



EXPLORING
PLACEMAKING
IN CONTEXT



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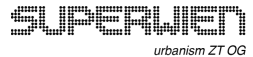
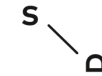
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Oslo



placemaking

europe

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foreword

EXPLORING PLACEMAKING IN CONTEXT

Mapping the existing local placemaking in Oslo and Vienna

The PlaceCity project is operating between 2019 and 2021 thanks to the support of the JPI Urban Europe programme with the BMVIT and RCN funding. The project consortium is composed by Eutropian (Lead Partner), BIDs, City of Oslo and Vienna, the University of Applied Arts Vienna, Nabolagshager, Placemaking Europe, STIPO, and Superwien Urbanism.

The partners bring international experience and collections of placemaking tools into the cities of Oslo and Vienna to test and evaluate them. The local partners in these cities, Nabolagshager in Oslo and Super Wien in Vienna, interviewed and analysed the local placemaker scenes and the results of this research is collected in this booklet. The graphic layout of this booklet was curated by Anna Louise Bradley of STIPO.

This project gave us the opportunity to redefine and deepen the local placemaking- we will find a common path to spark cohesion and connect shared values, as well as increase the sense of place. You will find in this booklet the common topics, the common challenges, and overall lots of hope and engagement to improve our cities.

We are very happy to share these stories with you and believe that they can inspire you and give you a good feeling of what can be achieved with placemaking. Perhaps you can relate to the stories and/or you would like to get in touch with our local heroes.

Do not be shy, just feel free to contact us.



We believe the findings of this project can be very beneficial to all cities, and therefore we are continuously publishing (interim) results to keep you updated. Not only the results, but the whole approach of PlaceCity could be very helpful to improve your built environment. We invite you to reach out and to adopt the PlaceCity concept in your city or town.

Next to the field research, we are also collecting placemaking examples digitally. We started Instagram accounts and post places we like. We invite you to follow #PlaceCity, and especially, #PlaceCityEurope, #PlaceCityOslo and #PlaceCityOslo. We want to make all projects visible and would be more than happy if you would join us by posting your favourite places with hashtags. Please add #PlaceCity so we can see your new contributions. A special thank you goes to all the people that have contributed to this project on ground in both PlaceCities. Feel free to connect with them.

Yours,
Bahanur Nasya
For the PlaceCity Team

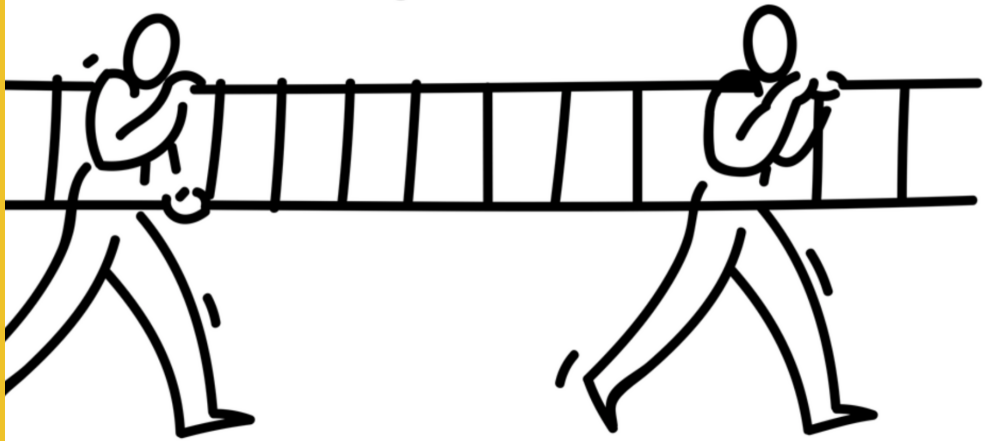


Vivian Doumpa presents the Place Game at the PlaceCity Floridsdorf Kick Off. Roland Krebs, March 2019.




PlaceCity team and Oslo stakeholders discuss the public space in the Grønland neighbourhood in downtown Oslo during the PlaceCity Oslo Kick Off. Laura Martínez Izquierdo, August 2019.

01.

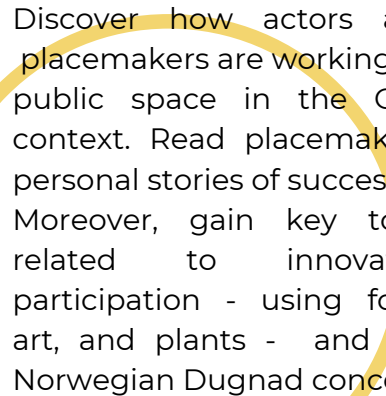


about this book

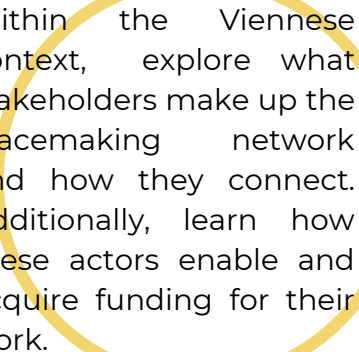
EXPLORING PLACEMAKING IN CONTEXT



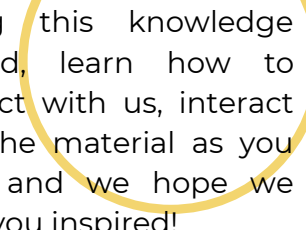
Learn *what is placemaking* and all about the why, what, who, and how of the PlaceCity project!



Discover how actors and placemakers are working on public space in the Oslo context. Read placemakers' personal stories of successes. Moreover, gain key tools related to innovative participation - using food, art, and plants - and the Norwegian Dugnad concept.



Within the Viennese context, explore what stakeholders make up the placemaking network and how they connect. Additionally, learn how these actors enable and acquire funding for their work.



Taking this knowledge forward, learn how to connect with us, interact with the material as you work, and we hope we leave you inspired!

placecity



Oslo

Oslo is the capital of Norway and the country's largest city with approximately 670,000 inhabitants. It has been designated by the EU as the European Green Capital of 2019. On the agenda is to make Oslo a "greener, fairer and more creative city with room for everyone".



NABOLAGSHAGER is an Oslo-based social enterprise and consultancy kickstarting a transition to a greener and more just society. Our goal is promote a shift to sustainability through entrepreneurship and knowledge exchanges. Through local initiatives and international collaborations we co-create multifunctional bottom-up solutions to urban challenges.



Urban Development and Planning

The Municipal Department 'Urban Development and Planning' – is the strategic urban development unit of the City of Vienna. Based on current trends it develops forward-looking approaches and overarching urban planning strategies

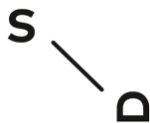
Tasks of this department include urban research, spatial analyses, protection of green and public spaces and public relations. As well as the development of a polycentric urban structure to ensure active, vibrant centres among the whole city area to improve the quality of life of all citizens and the provision with goods and services for everyone. Therefore place-led development of specific areas is necessary to identify emerging topics and challenges. The aim is to develop a common vision to vitalize the urban space and make it useable for the local population with hands-on implementation strategies.



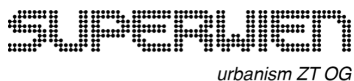
Eutropian is a research, policy and advocacy organisation helping civic involvement in urban transformation processes. Eutropian works with NGOs, community groups, social enterprises, municipalities and EU institutions in developing services, policies and organisational models, as well as in fundraising, designing cooperation, governance and communication within local and international ecosystems.

partners

placecity



“Social Design - Arts as Urban Innovation” is a new interdisciplinary academic programme, founded in 2012 at the University of Applied Arts Vienna. The master programme is dealing with artistic research within urban social systems taking Vienna but also rural contexts as well as areas under process of urbanisation as fields of research and practice



Superwien is a Vienna-based lab for architecture and urban planning that was founded in 2016/17. Our activities fall into the following areas: architecture, urban and regional planning, urbanism, spatial research, urban design.



STIPO is a general partnership firm and an interdisciplinary team for urban development and placemaking. STIPO offers an open window to a better city. We work on area development, citywide strategies, social innovation, the city at eye level and placemaking. We work for cities, communities and civic initiatives, private developers, NGOs and knowledge institutes



BIDS BELGIUM is based in Brussels . BIDS Belgium is a Brussels based non-profit organisation. We are the national organisation for Improvement Districts in Belgium. Our BIDs and 'C-BIDs' strategy of 'collaboration, connecting, creating and citizens' become a valuable tool for social innovation and creating inclusive communities, with a focus on sustainable socio-economic regeneration.

partners

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placemaking europe

Placemaking Europe, previously known as the European Placemaking Network, is a fresh network connecting a growing number of practitioners, academics, community leaders, market parties and policy makers working on public spaces in ways that give due consideration to placemaking and the City at Eye Level. Through this approach, Placemaking Europe shares knowledge, exchanges ideas, and actively shapes collaborative projects. Moreover, this network is comprised of unique and varied specialists that work together collaboratively to make great places.



Project Teams of the JPI Urban Europe Making Cities Work Call at the Making Cities Work Kick Off Meeting in Brussels, Feb 2019.

This moment marks the start of the PlaceCity Project!

© JPI Urban Europe.

partners

WHAT IS

placemaking?

Placemaking is a strategy and a process for co-creation, focusing on economic and social well-being, and quality of life (Oldenburg 1999, Silberberg et al. 2013). It considers that the human need for prosperity, sociability and security is indispensable and necessary to counter alienation.

Placemaking builds on more than 40 years of experience in 47 countries, with Barcelona and Amsterdam as inspiring European examples. It is a strategy for coping with urban problems and dealing with the actions and methods to be taken in a neglected area with the aim of upgrading and revitalising it. Placemakers achieve their goals by offering concrete tools to incorporate all stakeholders that are involved in a public space, and by working towards a solution together with those stakeholders (Markusen and Gadwa 2010).

As both an overarching idea and a hands-on approach for improving a neighbourhood, city, or region, placemaking inspires people to collectively reimagine and reinvent public spaces as the heart of every community (Gehl and Gemzøe2001).

Placemaking inspires people to collectively reimagine and reinvent public spaces as the heart of every community. Through strengthening connections between people and the places they share, placemaking refers to a collaborative process by which many can shape their public realm in order to maximise shared value. More than just promoting better urban design, placemaking facilitates creative patterns of use, and pays particular attention to the physical, cultural, and social identities that define a place and support its ongoing evolution.

- Project for Public Spaces (PPS)



WHAT IS

placemaking?

Public space quality is the backbone to a sustainable city. To ensure quality in the public realm, cities need great streets supported by places that intuitively captivate users to want to stay longer, human scale inspired by interaction between buildings and streets, ownership by users, placemaking, good plinths, and a person-centered approach based on user experience.

- Jeroen Laven | STIPO | PLACEMAKING EUROPE



Figure from *The City at Eye Level* (2016). These are components that require attention and quality in order to create great places and a better city at eye level. Placemakers should include all three elements in their work for successful, sustainable, and vibrant places with ownership.

placecity
CONNECTS
oslo • vienna

BRINGING TOGETHER

9 partners
spanning
4 countries



Oslo, Norway

Vienna, Austria

Brussels, Belgium

Rotterdam, Netherlands

Aim & Objective

The aim of PlaceCity is to develop, test and evaluate placemaking tools in different urban contexts and make these tools available to every city in Europe. The placemaking tools that integrate the components of city life will be tested in real life case studies in Vienna and Oslo with the aim to not only activate the public space temporarily, but also to find long-term, sustainable solutions and engage with local actors to revitalise public space.

WHAT IS THE

PlaceCity project?

PlaceCity is a project under the JPI Urban Europe Making Cities Work Call. PlaceCity explores how placemakers and public space actors are shaping the respective project case sites - Grønland neighbourhood in Oslo and Floridsdorf neighbourhood in Vienna.

The aim is to understand the placemaking ecosystem, the current topics and the working approach in the cities.

This publication shows the placemaking diversity in the projected cities.

On the one hand, PlaceCity partners want to bring international placemaking tools to the cities, test them and evaluate the efficiency. On the other hand, local placemakers can develop and add their own tools to the open toolbox and share their story. This collaborative process allows others to learn from the Oslo and Viennese placemaking experiences found and apply tools in different contexts.

In the next phase we will elaborate our finding in suggestions and actions plans in order to

- Sustain placemaking activities in the projected areas of the cities.
- To scale up the finding and transfer the findings to other districts and/or cities.

PLACECITY IS USING THE DIGITAL MEANS OF COMMUNICATION AS BI-DIRECTIONAL EXCHANGE CHANNELS, IN ORDER TO BE FASTER AND EFFICIENT.

INSTAGRAM



@PLACECITYOSLO



@PLACECITYVIENNA



@PLACEMAKING_EUROPE

ONLINE



[HTTPS://PLACEMAKING-EUROPE.EU/](https://placemaking-europe.eu/)



WHAT IS THE

PlaceCity project?

CONCRETE OUTPUTS OF THIS PROJECT:

KNOW HOW - Practical knowledge about the placemaking eco-systems and developed projects on the ground.

TOOLS - Elaborate understandable and replicable placemaking tools for everyone, regardless the profession and placemaking experience.

PROCESSES - Design processes over time that involves stakeholders and the administration, in order to create the expected incremental results.

UPSCALING SUGGESTIONS - By testing and prototyping we will be possible to define recommendations and perhaps changes in approaches or policies, in order to optimise the impact.

METHODOLOGY - A systemic outline that placemakers are able to adapt and apply specific to their unique context towards the pursuit to enhance the liveability of their project site. Through this methodology, a series of steps and phases are known that are to be filled in with tools relevant to the aim of the project and the context.

THE PLACECITY PROCESS - At local level, each city has systematically researched placemakers and their projects. Cities started from an analysis of how placemaking is used, in order to understand local and national trends. This placemaking culture is going to be linked to the international Placemaking Europe experience and the toolbox.

Each city identified its own placemaking objectives. In Vienna the teams aim to tackle the challenges of polycentral city centres and climate change. In Oslo the teams want to transform a fenced school yard to a public space and a vacant prison to an arts and community centre. In both cities the teams are utilising the tools to ensure effective project process and participation of residents and users.

02.

"IT IS ALWAYS USEFUL IN THESE NEIGHBOURHOOD PROCESSES TO WORK TOGETHER WITH THE NEIGHBOURS. ONE SEES THE RESULT, AND THEY MUST BE PROUD TO HAVE CONTRIBUTED. TO BUILD PRIDE IS SOMETHING THAT IS BADLY NEEDED."

- Youth worker in Bydel Gamle Oslo



placemaking in oslo

placemaking in oslo

Placemaking is a concept, competence, a mindset, multi-layered and/or top-down, bottom-up process. Through interviewing key placemakers in Oslo, we have tried to identify a shared understanding of how the term is understood and applied in our context, and these are some of the key knowledges extracted from these interviews.



CREATING BETTER
CITIES TOGETHER

CLARA J. REICH – RESEARCHER, AUTHOR
LAURA MARTÍNEZ IZQUIERDO – AUTHOR
HELENE GALLIS – AUTHOR



Losæter project © Monica Lovdahl 2019.

Different placemakers have different understandings and definitions of placemaking. Some criticize the term for its vagueness while others highlight the potential to name and analyze projects and practices. Despite the inconsistency in how the term was understood and used by the interviewees, there is a shared comprehension that people are at the heart of placemaking.

Their needs, wishes, ideas, resources, knowledge and engagement with each other and with the place is what shapes and becomes placemaking.

Placemaking is about making, developing and co-creating places with and for the locals that are site- and context specific and involve a variety of perspectives.

CHECK IT
OUT!



Oslo is focusing on the human experience using sustainable methods. © Mandel & Sesam, Bilfritt byliv

Making places is tangible, aesthetic and creative. People can be engaged in public places to do a variety of activities ranging from a chat to selling homemade goods in a market booth or planting flowers, to celebrating and having dinner together in a pop-up café.

Participation is central to the placemakers interviewed, and often targets groups that are under-represented in conventional decision-making processes about urban development, such as children, youth or tenants in social housing estates. Moreover, the participatory processes that we identified through the interviews take different forms and range from digital platforms to hands-on construction. The processes, however, need to be inclusive, for the results to have a significant value to the outcome.

Making places is highly social but also material. This is for example easy to understand when we think about the accessibility of public places and where we can safely walk or bike.

placemaking in oslo

People's ownership of a place is essential. Short-term - *lighter, quicker, cheaper* - approaches, experiments and quick fixes are important because of their short time period from an idea was formulated until it is executed, allowing the participants in the placemaking to see the result of their input. The long-term perspectives on the other hand are often referred to as *placekeeping*. In long-term projects, complex social and financial sustainability plays a more important role. However, most of the interviewees emphasised placemaking as a dynamic and ongoing process, bridging placemaking and placekeeping.

PLACEMAKING HISTORY

Placemaking as a term became popular in Oslo over the last ten years, according to Sverre Landmark, while others claim the term is very recent. However, in Norway there is a long tradition of public spaces according to Lisbeth Iversen. She stated that King Magnus Lagabøte adopted in 1276 the city law (bylov) which gave everybody the right to use public space. Nevertheless, placemaking as a concept, practice and mindset has emerged recently.

placemaking in oslo

KEY INSIGHTS FROM INTERVIEWS

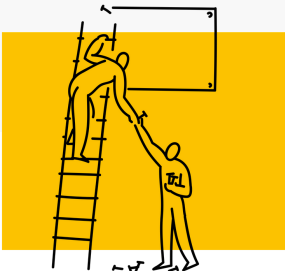
FOCUS ON PLACEMAKING TOOLS

Placemakers often list experience, intuition and common sense as their main tools when engaged in placemaking. However, during the interviews of selected placemakers about their projects, many tools and strategies emerged. The applied tools are manifold and range from physical installations such as benches and community boards, to social happenings including minifestivals, workshops and foodsharing.

KEY INSIGHTS, TOOLS & STRATEGIES DISCOVERED IN INTERVIEWS

- CONNECTING W/TARGET AUDIENCE
- BEING CREATIVE TOGETHER
- CONNECTING OVER FOOD
- WALK TO UNDERSTAND A PLACE
- DUGNAD
- RESEARCH
- EVENTS, FESTIVALS, & PLACE IDENTITY

Although these tools vary a great deal in their application, and the stage in the placemaking intervention when they are applied, the tools are developed to engage the current and future users of a place to voice their opinions. By building these relationships between places and users, we can facilitate true empowerment and a deeper sense of belonging – key elements to placemaking. Tools and strategies such as those listed below make civic engagement easier, more fun and above all, more effective.



CONNECTING WITH YOUR TARGET AUDIENCE

BEING IN PLACE & BEING IN DIALOGUE

Several placemakers stated the importance of physically being and working in a place and engaging in a dialogue with locals. In three cases temporary offices spaces were set up on site by placemakers, which clearly show the importance of being in place. These “offices” act as meeting places, where communication with locals and passing-by people emerged and happens naturally. Being physically in place and engaging with the material, social and sometimes the environmental dimension of a place, were essential aspects for placemakers. They stated the importance of building up and/or activating local networks. A variety of communication tools were used to collect and visualise the process, collect and share ideas of the local community and users of a place.

COMMUNITY BOARD

Community board was used by Growlab to share information about the ongoing process to create transparency but also to get feedback, ideas and inspiration from the locals. Mads Pålstrud highlighted the importance of designing the board well with lines and some examples to get the best possible feedback.



GrowLab Community Board © GrowLab

DRAWING AND MODELLING TOOLS

Drawing and modelling tools were used by Aslaug Tveit from Léva Urban Design, to visualize in a simple and easy way ongoing placemaking complex processes. She used easy understandable drawings, in order to make it easier for people to envision the place, instead of technical architectural and engineering plans.

CONNECTING WITH YOUR TARGET AUDIENCE

KIDS AS GATEKEEPERS

Kids as gatekeepers is a tool mentioned by Helene Gallis from Nabolagshager to initiate communication with diverse groups and an effective way of bringing families to events. Local kids have the key codes to many building gates and play at different houses. Hence, they could spread information about upcoming events and distribute flyers and – importantly – reach networks and stakeholders that may be difficult to reach through conventional communication channels.

YOUTH RESPONSE ON SOCIAL MEDIA

Youth response on social media was utilised by Else Abrahamsen and Jack Hughes from Maker's Hub to get quick and direct feedback from youth on design prototypes. They could work directly, efficiently, quickly, and in close cooperation with the youth. Due to the youth's high engagement on social media platforms, this was a very visible, interactive and appropriate way of collaborating. In the Kolstadgata project, Growlab in collaboration with Maker's Hub, established an instagram to share project activities. Similarly, digital tools such as Mentimeter, are used by Nabolagshager. With Mentimeter, users vote and get instant feedback, which can be a great way to engage youth and other audiences accustomed to fast paces and instant feedbacks.

BEING CREATIVE TOGETHER

CREATIVE WORKSHOPS, DESIGN WORKSHOPS & DO-IT-YOURSELF

approaches were used by many placemakers. Doing handcraft, gardening, building or using other creative approaches lead to create safe spaces and ownership. Hands-on workshops function as great icebreakers between people that usually don't meet or interact. It helps to make participation and sometimes even the participant's stories visible. Furthermore, people experience through own engagement, quick upgrade of the space. Temporary or long-term physical upgrades are especially relevant in former neglected or underused areas.

BEING CREATIVE TOGETHER

CONNECTING WITH VULNERABLE COMMUNITIES THROUGH CREATIVE TOOLS

Connecting with vulnerable communities through creative tools is used often by Growlab. One example is seen in their projects to engage drug users along a rough street near Grønland, acknowledging that the right to public space must also include groups on the outskirts of what we call “normality”. Through a flag-design workshop on the sidewalk, and many, many cookies, an important conversation about visibility and empowerment was initiated.

WOODEN POST-ITS

Wooden post-its were used by Matti Lucie Arentz in workshops with Bureau Detours to collect people’s ideas and to visualize them. The workshop participants were writing and drawing on small wooden pieces with markers and finished the piece by putting on varnish. The pieces were then put up in the working area as a reminder of what was the goal or what was going on in the process.

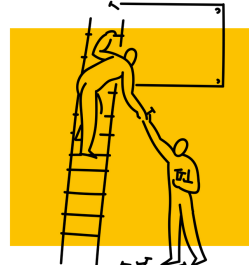
BUILD NEW FLOATING PLACES

Hans Jørgen Hamre built with the support of volunteers a floating sauna and a floating garden. The latter has a main platform with a greenhouse, it can move between places along the river and fjord, and is a public place for learning.

STREET NEWSPAPER & FLAG WORKSHOP ARE

Street Newspaper & Flag Workshop are tools used by Mads Pålstrud from GrowLab. The approaches aim to tell the story and create a visible identity of Storgata, a street in Oslo known for having a very “rough” clientele. Setting up a table to make flags and to receive cookies was a way to engage a variety of people. This approach enabled for example drug users and alcoholics to engage in expressing and making their perspective on the street and the city visible. Setting up the newspaper along the street literally told stories of the street.

BEING CREATIVE TOGETHER



PAINTING

Painting is a great way to allow the community to put a splash of colour on their surroundings. In *Nabolagshager's* projects, this is often used to send a strong signal to the surroundings that a place is by and for the children in the area, when they engage the youth in decorating. Repainting garden boxes with the help of local children every year, allows new groups of children to take pride and ownership every year.

MURALS

Murals are curated by Viktor Gjengaar from *Urban Samtidskunst* to bring splashes of colour into the mainly grey public space of cities with many straight and closed facades. To decide on the place of a mural, Viktor Gjengaar explores a neighbourhood and uses his imagination. If the mural is to be placed on a house with many inhabitants, then the artist is often selected through participatory workshops lead by the curator.



© Arne Ove Berge, 2019

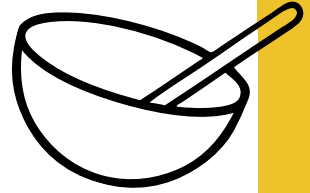
PARTICIPATORY ART WORKSHOPS

Participatory Art Workshops is a tool that was applied in Oslo's district Sagene by Susan Morales Guerra. First, through discussions, the participants of the workshops defined for themselves the meaning of public art, the particularities of the place and the local community, and, then, participants decided through consensus which participatory art projects will be done in the district such as a mosaic mural. The workshops aimed for community development and for creating a space for exchange among the diverse neighbourhood, including residents who lived there for a long time and new residents, elderly people as well as children.



Roof top placemaking using gardening © Nabolagshager, 2014

CONNECTING OVER FOOD



One of the most popular tools for placemaking and engaging a community, is also the simplest and possibly easiest to love - meeting over a shared meal. Throughout our interviews we have identified a range of food-related strategies that can inspire placemakers elsewhere.

FOOD SHARING

Food sharing is a tool that many of the interviewed placemakers make refer to. Baking bread and sharing a pot of soup is a very efficient tool to get the conversation going about people's relationships to the place in question. Sometimes making the food together is also part of the process, which has become a success in *Losæter*, other times the facilitators of a workshop serve food to bring people together, like *Bureau Detours*, *Nabolagshager*, and *Growlab* have done extensively.

COOKING TOGETHER

Cooking together is a popular strategy to get a conversation started and build strong connections between attendees. This has become a key success factor in many of the events in *Losæter*, such as the weekly volunteer meals on Wednesdays.

BAKING

Baking and the history of the grains are according to Anne Beate Hovind a central to the bakehouse at *Losæter* an urban farm. The bakehouse is an art project by Amy Francescini, which over time merged with the farming and gardening activities in the place. During baking times, the house is open, and passers-by are welcome to join, learn, bake and share.

CHECK IT
OUT!

CHECK IT
OUT!

WALK TO UNDERSTAND A PLACE

A key difference between placemakers and “desk urbanists” may be their use of their feet. Walking can be a main source of insights to map, understand and connect to neighbourhoods and citizens. Some of the interviewed placemakers use walking as tools. These events encourage people to share stories about their neighbourhoods, discover unseen aspects of their communities, and use walking as a way to understanding a neighbourhood. Our interviewees listed various examples of footwork for placemaking. The walks either target a specific group to research their use and understanding of places or they enable people to explore and activate public places.

BARNETRÅKK

Barnetråkk is a tool Lisbeth Iversen shared to ensure children’s participation in the development of urban plans. Besides physical walks in the city with children, the online barnetråkk tool exists for policy makers and urban planners, which maps routes children use and the places they perceive as positive or negative.



© Barnetråkk, 2019

FOOD WALKS

Food Walks is a tool Arild Eriksen from Fragment was and will be using. Food walks through public spaces enable people to discover, learn and recognize edible plants in the urban landscape, connect with likeminded people and obtain new skills.

CHECK IT
OUT!

DUGNAD

Dugnad is a concept and practice embedded in Norwegian culture. The term can be most closely translated to English as communal work. People voluntarily engage in clean-ups, fixing, building or creating things as well as in raising money through for example flea markets. Despite the unpaid and voluntary character of a dugnad people are socially expected to take part in them and to contribute. Some placemaking initiatives used dugnads for kick-starting or engaging communities in their projects.

NEIGHBOURHOOD INVOLVEMENT

Neighbourhood involvement was key to the establishment of the Nabolagshager urban garden Urtehaven, especially as it was set up in a socioeconomically challenged neighbourhood.



Neighbourhood involvement @ Nabolagshager, 2019

Ensuring that as many people as possible participated in the setup of the garden, made many locals having a relationship and ownership to the place - safeguarding the garden from vandalism.

BUILDING FURNITURE FOR AND WITH THE LOCAL COMMUNITY

in Tøyen with the support of Else Abrahamsen and Jack Hughes from Maker's Hub a central public place was shaped. The dugnad was realised by using participatory building. The design was based on the findings from GrowLabs' research as well as on input from the local community that shared ideas, wishes and needs with Maker's Hub while they were in temporary office and set up a local community board.

RESEARCH

Understanding the people's needs, wishes and ways they would like to contribute to placemaking often starts with classical research methods, such as surveys, behavioural mapping, counting, and interviews. Engaging youth in research, putting effort into capturing the sense of a place and using ethnographic approaches were some of the inspirational methods people working on public spaces used.

YOUTH AS CITIZEN SCIENTISTS

Youth as citizen scientists is an approach Aina Landsverk Hagen from the *Oslo Metropolitan University (OsloMet)* uses with her colleagues. They train youth to become citizen scientists and to do observations and interviews. The youth are also trained in interviewing representatives of the public system and politicians. The youth questions address a lack of youth participation and missing links between the political and public system and their neighbourhoods.

SPLOT

Splot is a tool by Aina Landsverk Hagen and colleagues to engage children and youth to share concrete or abstract places that are important for them. The researcher and the participants draw a heart and a splash around it. In each pocket of the splash they draw or write places that matter to them and share them with others in the group. This tool emerged in the research in the diverse neighbourhood of Tøyen where youth and children were confronted with people doubting their sense of belonging by asking questions about the origins of their parents or grandparents.



RESEARCH

MAPPING LOCAL HISTORY AND IDENTITY

Mapping local history and identity was highlighted by Sverre Landmark who stated the importance of understanding the site-specific aspects; the sense of a place. He used the history of the Vulkan area as well as Tjuvholmen to develop places with an identity for the present but also the future based on the different layers of the past. Working with the stories and history of a place the identity was preserved and built into housing, hotels, office and cultural places. To gather data about the history of places a variety of sources including photos and newspaper articles.

PHOTO-VOICE

Photo-voice is an ethnographic tool Aga Skorupka from Rodeo Architects mentioned. People take pictures of places in a space that can be a starting point for an interview. The photos give people a visual voice, which can show for example places they (dis)like, feel (un)safe or would like to change.

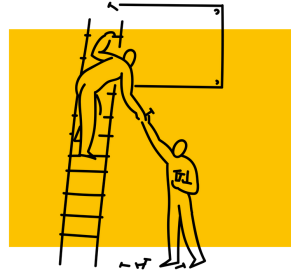
EVENTS, FESTIVALS AND PLACE IDENTITY



CHECK IT
OUT!

To activate streets and squares, to make them more known, colourful, to fill them with life and to build up communities many placemakers highlighted the importance of food, music, social gatherings, festivals, art and markets. They engage people to meet, connect, enjoy, share, thrive and create possibilities to participate and get involved. This often contributed to building up a place identity which people recall.

EVENTS, FESTIVALS AND PLACE IDENTITY



HAVNELANGS HARBOUR FESTIVAL

The grand opening of the harbour promenade was coordinated by Aslaug Tveit and took place on more than 250 locations along the 9 kilometer of the walkable harbour stretch. Hundreds of volunteers and initiatives contributed with a broad variety of events. The municipality placed orange containers as info points along the harbour promenade. This physical upgrade, and the opening event with a full program, changed the perception of the harbour stretch on social and news media; the public got a more positive impression of the harbour and this led to an increased use. The successful inaugural event significantly contributed to the public reconnecting with and building a relationship with the harbour. This event has since then grown to become an annual festival popular with locals and tourists alike.

URBAN BEACH PARTY

Bringing in some beach sand, deck chairs, music and colourful beach umbrellas provided for the perfect backdrop for a neighbourhood kiddie-pool party on one of the warmest days of summer. The beach party that Tøyenkontoret hosted was a very successful community building event that brought people together and explored innovative ways of using a public space.

EVENTS, FESTIVALS AND PLACE IDENTITY



Neighbourhood market event © Tøyen Bazar, 2019

CONCERTS AND COMMUNITY FESTIVALS

In his recent pilot work to reinvigorate the space below the highway bridge in Grønland, public sector placemaker Leo Rynestad has facilitated that a lot of local eventmakers could use the space under the bridge as their venue. Interestingly, the bridge then changes from being a dark and gloomy space popular with local drug dealers into a rainproof, lively and positive space for concerts, markets and other community events.

FOOD FESTIVALS AND EVENTS

Food festivals and events have been key to rebranding the Vulkan district from a derelict industrial site to an upscale residential and commercial hotspot. Hosting Mathallen, the first fine foods market in Oslo, facilitating and co-organising food-related events with their tenants has been used extensively to create the brand identity of the area and bring together food lovers of Oslo.

“WHEN WE ALLOW PLACES TO ORGANICALLY DEVELOP, OR BEING JUST TEMPORARY, WE ALLOW PEOPLE TO TEST OUT, AND START LOVING AND UNDERSTANDING A PLACE”

- ANNE BEATE HOVIND



Harold's Garden © Anne Louise Bradley

PLACEMAKING HEROES OSLO

PLACEMAKING HEROES OSLO

Connecting arts and community work for placemaking

Susan Morales Guerra, SM Guerra Culture and Sustainability Services, and former director of Unit for Sustainability, District Sagene, City of Oslo

Inspired by participatory methods developed by Paulo Freire in Latin America in the 60's and 70's, Susan Morales Guerra has her training in social work and community building from from the Southwest USA, working with community organising and workshop learning, used widely in Latin America as well as in the US. She has worked in both the public sector and NGOs with community issues over several decades in the district of Sagene. A core method for her community work processes has been to bring people together around shared community tasks, being it building something together, or sharing a meal. "You can put together the Mayor and a 12-year-old girl, with a teacher, a politician and someone from the administration, and everyone is working together. They relax, they talk over the table, and this builds the basis for new connections, new conversations and new meeting points", she explains.



"COMMUNITY BUILDING IS ANOTHER WAY OF SAYING PLACEMAKING" - Susan Morales Guerra

"The public sculptures and murals express the community's history and the present desires for an environmentally safe, multicultural community."



Children play on a turtle sculpture in Oslo © Morten Brakestad

"It's simply innate, we enjoy such encounters". In Susan's experience, these community encounters are also an important piece of cultivating democracy. "These local experiences of having an impact on your neighbourhood can bring a better understanding of how each person can have an impact at other levels" she says. A political system can fail a neighbourhood, or bureaucracies can be barriers for the greatest of ideas, is her experience, while she emphasises that placemaking can help us all keep democracy, citizen rights and neighbourliness alive.

WHY?

The local political council and administration agreed that an upgrade of depressed and neglected areas had potential to become vibrant social and physical meeting places in two densely and diverse neighborhoods. The needs of children and youth were to be in focus for many efforts, and also the needs of other vulnerable groups. There was also a need to work with the resident's feelings of tension and fear in the neighborhoods, and to upgrade the sad, depressed outdoor areas which were unused and wasted space. The goal was to establish a sense of safety and beauty for residents through participatory methods.

CONTEXTS

There was a positive political and administrative initiative behind these placemaking efforts. However, there was little or no basic financing for investments and therefore a dependency on a variety of grants and volunteer efforts. A community of public servants, residents and technical and artist professionals, local institutions were established and developed over time. There was also a need for flexible work hours for all, a municipal plan was worked out by multidisciplinary teams and each half year these plans were adjusted. This plan was not limited to a project period. The implementation was done through parallel improvements of both the physical and social conditions for all residents but in particular the needs of children and youth living in social housing in the neighbourhoods, along with the goals of creating meeting places and cultural opportunities for people of all income levels to gather and experience extended community.

IMPORTANT FACTORS

The process began with a value-based framework of community building, participation and social sustainability

.A systematic framework within the plan included a vision in coherence with the common values. The plan secured accountability and flexibility through allowances for organic processes.

The plan also held an operational framework describing the necessary open infrastructures for the public administration to work by, not least how to include working with the diversity of input from the residents. Risk-taking and failure were adopted as a way forward to something new.

All the professionals and residents, artists and craftspeople who worked together agreed on the values of community through their understanding of neighbourliness.

The coordinator's role had to maintain a broad communication exchange and direct a follow-up of the chaotic processes; otherwise said, a follow up of the mix of chaos and order into synchronised relationships creating new social platforms for new initiatives and changes.

METHODS & APPROACHES

Participatory approaches, inspired by Community Development work, democratic dialogue forms, artistic workshops and multidisciplinary teams were the main methods.

Placemaking efforts were facilitated by the coordinator for a flexible and organic process which began with open questions to all, both residents and civil society. Resident groups and NGOs together with civil servants, were present in the neighbourhoods, showed up at volunteer centres, kindergardens, festivals, parent meetings, youth clubs and Town Hall meetings held at local schools. Important conversations were held over doing things together be it painting, building, imagining places, taking photographs and making an exhibit. Together. Workshops brought together people who had different roles in the neighbourhood. Politicians, head administrators, children and community residents, young and old were gathered to build, to decorate and to imagine development possibilities. Many ideas were transformed into real plans for initiatives by professionals or amateurs or community activists to create vibrant new places. Each placemaking effort had a public sculpture made through participation as an "Anchor" or "Flagship" activity which pronounced the coming process of physical improvements, and social and cultural activities; such as annual neighbourhood days, markets, exhibits, and public stage performances. The relevant administration consultants had active roles to initiate new funds and manage technical safety measures for public investments. Many small spontaneous gardens, art installations and cultural activities popped up along the way.



OBSERVED VALUE

Placemaking builds community and social sustainability, as well as meeting the needs of people to contribute to their own neighbourhood quality. The ethical framework based upon the values of solidarity, neighbourliness; as well as public well-being and health opportunities, gave direction for new common goals. Using the arts allowed new voices to be heard in communities. The public sculptures and murals express the community's history and the present desires for an environmentally safe, multicultural community. The expressions are both intimate and personal yet stand as public testimonies to the future public about the participation which it took to make them. As such, these become uniquely belonging to the community.

“PLACEMAKING OFTEN HAS A
RIPPLE EFFECT, IT IGNITES
SIMILAR IDEAS IN
NEIGHBOURING AREAS”

- Susan Morales Guerra

Time period: 2001 – 2017

Financing: Mixed public & private funds

Location: Arne Gjesti Place and Haarklous Place

Coordinator: Susan M. Guerra, public servant

PLACEMAKING HEROES OSLO

Losæter, commissioning a green space to an urban farming artist collective

Anne Beate Hovind, Project Manager and Commissioner for Public Arts at Bjørvika Utvikling, realised by the artist Amy Francescini of Future Farmers (US)

Not calling herself a placemaker, Anne Beate Hovind has been involved in a range of renowned placemaking projects in Oslo over the last three decades, including M/S Innvik, Future Library and the Flatbread Society/ Losæter. As the Bjørvika area has evolved from an industrial harbor into a lucrative residential area, Anne Beate has worked for the area's property development company Bjørvika Utvikling as a curator and project manager to challenge invited international artists to develop compelling projects that could evolve with the area. Amy Francescini of Future Farmers (US) was the chosen artist for a selected, future greenspace, based on her Victory Gardens in California.

In the project's beginnings, the area was a construction site piled with rocks and gravel, nowhere people would like to linger, or even find! However, since then the space has gone through many phases and seen many artistic interventions and innovative collaborations happen, including a bakehouse, an heirloom grain field and a large allotment garden.



© Anne Beate Hovind. Vibeke Hermanrud. Bjørvika utvikling AS

The *key has been flexibility* so that if or when the interests of the users of this public space changes, so can the space too. “Being dynamic, allowing change, is what makes a plan robust. We can’t be too strict about things”, Anne Beate emphasises.

Part of the project’s success comes from her unique skills in negotiating innovative partnerships, for example persuading the Farmers’ Union to fund an urban farmer to tend to a public arts project in Bjørvika. Today, the place has become a favourite hotspot for tourists seeking authentic experiences alongside locals wanting to explore greener urban lifestyles.

IMPORTANT FACTORS

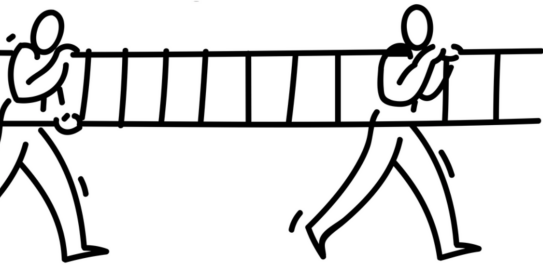
The space in question was already regulated as a park in the master plan, the focus therefore has been on developing the programming that would allow people to build a relationship to the transformative area – even before it would become inhabited



© Vibeke Hermanrud. Bjørvika Utvikling

CONTEXT

Even though Oslo has always been a harbour city, for the last 150 years the citizens were blocked off from the seafront by the industrial harbour. As the city has gradually regained access to the area, through re-regulation of Bjørvika into a lucrative residential, recreational and commercial district, the developers have struggled to create a place identity that connects the historic importance of the area to its future users. One of the areas where this new identity is imagined and executed, is in some of the public spaces. Losæter was originally regulated as a conventional, grass covered, park, but through the work of creative artists and innovative partnerships, it has evolved into a unique urban farm and public space.



METHODS

Commissioning a selected group of artists (Future Farmers) to develop a long term public space project designed to be exploratory. Utilising the role as the project manager to broker deals with innovative partners such as the Farmers' Union, Norgesgruppen (a chain of supermarkets), heirloom grain farmers, environmental organisations and the municipality. Framing the development of high quality public spaces as works of public art allows for a close and long-term, fully funded, project cooperation between the artist and the curator. The artists that have been involved in Losæter have engaged the community through a range of media and activities, including recording and hosting radio shows with interviews with local community members, building a travelling pop-up tandoori oven to visit different ethnic neighbourhoods of the adjacent area of Grønland, and holding a soil procession where soil samples were brought in from organic farmers from the entire region to lay the soil foundation of the current corn field in Losæter.

WHY?

A part of the conversion of Bjørvika from post-industrial shipyards to a glossy fiord city, the need for developing new public spaces also arise. Where this task is most often given to landscape architects, the developers dared to challenge artists to develop a greenspace with a twist.

OBSERVED VALUE

Where public art works usually are interpreted as artistic decorations of a space, for example as sculptures, placemaking and community building are powerful tools for engaging people in the spaces they use, engage with or take pride in.

Time period: 2011 – ongoing

Location: Bjørvika, Oslo

Coordinator: Anne Beate Hovind / Bjørvika Utvikling

Financing: Bjørvika Utvikling as a public arts project.

Now the management of the space is fully funded by the Municipality of Oslo, including a full-time position for an urban farmer.

Really listening to the users – the not-so-complicated secret to developing better public spaces

Matti Lucie Arentz, senior curator at DOGA Design and Architecture Norway, and community activist at Tøyen

With a background in art and sculpture, a full time job in urban development, and a beating heart for her local community, placemaking comes naturally to Matti L. Arentz. At Tøyen Torg, it started with Tøyenkontoret, an open space for the arts, which evolved into Tøyen Hageklubb, a summer project for local children and teenagers. Hageklubben built gardens in pallets and furniture to sit on, there was a workshop almost every day for a full summer. - We looked at how the square was used, by whom, and how it changed throughout the day and night, she explains. – It's not just about making it nice while we wait for the permanent upgrade, she emphasises. – It's about understanding a place and creating a place that teaches us something that we can learn from, and that we can create even better places.

"ARCHITECTS WHO DESIGN PUBLIC SPACES, THEY DON'T ACTUALLY KNOW THE COMMUNITY THEY ARE DESIGNING FOR. GETTING TO KNOW A PLACE REQUIRES TIME" - Matti Lucie Arentz



© Arne Ove Berge, Dagsavisen

Being present and in dialogue with all sorts of neighbours every afternoon and evening for that whole first summer, led to some key insights. In the evenings, people would come out and sit down on the ground outside the library, to use the free Wifi to Skype with their families in faraway countries. The placemakers soon found out that no matter what their background is, people would ask for the same things; more greenery and more colours, not using snobby materials, allowing user groups to mix and improving the lighting. Matti approached the city, asking for funding to convert these insights into a temporary testbed that could feed local knowhow into the future upgrade of the square.

"ARCHITECTS WHO DESIGN PUBLIC SPACES, THEY DON'T ACTUALLY KNOW THE COMMUNITY THEY ARE DESIGNING FOR. GETTING TO KNOW A PLACE REQUIRES TIME" - Matti Lucie Arentz

One of the first upgrades was to construct a landscape with varied seating outside of the library, responding directly to the practical needs of the users of the square. Other community-lead upgrades included changing the tiling of the floor of the square into a carpet-like design, where elements from traditional designs of all local ethnicities were collected through public workshops.

The temporary upgrades were so well received by the neighbours that they stayed in place for nearly three years, much longer than the planned two-and-a-half months. And more importantly, it led the city to reconsider their original, architect-drawn-but-without-community-input plans for the square, becoming thereby also a testbed for how the city can better work with local stakeholders.

WHY?

For a long time, Tøyen Torg was the favorite place of bureaucrats to concentrate services for vulnerable groups, such as a methadone distribution service to drug addicts and the local immigration police. As a consequence, the local square by the metro station was facing a decline in businesses and it was in need of a revitalization beyond a physical upgrade. When the city council declared Tøyen to be an "area boost" focus area for the city, in exchange for moving the Munch art museum located in the nearby Tøyen Park to the new harbourfront, the area was ripe for community-led innovation.

IMPORTANT FACTORS

Aligning her bottom-up placemaking initiatives to public sector processes and private sector priorities has been a key to success for Matti and her colleagues. This means fully understanding the steps involved in a city-led upgrade to a public square, understanding the needs of local businesses – and always prioritising the community voices

METHODS

The project creators took great care to talk to as many different groups as possible, including vulnerable groups such as drug users and senior citizens. Engaging diverse stakeholders through informal workshops and shared tasks to build pilots with the aim to learn for future, more permanent, placemaking projects. Using creative arts, crafts and music to engage local children and youth, including workshops of welding bikes, lyrics workshops with local rappers, and hosting a beach party right in the middle of the square.



© Torgeir Strandberg

CONTEXT

Tøyen Torg is by many in Oslo listed as the crown example of gentrification in Oslo. And although critics may be right, in that the range of trendy bars currently lining the square may not feel too relevant for most of the multi-ethnic, mainly muslim, neighbours, locals from all walks of life still feel ownership and pride in the way the square has evolved over the last few years. Maybe because their opinions and ideas have been heard, acknowledged and incorporated along the way or simply because the square now feels safer and more welcoming than ever.

OBSERVED VALUE

The main objective was to keep the project down-to-earth and feel relevant and personal to the neighbours and users of the square and make their opinions count. Therefore, initiating conversations with all users of the square, being a good listener and a keen observer was at the core of their process.

Coordinator: Matti Lucie Arentz

Location: Tøyen Torg

Time period: 2011-2018

Financing: As the project has gone through several phases, so has the financing, going from hosting unpaid workshops to having funding for participatory activities and testbed construction. The final upgrades to the square were funded in collaboration between the municipality and the building owners surrounding the square.

PLACEMAKING HEROES OSLO

Kolstadgata - closing down a street to create a new public space

Mads Pålrsrud, Co-founder and Creative Director at Growlab Oslo

Mads Pålrsrud is a creative designer and urban activist who constantly tests new ideas and methods for more sustainable, livable and inclusive cities. Mads has a leading role with the participatory processes regarding converting Kolstadgata from a busy street to a car-free public space. The Kolstadgata project started as a community initiative and gained traction once local politicians got involved. As a result of this mobilizing, the Agency of Urban Environment in the City of Oslo started a pre-project to investigate the possibilities of making the street car-free and then merging it with the school yard while also connecting the social and physical infrastructures on either side of the road. These participatory processes were co-developed and executed by Growlab in collaboration with Maker's Hub. The main objectives for the project was to look at the needs and wishes of the neighbors, to activate the area temporarily, to harvest insights and learnings from the whole process and continuously communicate these to the City of Oslo and to the architect working with the proposal for the regulatory plan.

Being trained as a designer, Mads looks at the interventions he is involved with in terms of both physical items and installations, visual communication as well as social connections.

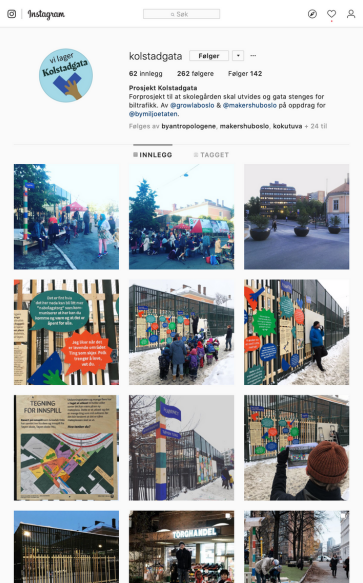


© Sebastian Dahl - Growlab, Kolstadgata

Including and involving citizens is one of Growlab Oslo's core values and strategies in their urban development projects. "Placemaking should be used to work against gentrification - getting the voices of people actually living here heard", Mads emphasises. Growlab's work is often combined with prototyping. This prototyping thinking can be used for anything from a bench to a public square. "It's important to get to the prototyping fast, where you test out things based on people's ideas. It doesn't have to be complicated, it can be just a few lines on a paper", he says. The closing of the road has been made effective as of September 2019. School kids will now have a bigger area to play on, and the neighbours are getting a new non-commercial neighbourhood square that unifies the neighbourhood rather than splitting it in two.

WHY?

The Kolstadgata project showcases how to create new public spaces when cars and traffic are removed from the inner cities. A street in a car-centric city used to be considered to be an artery for the supposedly life-giving flows of cars. However, in a new paradigm of people-centric cities, such streets are more and more often seen as barriers for human life, interactions and sustainability. The commons of a city, where the streets are part of, can effectively be given back to the community when cars and traffic are removed. The spaces formerly occupied by cars can then become social urban infrastructures such as playgrounds or parks.



Check out Kolstadgata's instagram!
@kolstadgata

METHODS

The insight process was tailored with a wide range of activities – pop-up office, interactive questionnaires, interviews, workshops, observation activities, an instagram account and more. Growlab wished to send a clear message to the neighbours, to give many possibilities of getting involved, and to create a fun and engaging interface which also functioned as activation. To many neighbours, the insights process was in fact the first time many neighbours heard about the plans for Kolstadgata, and so time was ripe to hear their thoughts and ideas.

Growlab and Makers' Hub worked intensively to identify and connect with stakeholders beyond their own, and the municipality's contacts. One important strategy was to involve local informal community leaders and other well-connected people. Through these indirect contacts they were able to reach, for example, many local immigrant women's groups who rarely join public meetings.

IMPORTANT FACTORS

One clear insight was the need for shelter. Many people at Tøyen live in small apartments and need to use public space as an extension of their homes, even in the rain. Especially the male youth tend to hang out outside in larger groups, as many of them live in small apartments with the rest of their families. In addition to facilitate for a wide range of seating as one would in any square, what is striking about this area is that the neighbours love to use the street and the outside area of K1 for street parties, markets and other community gatherings. The immigrant women expressed their wish that they would love to serve simple foods outside in the weekends when many families are outside. Based on these insights, a range of installations were designed and built in collaboration with local community members. The biggest challenge when doing this was the political decision from the municipality that installations had to be built in the street itself which at that time still had traffic going through it.

The building process was organised by MakersHub who recruited a core group of local youth and people from a mental health meeting place to work on the project, and who were paid with an hourly rate. Other neighbours were also invited and joined as volunteers. Over a four-day period two installations were built with variations of sitting/lying platforms that also tentatively could work as small stages, as well as a market stall with roof which also worked as a bench connected to the playground. What became the main installation is a big information board on the school fence explaining the project and also containing quotes from the interviews we had. An opening party activated all the installations as they were thought. To measure the impact, Growlab did observations for a week and also interviewed passers-by and also some of the contacts they had identified in the insight phase. The feedback was that the installations created a feeling of place and activated dead zones and that they brought a colourful vibe and nice materiality.

Growlab and Makers' Hub worked intensively to identify and connect with stakeholders beyond their own, and the municipality's contacts. One important strategy was to involve local informal community leaders and other well-connected people. Through these indirect contacts they were able to reach, for example, many local immigrant women's groups who rarely join public meetings.

OBSERVED VALUE

One of the most important outputs from the process is still the report summing up the whole process. Many locals also appreciated that the building process involved locals, and to see the quotes of the neighbors on the wall.

Coordinators: Mads Pålstrup (Growlab Oslo) and Else Abrahamsen and Jack Hughes (Makershub)

Location: Tøyen, Kolstadgata

Time period: 4 months in 2018

Financing: The Agency of Urban Environment in the City of Oslo

Exploring wide and deep public engagement to improve inclusive placemaking in the Municipality

PLACEMAKING
HEROES OSLO

An Interview with Leo Rygnestad

Through bold trial and error, combined with an in depth understanding of the needs of the most vulnerable communities in the area, Leo Rygnestad and his colleagues at the Tøyen/Grønland urban regeneration program (URP) have found effective and innovative participatory strategies that also serve as lessons to the larger entities of the Municipality in their mutual quest to achieve a broader and deeper citizen participation.

As a public servant working on hyperlocal initiatives, Leo Rygnestad finds himself with a double challenge. First he has to manoeuvre the hierarchical and mostly top-down bureaucracy, procedures, expectations and established ways of doing urban development at the Municipal level, while also actively facilitating, promoting and supporting the bottom-up perspectives of neighbours and hyperlocal initiatives.

"As a public sector placemaker, I have to adapt my practises to those of my municipality", he explains. One interesting example of this has been the process around the renovation of Rudolf Nilsens Plass, a small park next to a primary school. The URP started the participatory process by inviting the neighbours and key stakeholders to an open meeting, announced in the media.

“THE SOCIAL DIMENSION OF PLACES IS OFTEN IGNORED, BUT PLACES ARE MORE THAN THE PHYSICAL ASPECTS” - Leo Rygnestad

Very few showed up to the stakeholder meeting, and the results were very one-sided towards developing the park into a better football facility. The URP staff suspected that these opinions did not reflect the real needs of the neighbours and decided to dig deeper.

Over the next few months they talked to all the user groups they had identified as having an interest in the area, and got widely different results. Some neighbours wanted a peaceful flower garden, others were more vulnerable groups such as the inhabitants of the drug users' rehabilitation facility near the park who simply wanted to be allowed to use the space. The second stage was to invite those that had voiced their opinion to a joint meeting where all the proposals and ideas were presented and a consensus was negotiated. This gave all neighbours a solid understanding of the range of opinions that existed, and made it clear that any final concept would have to incorporate the wants and needs of a multifaceted community.



© André Kjærnsli

On the Municipal level, these experiences have been effective in showing public servants in other municipal entities, that civic participation and co-creation needs to go far beyond the “participatory meetings” that are often held just to check a box and that are notorious for having few representatives from vulnerable communities. Importantly, Leo emphasises that such meetings must take place even before the tender for any upgrades is developed and published, and hopefully the city will take these learnings and incorporate them into their larger-scale projects. Leo’s understanding of placemaking is coloured by his love for the city and his background as a historian;

Placemaking isn’t one big thing, its many, many, many small interactions, everything from meeting someone on the street and having a really good chat, to organising an outdoor concert or organising the purchase of a temporary street installation, and it depends on constant adaptation.

“THERE IS NO SINGLE WAY OF DOING IT, PLACEMAKING SHOULD ALWAYS DEPEND ON THE SPECIFIC PEOPLE AND THEIR DREAMS AND DESIRES FOR THEIR NEIGHBOURHOOD.”

- Leo Rygnestad



© Tøyen Bazar

Location: Tøyen/Grønland area in the District of Gamle Oslo

Time period: Initiated 2013; funding guaranteed until 2026

Financing: The URP is a fully funded program by the Vice-Mayors office for Urban Development

03.



placemaking in vienna

IN VIENNA, THE TERM “PLACEMAKING” IS NOT VERY WELL KNOWN AND NOT VERY OFTEN USED YET, BUT IN FACT WE FOUND OUT THAT THERE ARE A LOT OF PLACEMAKERS IN VIENNA WHO STARTED INSPIRING PROJECTS IN PUBLIC SPACE, THAT NEED TO BE SHARED WITH OTHERS.

In Vienna, the term “Placemaking” is not yet very well known and nor is it commonly used, but, in fact, we discovered that there are many placemakers in Vienna who started inspiring projects in public space, and that need to be shared with others. Through interviewing key placemakers and enablers of placemaking in Vienna, we tried to find out what placemaking means to them and what their main goals are. By asking them about their own understandings of placemaking, we received a variety of definitions that are shown in the illustration below.

These interviews were also used to identify the main obstacles and potentials of placemaking in Vienna, as well as “lessons learnt” that can be very helpful for other placemakers. Interviewing the Viennese placemakers was just the beginning of building up a placemaking network with the aim to share ideas and experiences, find solutions to hindrances of placemaking and starting coalitions.

The content of the following sections is the result of the interview analysis with 15 placemakers and enablers of placemaking in Vienna, that was conducted during June and September 2019. We are not able to draw a complete picture of placemaking in Vienna, but rather provide the readers with portraits of some of the most interesting placemakers in Vienna, to share their inspiring stories and tools.



placemaking in vienna

STAKEHOLDER MAP & NETWORK

Enablers and funders are essential for the realisation and persistence of placemaking in Vienna. The group of **funders** consists of funding programmes, associations or foundations who organise public tenders and give portions of their budget to placemaking projects and initiatives. In contrast to enablers, they support placemakers primarily financially, and do not act as consultants. **Enablers** are platforms, public programmes or administrative bodies, that support placemakers by advising them, providing them information and connecting them to other qualified institutions. Some enablers also support them financially, but the provision of budget is not their most important role.

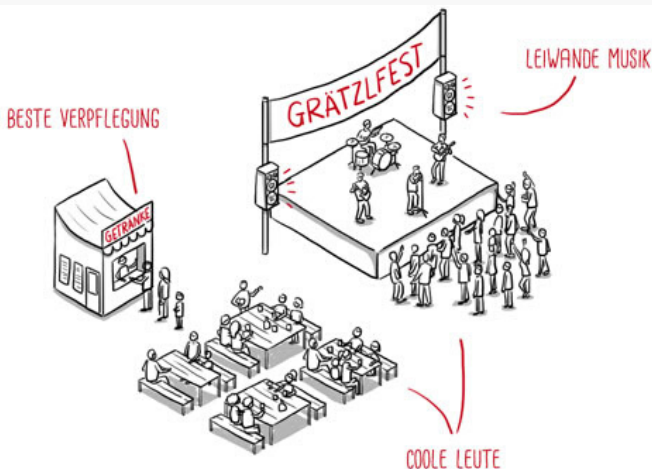
Two of the stakeholders, local area renewal office Gebietsbetreuung Stadterneuerung Nord, "GB Nord", and "Wohnpartner" – are defined as **services**, as they are important key actors in the implementation of placemaking projects and also connect placemakers to local residents. However, in contrast to some of the enablers and funders, they do not award contracts to placemakers.

The role of **networks** is to connect different placemakers within Vienna, Austria, as well internationally, and create knowledge exchanges. Some of the networks, such as urbanise and #kommraus are festivals about city making in Vienna, that give placemakers the possibility to present their projects, create new ideas and build coalitions. Three universities are also defined as networks in the Stakeholder Map, as the majority of placemakers have their background at one of them or still study, teach or research there. Two of the placemaking projects – Markt bewegt by Astrid Strak and FLODO – started as student projects at TU Wien.

STAKEHOLDER MAP & NETWORK

The Stakeholder Map highlights the importance of the City of Vienna to enable placemaking. The majority of funding programmes or associations, such as Kulturelle Stadtlabore or SHIFT Basis Kultur, were initiated and are also financed by the City of Vienna (Municipal Department Cultural Affairs Department). The city not only supports placemakers financially, but also initiated two programmes – Grätzloase and Wien gibt Raum – that should act as intermediaries between bottom-up initiatives and municipal institutions, that are responsible for required permissions. As a result of the dominant role that the City of Vienna plays, most placemakers are dependent on public funding and their conditions.

As the Stakeholder Map shows, there are some placemakers that are more independent and receive their budget from alternative institutions. The association "Raumstation", for example, is not connected to the City of Vienna, or one of their funding programmes, but finances their projects through space and place, the Robert Bosch Stiftung and others. In general, you can see that there is quite a dense network between placemakers in Vienna. Most of them know each other and many of them are well connected, however, there is not any official placemaking network in Vienna with regularly meetings.



INTERVIEW ANALYSIS

WHAT ARE THE long-term goals of placemakers and what is their rationale behind placemaking ?

Whereas the short-term goals of the individual projects are quite different, the majority of placemakers follow similar long-term goals and mostly have the same rationale behind placemaking.

Even though most placemakers implement projects that are only present for a limited period of time, they aim to go from temporality to permanence and influence the urban development on a long term. Most of the placemakers follow the long-term goal to improve the quality of public space – in co-creation with local actors – and make it more liveable and accessible for all social and cultural groups.

According to the interview results, most placemakers aim to build awareness among citizens on how to use public space. With their bottom-up projects, they want to reclaim the city, and public space especially, as a common resource; instead of creating more privatised, exclusive public spaces, they want to create inclusive, non-commercial uses, that are accessible for everyone.

On the neighbourhood level, placemakers in Vienna have the long-term goal to build up communities, connect residents and improve their quality of life. According to one of the interview partners, arts and culture has the potential to bridge communication problems and connect people from different social classes and cultural backgrounds. Notably, the outer districts are especially lacking in arts and culture at the moment and are popular areas for (future) placemaking interventions. The projects Friederike in Penzing and TETE A TETE (CREA) in Floridsdorf, both funded by the public programme Kulturelle Stadtlabore, aim to bring arts and culture to neighbourhoods on the outskirts of the city.

Another common long-term goal of the placemakers in Vienna is to create more space for pedestrians and build awareness among car users on how to use public space. The project WIEN LEBT...auf der Wohnstraße (in English: Vienna lives... in residential streets) by space and place, which temporarily activates classified residential streets ("Wohnstraßen"), aims to make residents aware of their rights to use these streets as public living rooms. The private initiative Herrengasse plus transformed the Herrengasse in the Inner city of Vienna into a shared space, using the concept of Business Improvement Districts (BIDs).

WHAT ARE THE long-term goals for enablers of placemaking?

Most of the organisations that enable placemaking have the long-term goal to strengthen self-organisation by supporting bottom-up initiatives in Vienna. Placemaking should go without saying and become an integral component in our everyday culture. This goal seems to be true for all enablers.

The online platform Raumpioniere aims to support social-innovative bottom-up initiatives through crowdfunding, crowdsourcing and crowd-engaging and offers alternative solutions to overcome bureaucratic obstacles. They also have the vision to build up a European platform of placemaking, that offers the possibility to exchange experiences and information about funding possibilities. This platform could also be further developed as a co-funding tool by itself.

Simplifying permission procedures for bottom-up projects in public space is also one of the long-term goals of the public programme Wien gibt Raum. It not only aims to make it easier for placemakers to build “parklets” or organise temporary events in public space, but also to structure public space and make it more transparent for users. In contrast to Grätzloase, this programme not only has the purpose to advise citizens and civic organisations, but mostly entrepreneurs who deal with permissions for “Schanigärten” (chairs and tables in front of a restaurant, cafe, or bar) or advertisement in public space. The program Grätzloase (Neighbourhood Oasis), on the other hand, has the intention to support citizens in creating vibrant and multifaceted public places based on their own ideas. The engaged citizens get financial support up to 4.000 € per action.

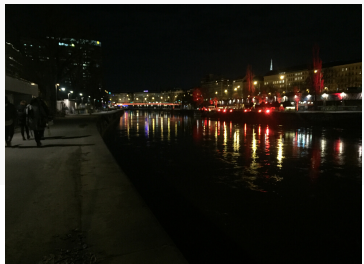
INTERVIEW ANALYSIS



PlaceCity team and stakeholders discuss the Place Game carried out in Floridsdorf.
© Anna Louise Bradley, 2019.



Street scene in Floridsdorf.
© Anna Louise Bradley, 2019.



Nighttime reflections and stroll on the Danube Canal. © Anna Louise Bradley, 2019.

INTERVIEW ANALYSIS

WHAT ARE THE MAIN challenges and obstacles in the implementation of placemaking in Vienna ?

Bureaucracy is hindering innovation

When asking the interviewed placemakers about the challenges and obstacles they have experienced in their work, most of them mention Vienna's rigid bureaucracy. Permission procedures seem to be very complicated and time-consuming. People tend to get lost between municipal institutions and bureaucratic processes to obtain a permit for their bottom-up projects.

According to some of the interviewed placemakers, the abundance of bureaucracy was hindering innovation and would block placemakers from realising new ideas. Also, there seems to be a lack of information about funding possibilities and no person in charge that can support inexperienced placemakers.

The interview partners agree that there is a need for an intermediary agency to connect bottom-up initiatives with municipal institutions and support them in gaining permissions. Existing public initiatives, such as *Grätzloase*, who support placemakers, claim that the fixed budget is not enough for the high amount of submitted projects; assistance is needed to connect this volume of unique projects with resources.

Share of responsibility

According to some of the interview partners, there is a lack of support from the City of Vienna for placemaking initiatives, that are in fact, working on projects that aim to make the city a better place. One of the main challenges is that no one from the City of Vienna wants to take responsibility for innovative projects in public space. That is why placemakers have to take responsibility for their projects in public space (e.g. concerning liability insurance) themselves, which contains a high risk and can be a reason for not implementing a project.

INTERVIEW ANALYSIS

Funding requirements

Another common obstacle for placemakers is connected to funding procedures. As many innovative projects don't fit into the requirements of classic funding programmes, they have difficulties in identifying the right funding to realise their projects. Additionally, some placemakers mention that the project requirements must be completed in full during the funding period. For example, they have to invest a lot of resources in writing reports about their project that, according to the interview partners, are unnecessary as hardly anyone ever reads them. Moreover, there is a great planning insecurity due to very short funding periods. Many grants often expire after one year or less - consequently, a suitable grant needs to be sought again.

Getting locals on board

One of the challenges that many placemakers have experienced in their projects is to reach out to stakeholder groups other than typical target groups that are well-educated and/or have enough time to become an active actor in placemaking processes. Finding the right language in communicating your project and activating local actors can be very challenging. Often times, starting a new placemaking project, is confronted with skepticism among local residents.

INTERVIEW ANALYSIS

WHAT ARE “Lessons Learned” that should be shared with other placemakers ?

Even though there seems to be many obstacles in the realisation of placemaking projects, placemakers seem to be eager to find solutions to overcome these challenges. Asking them about their “Lessons Learned”, they gave a great variety of advice that is very valuable to share with other placemakers in Vienna and also in Europe.

Use the right language

Placemakers tend to use a language in their projects that is easy to understand for other placemakers and academics, but not for “normal” citizens who have nothing to do with urban planning. According to one of the interview partners, “language of academia is hindering research and innovation”.



NEST CREAU © Lukas Bockle, 2019.

As a placemaker, you should try not to use the typical “planner language” or academic language, but speak the language of local residents. If not, you will reach only a certain target group that is well educated and familiar with the topics of your project.

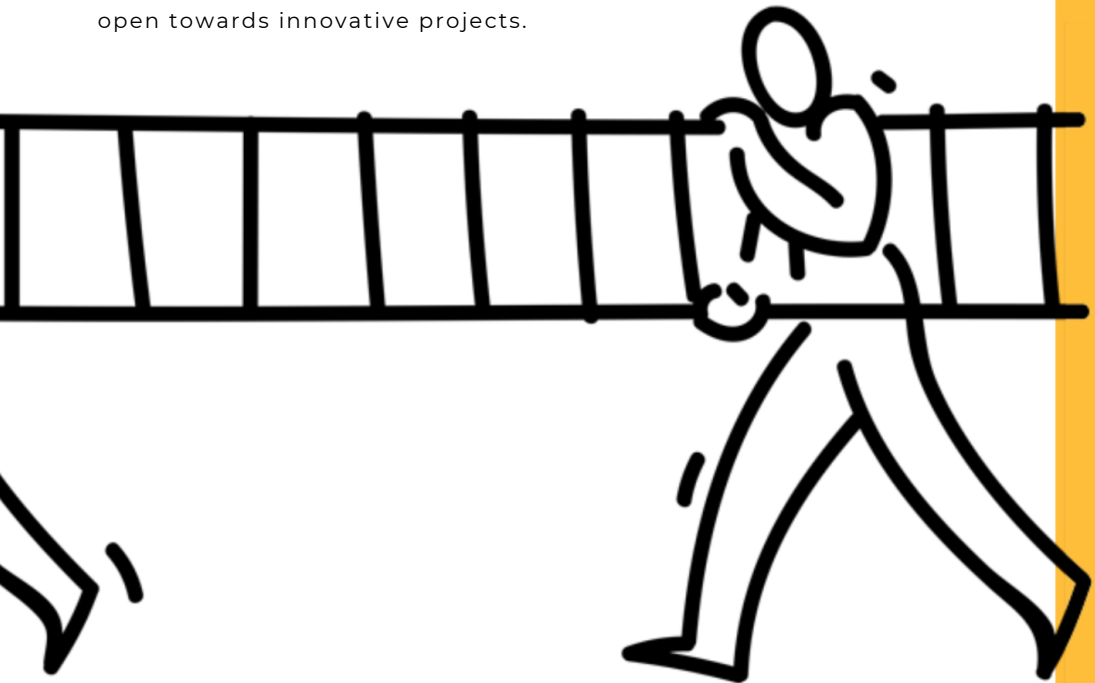
Moreover, placemakers have made the experience that you should talk to people directly and address them actively if you want to convince them to take part in your activities. You also have to give people a clear narrative of what you will do in the beginning of your project to prevent wrong expectations and resistance. Not only to residents, but also to your project partners, you need to talk about expectations and individual goals in the beginning of a process, in order to prevent disappointments.

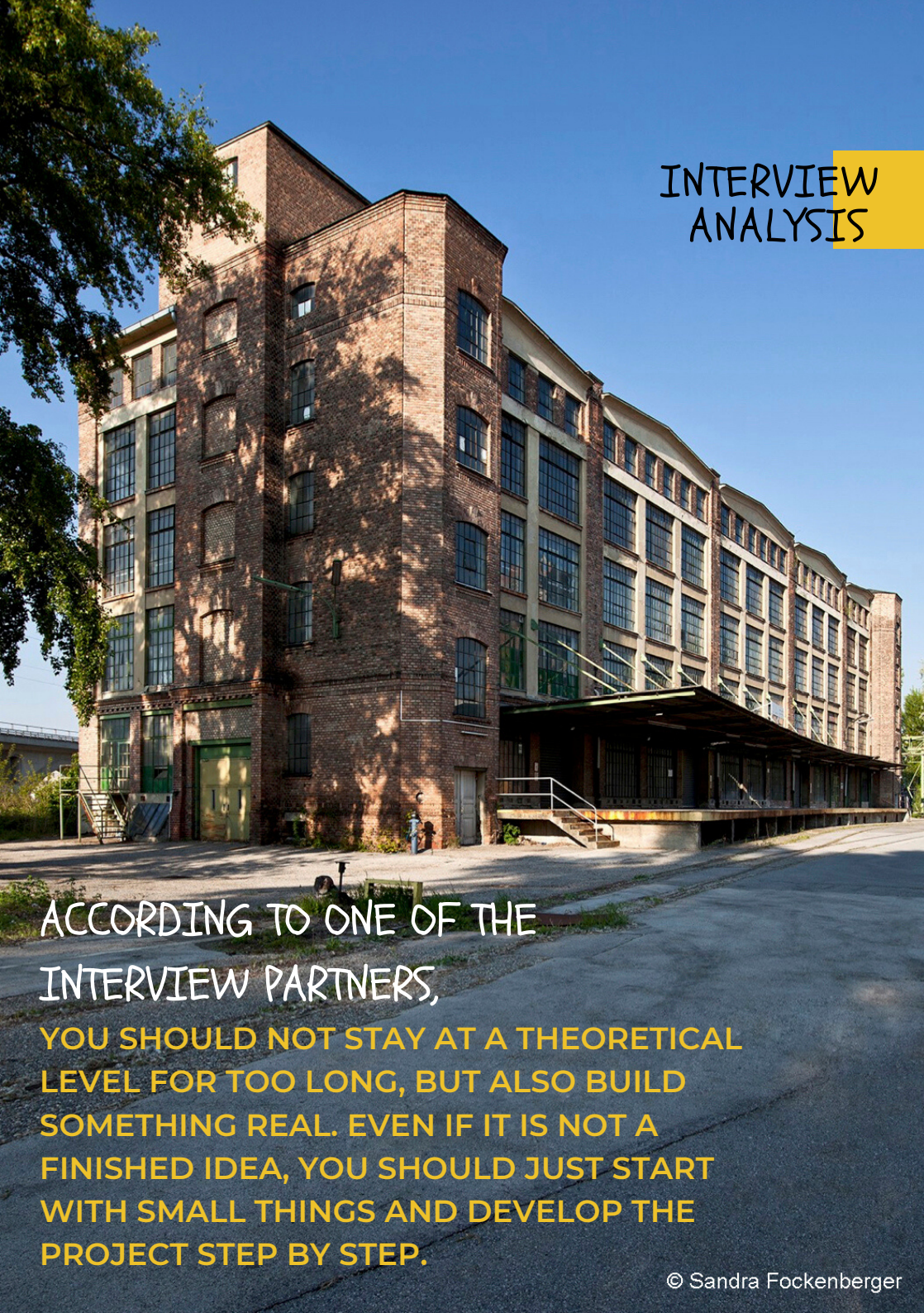
INTERVIEW ANALYSIS

Make use of placemaking networks

Sharing experiences and knowledge among placemakers helps to not only overcome challenges that occur frequently, but also to get inspiration and find potential partners for new projects. Networking is the key to success, as some placemakers declare. This is true especially if you are not very experienced yet and are trying to find the right funding for your project; it is very helpful to get involved in a placemaking network and get in contact with others. Also, if you do not have enough resources – budget, staff, expertise, knowledge, etc. – and want to reach a bigger outcome, you need to cooperate with others and build coalitions.

This collection of pilot projects is very helpful in learning from previous processes and preventing you from repeating mistakes in new projects. Additionally, the pilot projects can also help convince the city to be more open towards innovative projects.





INTERVIEW ANALYSIS

ACCORDING TO ONE OF THE
INTERVIEW PARTNERS,

**YOU SHOULD NOT STAY AT A THEORETICAL
LEVEL FOR TOO LONG, BUT ALSO BUILD
SOMETHING REAL. EVEN IF IT IS NOT A
FINISHED IDEA, YOU SHOULD JUST START
WITH SMALL THINGS AND DEVELOP THE
PROJECT STEP BY STEP.**

INTERVIEW ANALYSIS

Being patient and flexible

One of the key findings that placemakers have made during their work is that persistence is necessary in addition to flexibility in order to realise a project. Most of these placemakers have experienced, “That is not possible!” when starting a new project – but they also learned that there is always a possibility not yet considered in the beginning. That is why you should never give up. If you do not find the right funding right away, you should not wait to start your project, but use alternative funding possibilities instead.



Cyclists taking advantage of the many bike paths crossing Kaisermühlen (L).
Transit users checkout the information screens during their journey (R). © Anna Louise Bradley – Vienna, 2019.

INTERVIEW ANALYSIS

If you want to activate a public space, you cannot do this by being there only once – you have to be present for a longer timeframe and come back several times. According to one of the interview partners, you should not stay at a theoretical level for too long, but also build something real. Even if it isn't a finished idea, you should just start with small things and develop the project step by step. It seems to be in the nature of placemaking that you cannot follow a fixed plan, but have to be flexible. Your long-term goals and placemaking concept should be defined in the first phase of the process, but you need to be open for alternative project ideas that might be proposed by actors you don't even know yet.



Reviewing the site – Floridsdorf neighbourhood.
© Anna Louise Bradley, 2019



The PlaceCity team gathers for the Vienna Kick Off Meeting
© Anna Louise Bradley, 2019

INTERVIEW ANALYSIS

Include and activate local actors

All placemakers seem to agree that as preparation of a process advances, you must see what is already there and who the key actors are in the project area. It goes without saying that local residents should be included in the process and that you have to find out what their needs. According to the interview partners, there are different possibilities to include local residents in the placemaking process. The planned activities of your placemaking process have to be adjusted to the residents' time.



Locally owned produce stall at Floridsdorf Market © Anna Louise Bradley – Vienna, 2019

ACCORDING TO ONE OF THE PLACEMAKERS, YOU SHOULD TRY TO CATCH THE PEOPLE'S ATTENTION BY OFFERING THEM SOMETHING LIKE FOOD, MUSIC, OR A CULTURAL EVENT THAT IS NOT DIRECTLY CONNECTED TO YOUR PROJECT BUT HELPS TO GET IN CONTACT WITH THEM AT EYE LEVEL.

Another interview partner mentioned that pursuing a playful approach (such as participatory urban games) is a possibility to include a wide range of people. Playing games does not require any previous knowledge and is a good "ice breaker" for starting a process.

PLACEMAKING TOOLS VIENNA

THERE IS A GREAT VARIETY OF PLACEMAKING TOOLS IN VIENNA THAT FOLLOW DIFFERENT APPROACHES AND WORK ON DIFFERENT SCALES. THEY HAVE BEEN DEVELOPED IN THE FRAME OF ONGOING AND PAST PROJECTS AND MOST OF THEM ARE CURRENTLY IN USE. IN THE FOLLOWING, YOU CAN FIND A SELECTION OF THE MOST INSPIRING TOOLS.

KEY TOOLS & STRATEGIES DISCOVERED IN VIENNA

- CONNECTING OVER FOOD
- CREATION OF SPACE
- ARTISTIC STRATEGIES
- BEING CREATIVE TOGETHER
- WALK TO UNDERSTAND A PLACE
- TEMPORARY INFRASTRUCTURES/MODULES
- URBAN OASES
- MOBILE LIVING ROOM
- EVENTS, FESTIVALS AND PLACE IDENTITY



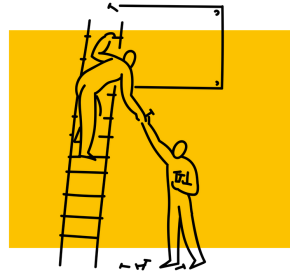
Sunset on traditional rooftops in Floridsdorf
© Anna Bradley, 2019

CONNECTING OVER FOOD

Social Dining, developed in various projects by *space and place*, is about having a common meal in (semi-)public space, aiming to connect different groups of people and let them have small talks that would not occur in their everyday life. The meal is combined with a list of questions, that should inspire the participants in their conversations. The topic of the questions can be adopted to the target group of the event. This tool tries to break any type of barrier between social groups that would normally not have the chance to get to know each other.

CHECK IT OUT!

CREATION OF SPACE



Art incubators intend not only to activate vacant premises, but also to start a dialogue with the public and stimulate debates between different actors. *The Creative Cluster (CREA)*, e.g., sees itself as a financially and location-independent art incubator. It was created through the temporary activation of vacant former industrial and educational buildings in Floridsdorf and Margareten. The project is an interdisciplinary art and culture project that enters dialogue with the public through various forms of artistic expression.

CHECK IT
OUT!

Pioneer uses are used as a tool by *NEST*, an agency for vacancy. In their project *CREAU*, e.g., they aimed to find users for vacant premises on an urban development site, that could become permanent users after completion of the renovation of the buildings. Pioneer uses are more sustainable than temporary uses as they can assign a long-term use to an area.

CHECK IT
OUT!

ARTISTIC STRATEGIES

Social Design is a method that involves the arts in transdisciplinary knowledge production to cope with complex urban realities. In a context-driven research, artistic methods can facilitate the appropriation and production of knowledge by creating tangible and sensual experiences that put the needs, anxieties and desires of people in perspective. The projects can take various shapes ranging from: passing on knowledge, to co-creation on to public action.

CHECK IT OUT!

Artistic performance is one possible application of social design: The aim is to captivate the attention of passers-by by disrupting the day-to-day with the (slightly) unusual. Performative placemaking can be a way to feed back a complex problematic of a space in a concrete, amusing manner. A wide range of performances exist, from single artistic endeavour to participative performances. "*Hunde aller Talente*", a participatory performance by Cosima Terrasse, invited ten neighbours of the tenth district to perform together with their dogs in the courtyard of Brotfabrik Wien, aiming to enable space appropriation for this intimidating new cultural space.

CHECK IT OUT!

BEING CREATIVE TOGETHER

Creating ant trails is a special tool, developed by Julia Burgram in her project *Achtung Ameisen!* (Attention ants!) Neighbours are asked to stick small bio ants on each surface they want in their courtyard - on the house facade, trees, the ground. The aim of the tool is to improve neighbourhood relationships in municipal housing complexes through a playful and interactive approach.

CHECK IT OUT!

WALK TO UNDERSTAND A PLACE

Urban walks are an open invitation to residents for walking around a neighbourhood while sharing opinions, stories and any other aspect that could help to see the city from a different perspective. Eugene Quinn (*space and place*) has guided several Urban Walks in Vienna. The outcome of the walks is to create debate and critical thinking of the city.

CHECK IT OUT!

TEMPORARY INFRASTRUCTURES/MODULES

The temporary intervention through adaptable modules is a tool by Astrid Strak, who moved across the market "Schlingermarkt" in the outer district "Floridsdorf" during her study project. The 28 triangular modules should be used for different uses. A space for possibilities was created to show and emphasise, explore, activate and appropriate the public space "market" as a common place.

CHECK IT OUT!

TEMPORARY INFRASTRUCTURES/MODULES

Building prototypes for a city that promotes and challenges active participation, initiative and collaboration is a tool developed by *mostlikley*. Their *Sudden Workshops* are built to connect people at different levels of openness, diversity and cooperation. The tool can be understood as “collective reactivation of the city’s unused spaces” (Mark Neuner).

CHECK IT
OUT!

The development of the *multifunctional neighbourhood mobile* (Nachbarschaftsmobil), was an idea by *Raumpioniere*, in cooperation with the architecture collective *aus.büxen*. Their *FOA'RUM* consists of foldable tools, tables, microphones and beamers that allow various settings and actions in public space. Thus presentations, meetings and workshops can take place and new dialogue areas in public space can be initiated.

CHECK IT
OUT!

URBAN OASES

The creation of a *temporary traffic island resort* (Verkehrsinselresort) is an idea by *Raumstation*. For one day, an underused transitory space, located on the traffic junction Karlsplatz in the city center, was activated. Their project “Verkehrsinsel-Resort” started a discussion and open a dialogue on left-over spaces of car-centered planning approaches from earlier decades.

CHECK IT
OUT!

URBAN OASES

Wandering trees is a tool that aims to create a concrete utopia during hot summer months and raise awareness of citizens. During the project “Wanderbaumallee”, executed by *Grätzloase* and engaged citizens, ten trees were temporarily put in several treeless-streets in Vienna and then moved further to a new street. The intention was to contribute to the awareness of the positive influence of green spaces within the city.

CHECK IT
OUT!

The conversion of parking spaces into temporary public spaces is supported and funded by *Grätzloase* in Vienna. Citizens who want to build a small-scale public living room in their neighbourhood, are supported with permissions and funding. The individual parklets are often following a specific topic, so as integration, education etc.

CHECK IT
OUT!

MOBILE LIVING ROOM

The Mobile Living Room “FLODO” consists of a few chairs and a couch and acts as generator for new ideas and personal exchange. By inviting residents to take a seat, ideas, wishes, complaints and potentials of the neighbourhood are collected. The Mobile Living Room was in use a few times, e.g. during the festival “#kommraus”. The result of FLODO is a book full of places, ideas and tools that wait to be shared and implemented.

CHECK IT
OUT!

MOBILE LIVING ROOM

The temporary activation of residential streets by using the street as a public living room is a tool developed by *space and place*. "Wohnstraßenleben" transforms residential streets into places of well-being and climate oasis by putting out street furniture, food, organising small concerts, games, etc. The main advantage of this tool is that residential streets can be used by everyone without any permission.

CHECK IT OUT!

The delivery service of street furniture, developed by *Raumstation*, is a tool that supports the temporary activation and appropriation of residential streets. SuperSeats offers the delivery of cosy armchairs or sofas in residential streets.

CHECK IT OUT!

EVENTS, FESTIVALS AND PLACE IDENTITY

The two-month cycling festival "Radsommer am Donaukanal" was initiated by the *Mobility Agency Vienna* and its programme was designed by *Raumpioniere*. The aim of the event was to create a meeting point for those interested in cycling in Vienna. The urban place, which is well visited in the summer, should attract new public and in a low-threshold, sympathetic way bring them in touch with the topic of cycling.

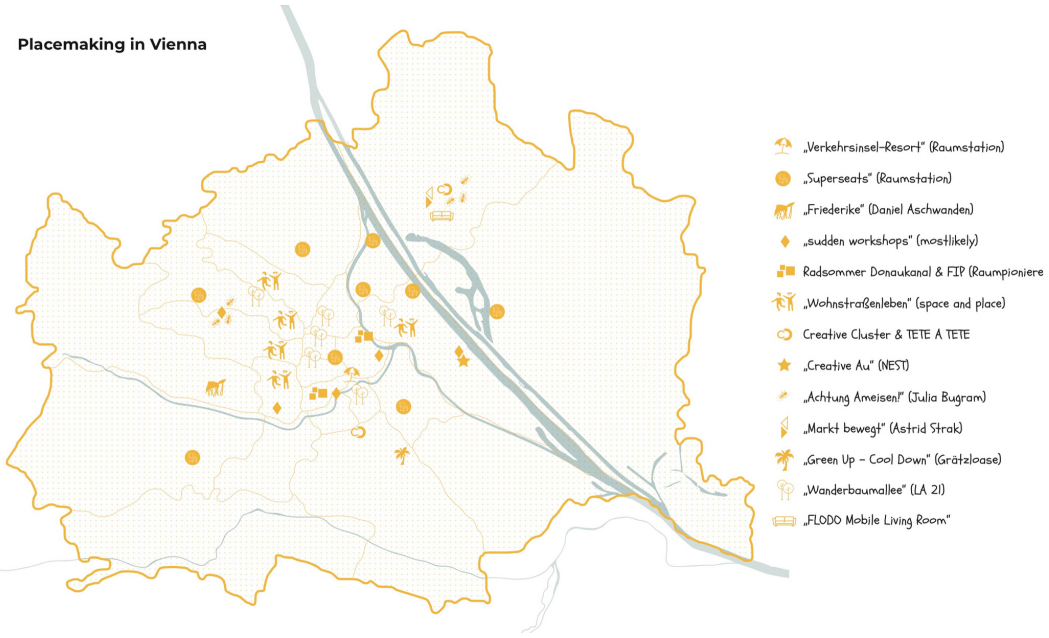
CHECK IT OUT!

The public forum about and in public space, "#kommraus" was initiated by the *City of Vienna*, in order to make the content of their *Thematic Concept "Public Space"* visible and perceptible. On three days, citizens were invited to go outside and explore public space on more than 80 selected sites all over the city.

CHECK IT OUT!

PLACEMAKING HEROES VIENNA

Placemaking in Vienna



VIENNA HOSTS A GREAT VARIETY OF PLACEMAKERS AND ENABLERS WITH UNIQUE APPROACHES AND PROJECTS.

PLACEMAKING HEROES VIENNA

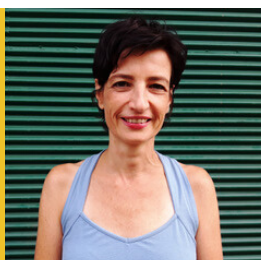
space and place – Wohnstraßenleben

An Interview with Brigitte Vettori, Corinna Wachtberger and Julia Scharinger-Schöttel

Space and place is a non-profit association about urbanism at eye level, founded in 2012. They are interested in celebrating what is great about our city, its diversity as well as the power and potential of local communities. Space and place is also about creating new networks and being a hub for dialog and ideas.

They call themselves “rebellious optimists”. Together with partners and neighbours they rebelliously claim ownership of selected residential streets to walk, dance, eat and connect with locals there. And they are also optimistic about making the best of these public spaces to bring people together, by using elements that ease interactions.

The project “WIEN LEBT... auf der Wohnstraße” (Vienna lives...in the residential street) is unique. Space and place has discovered the potential of some traffic calmed streets. These streets are called “Wohnstrassen”, “residential streets” in English.



Top to bottom: Brigitte Vettori,
Corinna Wachtberger and
Julia Scharinger-Schöttel
© space and place



L to R: Julia Scharinger-Schöttel, Brigitte Vettori,
and Corinna Wachtberger © space and place

They are defined as public space (including the pavement, parking space and lane) for citizens for multiple uses. In Austria you are by law and without further permission allowed to walk in the middle of these streets since 1983. You can also play there and ride your bike down the wrong way on a one-way street. All of this, as long as you are considerate of other users of the street and you do not hinder cars from driving to or from a parking place - which is only allowed in walking speed. Space and place encourages citizens to claim ownership of their residential streets. There are 190 such streets in Vienna that can be used by everyone without any permission – to have a cup of coffee, chat, play, for sports and exploring new ideas. However, they could be transformed into places of well-being and/or climate oasis

It was in 2018 when Space and place started with some tests on selected residential streets in Vienna and thus the project “WIEN LEBT ... auf der Wohnstrasse” was born. The first time they set up a “shared flat” and invited passer-by to live with them. They were surprised about their own reactions and the positive responses from other people. The positive feedback gave them the courage to expand their activities to other districts in Vienna and to start taking ownership of these traffic calmed streets.

Space and place experienced the potential that lies dormant in these residential-streets with respect to improving live in the neighbourhood. They continued to play, build furniture, hold office meetings, chat and also to do research. It was an amazing feeling: What once seemed forbidden turned out to be possible.

It only takes the effort of a small group of residents to place his/her chair on the residential street to enjoy the city and to socialize. With their activities they initiated a certain culture of so called "Wohnstrassenleben".

Their tests and research on residential streets exemplify a variety of uses for this underrated public space. Space and place has organized simple but effective activities in cooperation with many local residents and initiatives. They are excited to give new impulses and empower local residents to assume ownership of their urban space. On the other hand, they also engage with city decision-makers and urban planning experts in order to use their power and resources to make residential streets even more attractive. Through their work and research activities on residential streets, they opened up new perspectives and drew attention to this democratic public space available for all. On the residential street, city consumers quickly become city producers - co-creators of their own city.

"IT IS ALL ABOUT MAKING AWARE, THAT THE DISTRIBUTION OF SPACE IS NOT RIGHT, THAT THE CARS ARE TAKING THE SPACE ALONE AND THE PEOPLE ON THE SIDEWALK HAVE TO CAREFULLY PUSH ALONG. - *space and place*

*translated from German

LESSONS LEARNED

Involving residents in the projects, mapping existing activities in areas, share knowledge, don't give up when someone says it is not possible.

TOOLS

The temporary activation of residential streets (Wohnstraßenleben).

Type: placemaker, enabler

Time period: 2018 - ongoing

Financing: mixed public

Target: residents of "Wohnstraßen"

Location: Leopoldstadt, Rudolfsheim-Fünfhaus, Ottakring, Hernalds, Währing

PLACEMAKING HEROES VIENNA

Social Dinners, Vienna Tours And Walks

An Interview with Eugene Quinn

Eugene Quinn is a London-born, Vienna-based urbanist and DJ. He is a co-founder of space and place (see page 9). His projects include #HowtobeAustrian for Oe1 radio, magdas Social Dinners (refugees dine with locals), Vienna (& Munich) Ugly tours, Jungerer Seestadt (children show adults around Aspern), the Austrian Citizenship Test as a comedy pub quiz and Vienna Coffeehouse Conversations. space and place's work was featured in New York Times, Guardian, Die Zeit and on Russian TV.

Eugene Quinn walks on average 9km each day.

He is passionate about public space and how to animate and celebrate it. Through watching the films of Federico Fellini, and teaching spatial planning at Vienna Technical University, he developed the theory he is best known for: street capital. This is a measure of how much theatre and joy we find on some city streets, and the reverse – how dull and cold so many other streets are, because they lack people and interactions and a sense of play.



© Eugene Quinn

Next time you walk along a city footpath, try to measure how much fun it is, and you will be applying the concept of street capital to your hometown (clue: rich streets with more parked cars than people score low).

He hosts debates, parties and conferences with skill, humour, intelligence and good stories. „Eugene makes events memorable“, commented one PR. He can also come and present to your group or conference, on a range of inspirational subjects.

He consults on creative urban strategy, media and marketing, and can tell your story for you. And he is a DJ at some of the funkiest parties in Vienna.

Eugene Quinn is offering, as a part of space and place, walks through Vienna. The Vienna Ugly Walks show the dark sides of the city. Eugene Quinn together with space and place want locals to explore their own city from an innovative perspective. With humour, they want to make some serious statements about the role of fashion, the popular press, city-planners, gentrification, postmodernism, UNESCO and greedy developers. The tour focuses on the bad taste of rich people, which is in central Vienna abundant to see. To start a debate the tour guide invites the participants to vote about attractiveness of each building. This is one of the cities with the biggest gap between its fantasy and reality.

“IT’S SIMPLE: IF YOU’RE DRIVING A CAR YOU WON’T MEET PEOPLE AND MAKE FRIENDS. IT IS A WAY TO BUILD TRUST BECAUSE WALKERS VOTE MORE PROGRESSIVELY THAN CAR DRIVERS, BECAUSE THEY KNOW THE CITY BETTER AND THEY ARE NOT SCARED OF IT.”

**translated from German*

- Eugene Quinn



A social dinner organised by Eugene Quinn – LANDTMANN EVENT © Eugene Quinn

Type: placemaker

Time period: 2012 – ongoing

Financing: mixed public & private funds

Target: tourists, youth, Viennese people, diplomats etc

Location: Vienna

LESSONS LEARNED

Viennese people love to talk to strangers if you give them the opportunity; if you want to reach out to the community, you have to give them a clearer narrative of what you will do.

TOOLS

Urban walks
Social dining

PLACEMAKING HEROES VIENNA

FLODO – Mobile Living Room

***An Interview with Johanna Steinhäusler, Jonathan Holl
& Philipp Schwarz***

FLODO is both: A student project and a book, initiated by Johanna Steinhäusler, Jonathan Holl & Philipp Schwarz, architecture students at TU Vienna. During the research and their expeditions throughout Floridsdorf they found a variety which made them curious in many ways. In addition to geographical, historical, architectural and social circumstances, they were particularly interested in the stories and opinions of the residents from Floridsdorf about their district. In an attempt to collect these, the idea of the living room emerged as a metaphor for a place of living together, a space for discussion and reflection. A place for questions and answers, for listening and contribution.

In their opinion, public spaces should not be seen as an essential infrastructure or an anonymous living space, but as an extended living room. People should not shuffle off their responsibility or suppress their right to a say. The aim is to create a place where inhabitants/residents become flatmates and actors who make a Viennese neighbourhood, the so called “Grätzl” to an exceptional unique place.



Jonathan Holl, Johanna Steinhäusler & Philipp Schwarz © FLODO

One realization of this project is the “mobile living room” which is a generator for new ideas and personal exchange. A table, a few chairs, an inflatable Dalmatian sofa, a permit from the public authorities - more (or less) is not necessary to get into conversation. For example, they were on the street from 27 to 29 November 2018 (as part of the study project), and on 17 May 2019 at #kommraus - Forum öffentlicher Raum with the mobile living room and collected a lot of insider information, wishes, complaints, ideas, but above all they detected a lot of potentials to make this district even more unique. These ideas, combined with their own ideas for the district are collected in the book FLODO: a companion for Floridsdorf. The result is a book full of places, ideas and tools.

There are problems, but also beautiful places. Through the book, they want to lead through them, show what Floridsdorf can do, but also where the potential is. And what residents and other stakeholders can do together or alone to help shape Floridsdorf. FLODO could be a first step, an example how to deal with challenges in public space. Moreover, to reveal what a place can do or could do and make potentials visible - without forgetting the most important actors: the inhabitants themselves.

"ON THE LONG TERM, [THE BOOK] FLODO CAN ONLY WORK IF IT'S USED. THESE ARE JUST THINGS THAT YOU CAN EASILY REALISE, AND SOMETIMES THEY ONLY NEED ONE PERSON OR NEIGHBORHOOD. "

- FLODO

**translated from German*



The Mobile Living Room © FLODO

TOOLS

Mobile Living Room (FLODO)

LESSONS LEARNED

Figure out how the residents see their own district; use FLODO as an impulse to initiate and implement activities in the public space; something can already be achieved with few means

Type: placemaker

Time period: 2018 + 2019

Financing: study project, supported by Technical University of Vienna

Target: residents from Floridsdorf

Location: Floridsdorf, Vienna

PLACEMAKING HEROES VIENNA

Karim El Seroui – Creative Cluster & TETE A TETE

An Interview with Karim El Seroui

The Creative Cluster (CREA) is a good practice example for successful (temporary) activation or of vacant former industrial and educational buildings in Vienna. The Cluster sees itself as a curated and interdisciplinary art hatchery and art incubator. The founder and artistic director is the Austrian artist and architect Karim El Seroui. Since August 2019, the Creative Cluster has a second location in a former school building in Margareten, the 5th district of Vienna. At present, around 80 creatives and artists are working at three locations (Traktorfabrik, Schlingermarkt and Margareten) on a total of around 3,500 m², including 10 graduates of the “Akademie der Bildenden Künste Wien” as part of a one-year scholarship programme.

The target group are start-ups and creatives from the fields of visual and performing arts, architecture, design, as well as education, research and science. Through the shared use, the former vacant areas become cultural spaces, that create an exchange between arts and culture, entrepreneurs and the citizens. This also brings a cultural enrichment for the local environment and the whole of Vienna.



© Sandra Fockenberger



T: © Sandra Fockenberger, 2019

B: Karim El Seroui



CREA ; © Claudio Farkasch, 2014

The Creative Cluster focuses on decentralised art and cultural work and therefore started the project TETE A TETE/ Stadtlabor Floridsdorf in Vienna Floridsdorf in October 2019. "TETE A TETE" is an interdisciplinary art and culture project which enters a dialogue with the public by means of different artistic forms of expression. Based on the specific situation of urban suburbs, the project is dedicated to the vision of counteracting social distance as well as prejudices and communication problems between the various actors and bridging them with the help of arts. Within this framework, the cluster will take place in a project space at the Schlingermarkt (e.g. open studio, exhibitions, workshops, performances, art in public space, etc.) from October 2019 until February, 2020. Karim El Seroui will direct and stage the artistic interventions. The project takes place in exchange and in close cooperation with the district, the residents, tradespeople, cultural institutions, associations and other already active actors. The impact of TETE A TETE includes decentralised cultural work, an enrichment of the cultural landscape in Vienna and a sensitisation and raising of awareness for social togetherness and an inclusive society

Type: placemaker

Location: Floridsdorf, Vienna

Time period: October 2014 – February 2020

Financing: funded by the programme Kulturelle Stadtlabore (initiated by the city of Vienna)

Target: stakeholders from the field of art and creative industries; residents (belonging to different social backgrounds)

TOOLS

Art incubator
(TETE A TETE)

PLACEMAKING HEROES VIENNA

Markt bewegt

An Interview with Astrid Strak

Astrid Strak works in the field of architecture and experimental urbanism. Her focus lies on research and activation of public spaces, design-build projects and urban interventions. She worked for the platform "future.lab", "TU Vienna" and is part of the collective "aus.büxen". As part of her diploma thesis, Astrid realized the temporary

intervention "Markt bewegt" at the Schlingermarkt in Floridsdorf, Vienna in autumn 2018. A space for possibilities was created to show and emphasize, explore, activate and appropriate the public space "market" as a common place of encounter, exchange and communication in the urban district.

As research-tool, 28 triangular modules were used, which were moved by her across the marketplace and positioned at different locations during the project period of one month. The flexible arrangeable modules formed various structures for different uses during the project period and invited to linger together, to build, stack and to appropriate the public space.

After a while, daily users of the market, such as the salesmen and women started to use the modules by themselves. Due to the popularity of the modules, GB Nord, which is located directly at Schlingermarkt and which has been an important cooperation partner during the process, decided to buy the modules so that they can stay at the market. By this, the continued existence of the temporary intervention was made possible.



Astrid Strak © Jakob Böhm



Markt Bewegt © Astrid Strak

"MY AIM IS TO
SHAPE SOMETHING
THAT CREATES
IDENTITY, WHICH
CAN GIVE A PLACE
A BOOST."

- Astrid Strak

**translated from German*

LESSONS LEARNED

Flexibility and communication; don't have high expectations of what might happen; understanding market places as centres of public life

TOOLS

Temporary intervention through adaptable modules (Markt bewegt)

Type: placemaker

Time period: autumn 2018

Financing: study project, supported by Technical University of Vienna

Target: visitors, owners of market stall

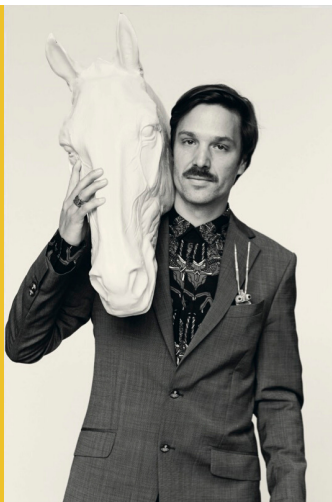
Location: Floridsdorf - Schlingermarkt, Vienna

PLACEMAKING HEROES VIENNA

mostlikley – Sudden Workshop

An Interview with Mark Neuner

mostlikley was founded in 2012 as an interdisciplinary platform, which works at the interface of architecture, design, graphics and sound. In 2015 the working format of the sudden workshop - a tool for collective appropriation of the city. The temporary, mobile workshop is the starting point of an open, collaborative design process in which designers, together with city dwellers, activate public space. The sudden workshop focuses on the fun of do-it-yourself and collaboration. The aim of the process is to become aware of one's own scope of action in the city and to make public space tangible as a common resource. The mostlikley sudden workshop was initiated by Mark Neuner, Andreas Lint, Nikolaus Kastinger, Marlene Lötsch, Christian Höhl and Arne Leibniz.

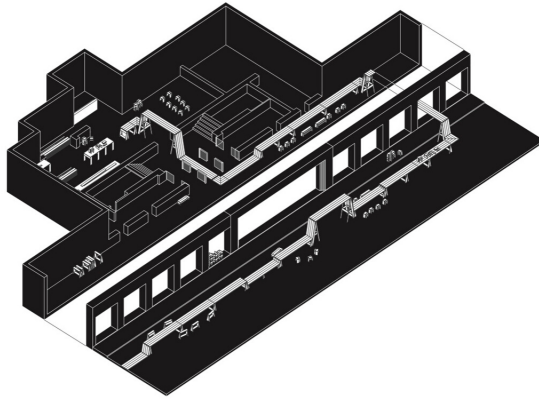


© Mark Neuner

"YOU NEED THE PEOPLE WHO ARE MOTIVATED TO DO IT, THAT IS THE KEY. YOU CAN BUILD THE NICEST KITCHEN IF THERE ARE NO PEOPLE WHO ARE INTERESTED TO COOK YOU HAVE NOT ANY CHANCE."

- Mark Neuner

*translated from German



Bauzeit: 2 Wochen Aufbau, 3 Wochen Abbau | Ort: Sandbühnenhof, 1160 Wien | Budget: 15.000 € | Förderung: Grillsteilhaus, Sofas in Ottolenghi, REFC, Fachverband der Österreichischen Holzindustrie, Verband der Europäischen Holzindustrie | Sponsoring: Holzerstein-Sofas, Götzi | Kooperationspartner: Ottolenghi, Mail & Pater, Social Kitchen Club | Location workshop-Team: Nikolaus Kautinger, Anna Leberitz, Andreas Leitl, Mark Trakauer, Aninka Strassmayr | FM & Facility-Team: Christian Panz, Lorenz Uggichmann, Mariagrazia, Philipp

As they build, they dream of another city: a city that promotes and challenges active participation, initiative and collaboration. In which people connect at different levels and openness, diversity and cooperation are common goals - and not isolation, privatization and economization. Architecture opens up the possibility here of starting a joint process in which the city and public space are recharged. In their sudden workshops, they are building the first prototypes for this city and starting test balloons. It's not so much about the finished result but about giving an idea of what such a city might look like. These projects create a new sense of city and coexistence that they hold in their vision of the common space city. And that's the motto after three years: Let's build this city together!

In the sudden workshops, they have designed and built numerous wooden furniture designs: stools, tables, shelves and armchairs as well as modular building blocks, which can be combined to endless seating landscapes. The design of the furniture is strongly shaped by their principle - working with only two board formats and a minimal workshop equipment - as well as by the respective local environment.

After more than three years, seven stations and numerous public exhibitions, mostlikely realised how important the sudden workshop has become: it gives the opportunity to change the city together with others in a way that architects can never reach in the form of competitions or contracts.

One project of the sudden workshop is the “Küchensulptur” (kitchen sculpture), a 100-meter-long wooden installation that was built in 2016 for the SOHO Art and Culture Festival in Ottakring. It makes its way from an empty cinema in the Sandeleitenhof to the street: symbolically conceived and built as a continuous red ribbon, the kitchen sculpture was intended to bring artists, visitors and residents together and guide them through the festival in the community building. It was not only used by visitors, but also by other festival participants: as a kitchen, work surface, standing bar, dinner table or seating ensemble.



© Mostlikely – Sudden Workshop Küchensulptur

LESSONS LEARNED

Doing something in a real place; you don't need much money; there must be a real need for something, otherwise it won't survive or will have impacts as well; ask the people what they need; really cooperate with the residents; adding something non-commercial to the commercial city

TOOLS

building non-commercial prototypes for the city (sudden workshops)

Type: placemaker

Time period: 2016 – ongoing

Financing: mixed public & private funds

Location: Magareten, Inner City, Leopoldstadt, Vienna

Target: target group is depending on the workshop, local target group

PLACEMAKING HEROES VIENNA

Kollektiv Raumstation – Verkehrinsel-Resort Vienna

An Interview with Paul Achatz & Sarah Zelt

Kollektiv Raumstation is exploring the possibilities of public spaces. It collects stories, initiates dialogue and change; it dreams of wastelands, gives back time and lays at beaches of rushing city traffic.

We all create the city together, day by day. Close to each other but mostly as strangers we move through public space, individually filling it with meaning. Through means of diverse experiences, habits, interpretations, and associations a place dissolves into many spaces. Kollektiv Raumstation understands these spaces not just as mere products but also as a basis of societal processes - and they believe in the potentials of that fact. Then, what does it mean to create the city together consciously?



Group photo of Kollektiv Raumstation – Super Seats © Kollektiv Raumstation



Kollektiv Raumstation Verkehrsinsel Resort Wien © Kollektiv Raumstation

Founded in 2013 in Weimar, *Kollektiv Raumstation* has emerged as an interdisciplinary platform for motivated city makers also in Berlin and Vienna. Raumstation is a catalyst to rethink and revive the urban space, to play with it and finally make it a place for exchange and common experiences. The collective works with experimental explorations of space, artistic and activist interventions and activating processes.

One of their projects in Vienna was “Verkehrsinsel-Resort” (traffic island resort): In the middle of Vienna, there is the Esperanto and Girardipark, a small park area with trees, lawns and pavements in between the traffic jungle. For most people it is a transitory surface to change into planning jargon. This means we go over it to get from A to B, a longer stay is not provided here. In times of growing city, rising rents and land prices as well as increasing use pressure of the free spaces, it is more important to acquire these valuable areas, to assign them a symbolic meaning and use them.

Kollektiv Raumstation discovered this area in late 2017. The first thing that struck them there were the coaches with huge holiday advertisements, which on the one hand blocked the view, on the other hand also offered and mediated a holiday feeling on this island. The surrounding multi-lane roads were quickly thought of as canals and the sea. The idea was born to turn the area into the narrative of an island resort, as so to open the stage for discussions about such left-over spaces of car-centered planning approaches from earlier decades.

The first “Verkehrinsel-Resort Wien” took place in December 2017 with everything a resort has to offer, such as sauna landscape and winter jacket yoga, reed belt safari and package holiday, tobogganing and mudflat hiking, lifeguards on the observation tower and fishermen on the adjoining traffic flow, guided tours and much more. All this transformed this transitory space in a stage where everyone could pass by, participate and acquire. Playful, temporary and always with a wink, this area got another meaning. With slightly higher temperature, the “Verkehrinsel-Resort Wien” was proclaimed again on May 5, 2018.



What remained are the audio tours of the stories and the special people of the island captured in small entertaining video. These characters refer to monuments and names related to the real history of the island. Thoroughly researched and supplemented with a bit of creativity and imagination, this site has been assigned a variety of meanings in a very exciting way. Sometimes humorous and dramatic, each of the narrative tells a special real and less real story.

"CITY MAKING (STADTMACHEN) IS A
 QUITE GOOD TRANSLATION FOR
 PLACEMAKING, WHICH INCLUDES BOTTOM
 UP, BUT MANAGED OR IN COOPERATION
 WITH THE CITY. JUST TRANSFORMING THE
 CITY INTO A PLACE. "

- Kollektiv Raumstation

translated from German

LESSONS LEARNED

communication intern and extern;
 divide responsibilities; continuity;
 don't give up

TOOLS

temporary traffic island
 resort [Verkehrinsel-
 Resort]; delivery service
 (Super Seats)]

Type: placemaker

Time period: December 2017, May 2018

Financing: mixed public & private funds

Location: Wieden - Karlsplatz, Vienna

Target: vacationers, pedestrians

NEST Agency for Vacancy – Creative Au (CREAU)

An Interview with Angie Schmied

NEST brings life to empty spaces. Their goal is to positively change the cityscape through networking. Because they believe that only a vibrant city is a liveable place. However, by dealing with existing spaces and spaces, they want to be the most responsible architects in the world. The activation of vacancy not only makes a significant contribution to covering the existing space requirements, but also creates the space for new forms of use - for example, for functions that have become obsolete. A revival of undervalued spaces can in future form an important basis for urban planning and architectural practice.



Angie Schmied (NEST)

CREAU - short for "Creative Au" - comprises around one hectare of land with three buildings under monumental protection. The area was part of the Krieau trotting track until the beginning of 2016 and is located in the urban development area VIERTEL ZWEI. In summer 2016, the project developer IC Development GmbH conveyed the area for a limited period of time for pioneer use to NEST, who had to take over the investment and operating costs, but not to pay rent. The aim of the CREAU project was to establish pioneer uses on the site, which could become their permanent users after completion of the renovation of the stables.

The focus of the programme was, in accordance with the use of the stables, on urban manufacturing, in combination with cultural events and a dedicated catering facility. Almost all uses on site were joined by the joint organization USUS eG., organized events and markets and operated the catering. The extensive area offered plenty of space for design, crafts, art and cultural events, music and production in the indoor and outdoor space. At the end of September 2018, the temporary use ended with the beginning of the planning of the refurbishment of those stables that were listed as historical monuments and served the pioneers as settlements.

Angie Schmied studied cultural and social anthropology at the University of Vienna and architecture at the Vienna University of Technology. She is the co-founder of NEST and focuses on the development and implementation of usage concepts for different types of spaces and brown-fields. She also researches possible ways of organising user networks and ground floor areas.



NEST CREAU © Lukas Böckle

"I BELIEVE THAT YOU ALWAYS HAVE TO CREATE FAIR STARTING CONDITIONS FOR EVERYONE INVOLVED AND TALK ABOUT EXPECTATIONS A LOT. IF YOU TALK ABOUT IT CLEARLY FROM THE START, YOU WILL REDUCE DISAPPOINTMENTS. "

*translated from German

- Angie Schmied

"EVERYONE HAS HEARD THAT VIENNA IS THE MOST LIVEABLE CITY IN THE WORLD AND EVERYONE BELIEVES THAT THEY CAN EARN A LOT FROM THEIR REAL ESTATE. THE OWNERS DON'T THINK ABOUT IT YET, THAT SOMEDAY NOBODY WILL BE ABLE TO PAY THIS ANYMORE." - Angie Schmied

**translated from German*

LESSONS LEARNED

branding a place, building an identity, collecting expectations and goals at the start of projects

TOOLS

Pioneer uses
(Creative Au)

Type: placemaker

Time period: August 2017- October 2018

Financing: own agency with different projects

Location: Leopoldstadt - Krieau, Vienna

Target: creative industries, urban manufacturing enterprises, start ups

PLACEMAKING HEROES VIENNA

Raumpioniere Agency for City Makers – Radsommer am Donaukanal

An Interview with Jan Gartner and Lisa Reimitz-Wachberger

The *Raumpioniere Agency* moves itself and others in private and public spaces. Sometimes it takes off to broaden its horizons and open up new worlds - but it always comes back down to implement projects and ideas on the ground. The agency feels comfortable in open processes and broad fields of action and enjoys working with people and their visions. Their core areas include concept development, placemaking, online and text solutions, event management, project management, lectures, workshops, consulting and publications.

Among other things, they work for / with the Local Agenda Alsergrund (LA21), Wohnbuddy, Mobility Agency Vienna and Impact Hub Vienna. Another focal point of the agency is the project "Raumpioniere - Crowdfunding, Crowdsourcing and Crowdengaging", a specially developed crowdfunding platform for urban neighbourhood projects. This platform offers city makers the opportunity to realize their ideas and projects through the support of many.



Jan Gartner & Lisa Reimitz-Wachberger
© Raumpioniere Agency

Not only money, but also know-how, donations and time for the project can be collected on the platform. They also founded and managed the Gassenhauer Co-Working Space in 1060 Vienna - a workspace for people from different disciplines.

Raumpioniere are Jan Gartner and Lisa Reimitz-Wachberger, studied / trained in spatial planning, cultural management and professional speaking. They work in project planning and event management, in urban planning, exhibition design, publishing, university teaching and much more. Their joint work as city designers is characterized by fresh ideas, creative actions and innovative (problem-solving) approaches.

On behalf of the Vienna Mobility Agency, the Raumpioniere Agency for City Makers is designing the program for the two-month festival "Radsommer am Donaukanal" (Cycling Summer at Danube channel). The aim of the event is to create a meeting point for those interested in cycling in Vienna. The urban place, which is well visited in the summer, should attract new public and in a low-threshold, sympathetic way bring them in touch with the topic of cycling. For the third time, the conception, organization and implementation of the events as well as the budget planning and supervision of the artists and the coordination of the technicians were among their tasks.

A successful mix of live concerts and bike-specific participatory events (performances, exhibitions, excursions and film screenings) attracted many participants and showed the diversity of the theme of "cycling".



© Raumpioniere Radsommer CycleCinemaClub

Type: placemaker (agency), enabler (platform)

Time period: July– August 2019

Financing: own agency with different projects

Location: inner city, Vienna

Target: placemaker, association, companies

TOOLS

multifunctional
neighbourhood mobile
(FOA'RUM), cycling festival
(Radsommer Donaukanal)

"PLACEMAKING IS A KIND OF CIVIC PARTICIPATION, BUT A BIT MORE RADICAL, IT'S MUCH MORE ABOUT DESIGN." - Raumpioniere Agency
**translated from German*

PLACEMAKING HEROES VIENNA

Achtung Ameisen!

**An Interview with Julia Bugram and
Eva Aurenhammer**

The project *Achtung Ameisen!* (*Attention Ants!*) catches the attention of the neighbours and passers-by and attracts them through the common living space. Small colourful ants in eye-catching colours form a key element for this. The ant trails originate at different points and converge on a central square to an anthill. How the way up to the hill looks like is defined by the imagination of the participants.



Julia Bugram and Eva Aurenhammer © Achtung Ameisen!

In decentralised municipal buildings (Gemeindebauten) in Vienna, personal contact with the residents is established by sticking the ants. The small insects are 14mm large and made of compostable natural plastic and are glued with water-soluble, non-toxic fish glue. The common living and living space are playfully conquered and networked with each other. The materials used are won regionally and produced in Vienna - they are environmentally friendly, sustainable and dissolve without residue.

The aim is to bring the inhabitants together, to explore their common living space, to have fun, to promote communication and creativity and to support the urge to research. And, of course the common success should also be seen in the course of the artwork, the colorful ant trails!

This participatory art project works site-specific, with the community and connects the inhabitants. With this project, the common living space is playfully conquered and appropriated. The loving attention to detail helps to slow down everyday life and reduce stress, which has a positive effect on the life and atmosphere in the building. This art project thus makes a contribution to neighbourly networking and shows how art can act as a door opener in a low-threshold way.

Achtung Ameisen! first took place in the course of SOHO Ottakring in the Sandeleitenhof in 2018. For 2019, the project received funding from SHIFT (Basiskultur.Wien) and was realised at three new locations (Schlingerhof in Floridsdorf, Ankerbrotgründe in Favoriten and Ernest-Bevin-Hof in Hernals).

So far, more than 800 people have participated in the networking project and thus playfully conquered the public space. Barriers were lowered and together they got to know each other embarrassed at the relaxing ant trails. Stories were exchanged, acquaintances made - maybe new friends too? In any case, the feedback is very positive - the ants will continue to act as hardworking networking artists, inspiring people to join hands.

Julia Bugram is the initiator of the project. Since 2017, she is a member of *IntAkt (International Community of Visual Arts)*, where she also is part of the board, and since 2017, she has been active in the Lower Austrian art association grenzART in Hollabrunn. At the interface of arts and the social sector, she is also engaged in the initiative "Kulturbuddy", initiated by CARITAS. Eva Aurenhammer is a freelance artist and supports the project as a cultural and media manager with experience in the art business. She brings in new ideas and with her sunny nature, contributes a lot to the networking of people.



"PROJECTS ALWAYS DEPEND ON WHAT YOU DO, ESPECIALLY IF PEOPLE FEEL THEY REALLY GET INVOLVED OR IF THEY'RE BEING PUSHED ON."

**translated from German*

- Achtung Ameisen!



Harzer Linker
FOTOGRAFIE

Sticking small ants © Achtung Ameisen!

LESSONS LEARNED

involving residents in the project; being active and present; the playful approach involves everyone and does not require knowledge; realize projects over a longer period of time

TOOLS

sticking small ants
(Achtung Ameisen!)

Type: placemaker

Time period: 2018–2019

Financing: public funds

Location: Floridsdorf, Favoriten, Hernalis,
Ottakring all in Vienna

Target: residents of municipal housing

PLACEMAKING HEROES VIENNA

Vienna city administration – Wien gibt Raum: Sharing Public Space in Vienna

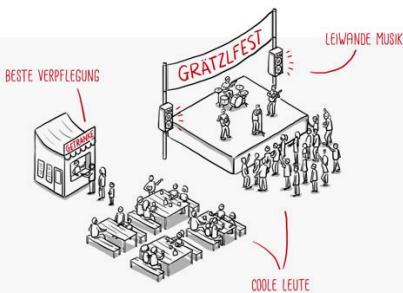
“HEARING THE TERM PLACEMAKING, I ALSO HAD TO THINK ABOUT CLEARING OUT, WHICH WE ARE ALSO DEALING WITH A BIT, AS THERE ARE SO MANY THINGS IN PUBLIC SPACE, THAT HAVE TO BE PUT AWAY. MORE OR LESS, MAKING ROOM.” - *Timon Jakli*
*translated from German

An Interview with Timon Jakli

Different departments of the *Vienna City Administration* are in charge of different aspects of public space management, depending on the intended purpose or type of use. As a result, prospective users of public space may be required to submit applications to different municipal departments for a single event or structural measure. This, in turn, complicates information exchange among the different units and services of the City Administration due to variety of internal information interfaces and different ICT solutions for the management of special uses in public space. At the same time, many official approval procedures require on-site inspections, e.g. as a basis for drawing up expert statements on safety aspects or protecting key aspects of the urban landscape.



Timon Jakli



© Wien gibt Raum kleinveranstaltung

Against the backdrop of this challenge, the City of Vienna decided to launch a new public space management programme named *Wien gibt Raum*. The programme aims to reorganise the distribution of tasks and responsibilities for official permits and the management of objects and activities in public space. Internal administration processes are restructured.

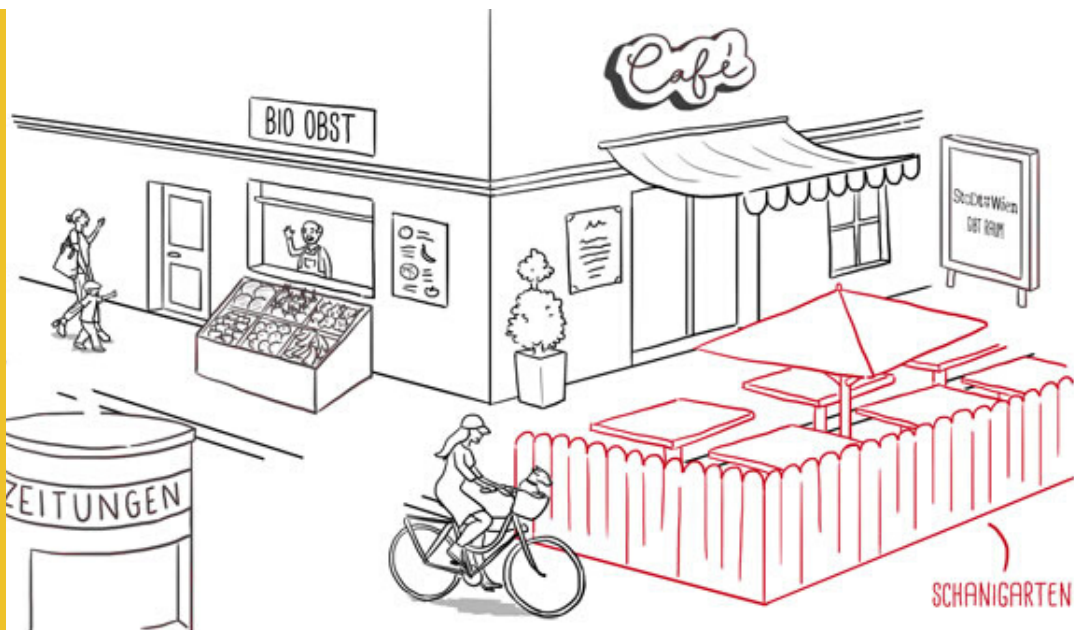
Moreover, the entire legal framework for official permits regarding public space is evaluated and modernised where necessary. The programme *Wien gibt Raum* is scheduled for five years, 2017 to 2022, and combines several projects focusing on different organisational or technological aspects of public space management.

Its overall goal consists making it easier for local residents and businesses to use public space. Geodata, surveying data and image data of the status quo, as well as data on permits granted and applications submitted are integrated in a single database to facilitate effective networking between City Administration departments. The local population and business community benefit from the programme by getting a single contact – a digital or physical one-stop shop – for all inquiries and applications regarding public space to a single. At the same time, the database provides a reliable, comprehensive overview of all objects and structures present in the city's public space, making it easier for the City of Vienna to manage all public spaces as a whole. This also provides the basis for “decluttering” urban public space, i.e. removing illegal structures and objects, thus making more room for all user groups in the city and guaranteeing fair use of public space for everyone.



Wien gibt Raum computer hilfe
© Wien gibt Raum

The basis for many steps taken for *Wien gibt Raum* is provided by comprehensive surveying of all objects and structures currently found in public areas. More specifically, mobile mapping is used to document the city's actual status quo at a given point in time. The mobile mapping campaign employs modern imaging technologies to produce a detailed image of the city, which is subsequently used to extract the three-dimensional features of public space in Vienna.



Wien gibt Raum schanigarten © Wien gibt Raum

Type: enabler

Time period: 2017–2022

Financing: project of the City of Vienna

Location: Vienna

TOOLS

One-Stop-Shop for various activities in the public space

PLACEMAKING HEROES VIENNA

Lokale Agenda 21 – Grätzloase (Neighbourhood Oasis)

An Interview with Johannes Kellner & Eva Braxenthaler

The programme *Grätzloase (Neighbourhood Oasis)* supports Viennese citizens to create vibrant and multifaceted public places based on their ideas: Parklets with living room atmosphere in parking lanes, a white-clothed dinner table in the street, a public staircase used for a cheerful neighbourhood party or baking bread jointly on a small green road island. There are many ideas to promote neighbourhoods and to create new opportunities for common action in the public. The engaged citizens get financial support up to 4.000 € per action.



Top to bottom: © Johannes Kellner & Eva Braxenthaler

Citizens can submit their ideas on the website grätzloase.at using the registration form or download more information [here](#). Three to four times per year a jury chooses those ideas, which shall be realised. The criteria to be met are; offering new ways to use the public space together with other, motivating others to participate, supporting neighbourly living, creative and imaginative actions, no commercial goals and temporary character.



Grätzloase Greenup cool down © Dornaus

The staff of the association *Local Agenda 21* in Vienna counsels interested persons before they submit their ideas and supports the actions to be realised after the selection. They help with detailed planning of actions, to obtain the necessary permits and offer storage space for street furniture.

The programme Neighbourhood Oasis fosters different goals from the thematic concepts Public Space, Green and Free Space and Mobility. These concepts concretise the Viennese Urban Development Plan 2025 and address various opportunities to use the public space in new ways. In addition, the Neighbourhood Oasis supports general goals of the Viennese Urban Development Plan like that Vienna is a learning and participative city and that public space should be shared fairly between the different user groups.

"IT IS ALSO A TASK OF THE GRÄTZLOASE TO
MULTIPLY THE USES OF PUBLIC SPACE IN THE
OVERALL CONCEPT OF PUBLIC SPACE."

*translated from German

- Grätzloase

The parklet "Green Up – Cool Down" was designed and built in the frame of a student project of TU Vienna (department landscape) in cooperation with the project *LiLa4Green*. This *neighbourhood oasis* is located in a neighbourhood, which is extremely densely built and has a lack of green space. Here it gets particularly hot in the summer months and the local residents suffer from the urban heat.

"Green Up – Cool Down" experiments with innovative approaches about how the city can cope with the phenomenon of urban heat. The *neighbourhood oasis* is surrounded by green walls, climbing plants and a watercourse, that irrigates the plants, invites you to play and offers a cool spot. This allows residents to stay in a pleasantly cool place outdoors even on particularly hot days.

TOOLS

Conversion of parking spaces into temporary public spaces (Parklets);
Temporary trees (Wanderbaumallee)

Type: enabler

Time period: 2015– 2020

Location: Vienna

Financing: project form Lokale Agenda 21, City of Vienna

Target: residents, traders, public institutions, organisations, associations

GLOSSARY OF TERMS - VIENNA

Akademie der Bildenden Künste: academy of fine arts; state art academy

BID (Business Improvement Districts): concept which the landowners of a street improve the quality of the location through measures; only private financing

GB Nord: service from the City of Vienna; advice on questions of living and the living environment; GB Nord is responsible for the districts Floridsdorf & Donaustadt

Grätzl: Viennese term for a neighbourhood

Grätzloase: Neighbourhood Oasis; project from Local Agenda 21

#kommraus - Forum öffentlicher Raum: festival with 80 different projects in the public space; opportunities for open discourse; networking between actors, disciplines and institutions

Kulturelle Stadtlabore: funding pool from the City of Vienna for decentralized art and cultural work; TETE A TETE in Floridsdorf is one project from "Kulturelle Stadtlabore"

LA 21 - Local Agenda 21: programme from the city of Vienna for the participation of citizens in sustainable urban development; Grätzloase is a program of LA21

Schanigärten: Austrian term; refers to an area directly in front of a restaurant where tables are set up for consumption

GLOSSARY OF TERMS - VIENNA

Schlingerhof (Floridsdorf), Ankerbrotgründe (Favoriten), Ernest-Bevin-Hof (Hernals): names of municipal housing buildings in Vienna

Schlingermarkt: is a public market in the center of Floridsdorf

SOHO: art and culture festival in Ottakring

Radsommer am Donaukanal: Cycling Sommer at Danube channel; project of Raumpioniere

residential streets: called "Wohnstrassen" in Vienna; defined by law as a public space for citizens for multiple use, without further permission it is allowed to walk, place, ride your bike, cars are only allowed to drive in walking speed

Wohnpartner: service from the City of Vienna for the municipal housing complexes; including community work, conflict work and networking

CONNECT 04.



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Placecity helps kickstart the Placemaking Europe toolbox and networks in Oslo and Vienna. PlaceCity aims to inspire placemakers all over Europe. Together, in the Placemaking Europe network, we will continue gathering stories and best practices, building tools, working on projects and meeting at Placemaking Week Europe and other meetups.

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LEARN!

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