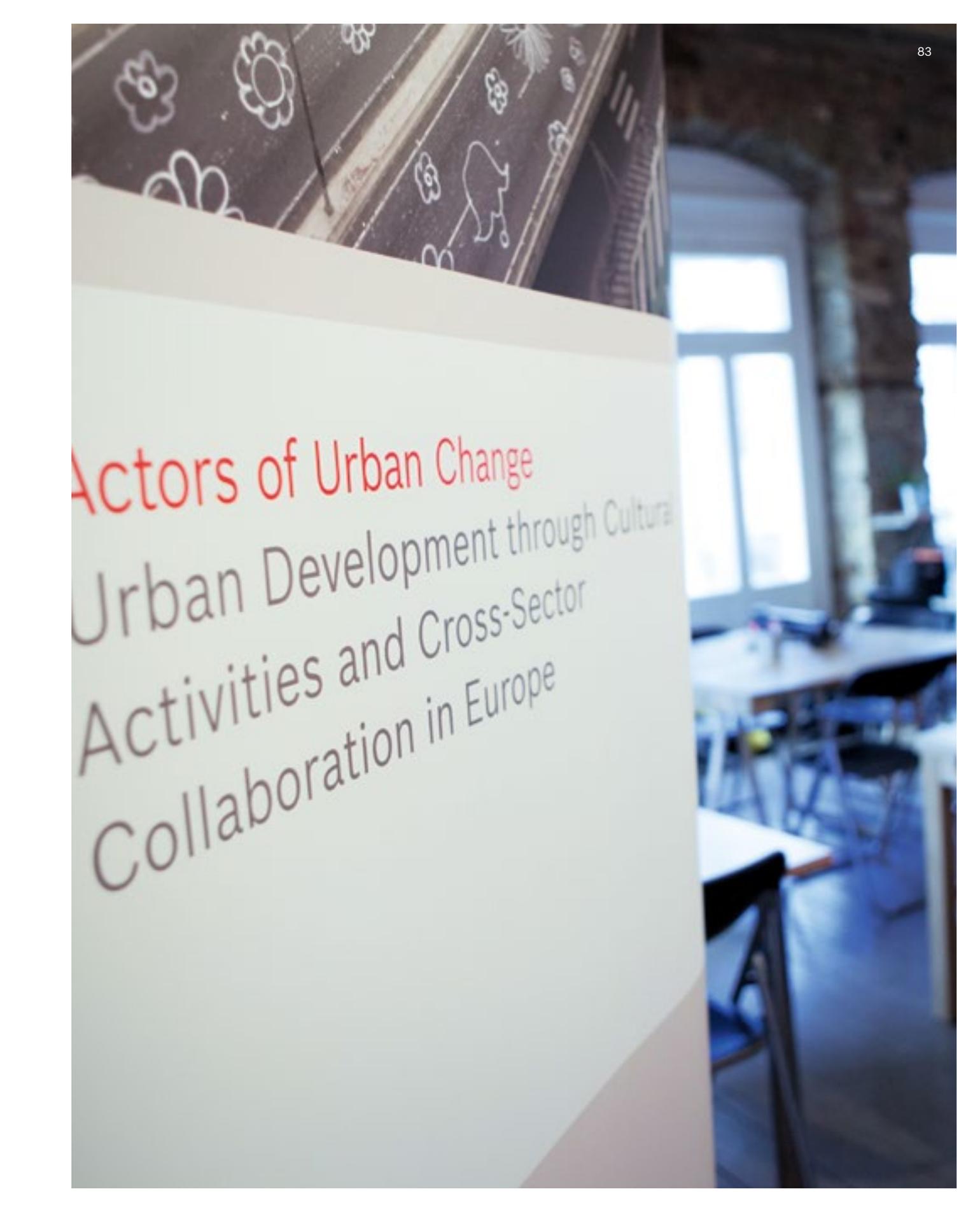
Marta Gawinek-Dagargulia (Project Coordinator, Community Development Centre)

Tamar Dagargulia (Board Member, Community Development Centre)

Merab Qvaraia (Head of the City Council, Zugdidi Municipality)

Irakli Amanatidze (Lawyer, Iveria Yseli LTD (at first); Head of Human Resources Department, Zugdidi Municipality Mayor's Office (now))

☑ www.facebook.com/pages/Community-Development-Center-თემის-განვითარების-ცენტრი-ზუგდიდი/380686815303517

A white banner is the central focus, displaying text in red and grey. The background shows a chalkboard with white drawings of flowers and a cow, and a blurred room with tables and chairs.

Actors of Urban Change
Urban Development through Cultural
Activities and Cross-Sector
Collaboration in Europe

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Artūras Morozovas: 42 (left and top right)
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Kotryna Valiukevičiūtė: 43 (top left and right)
Marcin Pietrusza: 45, 47 (right)
WiP-Studio: 46 (left), 60-61
David Sypniewski: 47 (bottom left)
Alicja Kawka: 47 (top left)
Boštjan Lah: 49
Robert Veselko: 50
Boštjan Selinšek: 51
Borko Vukosav: 53, 54, 55 (bottom right)
Katarina Zlatec: 55 (top right and left, bottom left)
Marta Gawinek-Dagargulia: 57
Koka Mebonia: 59 (top), 59 (bottom left)

City Data Sources

Athens (Greece), Barcelona (Spain)

Population: Athens and Barcelona, metro area, 2012, <http://stats.oecd.org/Index.aspx?Datasetcode=CITIES>
 Athens and Barcelona, city, 2012, <http://ec.europa.eu/eurostat/cache/RSI/#?vis=city.statistics>
 Population Growth: 2012, <http://ec.europa.eu/eurostat/cache/RSI/#?vis=city.statistics>
 Unemployment Rate: 2012, http://ec.europa.eu/eurostat/documents/3217494/5785877/4_RYB2014-EN.XLS
 Youth Unemployment Rate: 2012, http://ec.europa.eu/eurostat/documents/3217494/5785877/4_RYB2014-EN.XLS

Aveiro (Portugal)

Population: 2012, <http://ec.europa.eu/eurostat/cache/RSI/#?vis=city.statistics>
 Population Growth: 2012, <http://ec.europa.eu/eurostat/cache/RSI/#?vis=city.statistics>
 Unemployment Rate: 2012, http://ec.europa.eu/eurostat/documents/3217494/5785877/4_RYB2014-EN.XLS
 Youth Unemployment Rate: 2012, http://ec.europa.eu/eurostat/documents/3217494/5785877/4_RYB2014-EN.XLS

Berlin (Germany)

Population: metro area, 2012, <http://stats.oecd.org/Index.aspx?Datasetcode=CITIES>; city, 2014, <https://www.statistik-berlin-brandenburg.de/BasisZeitreiheGrafik/Bas-Einwohnerregister.asp?Ptyp=300&Sageb=12041&creg=BBB&anzwer=11%20>
 Population Growth: <http://ec.europa.eu/eurostat/cache/RSI/#?vis=city.statistics>
 Unemployment Rate: <https://www.statistik-berlin-brandenburg.de/BasisZeitreiheGrafik/Bas-Arbeitsmarkt.asp?Ptyp=300&Sageb=13002&creg=BBB&anzwer=5>
 Youth Unemployment Rate: <https://www.statistik-berlin-brandenburg.de/BasisZeitreiheGrafik/Bas-Arbeitsmarkt.asp?Ptyp=300&Sageb=13002&creg=BBB&anzwer=5>

Bratislava (Slovakia)

Population: 2013, Slovakian statistics office, <http://datacube.statistics.sk>
 Population Growth: 2013, Slovakian statistics office, <http://datacube.statistics.sk>
 Unemployment Rate: 2015, Central Office of Labor, Social affairs, and Family
 Youth Unemployment Rate: 2013, Slovakian statistics office, <http://datacube.statistics.sk>

Kaunas (Lithuania), Lublin (Poland), Maribor (Slovenia)

Population: Kaunas, metro area, 2012, <http://osp.stat.gov.lt/en/statistiniu-rodikliu-analize?portletFormName=visualizacija&hash=73c1a737-2e38-4d0d-b308-e1f70c17da20>; Kaunas, Lublin and Maribor, city, 2012, <http://ec.europa.eu/eurostat/cache/RSI/#?vis=city.statistics>
 Population Growth: 2012, <http://ec.europa.eu/eurostat/cache/RSI/#?vis=city.statistics>
 Unemployment Rate: 2012, http://ec.europa.eu/eurostat/documents/3217494/5785877/4_RYB2014-EN.XLS
 Youth Unemployment Rate: 2012, http://ec.europa.eu/eurostat/documents/3217494/5785877/4_RYB2014-EN.XLS

Zagreb (Croatia)

Population: 2011, <http://www.citymayors.com/statistics/largest-cities-mayors-ad2.html>
 Population Growth: 2013, http://www.wilcoproject.eu/wordpress/wp-content/uploads/WILCO_WP3_Zagreb_321.pdf
 Unemployment Rate: 2013, http://www.wilcoproject.eu/wordpress/wp-content/uploads/WILCO_WP3_Zagreb_321.pdf
 Youth Unemployment Rate: 2013, http://www.wilcoproject.eu/wordpress/wp-content/uploads/WILCO_WP3_Zagreb_321.pdf

Zugdidi (Georgia)

Population: 2014, as provided by Team Zugdidi after research at geostat.ge; 2002, 68,894 Inhabitants Zugdidi city, <http://pop-stat.mashke.org/georgia-census.htm>
 Population Growth: 2004-2014, http://geostat.ge/cms/site_images/_files/english/population/01%20Population%20by%20municipalities%20for%20the%20beginning%20of%20the%20year.xls (Calculated from population change)
 Unemployment Rate: 2013, http://geostat.ge/cms/site_images/_files/english/labour/new/05%20Distribution%20of%20population%20age%20of%2015%20and%20older%20by%20economic%20status%20and%20regions.xls
 Youth Unemployment Rate: 2013, http://geostat.ge/cms/site_images/_files/english/labour/new/04%20Distribution%20of%20population%20age%20of%2015%20and%20older%20by%20economic%20status%20and%20age%20groups.xls

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