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Athens Journal of Architecture

(ATINER)

Volume 7, Issue 1, January 2021
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Mission

ATINER is an Athens-based World Association of Academics and Researchers based in Athens. ATINER is an independent and non-profit **Association** with a **Mission** to become a forum where Academics and Researchers from all over the world can meet in Athens, exchange ideas on their research and discuss future developments in their disciplines, **as well as engage with professionals from other fields**. Athens was chosen because of its long history of academic gatherings, which go back thousands of years to *Plato's Academy* and *Aristotle's Lyceum.* Both these historic places are within walking distance from ATINER's downtown offices. Since antiquity, Athens was an open city. In the words of Pericles, **Athens*"...is open to the world, we never expel a foreigner from learning or seeing".*** ("Pericles' Funeral Oration", in Thucydides, *The History of the Peloponnesian War).* It is ATINER's **mission** to revive the glory of Ancient Athens by inviting the World Academic Community to the city, to learn from each other in an environment of freedom and respect for other people's opinions and beliefs. After all, the free expression of one's opinion formed the basis for the development of democracy, and Athens was its cradle. As it turned out, the Golden Age of Athens was in fact, the Golden Age of the Western Civilization. *Education* and *(Re)searching* for the 'truth' are the pillars of any free (democratic) society. This is the reason why *Education* and *Research* are the two core words in ATINER's name.

The Athens Journal of Architecture
ISSN NUMBER: 2407-9472- DOI: 10.30958/aja
Volume 7, Issue 1, January 2021
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The current issue is the first of the seventh volume of the *Athens Journal of Architecture* (AJA), **published by the Architecture Unit of ATINER**

Gregory T. Papanikos
President
ATINER

Athens Institute for Education and Research

A World Association of Academics and Researchers

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5-8 July 2021, Athens, Greece

The Architecture Unit of ATINER, will hold its **11th Annual International Conference on Architecture, 5-8 July 2021, Athens, Greece** sponsored by the Athens Journal of Architecture. The aim of the conference is to bring together academics and researchers from all areas of Architecture. You may participate as stream organizer, presenter of one paper, chair a session or observer. Please submit a proposal using the form available (https://www.atiner.gr/2021/FORM-ARC.doc).

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- **Dr. Clara Germana Gonçalves**, Head, Architecture Unit, ATINER & Researcher, CITAD (Centro de Investigação em Território, Arquitectura e Design), Lusíada University and Associate Professor, ISMAT (Instituto Superior Manuel Teixeira Gomes), Portugal.
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- **Dr. Maria João Dos Reis Moreira Soares**, Academic Member, ATINER & Associate Professor, Lusiada University – Lisbon, and Research Fellow, CITAD – Research Centre on Territory, Architecture & Design, Portugal.

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- Abstract Submission: **8 March 2021**
- Acceptance of Abstract: 4 Weeks after Submission
- Submission of Paper: **7 June 2021**

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- Greek Night Entertainment (This is the official dinner of the conference)
- Athens Sightseeing: Old and New-An Educational Urban Walk
- Social Dinner
- Mycenae Visit
- Exploration of the Aegean Islands
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11th Annual International Conference on Urban Studies & Planning, 31 May & 1-3 June 2021, Athens, Greece

The Architecture Unit in collaboration with the Social Sciences Division of the ATINER will organize its **11th Annual International Conference on Urban Studies & Planning, 31 May & 1-3 June 2021, Athens, Greece** sponsored by the Athens Journal of Architecture. The aim of the conference is to bring together academics and researchers from all areas of social sciences such as urban sociology, urban geography, urban design, urban planning, architecture, etc. You may participate as stream leader, presenter of one paper, chair of a session or observer. Please submit a proposal using the form available (https://www.atiner.gr/2021/FORM-PLA.doc).

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- Acceptance of Abstract: 4 Weeks after Submission
- Submission of Paper: **3 May 2021**

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- **Dr. Nicholas N. Patricios,** Vice President of Strategic Planning & Analysis, ATINER and Professor & Dean Emeritus, School of Architecture, University of Miami, USA.
- **Dr. Virginia Sisiopiku**, Head, Transportation Engineering Unit, ATINER, & Associate Professor, The University of Alabama at Birmingham, USA.
- **Dr. Jesus J. Lara**, Academic Member, ATINER & Associate Professor, The Ohio State University, USA.
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Building "Working with, not for" into Design Studio Curriculum

By Saskia van Kampen[*] & Cheryl Giraudy[±]

Design ManifesT.O. 2020 is a Participatory Action Research project currently underway in Toronto, Canada and is working with communities to uncover stories of grassroots placemaking and community building done through creative practice. An unexpected discovery during data collection highlighted how communities are still being left out of decision-making processes that directly affect their collective values and living conditions and are being disrespected by designers and researchers — exposing very large gaps in the education of designers in terms of values-based learning, design ethics, and informed methods for working with communities. This paper interrogates design pedagogy and practice in order to stimulate further discourse and investigation into how to successfully integrate ethical and responsible protocols into design curriculum to support co-design practices where social justice and equity becomes normalized in practice. In other words: giving students the tools to "work with, not for" communities. Demonstrating social conscience is ethically desirable in design education but if students are not given the tools required to work with communities through respectful and collaborative processes then we are training the next generation of designers to continue a form of hegemony in design practice that is undesirable.

Introduction

While conducting a research project, which continues to seek information on grassroots strategies for placemaking through creative practice, the authors were simultaneously informed about an issue that needs further investigation. The issue that arose exposed very large gaps in the education of designers in terms of values-based learning, design ethics, and informed methods for working with communities. This paper investigates this unexpected discovery in order to open dialogue for ways to implement the "working with, not for" design mantra into design curriculum — making it a theory in use rather than espoused approach.

Another way to frame "working with, not for" is through the notion of co-design — abandoning the traditional designer/client relationship by inviting a wide range of people to equally contribute and collaborate in order to develop and create ideas or work towards changing issues and/or resolving problems. English architect Christopher Day explains how professional designers bring knowledge and skills to a project, but they do not have the lived understanding that is needed for socially relevant and inclusive placemaking. Designers need to involve the people who live, work, and play in those spaces.[1] "A key tenet of co-design is that

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1. C. Day and R. Parnell, *Consensus Design: Socially Inclusive Process*. (Burlington, MA: Architectural Press, 2003), 11.

users, as 'experts' of their own experience, become central to the design process."[2] When design processes remain top-down they reinforce dominant culture norms, marginalizing certain groups and communities. By working with communities, the end results tend to be more sustainable as those who will be using the outputs of the collaboration will have had a voice and even a hand in creating it.[3] Essentially, working with, not for is about cultivating and employing ethically responsible design practices.

Many North American design programs introduce "working with, not for" into their curriculum by inviting users to test experiences, products, legibility, digital interfaces, environments, etc. This is a necessary practice and much of what is discussed in this paper can be applied to these research methods. However, the type of co-design curriculum that this paper is interrogating is design work done with communities — communities that have been marginalized and disenfranchised due to their economic status, race, gender, etcetera, and those who live at the intersections of multiple identities and experiences.

When discussing co-design ethics, it is important to look to Anthropology as a model, as many of the research methods used for co-design projects are ethnographic. This is inclusive of, but not limited to, shadowing, interviews, participant observations, narrative inquiry, journey mapping, etcetera. Anthropology recognizes the responsibility of the researcher and the complexity of the situations that they find themselves involved in. Thus, Anthropology has developed seven principles or tools to maintain "an ethical framework for all stages of anthropological practice — when making decisions prior to beginning projects, when in the field, and when communicating findings and preserving records."[4] The seven practices are: 1) do no harm, 2) be open and honest regarding your work, 3) obtain informed consent and necessary permissions, 4) weigh competing ethical obligations due for the collaborators and affected parties, 5) make your results accessible, 6) protect and preserve your records, and 7) maintain respectful and ethical professional relationships.[5] If designers are using similar research methodologies as Anthropology it begs the question: where are our guiding ethical principles?

Design research ethics in the North American higher education systems are typically regulated by ethics boards — IRB (Institutional review board) in the US, and REB (Research Ethics Board) in Canada — and are required whenever human participants are involved in a study or project. Research ethics within the creative arts and beyond is about protecting institution/organization and the participants — doing no harm (physical or emotional). Research ethics protocols that institutions adhere to claim that "all ethical issues can be accessed and resolved ahead of

2. J. Chisholm, *Q&A: What is Co-design?* Design for Europe. Retrieved from: http://designforeurope.eu/what-co-design. [Accessed April 2020].

3. D. McCreedy, N. Maryboy, B. Litts, T. Streit and J. Jafri, *What does Working "with" (not "for") our Communities Look Like?* (Center for Advancement of Informal Science Education, 2018).

4. AAA, *Statement on Ethics: Principles of Professional Responsibility* (Arlington, VA: American Anthropological Association, 2012).

5. Ibid.

time."[6] Yet how can anyone predict what conflicts might arise or what might be a trigger(s) to participants? Most of the literature on community-based work discussed below point out the unpredictable nature of human interaction. The inadequacies of ethics reviews are further described by Sieber and Tolich, authors of *Planning Ethically Responsible Research*, who say that institutional research ethics reviews:

> provide a useful, one-time reading of ethical considerations before the research begins, and that this is better than no review at all. It forces the researcher to think through the project and to give dispassionate others the chance to review the researcher's ethical considerations. However, to overcome the limitations of this abstract, one-time review, researchers need to expand their knowledge of ethical considerations and to take more personal responsibility for their ethical conduct in the field. This responsibility must be planned for in advance, meaning that researchers need to be competent, ethical problem solvers.[7]

The limitations of an IRB/REB ethics review taking place before the research starts is a significant limitation to upholding a standard of conduct. There is no protocol that follows the initial review — unless there is a breach (one of the commitments made is not followed) or there is a change in processes there is no need for further IRB/REB consultation or check-in. This means that design researchers must hold themselves accountable during the project itself. Having research ethics review boards also endorses the notion that research needs ethical oversight rather than establishing what Borrett et al. describe as "a culture of ethical research."[8]

Another requirement of research ethics is that the participants in any research project must gain some kind of benefit from engaging. Sieber and Tolich explain how providing benefits to participants is especially important in field research and is seen as the duty of the researchers. This is due to the intrusive nature of field research where the time and lives of the participants are required for the project. Sieber and Tolich weigh the benefit to risk ratio and state that without benefit, no risk is permitted. However, they further explain how this is difficult to evaluate and nothing is easily predictable:

> Even though degree of risk can never be known for sure, and many hoped for benefits may not be produced by the research, we can nevertheless consider what constitutes a favourable if somewhat metaphorical risk to benefit ratio.[9]

6. J. E. Sieber and M. B. Tolich, *Planning Ethically Responsible Research: A Guide for Students and Internal Review Boards* (Los Angeles: Sage, 2013), xvi.

7. Ibid.

8. D. S. Borrett, H. Sampson and A. Cavoukian, "Research Ethics by Design: A Collaborative Research Design Proposal," *Research Ethics* 13, no. 2 (2017): 84.

9. Sieber and Tolich, *Planning Ethically Responsible Research: A Guide for Students and Internal Review Boards*, 2013, 26.

If some project benefits do not materialize for the participants then how are they benefitting from the project and how are their efforts being reciprocated? What measures are put into place to monitor that the risks and benefits are indeed what the researchers state and are then followed through on? If there is no monitoring of this aspect of a project how are communities being protected by the research ethics agreement?

Further to this, design programs do not see ethics as a priority: "Since private institutions are not required to have IRBs, there is little to no external pressure to include ethics in their design curriculum."[10] However, industry is shifting. After police murdered George Floyd on May 25 2020 in the US, design institutions around the world began posting statements of solidarity with the Black Lives Matter movement and the need for social change within the industry. The international design firm IDEO called out the industry and themselves as being complicit in the continuation of systemic racism:

> At IDEO, we haven't listened well enough — not inside our company, nor in the wider world.…We should have called out the white dominance of the design industry, and recognized the harsh truths of our industry's role in perpetuating inequity. And we should have acknowledged directly that IDEO, as a leader, has been part of the problem."[11]

We need to support and foster a more significant shift in how we work at all levels of the design industry in order to create sustainable, equitable practices.

Accordingly, the key question being interrogated in this paper is how to successfully integrate ethical and responsible protocols into design curriculum to support co-design practices. The need for ethics in co-design is summarized by David Gray when he notes that standards of conduct and values have profound impact on both the researcher and research subjects.[12] This paper will investigate this question by exploring the literature on various co-design methods, the aforementioned DM2020 research project, and the DM2020 youth workshop. The importance of ethically responsible methods of "working with, not for" is to begin to reverse the hegemonic power structures of designer/client and researcher/ community that have prevailed in the past. This is reflected in the following quote by Madeleine Sclater, Deputy Principal Editor of the *International Journal of Art and Design Education*:

> There is a requirement to explore new ways of configuring our educational spaces in art and design — theoretically, practically and ethically — to enable the development of critical citizenship. Creating democratic spaces can help educators and learners to come together to develop ways of being in the world — to contemplate, debate, interrogate, feel, connect, reciprocate, create,

10. C. Miller, "Lost in Translation? Ethics and Ethnography in Design Research," *Journal of Business Anthropology* 1, no.1 (2014): 71.

11. IDEO, *Our Commitments to Centering Equity across IDEO* (IDEO, 2020). Retrieved from: https://www.ideo.com/commitments.

12. D. E. Gray, *Doing Research in the Real World* (London: Sage, 2004), 398.

problem-solve, feel appreciated and develop insights in ways that allow the flourishing of selfhood and self-efficacy.[13]

This shift will help designers/researchers to see clients/communities as equals in collaborative creative processes,[14] while fostering an 'evolving' of the designer with ethical principles and practices.

The Project – Design ManifesT.O. 2020 (DM2020)

In 1998 six established municipal boroughs were amalgamated (Scarborough, East York, North York, York, Etobicoke and Toronto City Centre) to form the city of Toronto — a massive, diverse, and dynamic Canadian city located in Ontario. It is 242.3 square miles with a population of 2.8 million people. Due to the city's exponential growth, in both population and economy, neighbourhoods have had to shift, move, or submit to gentrification or neglect. It is during times of this type of unrest that communities come together to create a sense of place. All across Toronto incredible people are making incredible things happen and the intent of our research project was to respectfully capture stories of creative placemaking — the processes, the challenges, the successes — and to share them widely so that communities acquire and build upon lessons learned by others.

DM2020 asks how we learn from successful grassroots initiatives to foster new or reimagined placemaking solutions, including ad hoc or disruptive ideas. The project has engaged with over 100 Toronto citizens to date — including seniors, students, art practitioners, grassroots groups, design activists, and youth between the ages of 17 to 24. We adopted a Participatory Action Research approach by working and talking with community members to help foster change via community forums (see Figure 1). The community forums take place at local community centres and schools and are open to anyone interested in participating. We invite several story-sharers (chosen based on the work they do within their community to create place through creative practice) to kick off the discussion. The story sharers tell their personal narrative of how they make change happen and the challenges they face and how they overcome those challenges. The rest of the participants are encouraged to ask questions and to share their own stories. The second half of the forums are active sessions where groups work together to navigate changes that they would like to make within their own communities. The shared stories of participant actions, researchers' observational notes, and the outcomes of the workshops are representative of the research data that is collected for this project and take the form of audio recordings, written notes, and diagrams). The forums are conducted in respectful, ethical, equitable, and reciprocal ways — it would be remiss to not acknowledge that narrative inquiry or story sharing is an

13. M. Sclater, "Editorial: Creating Spaces: Inclusivity, Ethics and Participation in Art and Design Education," *International Journal of Art and Design Education* 38, no. 4 (2019): 744.

14. T. Bieling, G. Joost and A. Müller, *Collaborative Potential: Designing Coexistence in Urban Context*. 2010. Retrieved from VIRUS: http://www.nomads.usp.br/virus/virus04/?sec=4&item=2&lang=en. [Accessed 15 April 2020].

indigenous method for passing on knowledge. Through these forums we are able to gather rich qualitative data on placemaking activities but also empower and support participants to continue or start their own projects.

The audio recordings, notes, and diagrams collected from the community forums are transcribed and coded using grounded theory methods which allow us to locate trends and patterns in the issues that individuals face when placemaking in their own communities. We are able to analyze the stories within each community in isolation as well as seeing the larger picture across multiple boroughs.

Figure 1. *Participatory Action Research with Community Members at a Local Forum*

The Unexpected Discovery

The discussions that occurred at the community forums lead to unexpected discoveries that came from comments made by the participants about past experiences with research and co-design projects. Participants in various sessions commented on how researchers and collaborators had come before, had asked questions, proposed ideas, and/or collected data, and then left with no follow up. This leaves a community wary of "outsiders" and trust becomes harder to build when actions like this happen. Designers, artists, and researchers who go into communities all need to understand the ethical dilemma of these types of actions.

These negative situations are supposed to be curtailed by the research ethics protocols of the academics'/researchers' organization (IRB and REB). As discussed earlier, academics and researchers need to prove that they understand the risks involved in their study and how to mitigate those risks by having their project reviewed and approved by IRB/REB before starting. They also need to prove the benefit to risk ratio because without benefit for the participants, no risk will be tolerated.

In the first of our project's story sharing forums two participants raised the issue of researchers not following through with the perceived benefits. The participant comments included the following statements:

- A lot of times [researchers/designers] are not invested and tend to exploit the community. Institutions and organizations require and pay their

employees for their research efforts while the communities being studied are once again negated. Communities should not be seen as research subjects and researchers need to understand what is needed, not what they think the community needs (transcribed from researchers' observational notes).

- Researchers must build trust, must listen, and have authenticity. The research projects must have the support [funding] needed to continue before starting so that they can follow through on their intended projections (transcribed from researchers' observational notes).

These lived experiences of community members who have been exposed to previous studies, expresses how researchers and collaborators can indeed do harm — even if their intentions are good. In the book *Ethics in Design and Communication*, Mariana Amatullo states that "the technical expertise of the design teams in these cases appears at times as a secondary skillset compared to the mediator role that they play in navigating fluid circumstances with community stakeholders and project partners.[15]

All of these examples demonstrate the need for students to have first-hand experience with communities to develop the required skills for collaboration without causing unintentional harm. They need to follow research ethics standards to develop a sense of responsibility in the area of working with diverse stakeholders in co-design projects. However, because research ethics boards are linked to a University, once their education is completed, designers no longer have to comply with any ethics protocols because the industry does not have any formal ethical standards. These findings lead to the research team investigating these gaps more closely.

The Gaps in Pedagogy and Industry/Research Methods

Undergraduate students in design courses in North America are required to work on assignments that mimic "real-world" project briefs but are trapped within classroom and studio environs. Even if assignments are designed to be ethically and socially engaged students have limited access to the communities that can give them key information on social context and human insights. The Center for Advancement of Informal Science Education wrote a tip sheet on working with communities where they explain how top-down design processes typically reinforce the cultural norms of dominant powers and tends to further marginalize the communities that the design is aimed to support. Whereas a more bottom-up process builds on the community's assets and lived experiences leading to more sustainable results.[16] Without limited contact with communities, students are less

15. M. Amatullo, "Caring for what we Leave Behind: Ethical Considerations in Social Innovation Pedagogy," in *Ethics in Design and Communication: Critical Perspectives* (ed.) L. Scherling and A. DeRosa. London: Bloomsbury, 2020, 166.

16. McCreedy, Maryboy, Litts, Streit and Jafri, *What does Working "with" (not "for") our Communities Look Like?* 2018.

able to build empathy or deep understanding of the community they are working with and underqualified at locating strategies for bottom-up collaboration (activating the assets that the community members possess to truly engage them in the developmental and/or making processes).

There are many legitimate reasons why it is difficult to include co-design into design curriculum — especially at the undergraduate level. The main reason being logistics: How do we get a class of 25–30 students to engage with communities that are already overburdened. How do we find communities who need the help we have to offer at the same time that classes and semesters start and end? How do we find communities that have the capacity and willingness to support student learning while also running their own organization? How can we build trusting relationships within the brief timeframe of the semester? ….

Furthermore, communities differ greatly from each other. To say that all folks with Type 2 Diabetes are the same and can be studied as such does not account for economic status, gender, race…. An example of this happened recently during the COVID 19 Pandemic when New York Governor Andrew M. Cuomo, posted a Tweet on March 31 that read "this virus is the great equalizer". The comment was well-intentioned and indicated that the virus affects all of us without prejudice. However, as the virus spread it became apparent that due to many other factors the number of those affected by the Coronavirus were higher in the Black and Latin communities[17] due to numerous and varied factors. This is a reminder of how easy and hazardous it is to make assumptions. Arlene Goldbard, author of *New Creative Community* explains that "Community is understood as dynamic, always in the process of becoming, never static or complete."[18] Thus, framing community as something that is constant and can be studied from afar is dangerously misleading to anyone involved in community-based work.

Industry and Research Methods — Literature Review

There is much scholarship on how to effectively and equitably co-design and how working in this way can affect society — "design has been acknowledged by public agencies … as one of the tools to tackle the complexity of social issues"[19] — and there is much literature on the theories and methods that can be used to engage in design-lead change. These methods and theories include but are not limited to: Participatory Design,[20] Participatory Action Research and Critical

17. B. L. Jones and J. S. Jones, *Gov. Cuomo is Wrong, Covid-19 is Anything but an Equalizer the Pandemic Will Strike the Poor Harder around the Globe* (The Washington Post, 2020).

18. A. Goldbard, *New Creative Community: The Art of Cultural Development.* (Oakland: New Village Press, 2006), 141.

19. A. Emilson, A. Seravalli and P.-A. Hillgren, "Dealing with Dilemmas: Participatory Approaches in Design for Social Innovation," *Swedish Design Research Journal* 11, no. 1 (2011): 23-29.

20. R. C. Smith and O. S. Iversen, "Participatory Design for Sustainable Social Change," *Design Studies* 59 (2018): 9-36; P. Inguva, D. Lee-Lane, A. Teck, B. Anabaraonye, W. Chen, U. V. Shah and C. Brechtelsbauer, "Advancing Experiential Learning through Participatory Design," *Education for Chemical Engineers* 25 (2018): 16-21; M. Salgado and M. Galanakis, *...So What?. Limitations of Participatory Design on Decision-making in Urban Planning* (PDC '14 Companion, 2014); R. Racadio, E. J. Rose and B. E. Kolko, *Research at the Margin: Participatory Design and*

Participatory Action Research,[21] Community Cultural Development,[22] Design for Social Innovation and Sustainability,[23] Inclusive Design/Universal Design,[24] as well as Community Placemaking.[25]

The Participatory Design movement aims to democratize decisions made in the design process by involving non-designers in co-designing practices. "The main approach to innovation in [Participatory Design] research has been to organize projects with identifiable stakeholders within an organization, paying attention to power relations and the empowerment of resources to weak and marginalized groups."[26] Chantal Mouffe's theory of agonistic discourse[27] is seen as a necessity for Participatory Design to be truly democratic:

> the model of "agonistic pluralism" that I am advocating asserts that the prime task of democratic politics is not to eliminate passions nor to relegate them to the private sphere in order to render rational consensus possible, but to mobilise those passions towards the pro- motion of democratic designs. Far from jeopardizing democracy, agonistic confrontation is in fact its very condition of existence.[28]

Thus, the Participatory Design approach to co-design needs researchers practiced in communication, negotiation, and conflict resolution skills.

Participatory Action Research and Critical Participatory Action Research focuses on research whose purpose is to enable action and change through the

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Community based Participatory Research (PDC '14 Companion, 2014); Amatullo, "Caring for what we Leave Behind: Ethical Considerations in Social Innovation Pedagogy," 2020.

21. F. Baum, C. MacDougall and D. Smith, "Glossary: Participatory Action Research," *Journal of Epidemiol Community Health* 60, no. 10 (2006): 854-857; T. Sandwick, M. Fine, A. C. Greene, B. G. Stoudt, M. E. Torre and L. Patel, "Promise and Provocation: Humble Reflections on Critical Participatory Action Research for Social Policy," *Urban Education* 53, no. 4 (2018): 473-502.

22. Goldbard, *New Creative Community: The Art of Cultural Development*, 2006; C. C. Sonn and A. F. Quayle, "Community Cultural Development for Social Change: Developing Critical Praxis," *Journal for Social Action in Counseling and Psychology* 6, no. 1 (2014): 16-35.

23. E. Manzini and A. Meroni, "Emerging User Demands for Sustainable Solutions EMUDE," in *Design Research Now: Essays and Selected Projects* (ed.) R. Michel. Walter de Gruyter GmbH, 2007; V. Margolin and S. Margolin, "A 'Social Model' of Design: Issues of Practice and Research," *Design Issues* 18, no. 4 (2002): 24-30; A. Chick, "Design for Social Innovation: Emerging Principles and Approaches," *Iridescent* 2, no. 1 (2012): 52-64.

24. B. Altay and H. Demirkan, "Inclusive Design: Developing Students' Knowledge and Attitude through Empathic Modelling," *International Journal of Inclusive Education* 8, no. 2 (2014): 196-217; Day and Parnell, *Consensus Design: Socially Inclusive Process*, 2003.

25. L. H. Schneekloth and R. G. Shibley, *Placemaking: The Art and Practice of Building Communities* (New York: John Wiley & Sons, 1995); A. Zitcer, "Making up Creative Placemaking," *Journal of Planning Education and Research* 1, no. 11 (2018); E. E. Toolis, "Theorizing Critical Placemaking as a Tool for Reclaiming Public Space," *American Journal Community Psychology* 59, no. 1-2 (2017): 184-199.

26. E. Björgvinsson, P. Ehn and P.-A. Hillgren, "Agonistic Participatory Design: Working with Marginalised Social Movements," *CoDesign* 8, no. 2-3 (2012): 127-144.

27. C. Mouffe, "Deliberative Democracy or Agonistic Pluralism?" *Social Research* 66, no. 3 (1999): 745-758.

28. Ibid.

collaboration between researchers and participants with an understanding that the knowledge held by all involved is essential to the process. The criticality lies in the need for dialogue and disagreement in order to create generative outcomes that challenge the prevailing power along with the historical and structural inequities that exist.[29] As Khanlou and Peter state "research using a Participatory Action Research framework can result in complex ethical challenges."[30] Emmanuel, Wendler, and Grady developed seven ethical requirements for research with human participants: 1) social or scientific value, 2) scientific validity, 3) fair subject/participant selection, 4) favourable risk–benefit ratio, 5) independent review, 6) informed consent, and 7) respect for potential and enrolled participants.[31] Emmanuel, Wendler, and Grady acknowledge that these are very similar to the already specified requirements of IRB and REB but they give very specific requirements for each which gives researchers a framework on which they can build ethical practices. Although Participatory Action Research is gaining acceptance in the field of research its relevance in academia continues to struggle.[32]

Social Innovation and Sustainability focuses on the need for humanity to live better in order to improve both our ecological and social health. It requires us to rethink unsustainable behaviours and to engage in "radical social innovation" through the use of "diversified forms of knowledge" and the mobilization of "organizational capabilities."[33] Social Innovation and Sustainability can manifest itself in various diverse ways including: "a principle, an idea, a piece of legislation, a social movement, an intervention, or some combination of them. The key aspect is their capacity to simultaneously meet social needs and create new social relations."[34] Social Innovation and Sustainability relies heavily on grassroots creative communities as the initiator of the changes but these efforts need to transition into a more formal organization in order to "exist and be effective in the long term."[35]

Inclusive Design/Universal Design looks at ways to develop designed objects that are usable by a majority of users, able bodied and otherwise, and is proportionally appropriate for use by varied body types without fatigue. These

29. Sandwick, Fine, Greene, Stoudt, Torre and Patel, "Promise and Provocation: Humble Reflections on Critical Participatory Action Research for Social Policy," 2018: 475.

30. N. Khanlou and E. Peter, "Participatory Action Research: Considerations for Ethical Review," *Social Science & Medicine* 60, no. 10 (2005): 2333.

31. E. J. Emanuel, D. Wendler, J. Killen and C. Grady, "What Makes Clinical Research in Developing Countries Ethical? The Benchmarks of Ethical Research," *The Journal of Infectious Diseases* 189, no. 5 (2004): 930-937.

32. Khanlou and Peter, "Participatory Action Research: Considerations for Ethical Review," 2005, 2333.

33. Manzini and Meroni, "Emerging User Demands for Sustainable Solutions EMUDE," 2007, 161.

34. Björgvinsson, Ehn and Hillgren, "Agonistic Participatory Design: Working with Marginalised Social Movements," 2012, 131.

35. Manzini and Meroni, "Emerging User Demands for Sustainable Solutiuons EMUDE," 2007, 178.

products must also account for diverse sensory communication methods.[36] The Inclusive Design Research Centre at OCAD University describes three necessary aspects of inclusive design:

1. To recognize the need to move beyond the "hypothetical average" to include those at the margins and to acknowledge that most individuals deviate from the average in varied and multi-dimensional ways.
2. To include a diverse pool of participants — "the design and development tools should become as accessible and usable as possible".
3. To be cognizant of the "interconnectedness of users and systems" and how objects and their use extend beyond the intent of the producer.[37]

Inclusive/Universal design "reframes disability within the design context"[38] and works with varied individuals to create outcomes that are accessible to the broadest possible range of users. Many researchers are trying to reframe universal design as not being solely tied to disability.[39] The question that arises in Universal Design is who determines "the standards that define the legal baseline for minimum accessibility."[40] This alludes to the fact that Universal Design still excludes some.

Community Cultural Development is a specific practice that relies heavily on the efforts of artist-organizers and communities to stimulate social change. It is a highly collaborative process that "simultaneously builds individual mastery and collective cultural capacity while contributing to positive social change."[41] It can be seen as a form of activism — cultural action to empower and to develop critical consciousness.

> Community Cultural Development is grounded in reciprocity and authentic sharing. When parties in conflict are more or less equal in social power, Community Cultural Development methods can evoke and illuminate multiple coexisting realities, overcoming stereotyping, objectification and other polarizing habits of mind. Appreciation for valuable distinctions and deep commonalities can merge from reciprocal communication through arts media, as participants begin to perceive common interests and possible compromises where they previously saw only intractable differences.[42]

Whereas Community Cultural Development is heavily arts related, the methodologies and ideologies of this practice are easily transferrable to design

36. C. Giraudy and A. Billark, *Inclusive Wayfinding in the Social Housing Context* (Toronto: OCAD University, 2011).

37. J. Treviranus, *Inclusive Design Research Centre: OCAD University*. What do we mean by Inclusive Design (I. O. University, Producer, n.d.) Retrieved from: https://idrc.ocadu.ca/resources/idrc-online/49-articles-and-papers/443-whatisinclusivedesign. [Accessed January 2020].

38. Ibid.

39. E. Steinfeld, J. Maisel and D. Levine, *Universal Design: Creating Inclusive Environments* (New York: John Wiley & Sons, 2012).

40. Ibid.

41. Goldbard, *New Creative Community: The Art of Cultural Development*, 2006, 20.

42. Goldbard, *New Creative Community: The Art of Cultural Development*, 2006, 146.

practitioners. Community Cultural Development has become widely respected globally by artists, communities, and activists it has not achieved recognition beyond those immediately involved.[43]

Placemaking is a way for communities to turn spaces (public areas that are ill-used, forgotten, or inappropriate for that community) into places where community feels at home, welcome, and part of a whole. Placemaking usually happens at the individual and/or grassroots level, but more and more placemaking is becoming an area where creatives feel that they can make positive change.

> Without our attention, our *places* are endangered. And when our places are endangered, as revealed in the current ruins of our inner cities, our poisoned rivers, our inhospitable offices, and our dilapidated houses, we are at risk. To decide to be someplace as members of a community demands that we become active placemakers again, that we participate with others in our communities in thoughtful, careful, responsible action. At times, this may indeed require the decision to leave some places, abandoning them as uninhabitable, at least in the short term. But more often it means starting where we are with the people of our communities and attending to our places through placemaking activities.[44]

Placemaking is a powerful tool that can foster community-building along with having a positive effect on the social and economic standing of that community. At the core of Placemaking and all of the other methods and theories mentioned above is the concept of employing a community's strengths and creativity to reflect its unique identity in the public realm.[45]

Two key aspects of the above methods and theories are the need to build trust and for reciprocity. This is not only something that can be found in the literature but it is something that came up repeatedly in our community forums. One of the story sharers at our project's first forum talked about how patience is needed when working with communities because trust takes time to build. This same story sharer remarked on how authenticity and genuine engagement is a necessary ingredient for trust to occur. Reciprocity is necessary to continue trust in perpetuity. If the relationship is not reciprocal and trust is not earned the next invitation will require that trust to be rebuilt, if the invitation is even accepted. One notion of reciprocity is that the learning that is shared in a collaboration is in itself a reciprocal process — where each participant is benefitting and learning from the other.[46] However, many times in research projects the benefits to the researchers far outweigh the benefits to the community thus rendering an imbalance of

43. Ibid, 20.

44. Schneekloth and Shibley, *Placemaking: The Art and Practice of Building Communities*, 1995, 18.

45. S. Stewart, *Canadian Relationships and Reconciliation for Indigenous Identity and Space* (Future Cities Canada, 2018). Retrieved from: https://www.futurecitiescanada.ca. [Accessed January 2020].

46. P. H. Lawton, "The Role of Art Education in Cultivating Community and Leadership through Creative Collaboration," *Visual Inquiry: Learning & Teaching Art* 3, no. 3 (2014): 425.

advancement. This perpetuates the discrepancy of power many of these communities are all too familiar with.

In order to help balance power dynamics in communicating with groups of diverse people Ballentine, et al. formulated five constraints which they believe can help overcome "the many political barriers to genuine communication within an organization, such as the exclusion of some groups from the decision-making process, or the restriction of information from these groups."[47] Basing their work on Habermas' theories, the activation of the five constraints presents a method for ideal communication or "moral dialogue" to occur:

1. *The generality constraint:* participation in the discourse must be as wide as possible, and present the views of all the affected interest groups.
2. *The autonomous evaluation constraint:* participants must be allowed to introduce and challenge any assertions and any interests stated.
3. *The role taking constraint:* participants must give equal weight to the interests of others alongside their own interests.
4. *The power neutrality constraint:* a participant should not appeal to any hierarchical authority to legitimate their argument.
5. *The transparency constraint:* participants must openly declare their goals and intentions, so they may be considered alongside everyone else's.[48]

These constraints could support all the above research methods and aid in creating democratic platforms for discourse between all project stakeholders.

These various theories and methods for collaborative community-based design all require multiple voices at the table and an open, equal balance of those voices throughout the process. In many cases community assets (skills found within the community) are utilized giving the community members not only a voice but also active, physical engagement with the project. All of this requires skills in relationship building, communication, negotiation, and the understanding of personal biases. Through critically reflecting on the assumptions underlying our intentions we can begin to understand our biases and only then can transformational learning take place. Transformative learning is when the behaviours of the learner shifts.[49] "The problem of irresponsible action is not usually a problem of method but of attitude in intention. The selection of ways of working and the ways in which methods are employed are always rooted in basic assumptions about human beings and the ultimate aims."[50] In order to be open to, and respectful of, the expertise and lived-experiences of others one must reflect on their own biases. Landscape architect Lynda H. Schneekloth and architect and planner Robert G. Shibley explain:

47. Ballantine, J., M. Levy, A. Martin, I. Munro, and P. Powell. "An Ethical Perspective on Information Systems Evaluation." *International Journal of Agile Management Systems* 2, no. 3 (2000): 23-41.

48. Ibid.

49. J. Mezirow, "Transformative Learning: Theory to Practice," *New Directions for Adult and Continuing Education* 1997, no. 74 (2002): 5-12.

50. Schneekloth and Shibley, *Placemaking: The Art and Practice of Building Communities,* 1995, 17.

> The purpose of engaging in critical theory is to deconstruct, and thereby reveal, socially constructed worldviews. Because the practice of placemaking is contained in particular socially constructed realities, all actions either maintain existing worldviews or challenge them.[51]

The university environment is a safe and fertile ground for questioning one's worldview but this only happens when curriculum is designed to allow for this to happen.

As part of the larger DM2020 research project our team developed a free event for Toronto youth to engage in placemaking ideation. This informal educational opportunity (not part of a course's curriculum) took the form of a Creative Practice as Protest workshop for youth.

The Creative Practice as Protest Workshop

Our initial thoughts were to conduct a workshop culminating in a student competition. We were unsure of the best approach and following our own mantra we sought advice from participant and partners about how we should design the event. In order to be more inclusive we opened up the competition to youth rather than framing it around students. We also began to see how holding a competition wouldn't work in our context and, in fact, pushed against what we were trying to achieve. We needed to breakdown the traditional model of having students (youth) compete against each other for ideas rather than working together. The idea of assessment by expert judges to establish winners and losers was not inclusive in nature — yet another hierarchical and colonial model of design engagement. Thus, we agreed to host a workshop where youth, community leaders and mentors could work together to discuss and generate ideas around placemaking.

Figure 2. *Open Invitation to the Creative Practice as Protest Workshop Sent to Youth in Toronto via Social Media, Email, and Poster Printouts*

51. Ibid, 13.

The Participants

The Creative Practice as Protest Workshop (see Figure 2) aimed to gather youth, community mentors, and placemaking leaders into a space where they could work and learn together. We partnered with design justice expert Bryan C. Lee Jr., founder of the non-profit design studio Colloqate.org in New Orleans to run the first half of the workshop in order to establish what co-design and social justice (the capacity to organize with others to accomplish ends that benefit the whole community)[52] can be. Bryan is an architect and sees design justice as "a deliberate process that centers the voice of the community throughout the timeline of a project," who's practice is "focused on expanding community access to, and building power through, the design of social, civic, and cultural spaces."[53] Youth from around Toronto were invited to participate in the 12-hour workshop that would address placemaking issues which emerged from the collected data (the lived experiences and group discussions) from the DM2020 forums. The invite was made public and participants were chosen on a first-come, first-served basis. We invited seven creative mentors six of whom were able to participate. Many community leaders from a diverse range of organizations were invited to participate with only three community leaders confirming. Both the mentors and community leaders' duties were to support youth participants with the creative exercises in order to generate new ideas or practical outcomes to what they determined were the key issues for exclusion and lack of empowerment in city planning and design processes (Figure 3). We were able to accommodate 30 youth participants between the ages of 18–25. On the day of the workshop 26 youth showed up — 42 youth were on a waiting list. The Creative Practice as Protest workshop was approved by OCAD University's REB. Youth participants, community leaders and mentors all signed an informed consent form and have thus agreed to the use of their name, image, and ideas in this paper.

52. M. Novak, *Social Justice: Not what you Think it is*. Heritage Lectures, no. 1138 (Washington DC: The Heritage Foundation, 2019), 1.

53. *Home* (Colloqate Design, 2020). https://colloqate.org/.

Figure 3. *Youth Participant Pirathajini Chandrakumar and Mentor Jay Wall Proposing a Poster Campaign for the Safety of Pedestrian and Cyclist Travel in Toronto.*
Source: Nick Sagar.

The Creative Practice as Protest Workshop

The informal educational workshop sought to introduce youth to collaborative and respectful processes and to explore how this type of collaboration might work if expanded. Bryan C. Lee Jr. started the workshop by introducing students to concepts of power structures, social justice, design justice, and collaboration methods (see Figure 4). Students were asked to discuss issues of place that arose from DM2020 as well as issues that were important to them outside of the research findings. The outcomes of the morning session included some of the following findings:

1. Recreation: Participants felt that recreation was a way to build community. They saw a need to find ways to imagine new systems/spaces/models for recreation and involve the community members in the development of programs that align with their needs.
2. Shelter: Participants discussed the issue of increasing housing insecurity and saw a need to create ways to support those affected by or those on the verge of becoming home insecure.
3. Education: Participants looked at how the school environment does not reflect the cultural make-up of the student body due to systemic racism. They saw a need to decolonize the education system. They also saw the need for accessible funding, afterschool programming, and interactive learning.
4. Transit: Participants were concerned with safe spaces for cyclists and pedestrians to travel. The city of Toronto created the "Vision Zero" plan to reduce the amount of traffic deaths to zero which has not been successful.

5. Safety: Participants looked at the need for public places to feel and be safe.
6. Civic space: Participants discussed their desire to challenge the power structures of public spaces in regards to accessibility, governance, and design by dismantling Western worldviews that undermine these communities due to the financialization of space. "It seems as though if everyone's not invited, then this public money, which is meant to benefit everybody, isn't actually providing access to everyone it is meant to serve" (transcribed from researchers' observational notes).

Figure 4. *Design Justice Expert Bryan C Lee Junior from colloqate.org Speaking to the Youth Participants at the Creative Practice as Protest Workshop*
Source: Nick Sagar.

Each group listed priorities and strategies for community collaborations — a few of the notes on the brainstorming sheets included the following:

- Co-design (ask people what they need).
- Provide opportunities for feedback.
- Transparency on what the barriers are.
- Giving those with little/no access a platform (a "voice" or "place at the table").
- Going to the spaces where the community lives/exists.
- Making communities part of the planning process.
- Autonomy and choice (face-to-face).
- Community presentations.
- Building trust + relationships — canvassing.
- Vulnerable communities getting support + solidarity from "stronger" communities (not just performative solidarity).
- Invite veteran researchers — who understand IRB (ethics and giving back).
- Seek community-led approval.

Youth reflection on the morning exercise seen in the list above demonstrates their understanding of the need for equality and justice and how they are trying to

locate ways to shift power dynamics and to give voice to all involved. The student desire to shift power dynamics is further supported by a youth participant who acknowledged that their group became aware of the need to work with community members — they wrote in the follow up survey: "I appreciate that our discussion drove us to an unexpected but important place (i.e., methods of getting community input before creating community programming)." In their "What Does Working 'With' (not 'For') Our Communities Look Like?" pamphlet, McCreedy et al. have composed a list of recommendations when working with communities:

- Identify and work with allies and brokers to build relationships and new understandings.
- Hold meetings at all partner settings.
- Formally articulate each partner's values and goals to clarify expectations.
- Set up leadership and governance models.
- Commit people, resources, and time towards a long-term co-design process
- Learn the cultural protocols of the communities you wish to partner with.[54]

If we compare the youth participant list above to the recommendations made here, we can see a lot of similarities in terms of giving voice to all people, the need for building relationships, transparency…. However, the youth participant list does not indicate that they recognize community strengths beyond voices that can be leveraged and, if leveraged, can involve the community on a much deeper level — the fifth point in the list by McCreedy et al. Community members have knowledge, skills, and assets that they can bring to the table and to the development processes.[55] One youth participant hinted at an understanding of this when they stated in the follow up survey that "working with my team was great because I got to see the different leadership skills each of us brought to the table, and the ideas." This individual acknowledges that their team of youth participants had diverse skills and ideas which strengthened their group.

Over the lunch break we invited Randall Adjei, award-winning founder of R.I.S.E (Reaching Intelligent Souls Everywhere) Edutainment and spoken word artist, to perform and speak with the youth participants. The intention was to introduce students to how placemaking through creative practice can happen in unexpected ways and how Randall is an embodiment of this practice.

The afternoon session gave youth participants a chance to work on the issues that they had pulled out of the morning session with the support of community leaders and mentors. The results of this exercise were inspired and included the following ideas and/or outcomes:

54. McCreedy, Maryboy, Litts, Streit and Jafri, *What does Working "with" (not "for") our Communities Look Like?* 2018.

55. T. Anderson and M. K. Milbrandt, *Art for Life: Authentic Instruction in Art* (New York: McGraw-Hill, 2005).

1. Recreation: This group felt that the best way to access space was by disrupting the existing system and taking over and animating dead or unused public spaces, with or without permission.
2. Shelter: This group designed a mobile "home" for shelter seekers that would provide resources about existing neighbourhood services and facilities (see Figure 5).
3. Transit: This group developed a campaign that critiques the city's Vision Zero plan for cyclist and pedestrian safety in the city (see Figure 5).
4. Safety: This group generated a manifesto for community governance. They discussed what governance could look like without hierarchical power and how to create places that centers the people they are designed to serve.
5. Civic space: This group developed an interactive art installation throughout the six Toronto boroughs which was a way of gamifiying methods for individuals to voice community needs.

In one of the group projects the participants noted that: "As a group, we are wary of replicating capitalist notions of success within this project. Therefore, our goals should be based on community values that are revisited at regular intervals." This is an amazing insight in how interventions are never truly completed. Situations and communities evolve and so must the places that they live in.

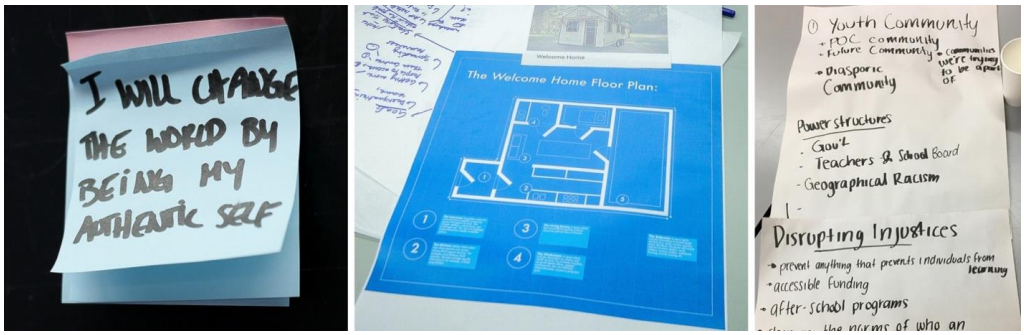

Figure 5. *Photos from Creative Practice as Protest Workshop* (left to right) *Notes from Morning Ice-Breaker Exercise. Floor Plan for "Welcome Home" a Mobile Resource Centre for Home-Insecure Individuals by Youth Participants: Rahul Bagdai and Neela Imani, and Mentors: Adwua Afful and Marcela Cordero. Notes from Morning Brainstorm Session*
Source: Nick Sagar.

In the follow-up survey students commented that they were happy to have had a chance to work together with autonomy: "[the morning session] was an interesting and novel way to frame our conversation for the rest of the day, in a way that was led by the participants rather than the facilitator". Probably one of the most unexpected comment from the follow up survey stated that: "the workshop definitely had a little bit of a more intersectional approach than I imaged. Most, if not all of the youth participants were BIPOC. This statement resonated with the research team as it speaks to the lack of intersectional opportunities for youth. To quote feedback given to the research team by one of the mentors: "It was very encouraging to know that there are projects that are utilizing design methods to

create lasting change within the community. It was very fulfilling to see such positive responses from the students" (Marcela Cordero, interdisciplinary design strategy masters graduate).

Assumptions, Limitations, and Questions

The research team is continually learning as we move through the various stages of this project. The Creative Practice as Protest workshop was a success in many ways and yet more could have been done in terms of community input and our own assumptions. While developing the workshop we consulted some of our participants about how best to organize the day but these conversations were informal and unstructured. The suggestions that we received from these conversations were extremely relevant and helped to shape the day but in hindsight a more formal discussion with community input might have been more productive in terms of framing the events, the parties involved, the subjects covered, and the activities worked on.

We also assumed that partnering with colloqate.org would strengthen the day and provide a bigger draw for students to attend. Bryan's session was greatly enjoyed by all the participants and challenged them in new and unique ways, but was there somebody in Toronto that could have brought a more locally-informed perspective to the discussion? Bryan was brought in due to his experience and expertise in design justice and to draw in youth participants but might not have been the best choice in terms of the Toronto context and communities. Would a local speaker have been enough to pique the interest of the youth participants?

The other draw for youth at the event were the mentors and community leaders. The research team understands that community leaders are not the same as involving a more diverse representation of community members. However, targeting a community in advance did not align with the youth-driven aspect of the workshop. It was impossible for us to foresee which communities the youth would be interested in working with in advance. This might have been prevented had we engaged a more community-driven planning of the event as discussed above. Social innovation and sustainability researchers Bieling, Joost, and Müller explain how:

> Design always deals with people and their experience in individual contexts. Therefore, designers have to know how to connect to people — considering individual differences, social and cultural background, gender, age, and more.[56]

Participatory research into community requires understanding of "cultural conditions and challenges [… collecting] many sources and types of testimony and evidence to construct a multi-layered, nuanced account of cultural life and

56. Bieling, Joost, and Müller, *Collaborative Potential: Designing Coexistence in Urban Context*, 2010.

conditions."[57] The Creative Practice as Protest workshop demonstrates that having a community leader work with youth is not the same as working with a community as it does not provide the input and exchange of multiple voices and how to navigate those types of discussions and data. However, the youth participants did have to create relationships quickly — between themselves, the community leaders, and mentors as most of them did not know each other — they were required to work together and pool their resources to build an idea in a very limited timeframe. Candida Gillis, author of *The Community as Classroom*, has students research the community they plan on working with through readings, guest speakers, and visits into the community. Gillis also expresses the need to examine and reflect on the personal biases, fears, stereotypes and assumptions of the students about the community.[58] These types of exercises are perhaps more aligned to a semester length course than a 12-hour workshop but are relevant suggestions that might alleviate the weight this kind of curriculum could place onto a community.

Nevertheless, it was challenging enough to get community leaders involved. The research team sent out multiple invitations — only four agreed to participate and only three showed up. Some of the responses from the community leaders we received indicate that they were either too busy or that the honorarium was too small. This brings us back to one of the main logistical issues with this type of education — many communities are already overburdened and cannot take on more tasks. As well, certain people who represent certain communities are repeatedly asked to embody or speak on behalf of their communities and are no longer willing to do so without appropriate compensation.

As mentioned above, another limitation of the workshop was the condensed 12-hour timeframe. It is arguable that the brevity of the event required too much of the participants and did not give them enough time to fully engage in the day's activities with intention and purpose. In the follow-up survey one youth stated that "the day was too long. I had a hard time concentrating on the afternoon presentations". It is important to note here that the timing of the workshop was determined by financial restrictions.

The Creative Practice as Protest workshop was a costly endeavor. Bringing in the guest speaker and his assistant from New Orleans would not have been possible without the Social Sciences and Humanities Research Council — Partnership Engagement Grant that we received. All participants, mentors and community leaders received a small monetary honorarium; were fed three meals, snacks, coffee, tea, and juice; and all youth participants were given a gift bag on top of their honorarium — these were our benefit commitments along with the educational aspect of the event. We hired a Graduate Research Assistant, Lena Phillips, to help with community outreach; one student monitor to help with the day's activities; security guards for the building we used; a photographer; and audio/visual support personnel. If this were to become part of curriculum where would funding come from to support similar activities? Would the outcome of the

57. Goldbard, *New Creative Community: The Art of Cultural Development,* 2006.

58. C. Gillis, *The Community as Classroom: Integrating School and Community through Language Arts* (Portsmouth: Boyton/Cook, 1992).

collaboration be sufficient compensation for the communities? What if the outcome is not successful or simply not usable by the community? How then will community respond? Will this skew the benefit to risk ratio and create friction between the school and community? There is also the broader question of compensation for participants and community members engaged in any collaborative effort to solve and address issues for community-building, whether or not through the mechanism of research, planning and/or development, or as part of educational engagement.

The recognition of our own assumptions demonstrated in this section illustrates the importance of continuous reflection on our actions and the decisions that we make and to check in with those around us in order to receive outside perspectives. Reflection is imperative in co-design. Even though our assumptions here did not necessarily cause harm, they nevertheless hindered activities and experiences that might have occurred had those assumptions not been made. Critical self-reflection, according to MIT social scientist Donald Schön, is already used by many design faculty.[59] By crafting reflective exercises that have students question their assumptions and by building those exercises into design curriculum faculty can help establish an educational environment that begins to break down stigma and bias, leading the way to less hegemony in the practice of design and design research. Before a student can start "working with, not for" community, they must question their own biases and assumptions and because of this will become more socially and politically aware citizens.

Despite these limitations the responses from youth participants were positive and this feedback demonstrates how these types of opportunities are appreciated and necessary. As one youth participant wrote "[The CPP workshop] was the first time I had participated in such an initiative and it was amazing. Everybody was so enthusiastic. My mentors […] were extremely helpful while [my group] and I were trying to navigate some of the issues around our topic. I learned so, so much from everybody yesterday. It just makes me wish there were similar workshops like this year-round! I felt a connectedness with my community that I had never felt before."

The End Results/Outcomes of DM2020 Research Project

Although the research project is ongoing, we are beginning to formulate an outcome. When we started, the team had notions of what the outcome might be but this has evolved out of the initial analysis of the data collection at the community forums and the Creative Practice as Protest workshop. As this project is utilizing Participatory Action Research methods as well as grounded theory for data analysis the outcome will be built based on community input and determined by expressed needs. Ideas for the outcome will be proposed back to the participants who were involved in the process. If the research team adapts some of Ballantine et al.'s constraints that were developed in reference to creating an

59. D. A. Schön, *The Reflective Practitioner: How Professionals Think in Action* (New York: Basic, 1983).

environment for ideal communication in which moral dialogue might occur (discussed earlier), and apply them to the evaluation and dialogue around project outcomes, we may begin to find a way to produce results that the community will deem valuable. The three constraints of interest include:

1. The autonomous evaluation constraint: participants must be allowed to introduce and challenge any assertions and any interests stated.
2. The role taking constraint: participants must give equal weight to the interests of others alongside their own interests.
3. The transparency constraint: participants must openly declare their goals and intentions, so they may be considered alongside everyone else's.[60]

Through applying the constraints on an outcome prior to release it will need to go through community screening, the researchers/designers will need to clearly articulate the purpose, the intention, and all other pertinent details about the work so that community members can respond to all facets of the outcome. The researcher/designer too must weigh in and feel comfortable to defend decisions and negotiate responses. David E. Gray, Author of *Doing Research in the Real World*, states that:

> The principles of validity, reliability and objectivity apply as much to evaluation as they do to many other aspects of research […] Evaluation that fails to take into account ethical issues will often be doomed to failure. Ethical approaches include a focus on the individual needs of people rather than the goals of organizations, on making the purpose of the evaluation transparent to those being evaluated, and encouraging participation in the evaluation process.[61]

The evaluation process is not a new concept to the design student/researcher. Evaluative dialogue happens in the critique phase of an assignment where instructor and peers are commenting, making suggestions, and questioning design decisions. To not take offence or become defensive, to be open to these comments, and try to hear what is being said is a very difficult skill to develop. It is a skill that takes time, is part of the design student/researcher's education, and is exercised on a daily basis. Feedback from outside parties help strengthen outcomes and ownership of ideas has little place in the community co-design process.

Conclusions

The research team acknowledges that this paper has potentially posed more questions than provide answers but it is with great optimism that the arguments posed will support further discourse and investigation into pedagogy that supports

60. Ballantine, Levy, Martin, Munro and Powell, "An Ethical Perspective on Information Systems Evaluation," *International Journal of Agile Management Systems* 2, no. 3 (2000): 234.

61. Gray, *Doing Research in the Real World,* 2004, 181.

ethical, community-based curriculum that involves respectful methods of collaboration. The purpose of this paper was to interrogate design education and ask important questions about ethics in co-design practices. The Creative Practice as Protest youth workshop demonstrated the desire of the upcoming generation to make change, to engage in design and social justice, and to build place respectful of those who live, work, and play in those spaces.

Not all of the responses to the issues raised in this paper need to be revolutionary in terms of curriculum design. Many methods that have high impact are small scale and can happen immediately in any design course. One example is that of Schön's notions of critical self-reflection, discussed earlier. Other disciplines have created resources to help with equitable community-based work. Organizations such as, The Research + Practice Collaboratory (researchandpractice.org) is experimenting with ways to support mutual cultural exchange between communities in STEM (science, technology, engineering and mathematics) education. They recognize how:

> Too frequently, educational research is conceived and designed in isolation from practice. We need more collaborative approaches that engage formal and informal educators, researchers, and students to jointly discuss and design opportunities for improving STEM education.[62]

The Collaboratory even has a free toolkit that educators can download for use. Design communities need to find ways to build these same kinds of resources for design students, educators, institutions, and researchers. Students that aspire to be experts in their field must be taught that community-based work is collaborative and is strongest when all involved are acknowledged for their own expertise and engaged in the creation of the outcome. Educational institutions can also reach out to local communities and build reciprocal relationships where students and communities benefit equally from the exchange.

Finally, should the design community build their own ethics protocols that specifically define responsible behavior for design — much like the Hippocratic Oath?[63] We can, once again, look at the seven principles that the American Anthropological Association use to inform their work and to provide support when ethical issues arise. If the design profession were to develop their own set of guiding principles, design faculty could teach to a common, collective, ethical goal for co-designing with communities, and graduates from design programs would have a lasting set of tools with which they could call on throughout their career.

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62. Research + Practice Collaboratory, *What we Do* (University of Washington Institute for Science + Math Education, 2015). Retrieved from: http://researchandpractice.org/whatwedo/. [Accessed January 2020].

63. C. Taylor and S. Dempsey, "Designing Ethics Tools for Self-Reflection, Collaboration, and Facilitation," in *Ethics in Design and Communication* (ed.) L. Scherling and A. DeRosa. London: Bloomsbury, 2020, 144.

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Athens Journal of Architecture - Volume 7, Issue 1, January 2021 – Pages 37-58

Bottom-up Urban Regeneration and Vacant Buildings: A Framework to understand how Empty Properties can be Strategically Embedded in Bottom-up Projects

By Alberto Squizzato[*]

The bottom-up projects, in the years after the Great Crisis, have been considered as a popular measure to solve urban issues, overcoming the conditions of austerity faced by public actors. However, these initiatives not only seem confined to solve very specific issues but are often linked to a more comprehensive urban regeneration strategy, thus capable of addressing the economic, social and physical aspects of a wider part of the city. This article presents the first findings of wider research, which analyses the link between bottom-up practices and the concept of urban regeneration. In particular, this article focuses on an element that appears to be fundamental for the development of these bottom-up urban regeneration practices: the presence of vacant buildings available for the reuse. This article suggests the possibility to analyse how vacant buildings are embedded in these practices through three steps, called steps for the regeneration through the reuse of vacant buildings (SteRVs), namely Recognition, Appropriation and Design. The validity of the three phases is demonstrated through a multiple case study analysis, that considers two renowned bottom-up urban regeneration cases developed in Europe mainly after 2000: Farm Cultural Park, in Favara (Italy) and NDSM wharf, in Amsterdam.

Introduction

Urban regeneration, according to the widely accepted definition provided by Roberts,[1] is the 'comprehensive and integrated vision and action which seeks to resolve urban problems and bring out a lasting improvement in the economic, physical, social and environmental condition of an area that has been subject to change or offers opportunities for improvement'. However, in the contemporary debate, the term appears to be used in a wider and less precise way, including 'a lot of various interventions in the city related to urban design and planning, social and economic renewal or cultural planning "regeneration."'[2]

In the current debate the concept of 'urban regeneration', used with its wider meaning, is often related to practices that are developed 'from the bottom-up'. The main characteristic of 'bottom-up' practices is to involve the dimension of the social responsibility, meaning that the objective is not the individual profit but

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1. P. W. Roberts, "The Evolution, Definition and Purpose of Urban Regeneration," in *Urban Regeneration*, 9-43. (eds.) P. W. Roberts, H. Sykes and R. Granger. 2nd Edition. Los Angeles: Sage, 2017, 18.

2. A. Acierno, "Integrated Urban Development and Culture-Led Regeneration in the EU," *Territory of Research on Settlements and Environment. International Journal of Urban Planning* 10, no. 1 (2017): 7.

instead a redistribution of benefits.[3] The bottom-up projects largely base on the strong participation of people, also on a voluntary basis.[4] This tendency is shown in a large number of projects developed since 2000, in the period defined as 'regeneration in recession.'[5]

Even though the definition of urban regeneration is currently used in a wider and less precise way, it still refers to a practice developed in order to improve neglected or deprived urban areas. Regarding the physical aspects, urban regeneration is developed in contexts of degraded urban fabrics, where it is possible to find a large number of buildings in poor conditions and often a certain presence of vacant estates. The market value of the estates is often an indicator of the issues faced by an urban area, indicating the lack of appeal of the existing buildings. The presence of an extraordinarily high rate of vacant buildings can indicate the need for an urban regeneration project to be implemented. As a matter of fact, regeneration strategies and the presence of vacant buildings are often combined in bottom-up urban projects.

Vacant buildings seem to be both a reason and an opportunity for the bottom-up projects to grow. The research project 'Urban Catalyst', which produced a large debate on temporary uses and that contributed to acknowledge the importance of the 'do-it-yourself' approach to urban planning, recognized the importance for informal practices to find space 'available at a reasonable cost or even at no charge.'[6] Such projects, where 'Individual initiative, sociocultural capital, and the principle of minimum intervention take the place of financial means,'[7] often face issues connected to the financial sustainability, having troubles in sustaining current expenditures. This translates in the necessity to base their activities in buildings remained vacant, available at no or low charge.

However, there is little literature about how the vacant buildings are strategically integrated into bottom-up initiatives that are supposed to achieve the urban regeneration of deprived areas. In this article the role played by the presence of vacant buildings is analysed, and it appears as an element not only common to a countless number of bottom-up projects, but also one of the premises that permit these initiatives to begin and develop. The methodology used is the multiple case studies, in consideration of its capacity to analyse a contemporary phenomenon in its real context,[8] combining literature review (theoretical framework), desktop research (secondary sources) and qualitative methods (interviews), comparing two European projects developed mainly after 2000, during the period of the

3. C. Rabbiosi, "Urban Regeneration "from the Bottom up": Critique or Co-Optation? Notes from Milan, Italy," *City* 20, no. 6 (2016): 832-844.

4. F. Tonkiss, "From Austerity to Audacity: Make-Shift Urbanism and the Post-Crisis City," in *Make_shift City: Renegotiating the Urban Commons; Die Neuverhandlung Des Urbanen*, 165-167 (eds.) F. Ferguson and Urban Drift Projects. Berlin: Jovis, 2014.

5. Roberts, "The Evolution, Definition and Purpose of Urban Regeneration," 2017.

6. P. Oswalt, K. Overmeyer and P. Misselwitz (eds.) *Urban Catalyst: The Power of Temporary Use* (Berlin: DOM Publishers, 2013), 14.

7. Ibid.

8. R. K. Yin, *Case Study Research: Design and Methods* (Thousand Oaks: Sage Publications, 1994).

'regeneration in recession.'[9] Through this methodology, three steps for the regeneration of the vacant buildings are individuated and their consistency with the actual development of the projects is demonstrated.

The paper is developed in more four sections: the second demonstrates the theoretical possibility of the existence of bottom-up urban regeneration, the third analyses relevant literature on vacant buildings, in the fourth the research question and the three steps for the reuse of the vacant buildings (SteRVs) are presented, in the fifth the two case studies are analysed. Finally, the conclusions will be presented.

Around the Existence of Bottom-up Urban Regeneration

The cause-effect link between the bottom-up activities and the concept of urban regeneration, as defined in academic literature is not yet fully demonstrated,[10] but it is currently a subject of doctoral research.[11] However, the existence of a link between the reuse of a building and the regeneration of a wider area is grounded on at least three theoretical elements.

First, its existence is confirmed by a general conviction of academics and urban practitioners. As Julie Fanovard[12] states, the projects of occupation, even if temporary, 'are an added value for the occupier, but also for the society itself', benefitting the surrounding neighbourhood through the opening of new activities like 'bike workshop open to all residents of the neighbourhood, a grocery store, a homework school ...'[13] Furthermore, as demonstrated in a previous article, in at least two European experiences, namely NDSM wharf in Amsterdam and FARM Cultural Park in Favara (Italy), bottom-up activities and urban regeneration appear to be consequential, basing on the promoters' opinions.[14]

Second, many authors admit the existence of catalysts in the urban environment: Attoe and Logan[15] admit the possibility of an urban 'catalytic effect', defined as the possibility given by 'the introduction of a new element (the catalyst)' to cause 'a reaction that modifies existing elements in the area', that led

9. Roberts, "The Evolution, Definition and Purpose of Urban Regeneration," (2017).

10. A. Squizzato, "Understanding and Evaluating Bottom-up Urban Regeneration," in *Urbanism Research across the World: Proceedings of the PHD Seminar*, 34-39 (eds.) K. Shannon and M. Quang Nguyen. Leuven: KU Leuven Department of Architecture, 2019.

11. Squizzato, "Urban Regeneration: Understanding and Evaluating Bottom-up Projects," *Urbanities* 9, no. 2 (2019): 19-35.

12. J. Fanovard, *Convention d'occupation précaire et temporaire à Bruxelles. Une solution à la crise du logement?* (Bruxelles: CPCP, 2017), 14.

13. 'Ces projets sont une plus-value pour l'occupant, mais également pour la société elle-même. Au-delà de la vie collective qui se met en place au sein du bâtiment, certains projets s'ouvrent également sur le quartier : atelier vélo ouvert à tous les habitants du quartier, une épicerie, une école des devoirs…'

14. Squizzato, "Urban Regeneration: Understanding and Evaluating Bottom-up Projects," 2019.

15. W. Attoe and D. Logan, *American Urban Architecture: Catalysts in the Design of Cities* (Berkeley: University of California Press, 1989).

to a product that is better than the sum of its ingredients.[16] Moreover, the research 'Urban Catalyst' confirmed how 'spontaneous, temporary uses have positive long-term effects, both at the sites where they were originally located and well beyond.'[17]

Third, the phenomenon called 'Bilbao-effect', defined as the possibility for a single architectural intervention to generate effects on a wider scale, even if questioned in its long-term outcomes seems to still have validity.[18]

The link between bottom-up practices and urban regeneration, if not yet proven, can be, however, considered based on a large academic consensus. Admitting the existence of this link, the following sections will present how this relation involves also the reuse of vacant buildings, which can become an important asset for the development of these practices.

The Vacant Buildings: Problem or Occasion?

Many factors can produce the phenomenon of vacant buildings. It can descend from the specific conditions of a building, or macro trends that can influence the whole real estate market of an area. Depopulation and migrations, deindustrialisation or economic development are dynamics that change the pressure on the real estate sector, requiring the construction of buildings, or on the opposite generating loss of value and abandonment of urban areas.[19] This article will not delve deeper in the causes that generate a vacant property, that differ for each case, and whose macro trends are broadly discussed in the literature.[20] This paper will instead consider the presence of a vacant building as an existing premise, an element whose existence is given.

Academics suggest the impelling need for public administrations to push for the reduction of vacant properties, in order to contain the land and energy consumption,[21] to control the crime[22] and reduce the costs.[23] Wilkinson's definition

16. Attoe and Logan, *American Urban Architecture: Catalysts in the Design of Cities*, 1989, 46-47.

17. Oswalt, Misselwitz and K. Overmeyer, "Patterns of the Unplanned," in *Loose Space: Possibility and Diversity in Urban Life*, 271-288 (eds.) K. A. Franck and Q. Stevens. London; New York: Routledge, 2006, 280.

18. A. Franklin, "Journeys to the Guggenheim Museum Bilbao: Towards a Revised Bilbao Effect," *Annals of Tourism Research* 59 (2016): 79-92.

19. B. Manganelli, *Real Estate Investing* (Cham: Springer International Publishing, 2015).

20. S. Alker, V. Joy, P. Roberts and N. Smith, "The Definition of Brownfield," *Journal of Environmental Planning and Management* 43, no. 1 (2000): 49-69; A. Mallach, A. Haase and K. Hattori, "The Shrinking City in Comparative Perspective: Contrasting Dynamics and Responses to Urban Shrinkage," *Cities* 69 (2017): 102-108; P. Marcuse, "Gentrification, Abandonment, and Displacement: Connections, Causes, and Policy Responses in New York City," *Washington University Journal of Urban and Contemporary Law* 28 (1985): 195-240.

21. D. Myers and P. Wyatt, "Rethinking Urban Capacity: Identifying and Appraising Vacant Buildings," *Building Research & Information* 32, no. 4 (2004): 285-292.

22. W. Spelman, "Abandoned Buildings: Magnets for Crime?" *Journal of Criminal Justice* 21, no. 5 (1993): 481-495.

23. B. Winthrop and R. Herr, "Determining the Co$t of Vacancies in Baltimore," *Government Finance Review* 25, no. 3 (2009): 38-42.

of vacant buildings underlines the issue they represent: 'Vacant properties can be defined as any residential, commercial, or industrial buildings or lots that pose a threat to public safety and thus meet the definition of a public nuisance.'[24] Furthermore, Wilkinson sustains that they are 'detrimental to cities and burden communities in a myriad of ways.'[25]

If the reduction of abandoned buildings is a need for public authorities, the solutions adopted are different. The potential approaches involve subsidizing the extra costs faced by the community, developing policies that favour the intervention on existing buildings, or intervening actively through public development agencies. However, not all the public administrations are willing nor have the funds necessary to directly intervene in solving the issue of an abandoned building in their territory.

For these reasons, it appears relevant to analyse and compare different paths that vacant buildings may follow in order to be reactivated and reused directly by citizens, in the context of bottom-up projects. This work is based on the hypothesis that understanding how vacant buildings have been embedded in past successful bottom-up UR projects would help future strategies of public administrations, professionals, urban practitioners, academics and citizens. The research question to which this work attempts to answer is: how have vacant buildings been embedded in successful cases of bottom-up urban regeneration in Europe?

Despite the importance of the topic, a few works studied the link between the reuse of empty estates and urban regeneration strategies.

Many different actors demonstrated interest in this topic in recent years. It will be useful to briefly recall some works and experiences, also to demonstrate the necessity and opportunity to further contribute to this research field.

The importance of vacant buildings is confirmed by the existence of self-constituted networks of citizens that aim at giving new meaning and bring new activities inside the cities.

It is the case of Trans Europe Halles (TEH), a network born in 1983 in Brussels with the scope of giving a unique representation to the European bottom-up cultural centres.[26] In fact, as Sayin, the communication manager of the network, pointed out in a recent interview,[27] solving the issue of vacant buildings was the main concern that conducted to the foundation of the network: 'there are so many empty industrial buildings that are abandoned, unused, empty around Europe at the moment, how can we reuse these buildings and spaces for culture and art?'[28] This initial intention is still a prerequisite in order to become a member of TEH, which accepts only 'citizen-initiated', 'independent and not-for-profit' cultural centres 'based in a repurposed building.'[29]

24. L. Wilkinson, "Vacant Property: Strategies for Redevelopment in the Contemporary City" (2011): 2.

25. Ibid.

26. B. Sayin, Personal Interview, 2019.

27. Ibid.

28. Ibid.

29. Trans Europe Halles, "How to Become a Member." *Trans Europe Halles* (2019). Retrieved from: http://teh.net/members/.

Also, the Italian based ReCreo (recreo.network) was born on similar concerns. ReCreo attempts to build a map of rural vacant buildings in Italy, in order to connect the owners and citizens that have a proposal for the reuse.[30] ReCreo is essentially a web-based platform, where citizens can collaborate in building a map that individuates the presence of all the vacant estates, considering the buildings but not only. Moreover, people that have an idea for the spaces can register the platform to communicate their ideas, making possible a positive encounter between the owner and any actors that need a space.

Outside Europe, this interest is also present. To mention the work of the NGO 'Center for Community Progress' (United States) which defines itself 'the only national nonprofit specifically dedicated to building a future in which vacant, abandoned, and deteriorated properties no longer exist'. Center for Community Progress, in particular, dedicated great effort in understanding the relationship between vacant buildings and possible bottom-up initiatives, in the framework of the so-called 'creative placemaking'. The report 'Creative Placemaking on Vacant Properties: Lessons Learned from Four Cities' represents a significant contribution in the field, recognising the importance of citizen-initiated activities in the sector of art and culture in triggering positive economic development, social and cultural positive impacts.[31] However, the Center for Community Progress advocates for more general solutions to the problem,[32] focusing on large scale approach, and seems less interested in understanding the ways through which it is possible to achieve the reuse of a single building, which is instead the central topic of this article.

These are only three examples of how the presence of vacant buildings strikes the citizens' imagination and triggers creative projects and networks.

The reuse of empty buildings in contemporary cities has been recognized as an opportunity also by public actors. The recent activities carried by a network of eleven cities in the framework of European programme URBACT[33] aimed at working on the concept of reuse, to 'support a sustainable city and neighborhood development'. This network, called 2nd Chance, has developed a guidebook for the reuse of vacant industrial buildings. Adopting the public administration's point of view, the guidebook, edited by the lead expert Sheffler, individuated six key activities that are necessary in order to achieve full reuse of the vacant buildings:[34]

- understanding the current state of the building and its history;

30. L. Porcelloni, L. Cusseau, S. Amini and F. Mazzelli, "Abbandono Di Aree Rurali e Reti Innovative Di Rigenerazione: Una Proposta Di Nuovi Modelli Dell'Abitare Attraverso Una Mappatura Condivisa," in *Territori Spezzati. Spopolamento e Abbandono Nelle Aree Interne Dell'Italia Contemporanea*, 149-154 (eds.) G. Macchi Jánica and A. Palumbo. Roma, CISGE – Centro Italiano per gli Studi Storico-Geografici, 2019.

31. Metris Arts Consulting, and Center for Community Progress, *Creative Placemaking on Vacant Properties: Lessons Learned from Four Cities* (Center for Community Progress, 2018).

32. J. R. Leonard and A. Mallach, *Restoring Properties, Rebuilding Communities. Trasforming Vacant Properties in Today's America* (Center for Community Progress, 2010).

33. N. Scheffler, *Waking up the Sleeping Giants. An Urban Guidebook for the Reactivation and Reuse of Larger Vacant Buildings* (URBACT, 2018).

34. Ibid.

- making stakeholders and citizens aware of the building;
- opening the building;
- engaging stakeholders in the reactivation process;
- developing a reactivation strategy embedded in the city development strategy;
- checking for alternative financial resources.

Differently from the above-presented experiences, the intention of this article is not to produce any directly operative knowledge but instead to develop a conceptual framework that will be useful in further works.

Three Steps for the Regeneration through the Reuse of Vacant Buildings (SteRVs)

The process through which a vacant building becomes an asset in a UR project is complex and differs in each case. However, the article demonstrates the possibility to distinguish at least three phases, each characterized by its proper goals and outcomes, through which the empty buildings can become part of a more comprehensive UR strategy.

In order to develop this theoretical framework, different analyses on the selected projects have been conducted:

- the review of the interventions, basing on the secondary sources collected for each case study;
- interviews with relevant actors, in order to have a deeper understanding of the overall development and the various initiatives;
- the listing the activities, distinguishing between physical and non-physical interventions;
- the categorisation of the activities, basing on different activity/building relations;
- the verification of the categories of relations, namely the verification of the consistency of the categories with the development of the projects, in accordance with the review and the interviews (as presented in Section 5).

In particular, the categorisation was based on three typologies of activity/ building relations:

- recognition: the activity consisted in -or contributed to- the recognition of the value of the vacant building;
- appropriation: the activity consisted in -or contributed to- the appropriation of the vacant building;
- design: the activity consisted in -or contributed to- the design of the vacant building regarding its physical shape or the functions and activities hosted.

- none: the activity had no relation with the vacant building.

Baing on these four categories, which will be more extensively described in this section, the second part of the research theorised the SteRVs, recognizing them not only as categories of relations but as necessary 'steps'.

Differently from Sheffler's work,[35] that individuated six operative phases in order to achieve a successful strategy of reuse, the ones described in this article are more generally valid. On the one hand, the three steps theorized have not operative purpose, i.e. they are not a directly useful tool, on the other, they offer a theoretical framework adaptable to a variety of situations, allowing the comparisons between different projects. This research in fact is a part of a more comprehensive study on bottom-up urban regeneration. Once individuated that the vacant buildings are an asset, and the macro phases through which they are embedded in regeneration strategies, the analysis and comparisons would be possible.

As anticipated, the phases individuated are three. They are called steps for regeneration through the reuse of vacant buildings (SteRVs).

- **Recognition.** It is the first phase, in which an actor, public or private, individuates the presence of a vacant building. The building can be 'easily found' because its location is in a traversed street, or be more 'hidden and less open to the public look.'[36] This first phase overcomes one of the issues faced in the reuse of vacant buildings, namely the fact that 'the opportunities are frequently not identified and often hindered or delayed by poor information.'[37] The 'recognition' is something similar to the 'discovery', intended as the action to 'find a space in order to put it to use', recognizing 'not just the space but a new purpose for it,'[38] shifting perception.[39] The spaces are 'found' through the 'recognition', in the sense that the actors identify a place where to develop functions that 'were not originally designed to serve.'[40] Moreover, 'recognition' not only involves the acknowledgement of the existence and the possibilities offered by a space, but also to recognize the complexity of values related to a specific place, which can involve economic, social, historical, aesthetical or symbolic values.
- **Appropriation.** In the 'appropriation' phase an actor, be it public or private, appropriates the space, in order to reuse it and to put in place a project. Jiménez-Domínguez refers to appropriation as a 'collective activity', related to 'communication and social relatedness in urban space

35. Ibid.

36. K. A. Franck and Q. Stevens (eds.) *Loose Space: Possibility and Diversity in Urban Life* (London; New York: Routledge, 2006), 231.

37. Myers and Wyatt, "Rethinking Urban Capacity," 2004.

38. Franck and Stevens, *Loose Space: Possibility and Diversity in Urban Life, 2006*, 30.

39. Leonard and Mallach, *Restoring Properties, Rebuilding Communities. Trasforming Vacant Properties in Today's America*, 2010.

40. L. G. Rivlin, "Found Spaces," in *Loose Space: Possibility and Diversity in Urban Life*, 38-53 (ed.) K. A. Franck and Q. Stevens. London; New York: Routledge, 2006, 39.

… urban culture and living memory', 'based on identification.'[41] However, also a building, that is a closed space with usually well-defined thresholds, can be appropriated. A vacant building, that lost the functions originally assigned, have many similarities to the 'loose space' conceptualized by Franck and Stevenson,[42] such as to offer a myriad of possibilities, to 'frame opportunities for expression and for social engagement' and the 'absence or abeyance of the determinacy.'[43] As the 'loose space', a vacant building needs to be appropriated in an intentional way, often more strategically than a generic activity 'part of the everyday life.'[44] Regarding a vacant building, which can have a private owner and be closed to public, appropriation passes through different activities that can involve also the legal and economic aspects, for instance the purchase or the rent, beyond the physical appropriation through spatial practices[45]. This phase can be radically different if the actor that appropriates the space is a single person, that can for instance purchase an estate, a grassroot organization, that can set up squatting strategies,[46] or a public administration, that may use agreements or expropriations.[47] As defined by Schneider and Till in the project 'Spatial Agency', appropriation 'can include the taking of another's property for one's own purposes (either legally or illegally, short-term or long-term), or through highlighting abandoned or unoccupied space.'[48]

- **Design.** It is the phase through which the actors involve the building and its specificity in a project of reuse, reactivating it. The 'design' phase is the one where the activities inside the building, or in the external spaces, are linked to a more comprehensive urban strategy that considers also the surrounding urban fabric. This can be explicit, in the intention of the promoter, but also implicit, and become a spontaneous regeneration project. The 'design' phase, in the bottom-up projects, often involve not only professionals but also citizens.[49] As conceptualized by Manzini,[50] and demonstrated in a previous work referring to the bottom-up urban regeneration projects, these experiences are made both by 'diffuse design' figures, the citizens, and 'expert designers', the professionals. From the

41. B. Jiménez-Domínguez, "Urban Appropriation and Loose Spaces in the Guadalajara Cityscape," in *Loose Space: Possibility and Diversity in Urban Life*, 96-112 (eds.) K. A. Franck and Q. Stevens. London; New York: Routledge, 2006, 99.

42. Franck and Stevens, *Loose Space: Possibility and Diversity in Urban Life*, 2006.

43. Ibid, 9, 17.

44. Ibid, 29.

45. R. Boer, M. Otero Verzier and K. Truijen, *Architecture of Appropriation. On Squatting as Spatial Practice (*Rotterdam: Het Nieuwe Instituut, 2019).

46. Ibid.

47. J. Badcock, *Barcelona Orders First Expropriation of "Empty" Flat Owned by a Bank* (The Telegraph, 2019).

48. *Spatial Agency: How? Appropriation*. Retrieved from: https://www.spatialagency.net/database/how/appropriation/. [Accessed 8 November 2019].

49. Tonkiss, "From Austerity to Audacity: Make-Shift Urbanism and the Post-Crisis City," 2014.

50. E. Manzini, *Design, when Everybody Designs: An Introduction to Design for Social Innovation* (Cambridge, Massachusetts: The MIT Press, 2015).

collaboration of this variety of actors born the 'bottom-up' urban regeneration projects, whose design involve the strategic use of the buildings as assets. It is a spontaneous co-design process, where the affordability of the vacant buildings becomes strategic to the sustainability of the initiative.

The following sections will demonstrate how the so-defined three phases are consistent with the real practice, and how it is possible to recognize them in two projects that are considered exemplary European cases of bottom-up urban regeneration. In particular, the article will demonstrate that it is possible to interpret the process of strategically embedding a vacant building into a bottom-up UR project through the mentioned three different steps.

The Case Studies

The informal urban practices in literature have been traditionally categorized basing on the duration, distinguishing between permanent and temporary projects. The research 'Urban Catalyst,'[51] used 'temporary' to define the projects 'if those initiating it and the other actors involved expected it to be of limited duration', however, they also admitted that 'uses can lose their classification as "temporary" as soon as their status changes and they consolidate into established use.[52] The definition of 'temporary' appears a loose concept, not defining the peculiar characteristic of the urban practices. Paraphrasing the words of Cirille Hanappe,[53] perhaps would be useful to admit that there is not 'temporary reuse', but only the 'reuse.'[54] In the framework of this specific research, it seems not useful to make the distinction between projects born to be temporary or more permanent ones. If the concept of 'temporariness' still has its validity in successfully grasping a certain grade of informality and improvisation in these kinds of urban practices, however, the duration appears not to be the main characteristic. Basing on these considerations, the article considers 'bottom-up' urban projects, without distinguishing in permanent or temporary, the ones that:

- involve the return of benefits to the local community;[55]
- do not only deal with physical improvements, but also social relations, ownership models, resource funding strategies;[56]

51. Oswalt, Overmeyer, and Misselwitz, *Urban Catalyst: The Power of Temporary Use*, 2013.

52. Oswalt, Misselwitz and Overmeyer, "Patterns of the Unplanned," 2006, 275.

53. 'Il n'y a pas d'habitat temporaire. Il n'y a que de l'habitat. Il y a des chemins de vie, qui font que l'on passe d'un habitat à l'autre. Et il n'y a pas un lieu où l'on dort qui n'a la même attention qu'un palais, car ce quelqu'un y habite, pour plus longtemps qu'il n'aurait pensé'

54. C. Hanappe, *Il n'y a Pas d'Habitat Temporaire. Il n'y a Que de l'Habitat* (Habiter Le Temporaire, Cité de l'Architecture et du Patrimoine, 2017), 79.

55. Rabbiosi, "Urban Regeneration "from the Bottom up": Critique or Co-Optation? Notes from Milan, Italy," 2016.

- are based on the reuse of vacant buildings, as a necessary precondition for these initiatives to born and develop.

All around Europe there are cases of reuse of abandoned building by communities of citizens: Manifatture Knos in Lecce (Italy), Farm Cultural Park in Favara (Italy), NDSM wharf in Amsterdam,[57] Ex Rotaprint in Berlin,[58] Zinneke and Recyclart in Brussels, are only some examples of a huge tendency in Europe that finds in abandoned buildings the occasion for innovative projects. As mentioned above, some of these bottom-up projects are linked to the concept of UR. In the following sections, two renowned European cases are presented, analysing their development using the SteRVs as a conceptual framework. The two cases selected are both considered exemplary and recognized best-practices of bottom-up urban regeneration in Europe.

Farm Cultural Park is one of the few bottom-up projects in Europe whose declared main goal is urban regeneration. For this reason, it is considered a world best-practice, as demonstrated by the countless invitations received by Andrea Bartoli and Florinda Saieva as guest lecturers, jury members and testimonials. Farm project has been presented worldwide, to mention:

- Architecture Biennale of Venice (2012 and 2016);
- Dublin Platform on 'Heritage and Social Innovation' 2018 (European Commission);
- The Future of Historic Villages and Towns 2019, Meishan, China (UNESCO);
- ILUCIDARE Playground 2019, Brussels (KU Leuven, KEA and others - Horizon 2020 project);
- 10th Urban Forum 2020, Abu Dhabi (UN Habitat).

NDSM is considered a world best-practice too, and after two decades it still arises interests among academics, as demonstrated by the invitations received by one of the more engaged promoters, Eva de Klerk, who considers herself as a 'bottom-up city developer.'[59] Eva has been invited, to explain NDSM project, in several events around the globe:

- The city as a shell, a manual for designing the city, 2020, Ghent (Ku Leuven);
- The design after, 2019, Bogota, Colombia (Universidad de los Andes);
- Perspectivas y oportunidades de la ciudad construida, 2013, Valencia (Aula Ciutat, Universidad Internacional Menéndez Pelayo);

56. Tonkiss, "From Austerity to Audacity: Make-Shift Urbanism and the Post-Crisis City," 2014.

57. E. De Klerk, C. Feldbrugge and J. Zonneveld, *Make your City: The City as a Shell : NDSM Shipyard Amsterdam* (Trancity-Valiz, 2018).

58. F. Ferguson, F. and Urban Drift Projects (eds.) *Make_shift City: Renegotiating the Urban Commons; Die Neuverhandlung Des Urbanen* (Berlin: Jovis, 2014).

59. *About Eva | Eva De Klerk*, Retrieved from: http://www.evadeklerk.com/en/bio/. [Accessed 30 March 2020].

- Yokahama Creative City 2008, Japan (Yokohama city council);
- Workshop for the redevelopment of the Berlin Tempelhof, 2007, Berlin (Municipality of Berlin).

FARM Cultural Park

Favara is a town in the South-East of Sicily, in Italy. In 2010, after the tragic death of two children due to the collapse of a historic building in the city centre,[60] the municipal administration decided to earmark for demolition all buildings that were not considered safe.[61]

In the same year, Andrea Bartoli and Florinda Saieva, a married couple, decided to accelerate the development of a project they had in mind. They were thinking about a project to change the conditions of the historic centre of Favara, that was semi-abandoned, with a high rate of unemployment and many buildings built without permits.[62] The town did not have any strong touristic or industrial destination, and the 2008 economic crisis was a disaster for the several construction companies of this zone (Figure 1). The Bartolis made the initial economical investment to purchase some buildings in the city centre, called Sette Cortili (Seven Courtyards) with the intention to build a new independent cultural centre. The design by architect Liotta, Castelli and others led to the opening of new spaces, that are now linked with each other, and the general refurbishment and renewal.[63] Today thanks to the urban regeneration operated by Farm Cultural Park, the economy of the city has been reactivated, becoming the second touristic destination of Agrigento Province, attracting many people, and thus producing the necessity of open structures to welcome them such as B&Bs, hotels, restaurants, cafes.[64]

60. Corriere della Sera Redazione Online, *Crolla Palazzina a Favara Morte Due Bambine, Salvo Il Fratello* (Corriere Della Sera. Corriere.it, 2010).

61. S. Consiglio and A. Riitano, *Sud Innovation: Patrimonio Culturale, Innovazione Sociale e Nuova Cittadinanza* (Milano: F. Angeli, 2015).

62. G. Faraci, "Farm Cultural Park: An Experience of Social Innovation in the Recovery of the Historical Centre of Favara," *Procedia Environmental Sciences* 37 (2017): 676-688.

63. M. Di Carlentini and S.-J. Liotta, *Farm Cultural Park (Favara, Italia)* (08_Planur-e, 2016).

64. J. A. Liotta di Salvator, *Sfascio. Miracolo. Domani. Su Farm Cultural Park e il suo Valore*. Archivio della Generatività Sociale.

Figure 1. *Cortile Bentivegna before Farm's Project*
Source: Di Carlentini and Liotta.[65]

Recognition. The Bartolis, in a moment of their life, decided to go back to Sicily. They decided to live in Favara after having lived in Paris for a period, to reconnect to their native place and their families.[66] They knew the town very well, mostly Florinda that was born in Favara, and they were aware of the conditions of the architectural heritage. The buildings purchased constituted an occasion for the couple. Sette Cortili was a semi-abandoned area, unsafe and in poor structural conditions.[67] However, according to Andrea Bartoli,[68] the purchased happened almost by chance, as he and Florinda were considering different buildings in the city centre. However, the recognition phase passes through the acknowledgement of the value of the historic centre, as a part of the city that deserves to be regenerated, in opposition to the 1980s external real estate development of Favara in large part abusive. Furthermore, from other interviews carried out in Favara, it was made clear that the success of the FARM is also due to chosen area, called Sette Cortili, that was the symbol of the historic town (Figure 2).

Appropriation. The 'appropriation' phase passed through the purchase, at a very low price, of the vacant and neglected buildings. This was not an exceptional possibility in the city centre, as demonstrated by the interviews to some local experts.[69] A lot of buildings in the city centre were in fact sold at a very low price, others were earmarked for demolition. The Bartolis' choice to purchase them in the historic centre demonstrated the existence of a possibility for the regeneration.

65. Di Carlentini and Liotta, *Farm Cultural Park (Favara, Italia,)* 2016.
66. A. Bartoli, *Cities Change because People Make them Changing* (TEDxTalks *TEDxLakeComo*, 2017).
67. Di Carlentini and Liotta, *Farm Cultural Park (Favara, Italia,)* 2016.
68. Personal Interview.
69. C. Cuschera and A. Cuschera, Personal Interview, 2019.

Andrea Bartoli, notary by profession, purchased the buildings in the historic centre in the more classical way. The appropriation was an economic and legal transaction that allowed the Bartolis to become owners of the former vacant buildings. But after that, as pointed out by Faraci,[70] they also developed a 'process of recovery, re-appropriation' that provided 'new meaning to the area by involving artists and designers'. The very poor conditions of the buildings were not only the issues tackled by the Bartolis but were also the premise that allowed the purchase at a very low price, consenting de facto the project to develop.

Design. The 'design' phase included physical and non-physical interventions. The renewal of the buildings involved the restoration of walls, windows and doors, the refurbishment of the interiors and the connection of the different spaces. As demonstrated in a forthcoming article, the design phase included the setting up of social cooperatives and art and culture events and expositions. The design phase heavily continued also after the purchase of the first buildings. It involved the collaboration of the Bartolis with the professionals, like the architects Castelli and Liotta, but also the graphic designers, the video makers etc. According to Andrea Bartoli, the design of the initiative is very demanding and absorbing, even if the results seem so immediate.[71]

Farm Cultural Park reactivated some vacant buildings in the city centre of Favara, hosting the new functions, succeeding in animating the whole city centre. Farm Cultural Park is a clear example of how, through the mentioned three steps, vacant buildings can be the trigger for the regeneration of an urban area, in this case of an historic neglected centre.

Figure 2. *Farm Cultural Park, Main Entrance (Sette Cortili)*
Source: Author (2019).

70. Faraci, "Farm Cultural Park: An Experience of Social Innovation in the Recovery of the Historical Centre of Favara," 2017, 677.

71. Andrea Bartoli, talking about the initiative 'Countless Cities', said that it has taken some months to develop the concept, while once realized it seems so immediate.

NDSM Wharf

The wharf of the Netherland Dock and Shipbuilding Company is situated in a neighbourhood with an industrial past in the north bank of the IJ river of Amsterdam (Figure 3). The area is abandoned from the 1980. In this context, an abandoned industrial building has become not only the bigger sanctuary of Europe, but also has succeeded in changing the perception of the whole area. In 2000 the creative group Kinetisch Noord, made up of artists, craftsmen, skaters and no-profit organizations, started the process of regeneration of a building in this area, the old shipbuilding warehouse, in order to create affordable rent studios, a theatre, dance spaces, a skate park and either a school.[72] They achieved also the reuse of internal spaces as ateliers, using adaptable architectural structures designed by Dynamo architects.[73] They could achieve this result through the cooperation with local governments, building authorities and professionals, becoming one of the bigger examples in Europe of regeneration from the bottom up.

However, also the public administration played a role in the development of the wharf. In 1999 the Amsterdam Nord municipality organised a competition for assigning the building to an association with a project for the temporary reuse of the NDSM shipyard.[74] The role of public administration is however restricted to activities of 'supervising and supporting the process.'[75]

From this point, the history of the NDSM regeneration is the one of a bottom-up regeneration: the Kinetisch Noord raised money in order to submit an entry in the competition, raised a consistent network of people around the initiative and succeed in winning the bid.[76] In the years that followed the community of the NDSM organised in 4 entities: an umbrella organization, the tenants, an external board, and a foundation.[77]

Recognition. The North bank of the IJ was almost not considered as a part of the city of Amsterdam. As stated by Chris Keulemans, artistic director of the Tolhuistuin, 'Noord used to be to Amsterdam what Australia used to be to England', a place where to send 'criminals, their alcoholics, their homeless, their general outcasts.'[78] It is clear that the recognition of the value of this area, similarly to the FARM case, needed to pass through the acknowledgement of any sort of value. The recognition, in effect, happened years before the proper reuse by Kinetisch Noord, and it is evident from the activities of other actors of

72. De Klerk, Feldbrugge and Zonneveld, *Make your City: The City as a Shell : NDSM Shipyard Amsterdam*, 2018.

73. D. Bakker, *Architectuur in Nederland: Jaarboek 2007/08* (Rotterdam: NAi Publishers, 2008).

74. P. Bishop, "From the Subversive to the Serious: Temporary Urbanism as a Positive Force," *Architectural Design* 85, no. 3 (2015): 136-141.

75. X. Gainza, "Industrial Spaces for Grassroots Creative Production: Spatial, Social and Planning Facets," *European Planning Studies* 26, no. 4 (2018): 807.

76. De Klerk, Feldbrugge and Zonneveld, *Make your City: The City as a Shell: NDSM Shipyard Amsterdam*, 2018.

77. Ibid.

78. J. Weickgenant, "The Noord District's Hip Rebirth. How One Amsterdam Neighborhood Became Trendy, Drawing Artists, Musicians and Eateries," *Wall Street Journal, Europe* (2011), 1.

Amsterdam's vibrant cultural scene. As reported by Eva de Klerk,[79] the NDSM shipyard was already used, previously, as a stage by Dogtroep, 'an international site-specific theatre company, creating shows at extreme locations.'[80] As reported by Anna Threes, artistic director of Doegtrop from 1990 to 1999, 'in August 1994 Dogtroep played Noordwesterwals for a month, on a slipway of the former NDSM shipyard in Amsterdam-Noord.'[81] However, there are 'still very few people that recognize the potential of the transformation of the shipyard buildings in 1998.'[82] Eva de Klerk, as a promotor of Kinetisch Noord, has seen potentials in this part of the city, and Jolien van der Maden, an entrepreneur of the food sector, and Maik ter Veerm, organizer of art and technology festival Robodock, have done the same. Also, a number of theatre companies were urgently searching for available spaces. The NDSM shipyard represented a spatial and aesthetic asset for these actors. In fact, the character of the industrial site was considered 'appealing', even thought that part of the city was not 'very popular at the time.'[83] However, it is possible to say that also the municipality of Amsterdam has acknowledged the value of the building. In fact, in a time when 'it is still unclear what the future of the NDSM shipyard will be'[84] the District Noord decides to organize a public competition for the reuse of the shipyard. This demonstrates the intention not to demolish the building but instead to preserve its integrity giving new functions.

Appropriation. The appropriation of the NDSM wharf is a complex phase. From the legal point of view, it passed through the winning of a public competition organized by District Noord of Amsterdam (Figure 4). This led to the legal appropriation of the space by the grassroots organization Kinetisch Noord, that winning the competition concluded the first agreement with the municipality of Amsterdam Noord for a five years use, then extended.[85] The appropriation through the reuse of the space, however, happened even before. In the years after the Dogtroep performance, in fact, the NDSM wharf was 'one of the options people can move to when the evictions on the south bank of the IJ start to become concrete.'[86] The port buildings are appropriated by people coming from other squat experiences, such as ADM site and Plantage Doklaan.[87] It is evident, form the description of this variety of experiences that the appropriation by different actors, through spatial practices, happened before the legal appropriation by Kinetisch Noord. However, when the building is assigned to Kinetisch Noord, the

79. De Klerk, Feldbrugge and Zonneveld, *Make your City: The City as a Shell: NDSM Shipyard Amsterdam*, 2018.

80. A. Threes, *Dogtroep – Threes Anna*. Threesanna.Com (blog).

81. 'In Augustus 1994 speelde Dogtroep een maand lang Noordwesterwals, op een scheepshelling van de voormalige NDSM-scheepswerf in Amsterdam-Noord.'; Ibid.

82. De Klerk, Feldbrugge and Zonneveld, *Make your City: The City as a Shell: NDSM Shipyard Amsterdam*, 2018, 69.

83. Ibid.

84. Ibid, 73.

85. De Klerk, Feldbrugge and Zonneveld, *Make your City: The City as a Shell: NDSM Shipyard Amsterdam*, 2018.

86. Ibid, 73.

87. De Klerk, Feldbrugge and Zonneveld, *Make your City: The City as a Shell: NDSM Shipyard Amsterdam*, 2018.

appropriation becomes more structured and less informal and guided by the winning bid for the reuse.

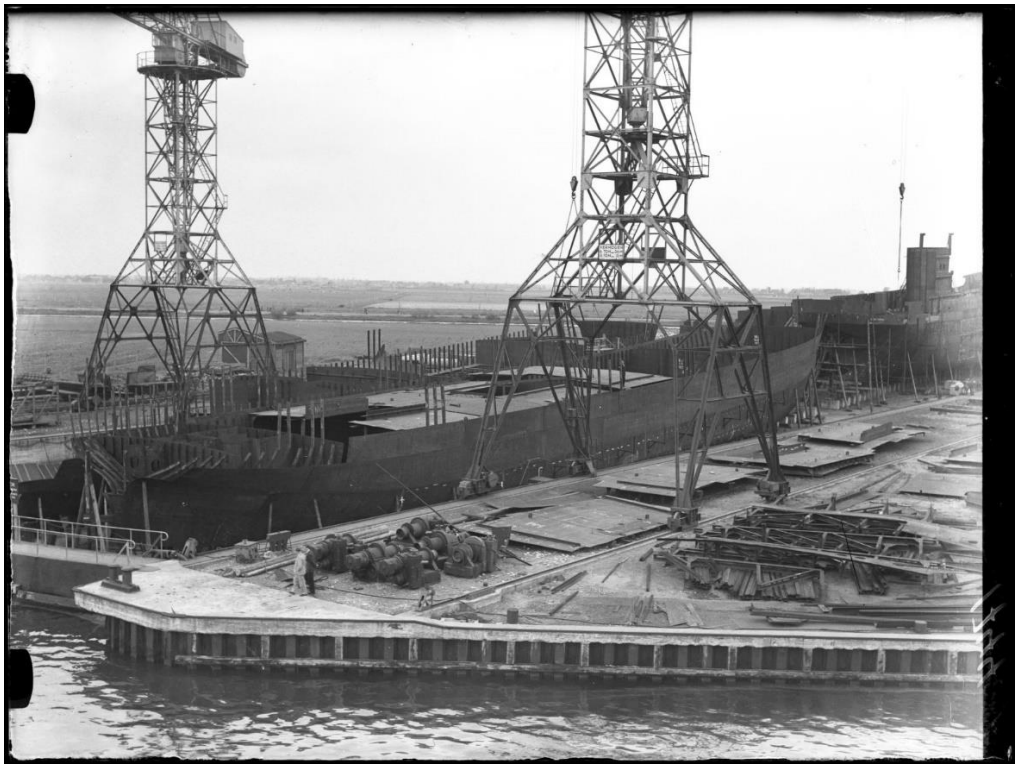

Figure 3. *Ships under Construction at the NDSM Shipyard, May 16, 1947. Photo Ben van Meerendonk / AHF, IISH Collection, Amsterdam.*
Source: IISG, 05-16-1947_01744 NDSM.[88]

Design. The design phase started before the legal appropriation, with the preparation of the dossier to submit to the public administration. Differently from other totally private-led initiatives, the design phase has been very demanding also in the preliminary phase, involving a lot of people and professionals and requiring an initial investment.[89] The design phase appears to be typical only of the Kinetisch Noord activities, and not of other actors that appropriated the building before. In fact, it seems that the previous appropriations of the areas were characterized by informality and the lack of legal basis, and did not allow to make mid-term programs for the area. The public bid is a shifting point in the approach for the area. In fact, from this moment, it is possible to individuate an actor, the grassroots organization, but also a design plan, that foresight a future for the area regarding the activities and the financial plan. The design phase appears to be an interdisciplinary work, and as demonstrated for the FARM's case, not only involved professionals with different expertise but also citizens. The design phase included a 'crowdfunding avant la lettre' campaign in order to raise the money

88. IISG, *05-16-1947_01744 NDSM*.
89. Ibid.

necessary to design and print the competition proposal.[90] The design phase for the NDSM wharf was in large part influenced by the need to build a dossier to enter the competition.

Figure 4. *Old Crane at the PICNIC11 Site in Amsterdam (NDSM Wharf)*
Source: Nash, NDSM Wharf Crane Amsterdam - 14.[91]

Conclusions

The SteRVs constitute a theoretical instrument to analyse and understand how the vacant buildings are embedded in an urban regeneration strategy developed from the bottom up. It is possible to recognize the SteRVs also as more universal categories, which can be applied also to other processes of reuse. However, this article is limited to the development of a conceptual framework that will be directly used in research conducted on bottom-up urban regeneration, and the case studies refer to this phenomenon. This does not limit the applicability, under further study, to a wider range of cases.

Regarding the usefulness of such a theoretical concept, the SteRVs will be fundamental in:

- analysing, as done in this article, how these complex projects develop, also admitting comparisons;

90. Ibid, 77.
[91] A. Nash, *NDSM Wharf Crane Amsterdam - 14*.

- understating how the vacant buildings have been chosen and used in the urban regeneration strategies, allowing speculations on the reasons that allowed or not the success of the initiatives.

Moreover, through the analysis of the two case studies, this article demonstrates how the abandoned buildings can become part of these strategies, independently from the actors and the path followed. The recognition of the presence of an abandoned building that can be reused for different functions, the appropriation through formal or informal activities and the design of a new function to reactivate the building in an urban strategy appear to be three indispensable phases. For this reason, it is possible to state that the SteRVs constitute a useful framework in order to better understand bottom-up urban regeneration projects.

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Art and Architecture as Opponents against the Cultural Identity Loss in the Context of a Post-Industrial Environment - The Case of the Manufacturing Villages of Cebolais de Cima and Retaxo, Portugal

By Miguel Ângelo Silva[*], Fátima Silva[±], Marta Roque[‡] & Álvaro Cidrais[+]

Facing the dramatic desertification extent of the territory under study, this article presents the results of an experimental methodology approach on the regeneration of landscapes in the national territory, where man, communities, architecture, art and landscape combine in a visible result, image of synthesis, itself revealing the problem. The deactivation process of the local textile industry, in the territory of Cebolais de Cima and Retaxo, Castelo Branco, Portugal, was marked by a period of stagnation, abandonment and degradation of its manufacturing sites and consequently, of deep degradation of the urban and human landscape. This landscape, which was mainly characterized by an intensive work environment and industrial production, is today essentially portrayed through a legacy of abandoned buildings, materials and machinery, scattered throughout the distorted scenery. It is therefore in a physical, social and human environment with a high rate of abandonment and degradation that matrixes will be found for a process of collaboration between an active group of local forces and the critical mass offered by the University. This was intended to incite a strong awakening of the various agents involved in the alarming conformism installed in these settlements, an environment that transcends the entire frontier territory of the interior border between Portugal and Spain. The beginning of this path with several steps and still in a preliminary stage was offered to students of architecture in Lisbon. It was the opportunity to learn realities other than those of their daily lives, in a universe of excess of information, but weak reflection. It also allowed them to challenge their points of view against the ones of those few who still live in the territory and preferred to stay rather than emigrate as most already did. For this difficult rendezvous, several actions were planned during two years, in Lisbon and Cebolais de Cima and Retaxo, culminating in the so-called Creative Assault, the "occupation" of an abandoned factory intended as a wake-up call for awareness. For three days, various activities and exhibitions took place in this space, inviting the community and local authorities to participate, as well as the students involved in the various moments of work.

Introduction

The heritage (material and immaterial, usually found in an organic and dynamic compound of both dimensions) is a wealth that is carried in our personal culture and shared with a vast network of people with whom we are linked, through our convictions and common principles.

Often, the most essential heritage (or patrimony) is so intimate and imprinted in our essence, that we neither value nor recognize it as such. But it is embedded in

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buildings, in public spaces, in social (relational) practices, in memories, in writings and ideas, in the systems of exchange that constitute a Place (a geographical space full of memories and emotional meanings, representations and perceptions).

This is how Places are born and evolve, in a continuous process of transformation of communities, from the identities and memories that resulted from the crossing of several civilizations in a certain geographical space (natural and artificial). This is how specific landscapes such as Cebolais de Cima and Retaxo are created.

It is within the context of each Place that public and private spaces, squares and buildings are born, places of worship and production, cultural and social practices, economics and processes of exchange. It is in these Places that communities develop, taking advantage of the assets they have, while they have meaning.

We are dealing with what Augé calls "anthropological places", places that present at least three common characteristics: "identity, relational and historical."[1]

As Augé also points out, the historical qualification of the anthropological place emerges from the moment when, combining identity and relationship, the place is defined by a minimum stability. "It is so to the extent that those who live in it can recognize points of reference that do not have to be objects of knowledge. The anthropological place for them is historical in so far as it escapes history as a science."[2]

Thus, in Cebolais de Cima and Retaxo, two parishes now joined, a vast entrepreneurial heritage of textile industrial base was born, and now is dying. It is this heritage that must be re-evaluated and reincarnated in a new paradigm of intervention and development on a territorial basis.

This way, in an increasingly interconnected and global world, we can look at this vast heritage as a wealth (affective and potential) that will transform some factories into production centres of new knowledge and solutions, in a participatory approach that crosses multiple experiences and competences, without recalling the memories of a time long gone.

It is on this basis of thought that the "Lançadeira Project", an entrepreneurial and local development project, gains reason and meaning, becoming a local revitalizer, a catalyst for patrimony and activities that can eventually regenerate the place. We were interested in the confrontation between those who led the territory to what it is today and those who inherited it, and for this the local presence of the Lançadeira´s members was central to deepen the knowledge of the local reality and to direct the interaction with some of the actors, survivors of the industrial process. It was with the strong interaction of this local force that alert actions were promoted, designated as "Creative Assault".

By concretizing activities of participative architecture for public spaces and abandoned buildings requalification, it promotes the creative adaptation of the places to a new global socio-economy and can be the trigger for the development of a new economy of collaborative and competitive base.

1. M. Augé, *Não Lugares - Introdução a uma antropologia da sobremodernidade* (Lisbon: 90 Graus Editions, 2005), 47.

2. Ibid, 48.

Territorial and Socio-Economic Context

The present case study is located in the Raia zone at 12.34 km in a straight line from Spain, belonging to the traditional Beira Baixa province, in the district of Castelo Branco (Figures 1 and 2).

The reason for the origin of the industry in this locality is not well documented to date, but it is speculated that due to the characteristics of its soil, very poor, the textile industry was the only means of subsistence found by this population.

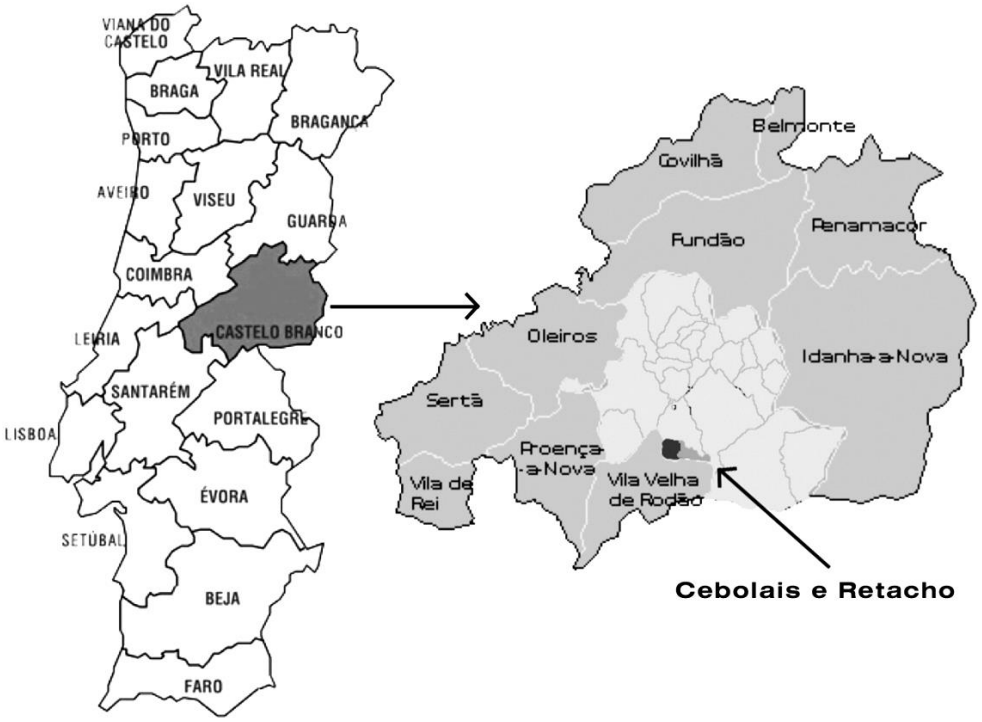

Figure 1. *Location of the Territory under Study*
Source: Graphics by Marta Roque.

There are documents proving its existence since the beginning of the nineteenth century, "in the Chamber session of September 25, 1809, the collection of 16,000 réis was made by the wool producers of Cebolais and Retaxo."[3]

In the Inquiry of 1862-1865, related to woollen fabrics, Joaquim Henriques da Silveira, reports that:

"In the parish of Cebolaes de Cima there is an important manufacture of baizes, saragoças, buréis, e xadrezes,[4] blankets, all of inferior qualities, but of great consumption among the inhabitants of that parish, and in general of the less wealthy classes of diverse towns where their offer arrives. Many hand-drawers,

3. J. R. Cardoso, *Subsídios para a história regional da Beira-Baixa-Castelo Branco na sua vida municipal* (Junta Provincial da Beira Baixa, 1944), 85.

4. Baizes, saragoças, buréis and xadrezes are varieties of coarse wool fabric.

seals, and weavers are employed in this industry, working with more than 30 looms."

In the middle of the twentieth century there was a flourishing industry, and it is during the 60s that reached its maximum production exponent, employing about 1,100 direct workers, responsible for 25% of national carded fabrics through 15 companies and 25 small units of "home industry", that occupied about 18 hectares of territory formed by this parish.

However, this golden age did not last for a long time, with the decline of production starting in 1985 and plunging during the 1990s. Possible causes of this depression include the liberalization of markets, the opening of borders and difficulty in implementing a strategy to respond to the new conditions of competition.

This process of industrialization and its subsequent de-industrialization has caused deep scars in its landscape, being "a register of a society that changes and, if change is so great, so deep and accelerated, there will be signs, not only for a short time and much space to understand or to digest the marks and forms as they are trampling each other, sometimes relics, sometimes wrecks."[5]

The industrial Legacy that characterized the landscape of these two villages in the recent past consists on a set of structures and factory infrastructures that have opportunistically occupied (and still do) this territory of empty spaces integrated in rural parcels. Up to that point, those defined the order and character of that landscape, as well as all products produced, objects connected with production, machines and instruments of manufacture.

The unplanned form of this occupation, and the concentration of a large number of factory buildings, led to a de-characterization of the image of this formerly rural landscape, but were responsible for the development of a culture of identity that promoted economic improvement in this region.

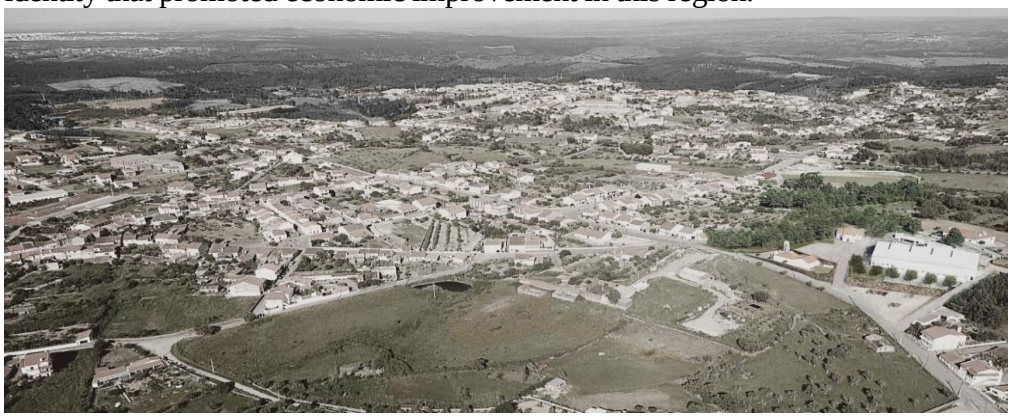

Figure 2. *Aerial Photograph of Cebolais de Cima and Retaxo*
Source: http://portugalfotografiaaerea.blogspot.pt/2015/01/cebolais-de-cima.html.

5. Á Domingues, *Vida no campo* (Lisboa: Dafne Editora, 2011), 15.

From the Idea of Sensorial Landscape

In this historical and geographical approach we understand the countersense of the idea of installed interiority – however, this is a key territory if we look at its ability for inter-regional and even peninsular articulation, when we consider the new scale of communication and mobility.

For this reason, the more the discussion revolves around the geographical distances in relation to an Atlantic coastline, full of dynamism and actually inaccessible due the lack of a truly efficiently developed transport network, the more important is to capture the qualities and singularities of the place.

The concept of landscape appears from direct subjective observation, by means of sensorial appropriation, of a singular element of the surrounding nature or of a place. It is often an unconscious exchange, but always a reactive, emotional, human one. As Iñaki Uriarte says, "the landscape exists only in the eye of the one who looks at it, and sees it, which attributes aesthetic, pleasant, evocative or cultural qualities. The landscape is the expression of a culture and somehow a compilation of stories, a palimpsest of memory."[6]

Memory is more than just stone walls. The landscape is "only" the end result of man's action, his projection made visible on a larger scale. If one is to understand the intervention in the territory as a process filled of pro-development economic and social objectives, it is crucial to be fully aware of the symbolic values projected by each community. The relationships between disciplines are possibly the most accurate way to integrate and clarify the complexity of the information offered by the modern collective landscape, in the background, the cultural landscape.

This study focuses on the industrial phenomenon, its characterization of a place in the landscape and, analysing at a phase of abandonment and obsolescence of the built legacy still present as a living memory, determines the urgent need to fix the collective culture memory and to re-qualify through resilience. Most likely there won't be a return to the means that previously resulted as productive, but rather it will allows the emergence of new dynamics envisaged for a new global world that still seems strange because incomprehensible or out of control.

Heritage as a Working Tool

The acknowledgement of a cultural heritage value that justifies the implementation of a museology centre for registration and safeguarding the technical and artistic knowledge of this human capital (the former Corga Factory opened its doors in July 2017 as the Textile Museum of Castelo Branco), is an indicator of the potential legacy present on the site (Figure 3). It is one more part for urban and human regeneration and an opportunity to requalify the landscape from this content of identity.

6. I. Uriarte, *Ría de Bilbao: la industria, fábrica del paisaje* (Gigon: Abaco/CICEES, 2002), 109.

The opening of this Museum is a victory for the recognition of the importance of Memory, countering a wave of destruction of many other industries disaffected by European territory, as warns Louis Bergeron,

"You can convince public opinion and local leaders of the interest that an industrial place has as an object of study for the specialist. But it is more difficult that an industrial trace is an object of memory, that concerns all a population and that has a utility both for our contemporaries and for the generations to come."[7]

These villages were revealed throughout the study as having been the setting of an entrepreneurial and pioneering process, in what today can be referred to as Entrepreneurship and Territorial Marketing. In the first half of the twentieth century, someone looked at Cebolais de Cima and Retaxo with this sense of opportunity, capable of promoting the sustainable transformation of that place/territory.

This understanding of place through a regional scale of international vision was the first lesson to be drawn from this study.

Figure 3. *Museum of Textiles of Castelo Branco – MUTEX - Installed in a Building Belonging to an Old Woolen Company - "Carding and Wiring Company of Corga Lda.", Dating from the 1950s*
Source: https://www.cmcastelobranco.pt/media/3789/museu_dos_texteis_cebolais_de_cima-3.jpg .

7. L. Bergeron, "El patrimonio industrial, qué hacer?" in *Patrimonio Industrial: Lugares de la Memoria* (Gigon: Incuna, 2002), 11.

This inheritance is part of the concept of Cultural Landscape, not valid for the edified set but for the material and immaterial archaeological spoliation linked to a textile culture still very present in that physical space, a collective memory and the know-how of the resident population.

"A rural or urban space, an agricultural or industrial landscape, a specific flora or fauna, traditions and knowledges, monuments and archives, meaningful memories, lifestyles only, all belong to the capital of the developing community."[8]

It is the collective human values that today can be understood as added value and opportunity for a requalification of the character of the landscape, disqualified by the wild implantation of dispersed industrial nuclei, seeing in this new vision the opportunity of a sustainable regeneration based on a culture of its own.

The Need for Change

It is at this point that the importance of awareness takes its toll, passing from generation to generation not only the need for its physical maintenance, but essentially the effort of its management.

These roots, this capital, correspond to the inheritance of a community, implying therefore its management. "It is necessary to make them live, to produce, to transform, to remain useful."[9]

In most cases, when we revolt against acts of destruction, of different degrees of vandalism on what we recognize as patrimony, that aggression results from the incapacity or inertia on valorising the patrimony, not only for the respect to which is naturally compelled by society but also, ridiculously, because it represents a singular and unique value.

This lack of awareness is more serious as it concerns us, it resonates with our responsibility as actors, performing on our most personal, more intimate heritage, passing through the patrimonies of the local community, of the country or international ones.

It is within this framework that the importance of the past and the role of the industrial tradition in Cebolais de Cima and Retaxo should be highlighted, not as nostalgic figures and as a negation of a dynamic present, but rather by recognizing the importance of belonging to the potential group of foundations of local development.

In this way, it will be possible to recover and revalue the knowledge and assets of three generations of industrial weaver entrepreneurs, while humanizing their lives, counteracting the processes of depopulation, aging and socioeconomic loss of an entire community, of each one of its elements.

It is desired to awaken (and destroy) the ghosts of the announced death of a community, rebuilding new processes of learning, production, exchange and consumption, from the requalification and re-functionalization of the buildings.

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[8]. H. Varine, *As raízes do futuro: O patrimônio a serviço do desenvolvimento local* (Porto Alegre: Medianiz, 2012), 37.

[9]. Ibid.

The poetic feelings unleashed by the abandoned industrial heritage hold enormous potential, in a romantic sensory framework. The telluric power of the great abandoned hangars, among other spaces, has no useful purpose unless they are assigned a role within the panel of actions that a successful revitalization implies.

It is by recognizing the physical and poetic resources of this patrimonial aspect, together with the urban environment in which it is inserted, that we identify its own potential and levels of reutilization.

Whether for tangible or intangible reasons, the alibi for the recycling of industrial heritage rests on the creative exploration of new uses, but this, doing more with less, without colliding with a brutal sweep of memories that such a precious role play in the so-called evolution society.

From the Process of Action

This process of attention, within a paradigm that recomposes itself, can be substantiated from the dynamization of small (and short) initiatives that, in a continuous and programmed route, produce ephemeral initiatives but with sufficient attraction potential for reflection about people's attachment to the territory.

To Provide scientific and artistic training, carried out by students, designers, craftsmen, anthropologists and architects, focusing on the local community of Castelo Branco and students of various educational levels. They will be the main target audience for the preservation and transmission of knowledge related to the textile heritage and industrial of the parish of Cebolais de Cima and Retaxo with an alternative view. This action aimed to attract attention to the importance of the ethnographic recording of memories, choreographies and materials related to the workmanship, industrial production and artisan work.

Strategies were intersected between traditional and contemporary approaches to weaving, and its appropriation by artists and designers was analogous to a scientific approach based on the reflection on industrial textile heritage and regeneration of urban fabrics.

The interstitial spaces of the rural plots were occupied by large industrial volumes, transforming it from a rural village into an industrial space. From the daily sound of the sirens of the factories to the bustle of the streets, through the noise of the mechanical looms in labour, etc. they all brought new dynamics as well as a new identity to the landscape, although formally, brought those with a negative footprint in terms of planning and the overall image.

This activity is recognized as an economic and cultural asset; implying a population increase and an improvement in the quality of life of the resident population, promoting the development of the place and introducing it into a regional network of the textile culture.

The urgency is evident in the present time, when we arrive at these parishes and we feel the absence of a restlessness youth in the community, especially when we know about its vibrant recent past, little more than a generation or two away. It

is today, on this time of indifference, that the need for action arises and, as an organized society in which we are inserted, democratic, decentralized, inclusive and more, as adjectives full of positivism, it is important to go beyond, looking into ourselves and detecting true ways to humanize people, organized in communities. By unleashing and engaging in these actions, we also become impregnated, configuring another sense of living for ourselves and those around us.

This experimental operation proposes three moments of approach, diverse in calendar and in depth:

1- Field Class (April 17 and 18, 2015)

A first moment of contact with the actual reality of the place - a time of auscultation, promoting a reflection based on the first oral reports and visits to factory buildings. This first contact of local drift served as a pretext for an open class held with a group of last-year students of architecture from the Faculty of Architecture of the Lusíada University of Lisbon, who were shuffled to develop regenerative solutions on working groups.

As a final moment, members of the local community were invited, from former bosses, workers and their families, to local political forces, joining in in a truly open-minded presentation, without constraints and, in some cases, with a strong commotion, suggesting the way to the next stage.

2- Architecture Workshop (February 15-20, 2016)

A second moment of identification/characterization and proposal on a section of this same landscape, with a view to the development of two proposals of intervention on the urban fabric based on the previous regenerative reflections. Program and location were provided by the local authority and students worked on information and data gathered on that landscape reality.

At the same time, a second round of visits accompanied by local testimonies in the first person was promoted.

The places, protagonists of an industrial phenomenon, allowed to witness this archaeological past, as well as the quality of this activity.

The action demonstrates a potential value, contributing to the construction of a visible imaginary, through proposals of requalification of the urban environment.

3- Creative Assault (April 30 to May 3, 2016)

The third corollary are the most sensitive dilemmas that have been recognized as implicit in this landscape, acting as possible brakes for desertification, as allies to hypothetical solutions patent in a global context based on an entrepreneurial culture of knowledge recycling.

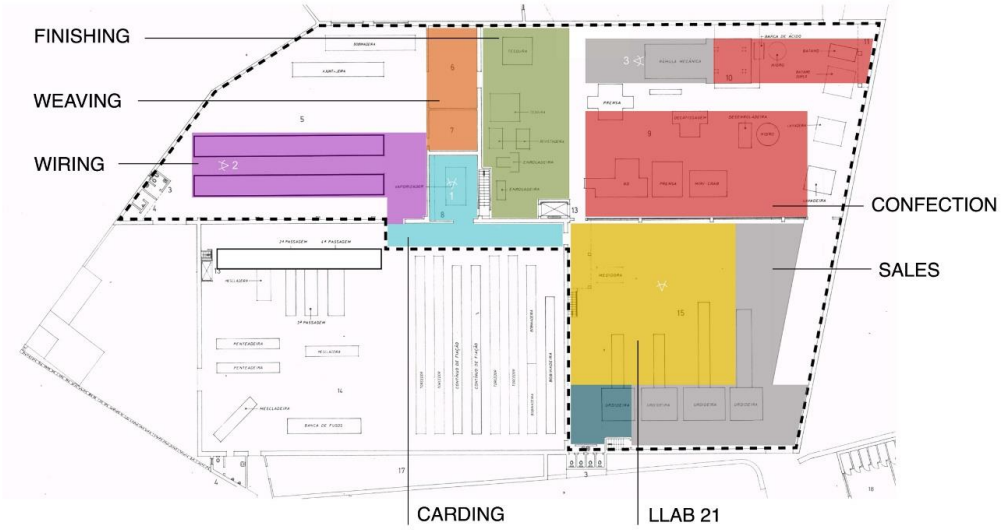

Figure 4. *Creative Assault: Zoning Plan of Pereirinho Factory for the "Creative Assault"*
Source: Drawing by Marta Roque.

This last action "Creative Assault" or "Lanç'arte" was intended to give back to the population, through the artistic expression in an orderly manner and intentionally contextualized by the genuine scenario of an old factory space, the old Wool Factory Pereirinho, where time was standing still, expectant, providing a moment of decompression and reflection on the industrial past of the present case study; a momentous revival that allowed for more joint reflection and a first opening of paths of continuity. An image of crossed memories with a regional active present, an integrated direct confrontation which brings together the various facets of this landscape: entrepreneurs, workers and families, buildings, infrastructures, machinery, raw materials, products, rhythms and rites, space… every item integrated within a landscape system.

The humanization of the participants can be promoted by art through its transforming character. For this, art must be made accessible to the maximum number of people, enabling people to rebuild themselves through it. The statement attributed to Pablo Picasso in how art is a lie that leads to an understanding of life, to truth, supports us in introducing art as a fundamental element in this process. Art needs to move, to confront different domains or themes. It was not about promoting a cause or trying to educate an audience, as we rely more on successful fruits from informal encounters – for the Portuguese, the best table of meetings is the dining table!

In the operation “Creative Assault”, the desire was to occupy different sections of the old industrial unit, many already unrecognizable, such was its deprivation of the mechanical skeleton that once gave its meaning. Using each of these spaces to look at time, past, present and future, we were distanced from the warning paper we wanted to see printed.

Figure 5. *Creative Assault: Presenting Proposals of the Architecture Workshop*
Source: Photo by Miguel Angelo Silva.

The basic concept behind the action of the Assault was the installation of several facilities that were part of a dialogue with the very specific environment of the old factory (Figure 4).

For the working group, the assembly of a set of plastic effect elements in conjunction with sound and visual installations[10] was the means of igniting a situation that we wanted to be felt unequivocally as a provocative one. The place and its context go much further than the materials used in the various installations assembled, since they are actually its subject. We were facing a deserted industrial place, violated and emptied of machines and workers. The significance of these remains, what we experience as we cross the empty space, was questioned to transform their perception.

In the preparatory work, we got a sense of the functions previously exercised in the various spaces, their memory and their atmospheres. It was not a specific or specialized approach - as, for example, if one were to read only from the architectural point of view or as a case of industrial heritage tout court - but an overall view. We sought to understand space as a whole, even when we chose to isolate a certain element, to explore a particular volume, or to limit or release the visitor's/participant's range of vision (Figures 5-7).

[10]. The responsibility of light and sound installations belongs to the Research Center of Light of CITAD, Prof. Arq. Samuel Roda Fernandes and Dra. Patrícia Freire. The pieces of video and sound were written by Ricardo Rezende.

Figure 6. *Creative Assault: Installation of Video and Light in the Wiring Continuous*
Source: Photo by Miguel Angelo Silva.

Figure 7. *Creative Assault: Light Installation*
Source: Photo by Miguel Angelo Silva.

Figure 8. *Creative Assault: Overview of the Occupation of Fábrica Pereirinho - Local Group of Folk Dances*
Source: Photo by Miguel Angelo Silva.

Figure 9. *Creative Assault: Aspect of an Ecletic Public*
Source: Photo by Miguel Angelo Silva.

We used the subjective perception as a central element in the relationship we wanted with the audience that participated in the Assault.

It was not our ambition to create a quiet or comfortable environment generating more or less contemplative attitudes. The ambition was the participation of the public in the Assault, although we knew that this inclusion should be qualified, and that was verified on almost all fronts that had been planned for this purpose. The audience, as varied as possible in their age groups or panoply of interests, became a dynamic element – thus the reading of the process, to some extent, depended on the movement of the visitor (Figures 8 and 9).

We have modified the impact on the senses caused by the place as material - space becomes something else and, at a certain moment of the Assault, people freed their imagination, discovering something that only belongs to them, to their individual memory. All spaces have a particular significance, due to their history and their functions, whether these are domestic, collective or industrial spaces. It is in this sense that we have passed from a work based only on the memories triggered by a space enclosure, to another liberator of collective memories and, desirably, of wills of change.

Figure 10. *Creative Assault: Workshops and Demonstration of Products by Former Workers and Businessmen*
Source: Photo by Miguel Angelo Silva.

Conclusions

The idea of active musealization, an embryo of territorial marketing, may be able to promote sustainable investment, building a regenerative requalification of this stretch of landscape, restoring its character and continuity within the system where it is inserted and, in conclusion, setting the population through the rediscovery of its own identity.

This project, capable of giving market sense to new products born of industrial heritage, will also be able to build new socio-territorial meanings, through a process of territorial learning that combines training with experimentation and design (Figure 10). The dynamics born of this action could trigger an open educational process (in interaction with the outside), helping the regeneration of this place based on a sustainable community - in ways quite different from those in which it reached its apogee - within a hypertext society much more interconnected and integrated in the global scale. It is from this perspective that we intend to make a contribution to the re-humanization the place.

Whatever level of direct results obtained by this process is not statistically measurable. It was understood as the beginning of a journey, can be a catalyst for a develop movement that, centred on the integrated local governance, involves community members, local authorities, associations, schools and local businesses, as well as serves as an attracting point for "outsiders" into a more or less prolonged fixation, thus helping to the demographic rebalance.

Figure 11. *The Change through Art as a Wake-up System*
Source: Photo by Miguel Angelo Silva.

The objectives were focused on the originated process of recalling, allowing brutally erased values to be remembered, and behave as levers of development and true generators of the cultural identity of each site.

Places Re-humanize for themselves, once they have faced their ghosts with the perspective of rebuilding the future! This process intends, only, to awake the will to do so, mobilizing the identity, memories and patrimonies of this community (Figure 11). That will be the true measurement of the success of this alert action.

Acknowledgments

This work is financed by National Funds through FCT - Foundation for Science and Technology, I.P., within the scope of Project UID/AUR/04026/2019.

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Athens Journal of Architecture - Volume 7, Issue 1, January 2021 – Pages 75-112

A City of Promenades

By Carolyn Aguilar-Dubose[*] & Maite García-Vedrenne[±]

Studying old maps showing the transformation of Mexico City can unveil possible footprints of historic facilities and utilities that have disappeared in the process of urban modernization. The objective of this exercise is to uncover the location of old structures of Pre-Hispanic and Colonial Mexico City as a basis for creating a new footprint of urban memory and identity. A city of promenades proposes the remembrance and use of public space, such as the recuperation of lost cultural and geographic landscapes. It takes the routes and paths, the aqueducts, the roads, the moats, the ramparts, the gates of the historic city and its connections to other villages, which now conform this great metropolitan area and it revives them in order to bring communities together. Inhabitants experience a sense of belonging to a meaningful place, while looking back to the past of a growing city. These paths will serve as initiators of projects and actions which will improve patterns of use and sense of identity, offering landmarks, establishing linear parks as connectors of different scales of existing parks and, through modern design, creating a rediscovered footprint of monuments, landscapes and infrastructures long gone. This proposal is an integral project for the Mexico City Metropolitan Area. It begins at the neighbourhood level and forms part of an urban park system; connecting the surrounding natural landscapes and woodlands, the urban parks, sports clubs, neighbourhood parks, squares, bridges, central reservations, sidewalks, tree and flower beds, chapels, rights of way, unused railways, roads, avenues, greenhouses, agricultural trails, cemeteries, brooks and waterways, ravines, canals, terraces, balconies, cloisters and convent patios, archeological sites and unbuilt urban block cores. The city of paths and strolls, of boulevards, of old roads to haciendas and convents, of dikes, gateways, old custom house gates, water fountains and springs, canals, causeways, watermills and aqueducts is an academic exercise with students and teachers to find a meaningful representation of the layers of history that builds a city and creates identity.

Introduction

This teaching-learning exercise has been practiced during two school terms in the Undergraduate Architecture Programme at Universidad Iberoamericana, Mexico City. The overall objective of the syllabus is to generate a conversation between students and their awareness of the open space of cities. The course is Landscape Design Studio, and the proposed syllabus is non-conventional in the sense that it does not concentrate on the technique of design, but rather on the 'ideas' and 'ethos' behind parks, gardens and urban open space and their contribution to improving the image, resiliency, health, justice and identity of neighbourhoods, especially if they are connected to form a system.

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The framework for the syllabus derives its inspiration from the landscape work of French Forestry Engineer Jean-Claude Nicolas Forestier, who proposed linking different park typologies to form park systems. To complement, five-years' research has been carried out with students and research assistants towards a method of building park systems for cities.

The first approach is understanding Nature as a historical concept; understanding open space design in different time periods; how parks were a path towards democratizing open space; and how green systems benefit the urban environment.

Pedagogic Approach and Methodology

The teaching experience of this course has drawn a learning curve that dictates the scale of exercises that can be administered throughout a term (one 18-week semester), in order to achieve the desired results with the students. The following is a road map to this teaching-learning activity, demonstrating the different exercises, explaining the objectives pursued and showing examples of the results.

"Education as a Promenade"

> "Landscapes are defined by paths. When people inhabit a place, they cut across it on clear roads, bodies of water, or swaths of the earth beaten down by people and other creatures. Such paths of movements define roads, villages, and cities."[1]

Design education can also be thought as a path. The proposed pedagogic approach is based on the belief that learning occurs when students are actively involved in a process of constructing meaning and knowledge. In this path, an Action Verb has been assigned to each milestone of the promenade. This process is a loop that goes from a personal introspective search to looking outward (see Figure 1).

1. E. Lupton, *Design is Storytelling* (New York: Cooper Hewitt, Smithsonian Design Museum, 2017), 117.

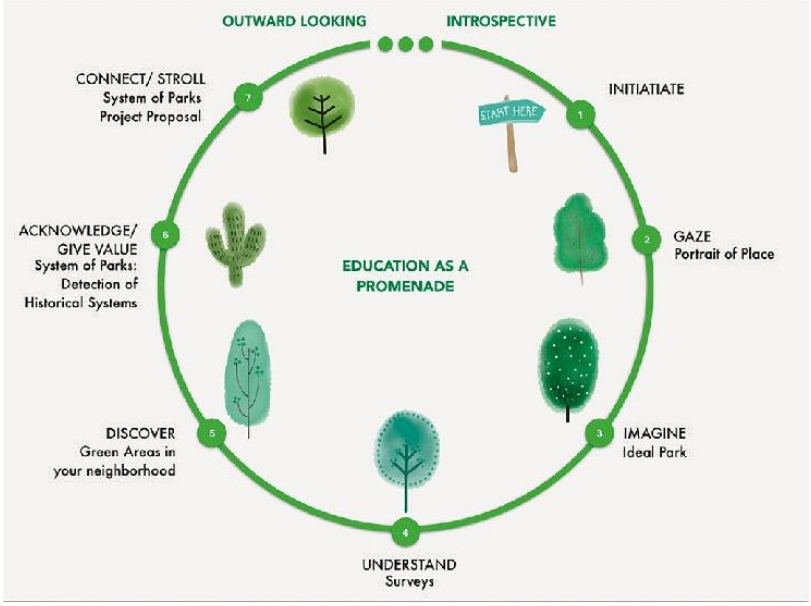

Figure 1. *Education as a Promenade*
Source: Designed by Maite García-Vedrenne showing the pedagogic approach.

"The Starting Point of All Achievement is Desire"

The syllabus of the course carries with it a distinct intention to learn about landscape 'constructively', as a series of layers that involve comprehending the importance of historical footprints, of urban open space and how the role of personal experience and awareness plays in achieving successful parks for people. The ultimate goal is to build a park system, after having confronted different design scales. The workshop will be Mexico City.

"The Process of Learning about Designing Public Open Space"

Initiate

The first idea to understand is to look at Nature as a historic concept that has accumulated different meaning and significance in Western culture through time. In Antiquity, Nature was sacred, embodied in a feminine figure, and organically connected to humankind. In the Middle Ages, Nature was God's Will on Earth. In the Renaissance, under the mercantilist shroud, the Earth was considered feminine, and so, controlled by her passions, to be subjugated and exploited by man, in a scientific reductionist view, as an object. In the Industrial Era, Nature is an inexhaustible source of wealth and resources to be exploited globally for the benefit of humankind. In contemporary thought, humanity should reinvent its relationship with Nature in which the biosphere is a continuous sheath of life

covering the face of the Earth. Humans are only a part of this interlinked web. They are stewards, nonetheless, with the responsibility to care for and sustain life.[2]

After reviewing the historicity of the concept of Nature, students begin to understand that it is a component of the nascent urban park of the 19th Century, as a legacy of the private garden, the fruitful countryside and the cherished regional geographic landscape. The private garden is addressed from the point of view of its design (Egyptian, Greco-Roman, Medieval, Islamic, Italian Renaissance, French Baroque, English Style, Romantic, Eclectic, Contemporary, Abstract, Post-Abstract) to understand the different aesthetic intentions and ideas.

From the 18th Century examples, students view the transformation of the private garden and hunting grounds into public parks and the design and construction of the public parks of the 19th Century. They also discover the ethos of designing cities since the 17th Century, with an urban form that includes a park system, through a sequence of vegetated squares, avenues with ample tree-lined sidewalks or central medians, and green open space for recreational activities and public services.

Some of the examples covered and reviewed by students contain the intentions of using green open space (parks, squares, tree-lined boulevards) as a planning strategy from the 17th to the 21st Century, when connecting parks and other forms of green space has become a resiliency and sustainability strategy. Here are a few of these examples in chronological order:

1660 - Paris and the demolition of its defensive walls transformed into boulevards and tree-lined promenades, during the reign of Louis XIV[3] (see Figure 2). This action prompted a trend of building ample treed parkways in Europe and later in America, becoming potential 'connectors' between green open space.

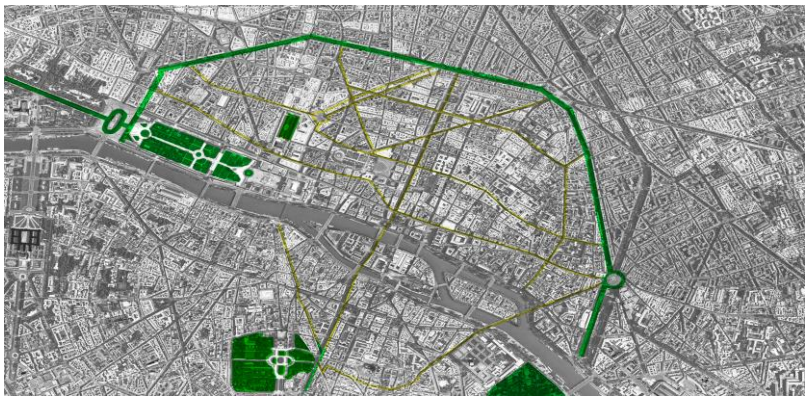

Figure 2. *Paris, France. Footprint of the 1660 Boulevards*
Source: Adapted from GOOGLE EARTH 2019.

2. C. Aguilar-Dubose, *El Parque Urbano: Entre Naturaleza y Democracia*. (Ciudad de México: Universidad Iberoamericana, 2020). [En revisión para su publicación].

3. D. P. Jordan, *Transforming Paris: The Life and Labors of Baron Haussmann*. (New York: The Free Press, Simon and Schuster, Inc., 1995), 29.

1667 - London and the fire of 1666 meriting its rebuilding with the opening of landscaped squares[4] (see Figure 3). Housing developers soon understood the market value of townhouses surrounding these parks, and the benefit to the neighbourhood as a whole.

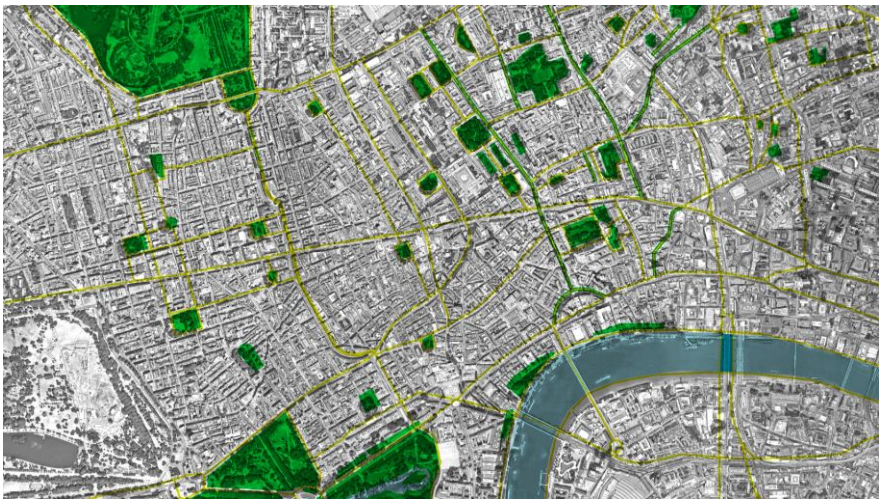

Figure 3. *London, UK. Footprint of the Building of Squares Started in 1667*
Source: Adapted from Google Earth 2019.

1733 - James Oglethorp builds the city of Savannah, Georgia,[5] based on a grid of cellular units of 12 blocks that shared a central green square (see Figure 4). Not only was this a control device for planned growth, but also fostered the building o fan identifiable park for each unit. Traffic boulevards with wide central treed medians did not disturb the intimacy of the neighbourhoods.

Figure 4. *Savannah, Georgia, USA. Footprint, of the Sequence of the Pattern of Squares from 1733*
Source: Adapted from Google Earth 2019.

4. A. E. J. Morris, *History of Urban Form Before the Industrial Revolution* (London: George Godwin Limited, 1979), 261-263.

5. E. N. Bacon, *Design of Cities*. (New York: Penguin Books, 1976), 220.

1810 - John Nash designs and builds the connection between St. James' Park and Regent's Park through the layout of the new Regent Street and Portland Place[6] (see Figure 5). The design idea of connecting two major city parks with an urban thoroughfare stimulated comercial and social traffic, connectivity, increased land use values and an organising structure for 19th Century London.

Figure 5. *Connection between Regents Park and St James Park. Footprint of the 1810 Project*
Source: Adapted from Google Earth 2019.

1853 - Baron Haussmann begins work for the renovation of Paris and, together with Jean-Charles Alphand, the city will be equipped with a series of parks during the Second Empire[7] (see Figure 6). This Project became an example for other urban renovation projects, especially spurring the City Beautiful Movement in America, and the openning of new public parks and parkways.

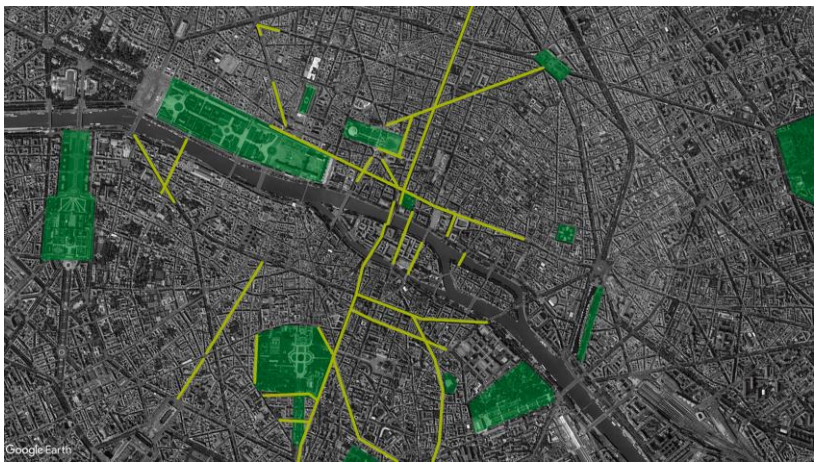

Figure 6. *Paris. Footprint of the Boulevards and Parks Begun in1853 by Baron Haussmann*
Source: Adapted from Google Earth 2019.

6. Ibid, 201.
7. David, *Transforming Paris: The Life and Labors of Baron Haussmann*, 1995, 238.

1858 - Ludwig von Förster designs the Vienna Ringstrasse,[8] including parks and landscaped squares along a broad avenue-promenade (see Figure 7). This is an example of advantageously utilising the open field and glacis left by the demolition of the Alstadt defensive walls and using this space to build a boulevard and modern facilities that structure new urban gowth and stitch together new and old urban fabric.

Figure 7. *Vienna. Footprint of the Ringstrasse Project around the Alstadt, Begun in 1858*
Source: Adapted from Google Earth 2019.

1859 - Ildefonso Cerdà creates the Plan for the Extension of Barcelona, where parks and gardens are integrated in the urban blocks and are a crucial health feature[9], (see Figure 8). Although the original proposal of having the block cores as unbuilt green open space for ventilation and sunlight purposes was not fulfilled due to intense pressure of real-estate development and land values, the idea of balancing urban fabric with nature is still powerful and influential.

Figure 8. *Barcelona, Spain. Footprint of the 1859 Cerdà Urban Project*
Source: Adapted from Google Earth 2019.

8. Morris, *History of Urban Form Before the Industrial Revolution*, 1979, 228.

9. Gruppo '2C', "Cerdà's Barcelona. The Elements of Ensanche and Construction of the Block," *LOTUS International*, no. 23. New York: Rizzoli International Publications, Inc., 1979, 86.

1867 - Jean-Charles Adolphe Alphand publishes Les Promenades de Paris, testimony of his work with Baron Haussmann and beyond, repositioning the importance of parks and promenades.[10]

1878 - Frederick Law Olmsted designs the Emerald Necklace for Boston, Massachusetts[11] (see Figure 9). Boston local authorities wished to connect Boston Common with Franklin Park, a country park. Olmsted's proposal was to follow the Charles River, convert the marshland into a winding stream with integrated pedestrian paths as a linear connector park.

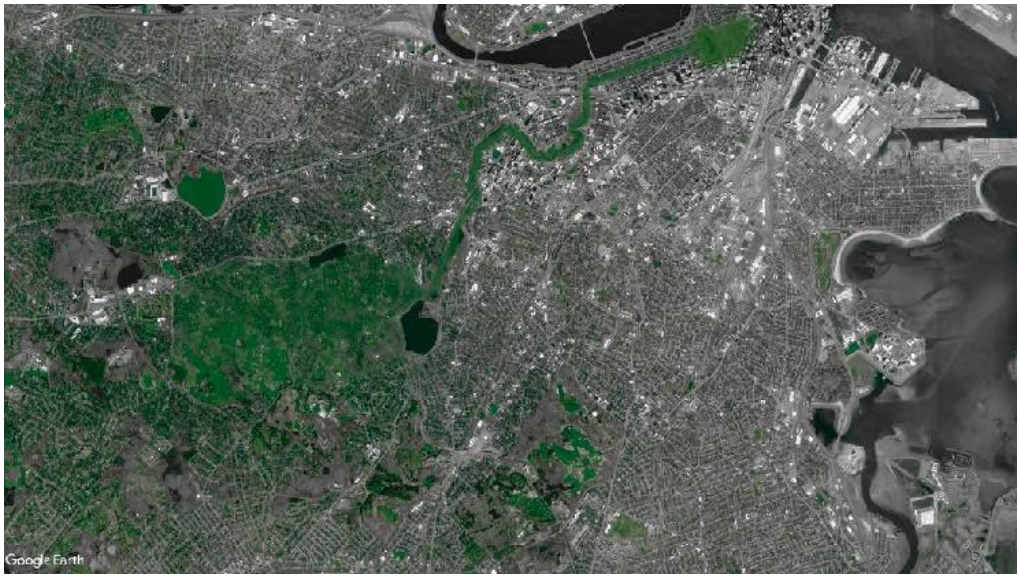

Figure 9. *Emerald Necklace for Boston. Footprint of Olmsted's Proposal of 1878*
Source: Adapted from Google Earth 2019.

1883 - Establishment of the Minneapolis, Minnesota 'Grand Rounds' Regional Park System and extensive neighbourhood park distribution every 6 blocks[12] (see Figure 10). This green system also integrates nearby lakes.

10. J. C. N. Forestier, *Grandes Villes et Systèmes de Parcs: Suivi de Deux Mémoires sur les Villes Impériales du Maroc et sur Buenos Aires* (Paris: Editions Norma, 1997), 29.

11. C. E. Beveridge and P. Rocheleau, *Frederick Law Olmsted: Designing the American Landscape* (New York: Rizzoli International Publications, Inc., 1995), 98.

12. A. Tate, *Great City Parks* (New York: SPON Press, 2004), 179.

Figure 10. *Minneapolis. Footprint of the 1883 Grand Rounds for Minneapolis, Minn., USA.*
Source: Adapted from Google Maps 2019.

1902 - Ebenezer Howard publishes Garden Cities of Tomorrow,[13] combining the virtues of country and city to solve the polluted, unjust, industrialized metrópolis (see Figure 11). The architect Raymond Unwin designed Hampstead Garden Suburb, proposing large municipal parks, tree-lines streets and closes, no walls but hedges between houses, front and back private gardens per house, and a communal garden plot at the centre of a block of houses. This pattern caters to a diversified street and pedestrian complex green system.

Figure 11. *Hampstead Garden Suburb. Footprint of the Raymond Unwin Design*
Source: Adapted from Google Earth 2019.

13. P. Hall, *Cities of Tomorrow: An Intellectual History of Urban Planning and Design since 1880* (Oxford: Blackwell Publishers, 1996), 87.

1904 - Miguel Ángel de Quevedo establishes plant and tree nurseries in Mexico City to supply plants for parks and boulevards[14] (see Figure 12). This Forest Engineer followed the footsteps of Nicolas Forestier and donated a generous plot for a first nursery and later established a system of nurseries in different metropolitan areas and climates, while also promoting the National Park System Decree.

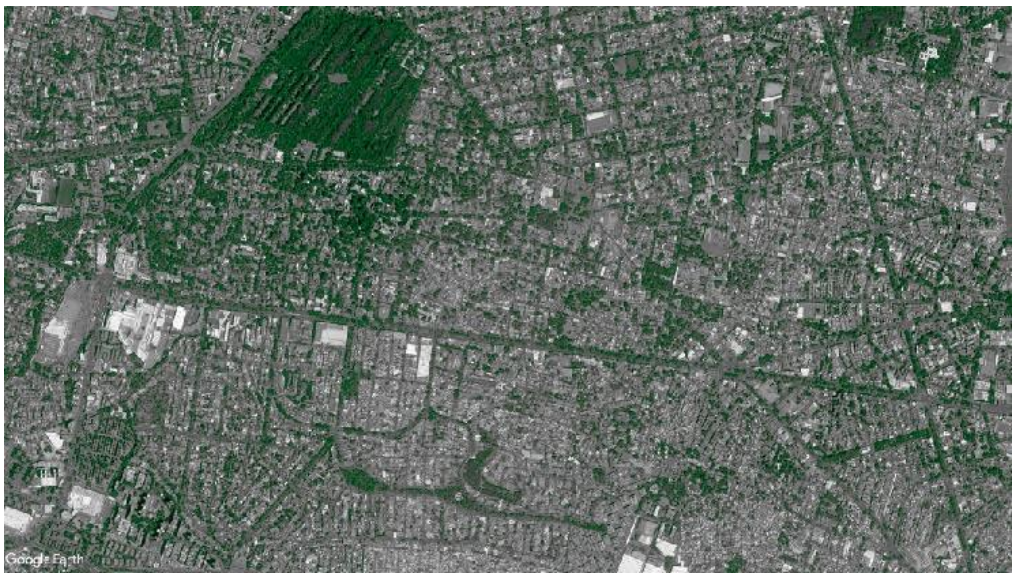

Figure 12. *Mexico City. Footprint of First Nursery in Mexico City and Nearby Parks in 1904*
Source: Adapted from Google Earth 2019.

1908 - Jean-Claude Nicolas Forestier publishes *Grandes Villes et Systèmes de Parcs*, where he establishes his theory of park systems, and classification of parks according to scale and function.[15] He later designed park systems for European and Latin American cities.
1909 - Daniel H. Burnham publishes the Plan for Chicago, which proposes the expropriation of land to build a park system connected by urban corridors[16] (see Figure 13). This project, although not totally carried out, formed the basis for the present Chicago park system, whereby suburban metropolitan parks and nature reserves were interconnected and protected.

14. E. Eguiarte, "La Ciudad Pensada: Una Ciudad que no Fue. México 1900-1911," in *Revista Arquitectónica*, no. 6. (ed.) Gigliola Carozzi. Ciudad de México: University Iberoamericana, Otoño, 2004 82.

15. Forestier, *Grandes Villes et Systèmes de Parcs: Suivi de Deux Mémoires sur les Villes Impériales du Maroc et sur Buenos Aires*, 1997, 20.

16. C. Moore (Ed.) *Plan of Chicago*. Centennial Edition (ed.) D. H. Burnham and E. H. Bennett (Chicago: The Great Books Foundation, 2009), ix.

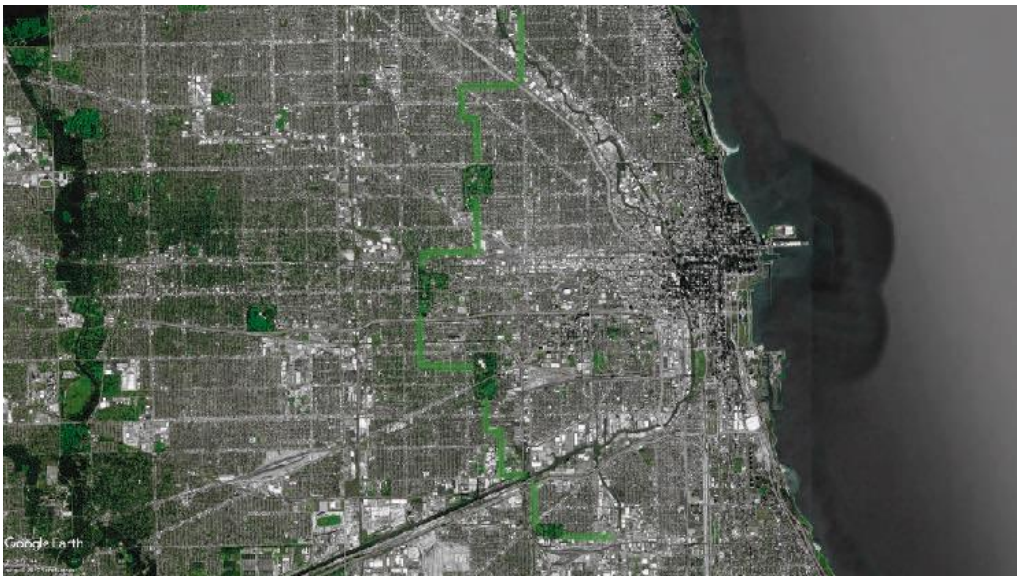

Figure 13. *Chicago. Footprint of Daniel Burnham's Park System Project for Chicago in 1909*
Source: Adapted from Google Earth 2019.

1912 - Krupp enterprises builds Margarethenhöhe, first garden city in Germany following the design principles of Raymond Unwin[17] (see Figure 14). Generous parkland and private and communal garden plots were distributed in this spearheading project.

Figure 14. *Margarethenhöhe. Footprint of Green Space in this German Garden City Project of 1912*
Source: Adapted from Google Earth 2019.

17. Hall, *Cities of Tomorrow: An Intellectual History of Urban Planning and Design since 1880, 1996*, 115.

1913 - Edwin Lutyens and Herbert Baker design the layout for New Delhi, India in the 'City Beautiful' tradition, begun by Daniel Burnham in the USA (see Figure 15). The new capital city for the soon-to-be independent India, was designed in a baroque park-like fashion, where green roundabouts and treed boulevards connect the spacious housing plots of a city destined for the British population.

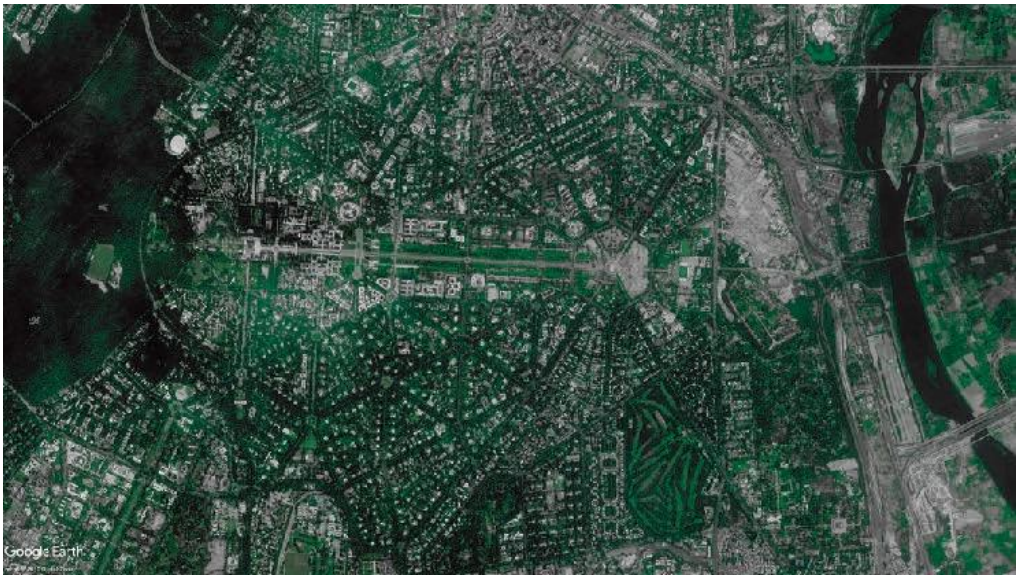

Figure 15. *New Delhi. Footprint of the Park System in New Delhi, as per the 1913 Lutyens Proposal*
Source: Adapted from Google Earth 2019.

1923 - Jean-Claude Nicolas Forestier proposes a park system for Paris, linking parks with avenue-promenades.[18]
1925 - Ernst May in Frankfurt uses Raymond Unwin's urban design principles for a new low-income neighbourhood Römerstadt, including a system of open spaces[19] (see Figure 16). This design connects private gardens inside housing blocks with a pedestrian walkway, juxtaposed with the Street network. The pedestrian system culminates in the garden plots and public park at the bottom of the River Nidda Valley.

18. Forestier, *Grandes Villes et Systèmes de Parcs: Suivi de Deux Mémoires sur les Villes Impériales du Maroc et sur Buenos Aires*, 1997, 38.

19. P. Panerai, J. Castex and J.-C. Depaule, *Formes Urbaines: De l'îlot à la Barre* (Marseille: Éditions Parenthèses, 2001), 115-119.

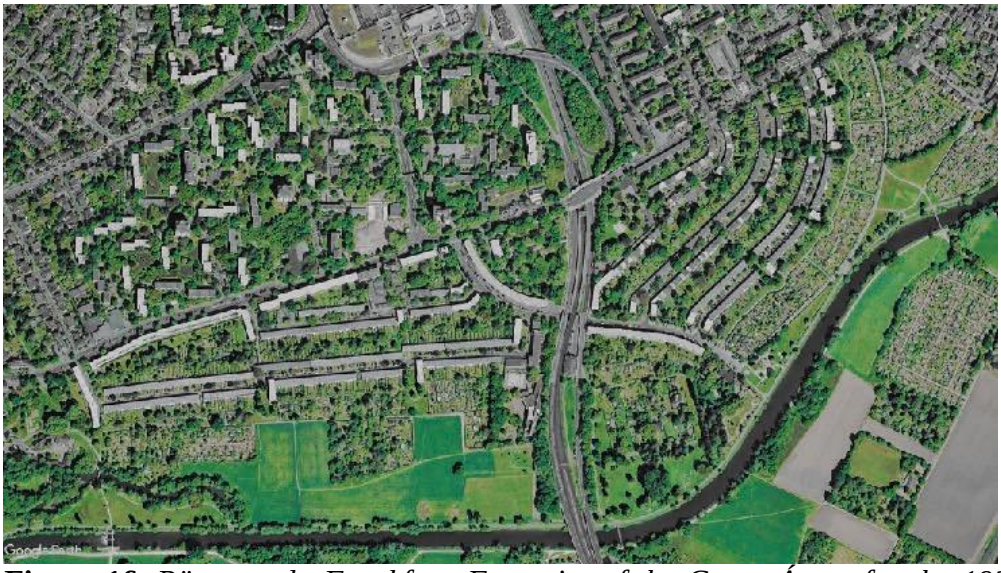

Figure 16. *Römerstadt, Frankfurt. Footprint of the Green Áreas for the 1925 Garden City Project*
Source: Adapted from Google Earth 2019.

1926 - José Luis Cuevas-Pietrasanta develops the urban design proposal for a new neighbourhood in Mexico City, Colonia Hipódromo Condesa, the park and avenue-promenade being the central features[20] and covering almost 40% of the land (see Figure 17). The design concept integrates de footprint o fan old race track, using the track as a landscaped linear park-avenue, and the infield as a central neighbourhood park.

Figure 17. *Mexico City, Colonia Hipódromo Condesa. Footprint of Green System in the 1926 Neighbourhood Design*
Source: Adapted from Google Earth 2019.

20. *Parque México*. Wikipedia, la Enciclopedia Libre. Retrieved from: https://es.wikipedia.org/wiki/Parque_M%C3%A9xico. [Accessed June, 2019].

1927 - Local government in Washington, D.C. proposed the McMillan Plan to beautify the city. For this purpose, it acquired more than 130 km^2 to create a park system of woodlands, ravines and streams, which are currently protected[21] (see Figure 18). The park system was designed by Daniel Burnham and Frederick Law Olmsted and included the remains of the historical defensive forts from the Civil War period.

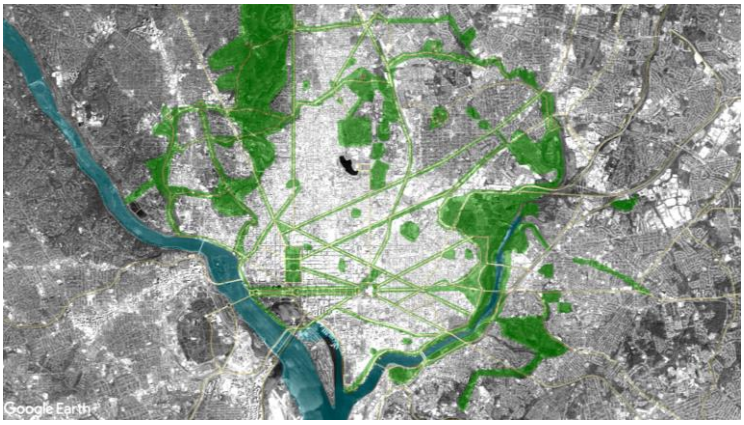

Figure 18. *Washington, D.C. Footprint of the McMillan Plan Park System of 1927*
Source: Adapted from Google Earth 2019.

1938 - Holger Blom, Head of the Parks Department in Stockholm, builds the first park system in Europe, along the edge of Lake Mälaren[22] [see Figure 19]. This visionary project encompassed the connection between different scale parks, as well as a lakeshore promenade, making the most of the scenic potential of the wáter.

Figure 19. *Stockholm. Footprint of the Lakeshore Parks of 1938*
Source: Adapted from Google Earth 2019.

21. Hall, *Cities of Tomorrow: An Intellectual History of Urban Planning and Design since 1880*, 1996, 177.

22. T. Turner, *Garden History: Philosophy and Design 2000 BC–2000 AD* (New York: SPON Press, Taylor & Francis Group, 2005), 252.

1950 - The city of Stuttgart sparks a park system through yearly flower exhibits that encourage the connection between the royal parks and other open areas (Turner, Tom, 2005, p. 252) (see Figure 20). This system of open spaces not only restructured the old city core to integrate it to the new urban growth, but also incorporated a long-lasting social and cultural tradition of festivities.

Figure 20. *Stuttgart. Footprint of the 1950 Project to Link Old and New City Parks through Flower Exhibits*
Source: Adapted from Google Earth 2019.

1951 - Le Corbusier and team carry out the master plan for the new capital city of Chandigarh, integrating a complex park system to the scheme[23] (see Figure 21). Through the juxtaposition of seven different road network hierarchies onto a green system of parks and pedestrian trails, a burgeoning, intense and densely populated city is rendered user friendly, walkable and efficient.

Figure 21. *Chandigarh, Punjab, India. Footprint of the 1951 Park System and Road Network*
Source: Adapted from Google Earth 2019.

23. W. Boesiger, *Le Corbusier* (London: Thames and Hudson, Ltd., 1972), 194.

1958 - Creation of the National Trails System Act in the USA, to form, maintain and protect rural and urban trails for all age groups.[24]
1976 - King Juan Carlos I of Spain entrusts by decree the Turia River causeway to the local authorities in Valencia, to be diverted due to the constant risk of flooding in housing areas along its route. The original causeway is now a linear park[25] (see Figure 22); one of many examples worldwide where historic natural or man-made infrastructures are transformed to improve urban neighbourhoods it traverses.

Figure 22. *Turia River, Valencia, Spain. Footprint of the 1976 Transformation of a Riverbed into a Linear Park*
Source: Adapted from Google Earth 2019.

1988 - Development Plan for Barcelona in preparation for the 1992 Olympic Games, including an open space system recovering public recreational beach and proposing a series of neighbourhood parks[26] (see Figure 23). This proposal reconceptualises the block and the urban fabric through a series of parks and public squares, following the original Cerdà principles.

24. *America's National Trails System*. National Trails System. Retrieved from: https:// www.nps.gov/subjects/nationaltrailssystem/index.htm. [Accessed June, 2019].
25. A. Estevan, *La Ciudad que Perdió su Río* (El País, 2006). Retrieved from: https://bit. ly/30asz4c.
26. Turner, *Garden History: Philosophy and Design 2000 BC–2000 AD*, 2005, 253.

Figure 23. *Barcelona. Footprint of the New Block Pattern of 1988 for the Olympic Village*
Source: Adapted from Google Earth 2019.

2017 - Groundbreaking of Madrid's Río Manzanares renovation project, creating parks and recreational spaces along its banks[27] (see Figure 24).

Figure 24. *Río Manzanares, Madrid, Spain. Footprint of the 2017 Urban Riverside Recreation and Landscape Project*
Source: Adapted from Google Earth 2019.

The purpose of understanding these historical examples is to become aware of the importance of the public green areas of the city, be they parks, squares, boulevards, ecological corridors, cemeteries, protected areas, and the

27. P. Martí-Ciriquián and C. García-Mayor, "Waterfronts in Spanish Cities: New Urban Spaces," *Bitácora Urbano Territorial* 28, no. 3 (2018).

convenience of connecting them to form a system that will enhance walkability and health related issues, as well as strengthen the environmental services and landscape features that open space offers.

Connectors propitiate the migration of species from park to square to playground to natural reserve, as well as supporting the crucial act of pollination. Enhancing the connectors also improves the image of the city, pride of place and stewardship.

Paralell to teaching about the importance of open space is the construction of a theory of park systems, the ideology behind the reality. Different examples give us 'clues' to the intention of the designers, planners or local government officials.

Boston's Emerald Necklace by Frederick Law Olmsted in 1878, for example:

1. Creates a green ring around the Boston City península.
2. Connects urban areas to suburban neighbourhoods.
3. Connects small parks with larger parks.
4. Cleans up and repair the swamp section of the route, with wetlands and other water management features.
5. Uses existing road network as connectors, tree-lining streets and turning them into parkways and promenades.

Stockholm's Park System, along the Mälaren Lake coast, in 1938 by Holger Blom in charge of Parks, for example:

1. Designs far and near landscapes.
2. Uses the banks of bodies of water.
3. Incorporates woodlands.
4. Creates new public parks.
5. Creates connectors.

Stuttgart's Park System, in 1950:

1. Begins with an interesting flower exhibit which became tradition.
2. Connects the Royal Square with the palace gardens, the flower exhibit and the old stone quarry.

Barcelona's park system, for the enhancement of public space and the urban plan for the 1992 celebration of the Olympic Games (Martorell, for example:

1. Returns environmental, landscape and recreational value to the coastline and recovered the use of the beaches for the population.
2. Incorporates green squares and neighbourhood parks in an otherwise dense and greenless urban tissue.
3. Uses public space (including parks) as a form of reconceptualising the city.

The above examples are park systems that were conceived as such, nothwithstanding the importance of urban forms designed to integrate parks and their connections as part of a meaningful, valuable, identifiable and beautiful neighbourhood or city, abovementioned in the section on 'Initiate'.

Other conditions for the establishment of a park system have been:

1. The purchase of land by the local authority to guarantee the protection of open space as parkland, as in the case of Minnesota Grand Rapids and the Plan for Chicago.
2. The following of some kind of design ideology, for example, 'City Beautiful Movement', in the case of Chicago, in an attempt to improve the image of the industrial city, and 'Garden City' as in the case of Letchworth and Hampstead in England, Margarentenhöhe, Römerstadt, in Germany, to provide quality living to the working class.
3. The re-evaluation of the landscape potential of bodies of water, like for instance, the recuperation of public recreational beach in Barcelona and the re-landscaping of the edges of the Manzanares River in Madrid.
4. The opening and/or restructuring of wide, tree-lined avenues as parkways, promenades and 'connectors' between parks.
5. Considering un-conventional open space as 'parkable', like cemeteries, ground-level sections of ramps and second floor freeways, high-power lines, obsolete railway rights of way and old industrial sites.

Literature on parks and recreational open space has evolved from the 19th Century to this day. What was called parks and park systems is now 'boundless space', a term used by Tom Turner[28] (1996); or 'green systems' by Andrés Duany and Elizabeth Plater-Zyberk;[29] or 'biodiversity corridors', by Douglas Farr[30]; or 'recreational systems,'[31] by Lance Jay Brown; influenced by the more recent environmental and social considerations, which strengthen and diversify the significance and potential of park systems to adapt to a variety of contexts.

The examples viewed above are indicative of the different planning strategies that they encouraged and upheld. There are clues to be found in the construction of a park system theory that could have the benefit of successful historic proposals of the past, as well as be complimented with the planning and design tendencies of today. In this sense, academic exercises may prove a valuable tool in integrating ideas.

With the intent of teaching the importance of a park system as part of a planning strategy, the content of this course embraces a process whereby the

28. Turner, *City as Landscape: A Post-Postmodern View of Design and Planning* (London: E & FN Spon, 1996), 182.

29. A. Duany, E. Plater-Zyberk and R. Alminana, *The New Civic Art: Elements of Town Planning* (New York: Rizzoli International Publications, Inc., 2003), 168.

30. D. Farr, *Sustainable Urbanism: Urban Design with Nature* (New Jersey, John Wiley & Sons, Inc., 2008), 120.

31. L. J. Brown, D. Dixon and O. Gillham, *Urban Design for an Urban Century: Placemaking for People* (New Jersey: John Wiley & Sons, Inc., 2009), 110.

exercises go from the personal to the social content, from the individual space and neighbourhood, to the city as a whole.

After students learn about the meaning of Nature as a historical concept; about how humankind has produced and understood landscape and how the impact greenery and parks has on urban form, they are prepared to continue the teaching process whereby they acquire design skills, typified through action verbs: 'Gaze', 'Imagine', 'Understand', 'Discover', 'Acknowledge/Give Value', 'Propose', that represent different scales of design efforts.

Gaze

> "There can be no places without paths, along which people arrive and depart; and no paths without places."[32]

The departure is a park stored in our memories. It can be the souvenir of a picnic or a football match; the first bee sting, or the time we learned to bike without using training wheels. Whether it is playing hide and seek, or holding hands with our first date, the park often takes the place of an important setting for our personal story.

Goals and Expectations of the Exercise: Portrait of Place

Students are encouraged to think of a meaningful moment in which the park was the setting. They ponder about the role of the park in their own life experience.

Every student needs to pick a public place. The goal is to become aware of a specific space only through what they perceive.

- How do people behave?
- What sounds are heard?
- What distinguishes these places from others?
- How does it change throughout the day? What are the different bits that can be assembled to tell a story?
- What elements determine its essence?
- What kind of boundaries delimit space?
- Asking different questions and answering them.

Students need to put together the puzzle of all their annotations and turn it into a message in an artistic form. They can use any means of expression to show what they learned from deeply 'mind-gazing' and reflecting on the place they picked.

32. T. Ingold, *The Temporality of Landscape. Contemporary Archaeology in Theory: The New Pragmatism*. 2nd Edition (ed.) R. W. Preucel, S. A. Mrozowski (Blackwell Publishers Ltd, 2010), 71.

Examples and Findings

Students engage with their own learning path when they realize that their perception is taken into account. Art-based exercises are ideal for encouraging students to explore something, and also to delve into how they feel about that something. This exercise awakens their enthusiasm because they are allowed to express themselves freely and subjectively. The images below show the diversity of projects.

"Designed Cage" by Roxana Carina Hernández Pineda

The aim is to generate a complete landscape in one flat picture that shows both sides of a road in the municipality of Huixquilucan, Mexico. This road creates a social limit separating the low-income area (San Fernando) form the privileged one (Interlomas) (see Figure 25).

Figure 25. *Designed Cage. Collage with 4 Pictures, 180 x 60 cm*
Source: Elaborated by Roxana Hernández Pineda 2018.

"Espacio Escultórico", UNAM by Fernando Gómez

"Espacio Escultórico" (Sculptural Space) is located in the ecological reserve of El Pedregal de San Angel. This sculpture is formed by series of 64 slopes placed forming a circle. The work is composed of a series of photographs that seek to unveil the true essence of the place. The photos were taken from each of the 64 slopes towards the center of the hoop, however none of them are identical. The hypothesis is then that if we could see the space from each of these perspectives at the same time, we would capture the essence of this sculptural space in its totality (see Figure 26).

Figure 26. *Espacio Escultórico I. Series of 64 Juxtaposed Photographies*
Source: Designed by Fernando Gómez 2018.

"Fragments" by Viviana Flores

The aim was create an image that evoques a multi-sensorial experience, showing how people behave and feel in a park, expressed in vignettes (see Figure 27).

Figure 27. *Fragments. Mixed Media*
Source: Designed by Viviana Flores 2019.

Imagine

Designing fictions offer a rich arena for visualising future life and picturing its dangers and promises. The 'Ideal something' helps each person identify what is central to her or him, but might be hard to put into words. It is important to contrast ideas that create new symbols and build culture.

Goals and Expectations of the Exercise: Ideal Park

Students create a graphic representation of their ideal park. By sharing their work, students may understand, relate, give visibility, or discuss, the prerogatives of other classmates. This exercise gives rise to a powerful debate on values and an interesting contrast in backgrounds, which encourages sociability

among the members of the group, as well as acceptance of each other (see Figure 28).

Examples and Findings

Tacit knowledge, such as emotion, intuition, and experience, takes an important role on the students education. Thinking about their ideal park reminds them that they can be the change they want to see in the world. Enchantment is a key aspect for designing a better tomorrow. When presenting and discussing each approach, multiple narratives and viewpoints are knitted together, and create a common utopia, a shared purpose for designing open space.

Figure 28. *Ideal Park. Mixed Media*
Source: Clockwise from top left. Designed by Bruno Villarreal, María Fernanda Becerra, Viviana Flores and Renata Luna, 2019.

Understand

The sense of a place can be understood by seeking authentic human attachment and belonging.

Constructively, we have given meaning to the concept of the park by making a catalogue of commonplaces and distinctions. Through research of authors writing about the park and about the city, and other sources of information, including user, designer and manager surveys, as well as newspaper articles and song lyrics, the idea of the park is very diverse depending on the particular audience.

In general, the urban park is a Moral Place. It combines the aesthetic and ethical values of Nature and Democracy. Specifically, the park is a variegated set

of values that range from the personal search for beauty, health, action, to the collective search for safety, community and identity.

Goals and Expectations of the Exercise: Survey and Illustrate

Students conduct surveys in order to understand how the concept Park is understood by the people in and outside their community. This exercise fosters empathy and the awareness of the advantages of diversity. They gather information and interpret the obtained results in order to understand what others consider important.

Some of the people surveyed have volunteered a personal drawing of how they imagine their ideal park to be. These renditions offer rich new meanings and confirm commonplaces found in other sources (see Figure 29).

Examples

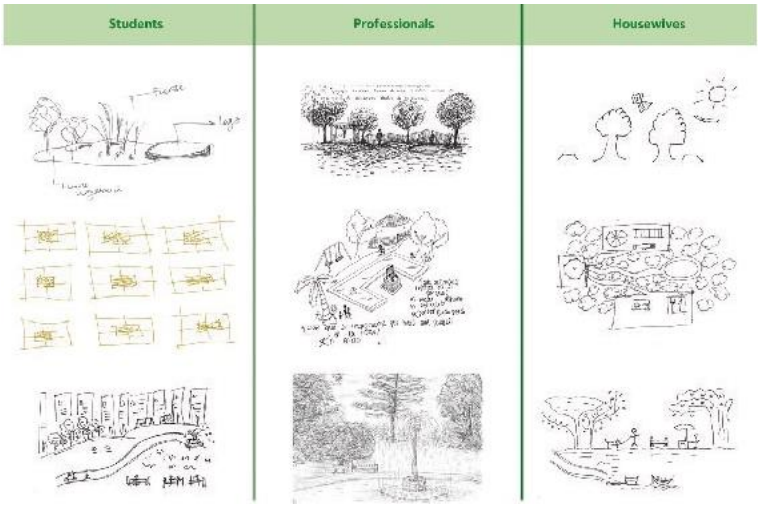

Figure 29. *Illustrations Made by the People Surveyed*
Source: Provided by the People Surveyed 2018.

Discover

Students' senses are open to the new possibilities in their own backyard. Sometimes they become far removed from their personal surroundings, so in discovering potential improvement in their neighbourhood, observing the patterns of activity, bringing back childhood memories, fosters their interest in creating a sense of 'place'. What better way but by creating a significant space for family, friends and neighbours.

Goals and Expectations of the Exercise: Green Areas in your Neighbourhood

The exercise "Green Areas in your Neighbourhood" analyse the urban form in their neighbourhood. They identify on a Google Earth Map the existing green areas and open spaces that could be reforested. They search for potential

connectors between them in order to create a local proposal for a park system. This exercise is a preamble to the city scale they will encounter next (see Figure 30).

Examples and Findings

Students look at old in new ways. This exercise peels away the habitual disregard for what is around them, enabling the search for existing potentials in their neighbourhoods. At the same time, they develop the skills for analysing urban form and its relationship with green structure. They become aware of the entanglement allowed in a small fragment of the city, and they realise that there is no unique recipe for solving urban problems. Students learn to manage and work with complex information, understanding that the total is more that the sum of its parts. The oral presentation of their proposals serves as a brainstorming session of strategies of the benefits derived from a park system without disregarding the existing urban form.

Figure 30. *Green Areas in your Neighbourhood: Proposal for Santa Fe Borough, Mexico City*
Source: Adapted from Google Earth by José María Hernández 2018.

Acknowledge/Give Value

This is the exercise where students begin to analyse Mexico City in a different way than they have been doing in their regular design studios. They will be working at a different scale altogether, they will be working in pairs and then working together as a group. This exercise involves teamwork between 15 to 18 students. They begin by studying historic maps of Mexico City to find old structures that may or may not be present today. This will be the starting point of their proposal.

Goals and Expectations of the Exercise: Historical Systems

A section of a map of Mexico City is divided into 9 sections. Each section is assigned to a group of students. By analysing the urban form and by observing the corresponding section of a historical map, students identify the footprint of old

infrastructures and patterns, such as: rural roads, aqueducts, plazas, old ditches, and old pathways.

Students juxtapose the non-existent historical elements onto a current map. They search for significant elements that could be restored or repurposed to enhance the identity of each section and the park system as a whole.

The historical maps used were taken from different historic archives. The timeline of these maps shows the limitation of the graphic and survey techniques of their time. They were produced with a difference of several decades between them and were drawn with different information objectives. Some maps only show urban areas and the nearby non-urban fringe. Others show a more extensive territory. Historical elements that still exist have been mapped, juxtaposing those that have disappeared, whose footprint would be worthy of new presence. Following is a summary of changes found between one historic map and the next (see Figure 31):

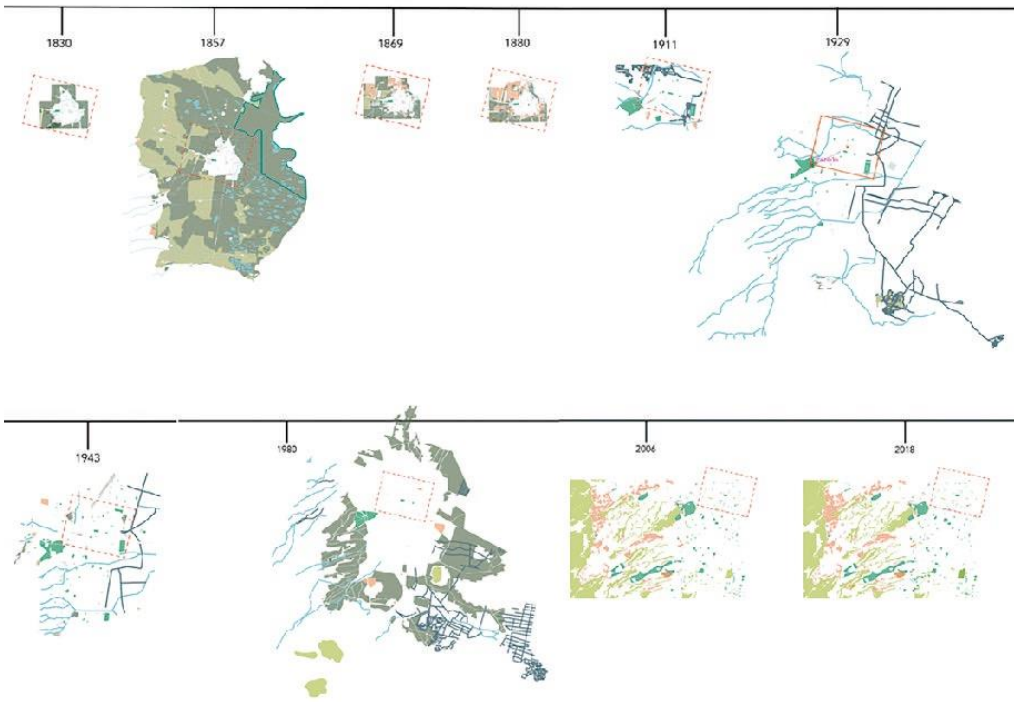

Figure 31. *Timeline*
Source: Produced by Jocelyn Urióstegui and Melissa Quintero.

Subsequent maps will show this timeline with an auxiliary location map indicating the Mexico City State boundary and the scale of each map observed.

1830 - A system of public squares is represented in a compact city surrounded by non-urban open space and farmland. "La Alameda" is the only park, a historic poplar grove founded by the Spaniards in the 16th Century as a buffer to constant floods from the surrounding lakes. Natural bodies of water, determine and delimit the division of non-urban open space (see Figure 32).

Figure 32. *Mexico City, Historical Map 1830.*
Source: Produced by Jocelyn Urióstegui and Melissa Quintero.

1857 - Small presence of public squares (some of them in scattered towns, outside the urban perimeter). There continues to be a great amount of non-urban open space and farmland in this representation. A new park appears to the north in the Azcapotzalco region. Many natural bodies of water such as rivers and small lagoons are present, as well as small towns scattered across the territory covered by the map. Presence of old customs buildings which acted as toll booths for entering and leaving the city, as well as official entrances through country roads are present. The customs houses formed a 'boundary' between country and city (see Figure 33).

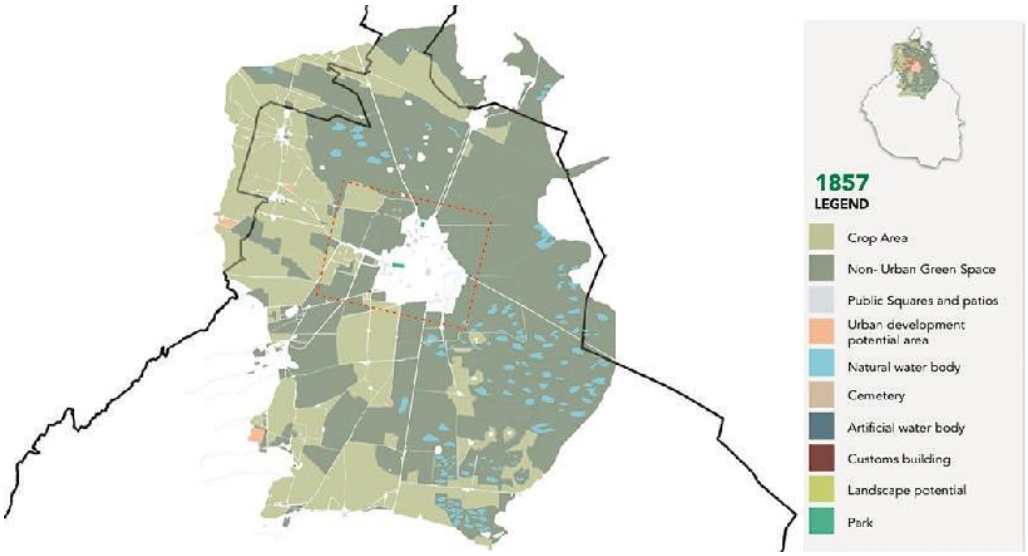

Figure 33. *Mexico City, Historical Map 1857*
Source: Produced by Jocelyn Urióstegui and Melissa Quintero

1869 - Few public squares, a decrease in the amount of non-urban open spaces and farmland, and new parks are observed. The existing streams have adapted their course to the extended urban form, giving rise to new artificial bodies of water in the form of canals. The urban core has expanded through new road network, but scarcely any new buildings (see Figure 34).

Figure 34. *Mexico City, Historical Map 1869*
Source: Produced by Jocelyn Urióstegui and Melissa Quintero.

1880 - Still few public squares to be found. These are important open space, as the traditional Spanish square in the New World was generally vegetated. There is a decrease in farmland; parks are still few, and the urban core continues to expand (see Figure 35).

Figure 35. *Mexico City, Historical Map 1880*
Source: Produced by Jocelyn Urióstegui and Melissa Quintero.

1911 - The old customs buildings are not represented on the map, and perhaps have been demolished, marking the modernisation and new growth of the city. The presence of inner city green open spaces perhaps helps improve the urban landscape. The city extends south and westward. Chapultepec woodlands become the official 19th century urban park. Rivers are transformed into canals, aqueducts and irrigation ditches (see Figure 36).

Figure 36. *Mexico City, Historical Map 1911.*
Source: Produced by Jocelyn Urióstegui and Melissa Quintero.

1929 - The city experiences exponential growth to the South and the West. Greater presence of artificial water bodies can be observed. There is an increase in the amount of small parks and emergence of tree-lined streets (see Figure 37).

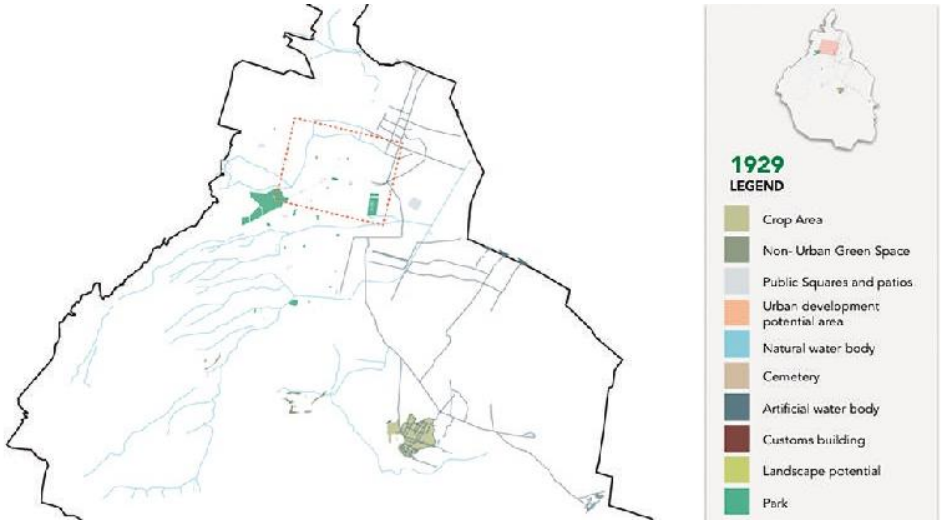

Figure 37. *Mexico City, Historical Map 1929*
Source: Produced by Jocelyn Urióstegui and Melissa Quintero.

1943 – Presence of natural and artificial water bodies is still found, mostly on the outskirts of the historic limit, although some streams have been channeled to make way for streets. Urban growth continues South and West. Valuable open space to the West has been preserved as a national park (see Figure 38).

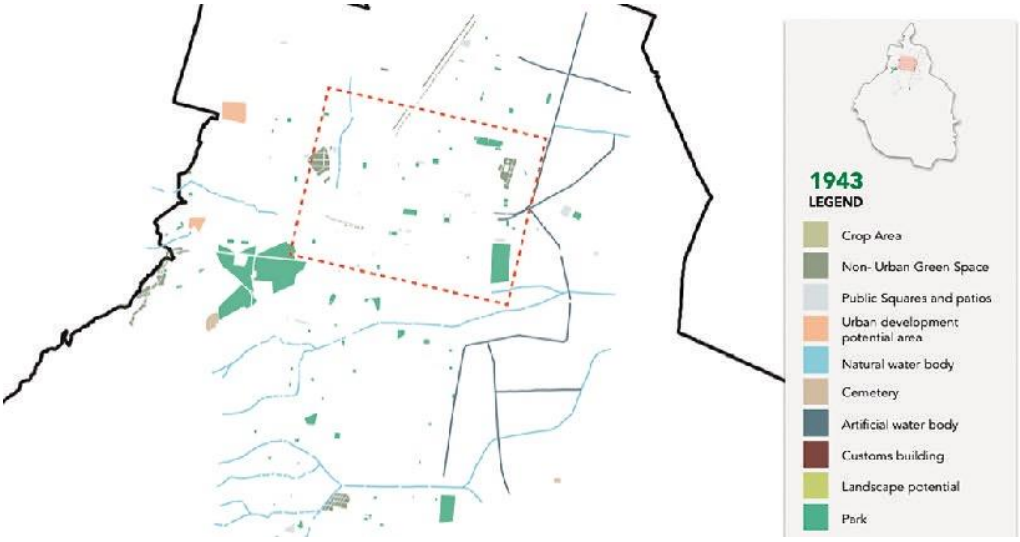

Figure 38. *Mexico City, Historical Map 1943*
Source: Produced by Jocelyn Urióstegui and Melissa Quintero.

1980 - Presence of other green spaces with landscape potential is found. Growth is shown towards the North of the historic city centre. Small towns to the East and West are still not connurbated. There are more parks and the famous Chapultepec Woodland Park shows an increase in territory. The city continues to grow concentrically away from the historic centre. For the purpose of this study, students focused on the southwest section of the urbanised area, including a small part of the bordering State of Mexico, for their project (see Figure 39).

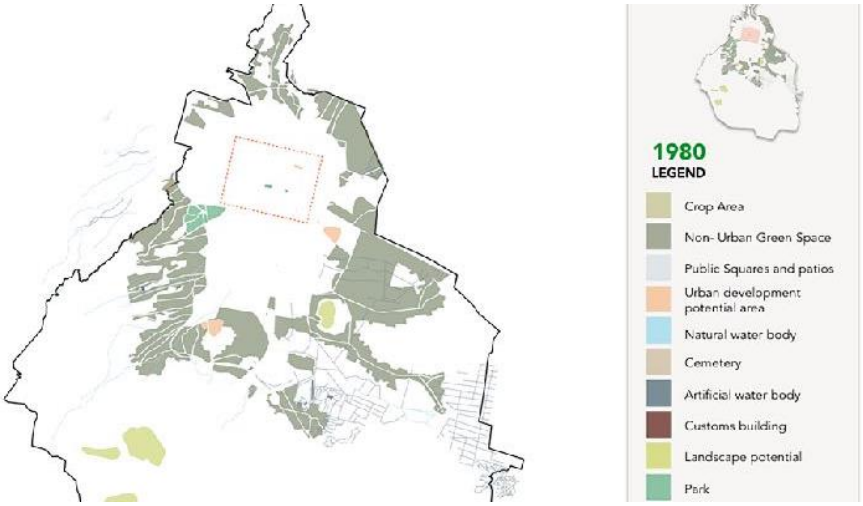

Figure 39. *Mexico City, Historical Map 1980.*
Source: Produced by Jocelyn Urióstegui and Melissa Quintero.

2006 - The city has grown along the ravines and around the national park. No water bodies are appreciated as more bodies of water have been dried up and streams have been channeled. The city shows more parks than previous decades. To the West of the urbanised area there is landscape potential in the form of open space across state boundary lines (see Figure 40).

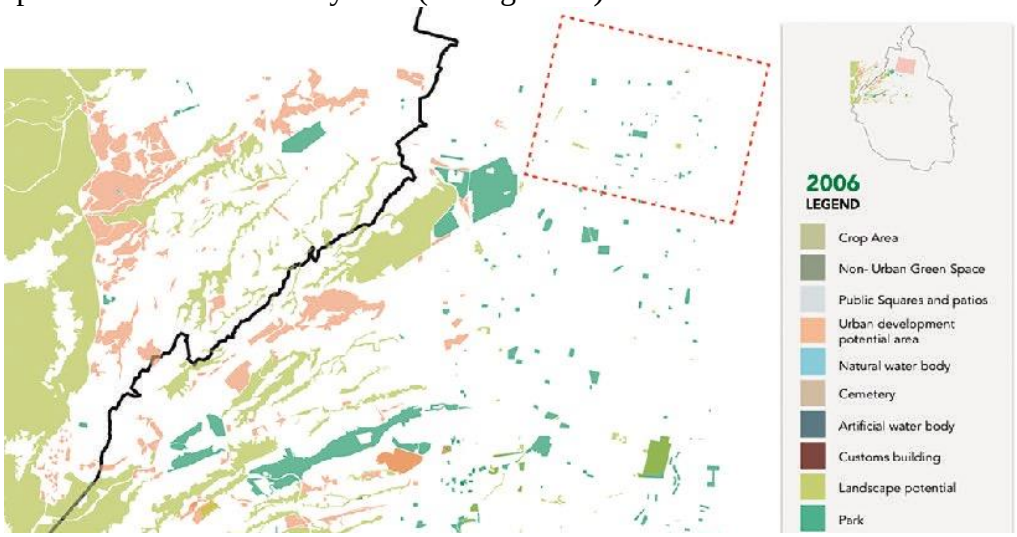

Figure 40. *Mexico City, Historical Map 2006.*
Source: Produced by Jocelyn Urióstegui and Melissa Quintero.

2018 - The amount of parks is slightly reduced. No more water bodies are appreciated, except for the presence of non-urbanised ravines that carry water during the rainy season. The amount of open space with landscape potential remains the same, compared with 2006 (see Figure 41).

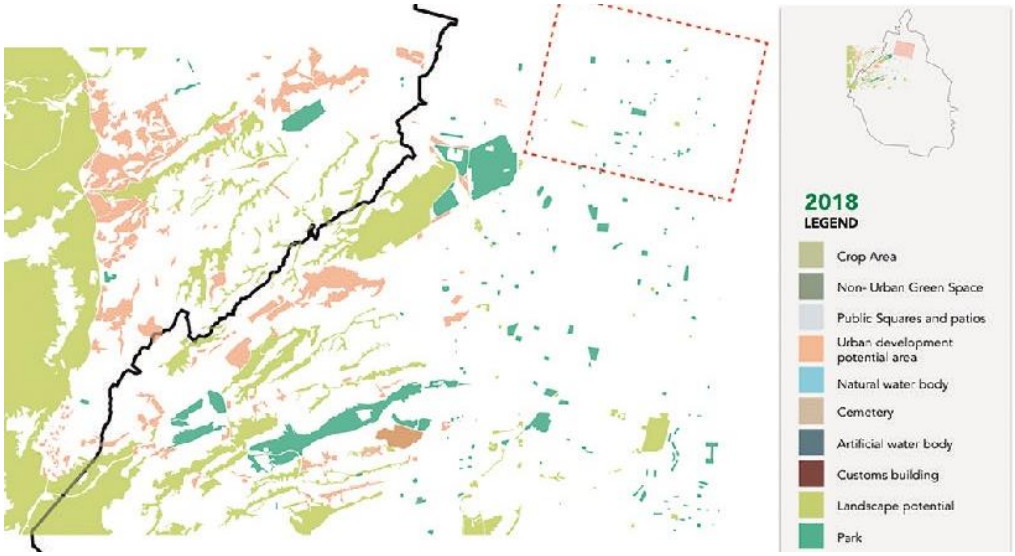

Figure 41. *Mexico City, Historical Map 2018*
Source: Produced by Jocelyn Urióstegui and Melissa Quintero.

Propose

Goals and Expectations of the Exercise: Park System/Project Proposal

All classmates work alone or in pairs. The study area is subdivided into 9 sections which are distributed among the different teams. Then together they assemble these into a mosaic. Once assembled, the connections between sections is 'tweaked' and agreed upon by the different students.

The strategy used to assemble the Park System emerges from the research on historical examples mentioned above, and resulting in the following criteria:

1. Place potential landmarks (old trails, old infrastructure) onto the Google Maps Pro latest version.
2. Connect the existing and potential green areas contained within each sector.
3. Park Typologies to be considered:

    a. National parks and reserves
    b. Metropolitan parks
    c. Neighbourhood parks
    d. Green squares
    e. Cemeteries
    f. Cloisters and convent patios
    g. Archaeological sites
    h. Unbuilt urban block cores

4. Historical Systems (old infrastructures, aqueducts, canals, bridges)
5. Connectors:
    a. Trails, rivers and streams, ravines
    b. Streets, avenues, boulevards
    c. Rights of way, medians, sidewalks

6. Landmarks (existing public services, monuments, roundabouts)
7. Landscape (private gardens, golf courses, sports clubs, vertical gardens, rooftop gardens, terraces, balconies)

All classmates work together in order to finalise the proposal for the entire 'mosaic', creating a Park System in the selected area of Mexico City.

Examples and Findings: Case Study

In Mexico City, the abovementioned conditions can be utilised as part of the park system strategy, but other conditions must also prevail. The 9 sectors mentioned in the Mexico City exercise were subdivided into three geographically differentiated areas. The easternmost sectors were located on the ancient lake bed, and enclosed the historic centre, as well as the most urbanised and densely

populated section. The middle sectors were located in the transition area (between the lake bed and the foot of the hills), enclosing an urbanised area on difficult ground, especially due to the presence of ravines and ancient streams (now mostly channeled) that nurtured the lakes. This section is also urbanised. The westernmost sectors were located in the semi-urbanised area, enclosing connurbated old villages, high-end urban extensions, surrounding preserved natural areas and some informal settlements. Most formal urban parks are in the eastern and middle section. The western section has less formal urban parks, but contains one of the city's national parks (see Figure 42).

When juxtaposing socio-economic information from the Mexican National Institute of Statistics and Geography (INEGI), onto the Google Maps exercise of mapping the green areas, lower income areas resulted with much less formal parks and green squares than the higher income neighbourhoods (see Figure 43). The strategy, therefore, for the proposal was:

a. to connect the existing different scale parks through tree-lining streets and avenues (see Figure 44);
b. to consider the cemeteries as part of the park system (see Figure 44);
c. to consider private clubs, golf courses, private gardens as 'landscape' in beautifying the road network and contributing to 'connect' (see Figure 45);
d. to use the 'borders' between different economic level neighbourhoods as 'suturing connectors', in order to distribute the value of green landscape and improve the areas between these levels (see Figure 43);
e. to find park area potential in the low-income areas, through detecting vacant lots, underused land under road bridges (see Figure 46);
f. to use the ravines as linear promenade-parks and 'binding' areas between neighbourhoods (see Figure 46);
g. to use the primary east-west avenues as 'bridges' between the three geographic sectors (see Figure 47 and Figure 48).

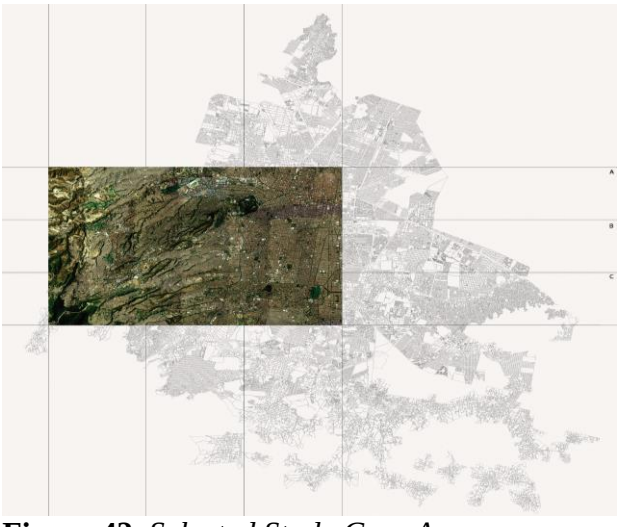

Figure 42. *Selected Study Case Area*
Source: Produced by Roxana Hernández and Fernando Gómez 2019.

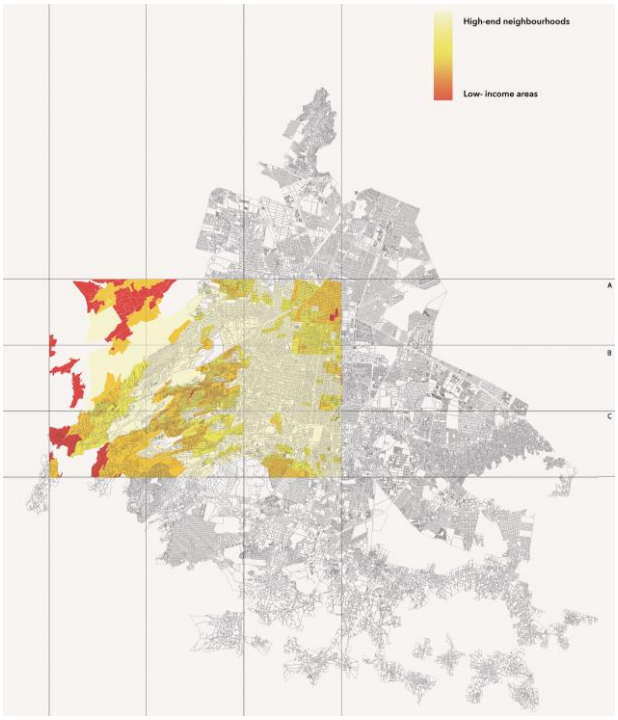

Figure 43. *Socio-Economic Information*
Source: Produced by Roxana Hernández and Fernando Gómez 2019.

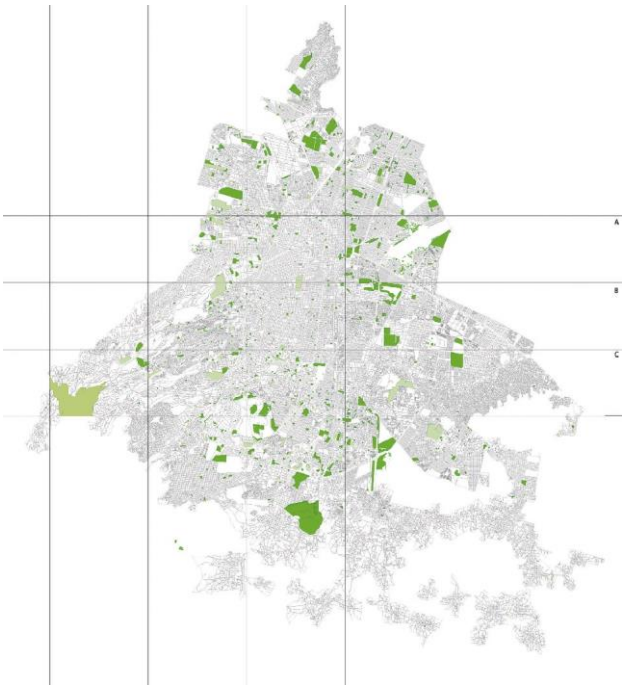

Figure 44. *Classification of Existing Parks by Scale and Function*
Source: Produced by Roxana Hernández and Fernando Gómez 2019.

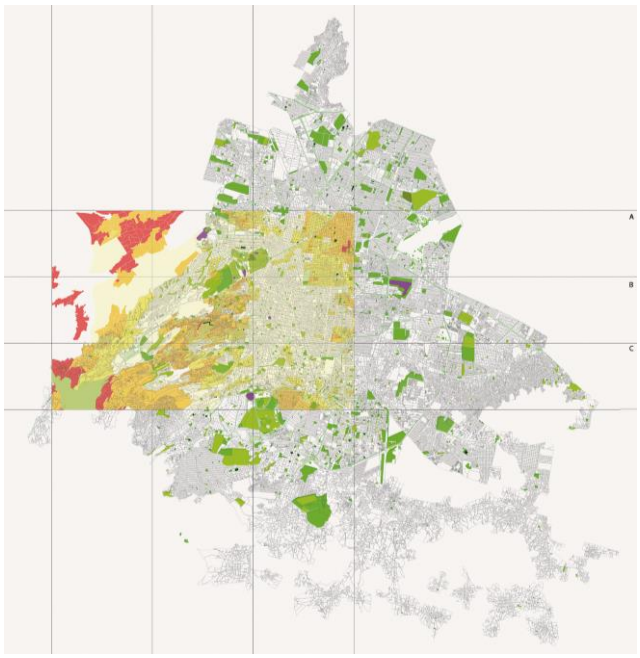

Figure 45. *Private Clubs and Gardens, Golf Courses, to be Used for Scenic Potential*
Source: Produced by Roxana Hernández and Fernando Gómez 2019.

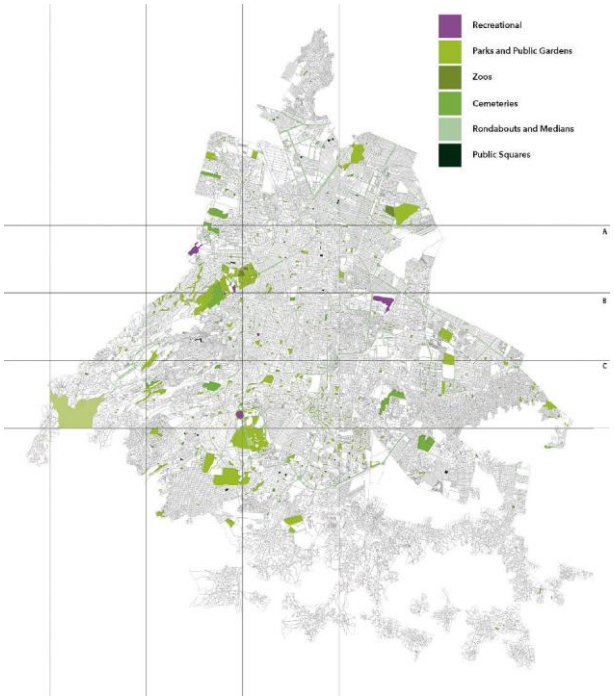

Figure 46. *Colours Ranging from Light Yellow to Dark Red Show the Corresponding Level of Income from High to Low. This Map Shows the Amount of Parks in Affluent Neighbourhoods as Opposed to Poor Ones*
Source: Produced by Roxana Hernández and Fernando Gómez 2019.

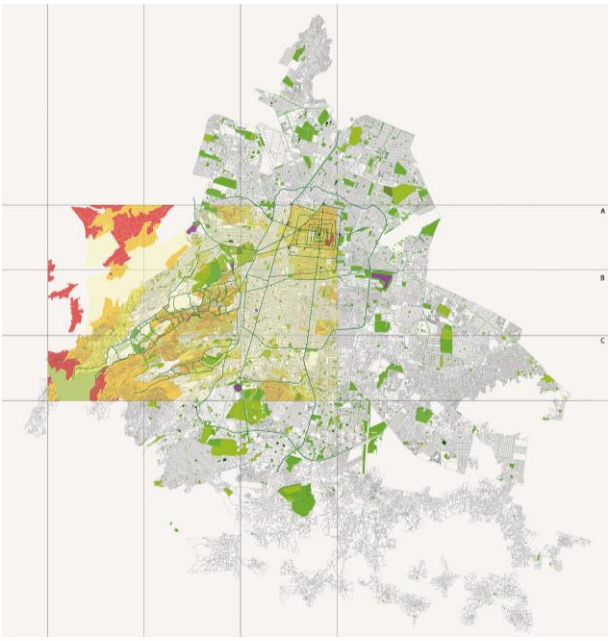

Figure 47. *Project Proposal Showing Existing and Projected Parks with Corresponding Connector-Avenues*
Source: Produced by Roxana Hernández and Fernando Gómez 2019.

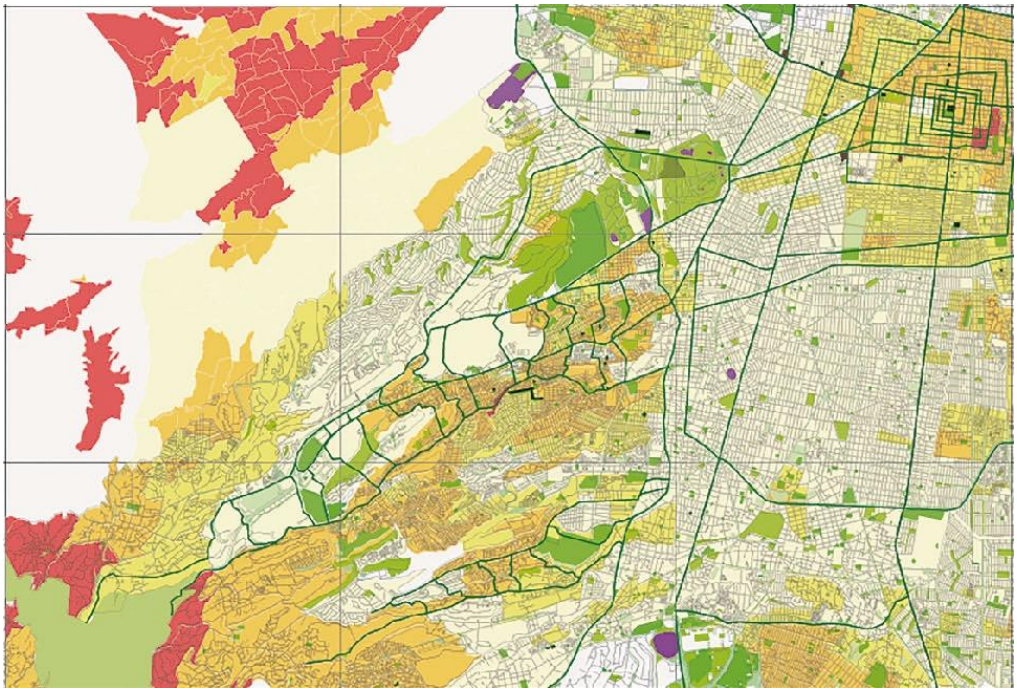

Figure 48. *Project Proposal, Zoom-in of the Selected Case Study Area, Showing Existing and New Parks Connected by Reforested Streets and Avenues*
Source: Elaborated by Roxana Hernández and Fernando Gómez 2019.

Conclusions

A park system does not have to be designed from scratch. It can be incorporated into an already existing, and even historical, urban form. It is a method of exploring and finding the potential of open space in the city, beginning with the careful exploration of up-to-date maps and using the geographical Information tools.

As Tom Turner has stated, "Designing towns and gardens involves the layout of enclosed outdoor space. Sixteenth-century Isfahan, seventeenth-century Paris, eighteenth-century London, nineteenth-century Washington, D.C and the Garden Cities of the twentieth century were composed like gardens, to their immense benefit."[33]

In the case of Mexico City, thinking about social cohesion was a key criterion. Parks should work as stitches that join neighbourhoods in unfavorable conditions and privileged populations, in an attempt to blur the boundaries between different socio-economic levels. In our view, this is an innovative 'suturing' strategy, to bind together neighbourhoods, create community and structure the city by building identity.

A term with students exploring these possibilities enables them to acquire knowledge, skills and awareness of the possibilities of open space design and how this can impact their future professional outlook on the environment.

Acknowledgments

I would like to thank my Research Assistant Maite García Vedrenne, whose invaluable help with the graphics of this presentation, but mostly through her help during my teaching assignments and her contribution to the synthesis of our work together with students, which has given fruit to a continuing learning experience and this article. I also would like to thank my students and interns Melissa Quintero, Roxana Hernández, Jocelyn Urióstegui and Fernando Gómez, who not only carried out their assigned homework with excellence, but also put together the overall Park System Project for a section of Mexico City. I have also included the work of other students from the Fall 2018 and Spring 2019 terms of the undergraduate Architecture course. Special thanks to Marion González Busto for her insight and putting this into protocol format.

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