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Placemaking.

MAKING THRIVING CITIES THROUGH PLACE-LED DEVELOPMENT

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PLACEMAKING GUIDELINES

URBAN PARTNERSHIP PROGRAM

**PLACEMAKING:
MAKING THRIVING CITIES
THROUGH PLACE-LED
DEVELOPMENT**

Placemaking Guide

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1. EXECUTIVE SUMMARY

This placemaking guide builds on the experiences of the World Bank Group activity “Piloting Participatory Approaches for Urban Development in Serbia—Placemaking” and on other activities implemented under Urban Partnership Program (UPP), among them the workshops conducted in Ksamil, as well as the report Urban Regeneration Strategy for the town of Ksamil in Saranda, Albania that produced the Ksamil Integrated Urban Regeneration Concept (“Ksamil Urban Lab”).

Since June 2019, the World Bank has supported not only Serbian city administrations and their staff by strengthening their capacity, but also NGOs, activists, and universities with innovative concepts about participatory planning techniques that include placemaking and place-led development. In workshops in Niš, Belgrade, and Novi Sad, three different case studies were explored with the diverse groups of participants: In Niš the team worked on incorporating the river strategically into the city center and how to activate it for the benefit of all citizens. In Belgrade the team worked on central public spaces around transportation hubs. And in Novi Sad the team worked on selected site that was planned to be part of Cultural Identity and Arts during the city’s term as European Capital of Culture 2022.

This guide allows us to share the knowledge gained from these projects about placemaking and participatory planning in the Western Balkans region and to position the concept of place-led development as part of sustainable urban planning and design in the region. The goal of the report is to make the knowledge and concepts available to local administrators, civil servants, professionals in academic positions, architects, urban planners and other representatives of local administrations, as well as NGO representatives and students/young professionals who want to integrate placemaking tools into their own work.

The guide introduces the concept of placemaking and place-led urban development, its origins, and its place in the history of urban planning, giving a range of definitions and interpretations to support broad understanding of placemaking. References to similar but distinguishable concepts help to better delimit placemaking, its main benefits, and its limits.

In Chapter 2, placemaking is discussed in terms of the themes of the capacity-building workshops held as part of the activity in Serbian cities: Riverfront Development, Public Urban Spaces around Transportation Hubs, and Cultural Identity and Arts. Also, the importance and potential of placemaking and tactical urbanism are discussed in relation to the public health measures taken during the Covid-19 crisis early in 2020. To demonstrate how the concept of placemaking can apply in practice, the guide presents good-practice examples from a variety of urban contexts.

Chapter 3 is at the heart of the guide: It details the methodology and the main steps in a dialogue-oriented process for placemaking and place-led development. This chapter carefully describes a typical planning process for temporary and permanent urban interventions that root in participatory and dialogue-oriented planning techniques.

Chapter 4 presents hands-on activities and tools to be applied at different stages of the planning process. The proposed tool-box has been used previously in many different regions, and was tested during the workshops in Serbia and Albania and proved to work in this cultural environment as well.

In “Ideas for Action,” Chapter 5 brings together examples from all over the world to inspire cities to incorporate placemaking and place-led development into their everyday planning. In this chapter, 16 good practices show what can be archived through placemaking and place-led development concepts.

Finally, Chapter 6 introduces important placemaking networks globally to connect local planners and architects with other initiatives, inspiring good practices and planning tools. Through these networks, planners, activists, and decision makers can connect to colleagues with similar interests and goals.

2. BACKGROUND

Since 2010, the World Bank and the Austrian Government have been collaborating on the Urban Partnership Program (UPP) to strengthen the capacity of local governments, support cities as they modernize and reform, and promote growth and enhanced urban governance in South-East Europe (SEE). Through numerous activities and by building the leadership capacities of senior officials, SEE countries can bring about sustainable development and meet European Union (EU) standards. Previous activities operated by the consulting team have already shown successful results in several cities and regions, which informed a series of co-creation and capacity-building workshops in Ksamil, Albania, in July–September 2018.¹ Ksamil is a small town in southwestern Albania that borders Butrint Lake to the west and the Ionian Sea to the east. Its proximity to the Greek island Corfu and the Butrint National Park and Butrint UNESCO heritage site², and its natural islands, make Ksamil a popular destination for summer tourism. Dependence on seasonal tourism is one of Ksamil’s main current concerns. Because there has been no urban planning and coordination, the town’s pristine natural image has been scarred by uncoordinated spatial development, construction of illegal buildings, over-dependence on automobiles, and a lack of public spaces.



Figure 1: Final workshop in Ksamil, Albania. Source: superwien

¹ Read the full report of the Ksamil Integrated Urban Regeneration Concept at www.seecities.eu/seecities.eu/Portals/0/Images/Stories/Publications/Ksamil%20WEB%20lo-res.pdf?ver=2019-10-01-085638-307; and watch the video at <https://vimeo.com/303480276>

² Butrint World Heritage Site: <https://whc.unesco.org/en/list/570/>



Figure 2: Ksamil as seen from the drone. Source: superwien.

Through the World Bank–Austria Urban Partnership Program and the Project for Integrated Urban and Tourism Development (PIUTD), the World Bank Group (WBG) supports the government of Albania in realizing an integrated urban regeneration concept, using a participatory, dialogue-oriented planning approach to find solutions to current problems.

Embedded in the Ksamil Urban Strategy, which is based on the town's Development Vision and Development Goals, the regeneration concept informs 10 strategic urban interventions presented to the government as technical recommendations the government. A new marina would attract yachtsmen from the Ionian Sea and create new public spaces at Ksamil's renovated waterfront. Redesigning the waterfront with activated ground floors would bring life to the northern shore of the town. Public spaces connected with its historic core would be activated and introduce car-free or fewer-car public spaces. Local mussel producers would have their own marina at Butrint Lake with new opportunities for development of their production facility. Short-term and low-cost placemaking could be activated immediately, such as the Ksamil Box—an iconic beach bar and restaurant with toilet and shower facilities that might eventually be scaled up in other places in Ksamil.

The Ksamil Box is a placemaking intervention that can serve as a trademark for the town. Unlike other Albanian coastal towns, Ksamil still offers a beautiful natural coastline, although recent developments tend to limit access to public beaches. To replace randomly distributed stalls, the Ksamil Box module would allow gastronomy and other commercial functions to be collocated at designated locations along the public beachfront. The Ksamil Box is a flexible modular system that can be easily rearranged and adapted to different uses. The material is steel – and high-pressure laminate panels, or converted standard shipping containers, that can be assembled as kitchen, bar, toilets, or showers.

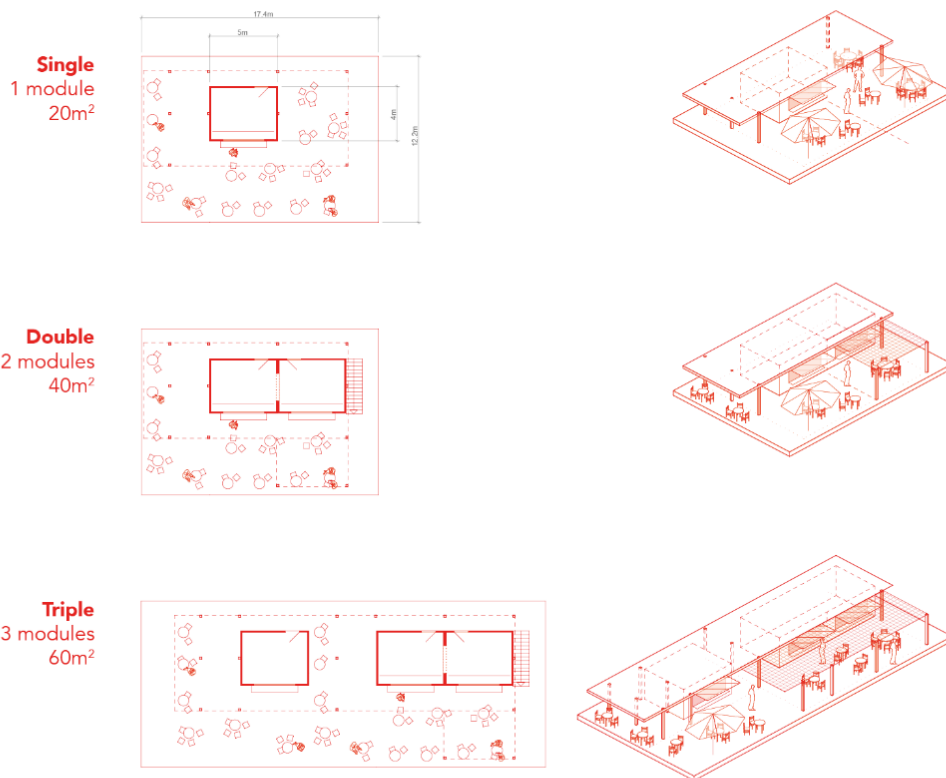


Figure 3: The Ksamil Box as placemaking tool and beach facility. Source: superwien urbanism.

Based on experiences with the Urban Lab, the current assignment is expected to pilot participatory approaches in Serbia by supporting placemaking capacity building and interventions in selected areas of Nis, Belgrade, and Novi Sad and concluding with a regional workshop.

The main objectives of this activity were to strengthen the capacity of representatives of three cities for participatory planning; introduce innovative approaches to planning; and design and carry out a participatory process that addresses local issues and builds on local opportunities within neighborhoods in Serbian pilot cities. The dialogue-oriented process included interviews and community stakeholder workshops and a variety of activities. To share knowledge and experiences about placemaking, number of capacity-strengthening workshops, discussing both theory and practice, concrete actions, and local case studies, were organized for city employees, architects, planners, landscape architects, students, teachers, NGOs, et al. The first took place in Nis in June 2018 following in Belgrade in May and September 2019; and finally, in 2020 due to the Covid-19, virtual workshop took place focusing on Novi Sad. However, the capacity-building process so far has provided enough information to inform this step-by-step guide to placemaking.

3. WHAT IS PLACEMAKING AND PLACE-LED DEVELOPMENT?

“Placemaking can be basically summarised as the art of making better places for people.”

(De Brito & Richards 2017:2)

A BRIEF DIGRESSION INTO THE HISTORY OF URBAN PLANNING

The concept of urban planning approaches to spatial organization, and the tools applied have always been subject to change, especially in the 20th century, in response to emerging issues of space and society. The rational model of planning was a good fit for the large-scale urban development projects of the mid-20th century, and the communicative turn of the 1970s responded to the complex tasks of urban renewal in inner-city neighborhoods (see Altrock 2014: 24). In the 1980s and 1990s, strategic planning became state-of-the-art in many European countries: An urban plan is no longer a simple description of the final state to be achieved but has become a vision of the whole that is used to orient discussion and interaction between all levels of planning and among all stakeholders (Fassbinder 1993: 9ff.). This has made it possible to “[mobilize] attention to an urban area as a whole, and [influence] the way that multiple actors involved in urban development shape their interventions” (Healey 2009: 439). Today, when many communities have lost confidence in their problem-solving capacity, performative approaches can mobilize creativity and trigger innovative ways to establish a basis for further development (Altrock 2014: 25).

Ali Madanipour—a practitioner; scholar of architecture, urban design, and planning; and recipient of design and research awards—derives the concept of placemaking in reference to the history of urban planning and the involvement of cities in general. The modernist ideal of transforming cities and societies through new physical infrastructure was changed by both economic crises and democratic forces. Economic crises and resource scarcity limited the ability, and the willingness, of local authorities to transform the built environment by applying universal principles and standards that had high monetary costs. The new conditions led to a more “project-based, place-specific process of urban intervention” (Madanipour 2007:130) and to concentration of limited resources on specific targets. Emerging democratic processes put pressure on the authoritarian, top-down transformation of cities. Increasingly, citizens demanded to be involved in the changes to their places, rather than simply being presented with the results. Area-based regeneration without involvement has proven that external, top-down interventions, public and private, cannot “make” places—placemaking is effective only when external institutions provide conditions that encourage people to make their own places (Madanipour 2007:131f.).

INCREMENTALISM, DESIGN THINKING, AND INNOVATION

Performative approaches are not totally new in planning spatial development. Creative and temporary interventions became particularly noticeable in the projects of the International Building Exhibition (IBA) Emscher Park, a ten-year development program (1989–99) initiated in response to the structural crisis of the Ruhrgebiet, the German industrial area (Altrock 2014: 22). The process was embedded in a soft strategy that stimulated communication among stakeholders and emergence of a culture of innovation that materialized in individual interventions and projects. This approach Ganser et al. (1993) labelled “perspectival incrementalism.”

Incremental approaches to public administrations tasks had already been toyed with in the 1950s: “Policy-making is a process of successive approximation to some desired objectives in which what is desired itself continues to change under reconsideration. [...] If [the policy-maker] proceeds through a succession of incremental changes, he avoids serious lasting mistakes in several ways” (Lindblom 1959: 86). In “design thinking,” step-by-step processing of specific evolving problems and continuous learning from mistakes is inherent. Prototyping, trial, and error are integral to every design process (Liedtka et al. 2017: 39). Liedtka et al. (2017: 7f.) identified a continuous democratization of innovation in the corporate world. Where innovation to achieve big breakthroughs used to be an isolated domain of experts and senior leaders, innovation today is everyone’s responsibility—it happens continuously in the search for ways to improve value for all stakeholders. Their concept of a shift from “Innovation I” to “Innovation II” applies equally to the shift from traditional to participatory planning (see Figure 4).

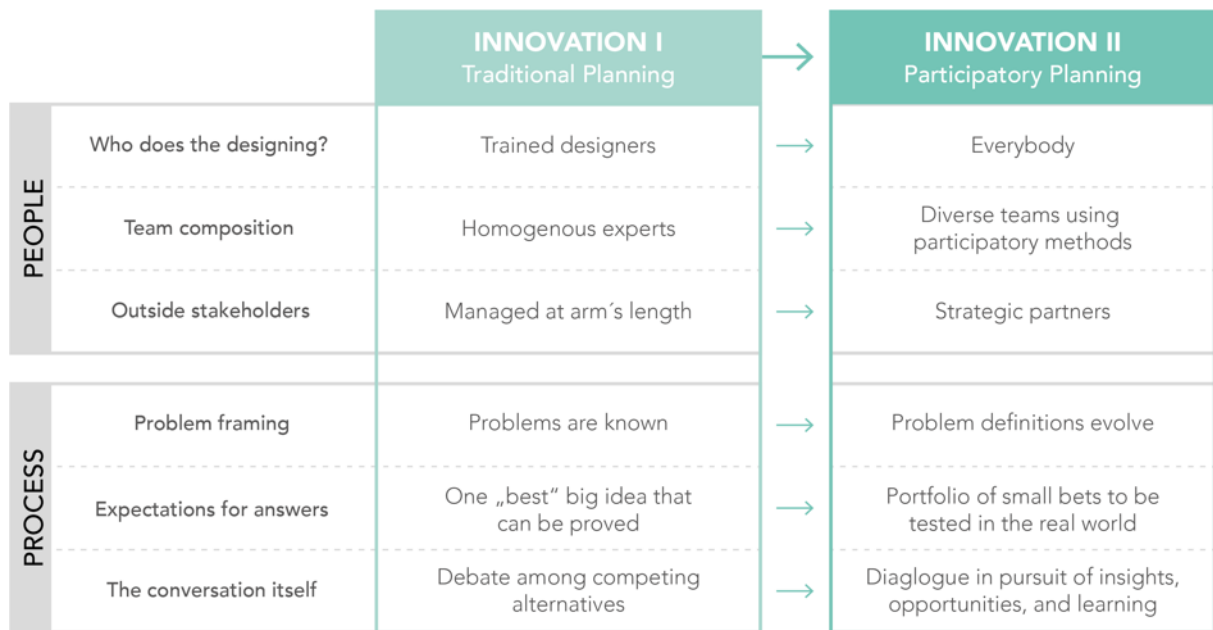


Figure 4: The shift from traditional to participatory planning. Source: Liedtka et al. 2017: 7; superwien 2020.

Like design thinking, participatory planning is human-centered, possibility-driven, and iterative. It explores in depth the lives and problems of the people affected, applying qualitative and empathetic methodologies. Problems can be redefined through discussion with stakeholders engaged in co-creation. A large number of possibilities and new ideas are tested in an iterative process in which people share feedback (see Liedtka et al. 2017: 6).

“Placemaking” is deeply rooted in the shift from traditional to participatory planning and the introduction of iterative processes in which “everybody designs” (Liedtka et al. 2017:7). How placemaking is embedded in an iterative and participatory planning process will soon be explained, but first let us look at different definitions of the term and where the concept originated.

ORIGINS AND PIONEERS OF PLACEMAKING

One of the main drivers of the process is the Project for Public Space (PPS), which has used and fostered Placemaking since 1975. Its staff have published numerous placemaking guidelines and principles to help communities co-create more livable neighborhoods with high-quality public spaces (PPS 2009).

The work of PPS—which is probably the strongest proponent of placemaking today—was heavily influenced by two pioneers of placemaking, even if the term did not exist at the time. Since the 1960s Jane Jacobs and William H. Whyte have been concerned about designing cities for people rather than cars and shopping centers. They saw social and cultural assets and inviting public spaces as the main drivers of lively neighborhoods (PPS 2007). A central concept, one that Jacobs articulated in 1961 in *The Death and Life of Great American Cities* and that is still alive today, is the value of “eyes on the street.” Residents watching a street, rather than external police or neighborhood watch groups, can prevent many conflicts between people of different races, income levels, and interests. Jacobs emphasized the importance of vibrant street life to neighborhood safety and a sense of community (Jacobs 1992).

Whyte is best known for his studies of human behavior in urban settings and the Street Life Project. Through observations and film analyses of public spaces in New York and other cities, he sought to find out how new planned spaces were working out. In *The Social Life of Public Spaces* (1980) he stated that the quality of life in a city depends heavily on the social life in public spaces. Planners and architects, he made it clear, should recognize their moral responsibility to design and create places that allow community engagement and interaction (Whyte 1980).

Clearly, the concept of placemaking is nothing new; there is already a great deal of experience and knowledge that we can build on today.

THE MANY DEFINITIONS OF PLACEMAKING

If we are to fully understand the concept of placemaking and the roles of planners and administrations, and to apply our understanding in day-to-day planning, we need to take a step back. First, let us consider different definitions of the term so that we can formulate our own comprehensive definition. Although the term “placemaking” seems to be getting more and more popular in planning, it is not always used consistently, and there is no standard definition. Also, the actual users of places are not even aware of the term, much less use it correctly.

At its simplest, the main concern of placemaking is *how to make places*—a question closely connected to creation of a sense of community and identity. Placemaking has been defined as a “hands-on approach for improving a neighborhood, city or region” with “community-based participation at its center [...] that results in the creation of quality public spaces” (PPS 2007). In professional planning, placemaking solutions incorporate aspects of good design, community engagement, transport links, and spaces for people to gather. The evolution of cities has taught us that places cannot be designed from the top down. They are organic, emerging from a process that takes time. In that sense, placemaking needs to be understood as a process rather than a single action (Monocle 2020).

Examples from urban contexts throughout the world prove that the success and quality of public spaces very much depends on local communities, urban life, and the effectiveness of placemaking. Place-based processes that engage local communities in co-creation can create value in the design and creation of public spaces. As one of the most successful and popular urban planners today, Jan Gehl, states, a participatory approach and incremental improvements have been successful in creating vibrant, livable cities with quality public spaces for diverse groups of people (Gehl 2011).

In UN Habitat’s New Urban Agenda (United Nations 2017), placemaking has an important role in the shared vision of cities and human settlements: It is envisioned that cities and human settlements “[a]re participatory, promote civic engagement, engender a sense of belonging and ownership among all their inhabitants, [and] prioritize safe, inclusive, accessible, green, and quality public spaces that are friendly for families” (UN 2017:5). According to the UN Habitat definition, “Placemaking refers to a collaborative process of shaping the public realm in order to maximize shared value. More than promoting better urban design, placemaking facilitates use, paying particular attention to the physical, cultural, and social identities that define a place” (UN Habitat 2015:1).

To better apply the concept of placemaking to everyday planning, two approaches that combination can be understood as placemaking;

TACTICAL URBANISM AND COMPREHENSIVE PLANNING

Tactical urbanism approaches improvement of urban spaces by delivering simple, low-cost, and highly visible high-impact outcomes. By taking immediate action that produces quick results, policy makers and planners give communities confidence that they can influence real change and that their wishes and ideas are included in the process. Such interventions are usually temporary and simple to produce; among them are parklets, open bookshelves, community gardens, and exhibitions in public spaces. Because such interventions can be put in place quickly, there is the risk of only temporary impact; only if tactical-urbanism activities are accompanied by systematic programming and ownership of managing the space are long-term impacts possible (Kaw et al. 2020).

The comprehensive planning and design of public spaces involves mid- to long-term activity and is based on solid planning and legislation, though it can stimulate broader planning strategies that normally are embedded in a development vision or master plan (Kaw et al. 2020).

Placemaking should not provide only temporary solutions with fast results; nor should it comprise a broad strategy for urban regeneration; rather, it should combine the strengths of both approaches. Comprehensive development of an urban area needs to allow for flexibility and adaptability, welcoming elements of tactical urbanism to the design process. Starting with small-scale, incremental improvements, tactical urbanism approaches can evolve into comprehensive regeneration of an entire neighborhood. By combining tactical urbanism with comprehensive planning, placemaking thus uses short-term solutions to stimulate long-term change.

PLACE-LED DEVELOPMENT

How can placemaking be scaled up for higher impact? Is it possible to ensure that short-term solutions will lead to long-lasting actions that influence changes to both built spaces and governance structures? Those are legitimate questions, to which place-led development, grounded in placemaking principles, responds (see Kent and Kent 2017).

As the comparison of tactical urbanism and comprehensive planning shows, a sustainable placemaking process that leads to long-term results needs to combine both bottom-up (community-driven) and top-down planning. Strong leadership and action on all levels are necessary. However, rather than providing all the answers, the government should make space for experimentation and collaboration. Place-led development is based on shifting power and responsibility from governance to communities and diversifying skills and resources. Instead of omniscient and all-knowing leaders, professionals and governing bodies thus become facilitators (Kent 2013). As Chand (2018:160f.) puts it, implementing a local place-led approach depends on top-down institutions provided by a local administration that supports bottom-up place-led development.

According to Kent (2013), “each faction of government is responsible for important elements of Placemaking.” If government were “structured primarily to facilitate the capacity of a community to drive and sustain its own shared value,” it could reach its goals by being “most efficient at delivering value.” The shift from traditional planning approaches that are project-driven and discipline-led, where government involvement and professional participation dominate, to a place-sensitive approach is accompanied by a build-up of community capacity and a decline in the influence of governing bodies. Only if community capacity and the participation of professionals are stronger than government involvement can we speak of a place-led development approach (see Figure 5).

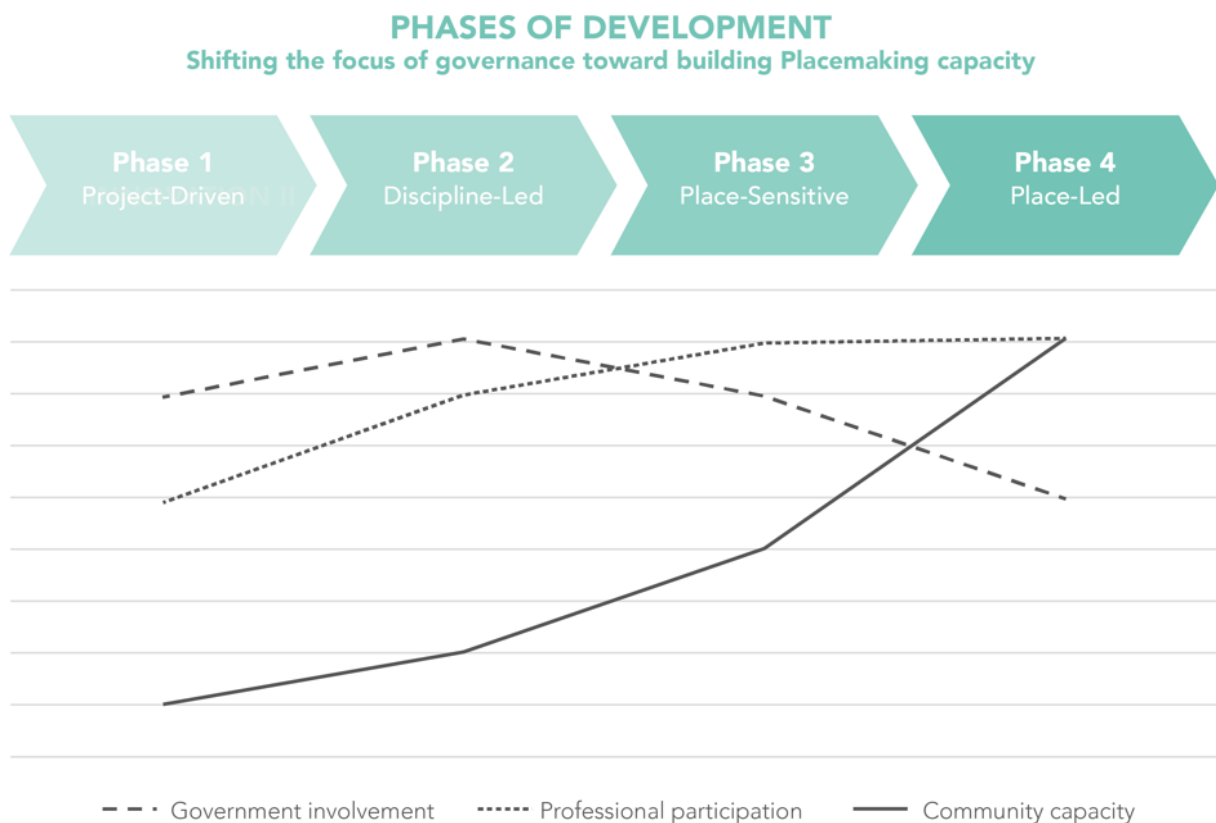


Figure 5 ; Source: Kent 2013, superwien 2020.

Building placemaking capacity by following a place-led approach means not only involving the people who live, work, and use a space and recognizing their needs and aspirations for it, the planners must also use their vision to make real changes that improve livability by bringing benefits to the community. The focus should be on “a process of understanding people’s emotional links to their places, [and] empowering them to create the place they want to use and share, which helps strengthen community cohesion and social identify” (Chand 2018:160f.).

One example of a municipal government that has shifted its planning from a traditional, project-led approach to a more community-driven one, using placemaking to drive creation of livable places, is Adelaide, South Australia. Its city council realized that the usual way of planning “doesn’t necessarily create better places for people” and that their main focus should be on enabling “particularly entrepreneurs ... to create great places” (Smith 2013). For them, place-led development is based on the principles of “co-creation,” collection of everyone’s ideas for great places, and “co-contributions,” professionals working together with the community, especially entrepreneurs. One of the main tasks of the municipal government is to engage and support people in the community who want to help transform places (Smith 2013).

The program, “Splash Adelaide,” has proven that quick low-cost improvements can change how municipal governments approach community development. By removing bureaucratic obstacles, the full potential of a place can quickly be demonstrated. “Working together on short-term changes can help build bridges between city agencies as well as to, and between, citizens, benefiting long-term implementation and maintenance as well” (Kent 2013).

The values attributed to a place in a place-led development approach are reflected in the concept of “place capital.” Rather than such capital being measured by the place’s physical attributes, what really matters is the emotional attachment people have to a place. That underpins business resilience, social inclusion, and diversity; it welcomes communities and sustainability: “if people care about their place they will look after it,” says Peter Smith, CEO of Adelaide’s city council (Smith 2013). Places are no longer defined and measured by their design or infrastructure (the “hardware”), but by “their locally-defined uses and values” (Kent 2013).

4. PLACEMAKING IN CONTEXT

In what follows, to show the multiple facets of placemaking and make the concept more tangible and generally applicable, placemaking is discussed in terms of three different urban contexts. The thematic backgrounds are our experiences from capacity-building workshops and webinars that took place in the Serbian cities of Niš, Belgrade, and Novi Sad from June 2018 through December 2020. The workshops and webinars emphasized (a) waterfront/riverfront development, (b) public urban spaces around transportation hubs, and c) cultural identity and arts.

4.1 PLACEMAKING AND WATERFRONT DEVELOPMENT

Traditionally, history segregated the port from the rest of the city. Thus, many waterfront areas formerly dominated by industry and car-centered uses have begun to open up to redevelopment. Among major mistakes that caused some waterfront developments to fail is privatization directed to one-dimensional activities, such as the Serbian city Niš and its Nišava riverfront commercial uses (hotels, convention centers) or housing. If a single use dominates the space, the long-term potential of the waterfront is degraded (Kent 2007).³

The Serbian cities of Novi Sad, Belgrade, and Niš all have rivers that dominate the urban landscape. However, the public spaces around these rivers are not properly integrated into the urban fabric and have huge potential for activation using a collaborative planning approach. One example of underused potential that this area could offer is public space. The Nišava is one of the city's most important cultural and environmental assets. The riverfront was designed in the 1960s and is still an important open community space—the part of the river close to the city center is a social catalyst for the city. During the Placemaking Workshop in Nis in June 2018, current problems and major potentials of the riverfront area were identified. The space was found to be underused, especially during the day. Cultural activities and facilities are missing, and there are few opportunities for businesses. The river is not easily accessible because of layers of barriers and inappropriate green elements, such as pine trees. In general, there is no shade at the waterfront and the buildings there are not integrated into the urban cityscape.

During the co-creation activities, in which 40 urban planners from Nis, Belgrade, and Novi Sad participated, a list of emerging topics was defined that address the quality of public space, the green ecosystem, culture, art and places, mobility and walkability, sports, “the 24-hour city,” and social inclusion, as well as governance and communication. The resulting vision for the area is to increase the frequency of people using the public space and regenerate the riverfront with a step-by-step plan for a series of placemaking interventions.

A prime example of how placemaking can succeed in connecting the waterfront to the inner city and opening it to the public is the regeneration of the Danube channel in Vienna, Austria.

GOOD PRACTICE: DONAUKANAL MASTERPLAN

The *Donaukanal* (Danube channel) is one of the most important green and blue areas in the heart of the city of Vienna dividing at its most central part the historic city center from Leopoldstadt (2nd district). Until 15 years ago, the public space was neglected and was perceived as disturbing and unsafe place, with drug abuse just one of the issue (City of Vienna 2005). Today, the Donaukanal is the city's most important and inclusive green area, frequented by thousands of people, young and old, throughout the day.

In 2005 the urban development plan of Vienna had defined the Donaukanal as a place to be regenerated as a leisure and recreational area. At the start in 2005, a summer stage was created with a placemaking agenda of cultural activities and festivals supported by bars and leisure zones, and a temporary beach bar, the “Strandbar Hermann” was opened. Through a competition in 2010, design guidelines for furnishing of Danube Channel (Heindl 2010) were drafted to specify general urban rules for its further development. Green leisure and recreation zones and development zones for bars and local businesses were defined, and culture zones for artists were specified. Today, Donaukanal is the busiest public space in the Vienna city center, currently activated by short-term contracts for clear management of the spaces commissioned to bars, artists, and entrepreneurs and by creative competitions for placemaking activities.

³ PPS has created a list of common mistakes to be avoided by communities so that they can achieve the best possible waterfront development: <https://www.pps.org/article/waterfrontsgonewrong>.



Figure 6: The Donaukanal before COVID-19 crises. Source: WienTourismus 2009 and superwien 2020.

4.2. PLACEMAKING AND PUBLIC URBAN SPACES AROUND TRANSPORTATION HUBS

Station areas and mobility hubs in cities can be perfect candidates for becoming vivid urban places with a variety of functions and high-quality public spaces. Because these areas are central to their cities, they deserve special attention in urban development. The high numbers of people who use public transport encourage development of stations. Public space needs to be organized and allocated carefully, so that pedestrian flows are not disturbed but there are still enough places for people to rest from the rush. However, station areas have a range of uses that need to be harmonized.

The Zeleni Venac bus station in the center of Belgrade is an unattractive example of a mobility node. Through several on-site activities, participants in the Placemaking workshop in Belgrade analyzed the area. They realized that, though the bus station is frequented by many people every day, people simply pass through; they have no reason to stay longer. It is not well maintained and does not feel safe and comfortable. Physical obstacles and the lack of signage make it inaccessible for many. And in the whole area there is no greenery or seating possibilities, such as benches. One of the most evident issues is the lack of walkability and the inadequate connection to the historical inner city of Belgrade. There is no barrier-free accessibility due to stairs that lead to over- and underpasses and sidewalks too narrow for the high number of pedestrians. A shortage of shade elements makes walking through the streets even less attractive.

The workshop participants concluded that (1) the “hardware” throughout the area, in relation to the built environment and street design, needs to be improved; and (2) the station area needs well-organized and well-managed programming of public space areas within it in order to create a more attractive, comfortable, and safe place.

A placemaking approach can help to activate stations as well-connected, multi-use destinations. Transit stops can be better integrated into communities not only through urban design, architecture, and bicycle and pedestrian infrastructure but also through cultural programming and public art. Planning for station areas should include short-term, small-scale actions with fast results that can be evaluated quickly so that recommendations and development strategies can be adjusted.

The following example shows how station areas in Vienna, Austria, were transformed into vivid public spaces that offer functions beyond simply public transportation. However, careful management of a program like “U-Bahn-Stars” in Vienna and cooperation of public transportation companies and the cultural sector is crucial.

GOOD PRACTICE: “U-BAHN STARS” VIENNA

Inspired by cities like New York and London, where public transport stations already perform more functions than simply moving passengers, in 2017 Wiener Linien, the municipal transport services for Vienna, launched “U Bahn Stars” (Figure 7). By transforming seven of the biggest stations within the subway network into small-scale concert areas, the initiative created the “biggest concert hall in the world” (Wiener Linien GmbH & Co KG 2019a). The goal was not only to support newcomers by offering them the stage in public spaces where there were many people but also to make station areas more friendly and enliven them, especially in the evenings (Wiener Linien GmbH & Co KG 2019b).

Since 2017, about 12,000 concerts by a variety of artists have been organized for performance in dedicated, marked spots in public stations. The initiative was so popular that its duration has been extended several times. It has also served as inspiration for other German-speaking cities: similar initiatives have been launched in Hamburg, Karlsruhe, and several cities in Switzerland (Wiener Linien GmbH & Co KG 2019a). After a short break due to Covid-19 restrictions, the program was extended to public space outside the stations themselves. Since May, musicians have been performing in six open air spots that offer enough space for physical distancing (Kocina 2020).



Figure 7: U-Bahn-Stars at Westbahnhof, Vienna. Source: Johannes Zinner 2017; Wiener Linien GmbH & Co KG 2019a.

4.3 PLACEMAKING, CULTURAL IDENTITY, AND THE ARTS

Novi Sad has been designated a European Capital of Culture (ECoC) for 2021 (now moved to 2022 due to Covid-19 crisis), building on and building up its multi-ethnic cultural heritage, rich cultural production, and respected regional festivals. The ECoC motto "For New Bridges" has prompted local communities to seek new cultural platforms to overcome local antagonisms and conflict depression and to open up to other Europeans. Reuse of spaces and expanding cultural potential are the reasons for infrastructure projects like the cultural district Kineska on the bank of the Danube, which now has 4 neighbourhood cultural stations and 46 urban pocket parks created by redesigning small public spaces.

A World Bank Group Placemaking Webinar took place in Novi Sad in October 2020.

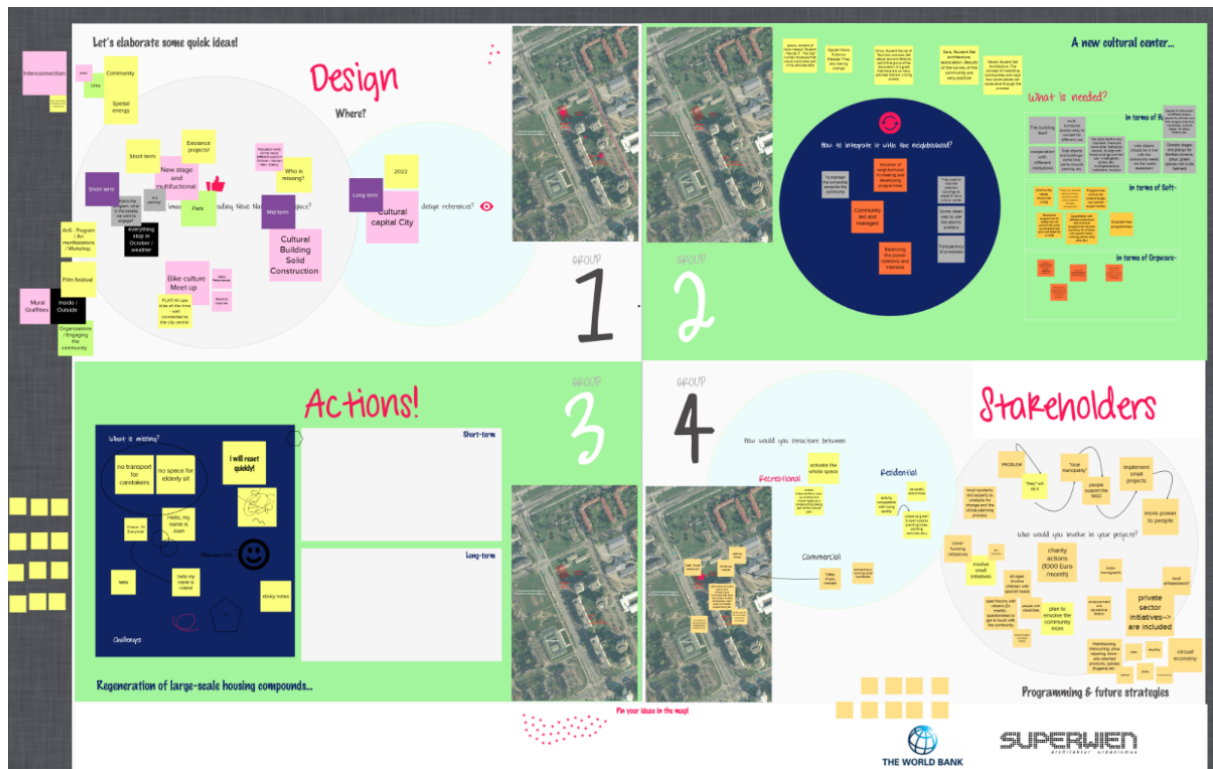


Figure 8: Three groups working on programming and activation of a vacant area in the center of the neighborhood ⁴

About 20 urban planners, architects, and cultural activists from the cultural NGO Novo Kulturno Naselje in Novi Sad debated on the case study of potential placemaking projects in the neighborhood called Novo Naselje. The participants worked in three groups on programming and activation of a vacant area in the center of the neighborhood.

The history of urban development reveals that arts and culture have much more to offer than simply their aesthetic value (Brillembourg et al. 2019:86f.)—they can trigger redevelopment of places. By reinforcing networks and systems of cultural production, arts and culture can take on a social and an economic role by, e.g., creating new cultural job opportunities (Gibson 2010:66f.). Moreover, cultural education and activities can also influence community-based processes of integration (Brillembourg et al. 2019:86f.).

In the process of placemaking and place-led development, artists are deeply involved in community development. “Creative placemaking,” defined by the US National Endowment for the Arts in 2010, is the process of highlighting and preserving “deeply rooted community talents and skills” and using these to demonstrate and build “their value as long-term economic drivers” (Chakravarthy 2019).

⁴ For more information about the webinar held in October 2020 please visit the Program web site: <http://www.seecities.eu/seecities.eu/EVENTS/Workshops/currentpage/2>

GOOD PRACTICE: LINZ, THE 2009 CULTURE CAPITAL CITY OF EUROPE

Since 2009, when Linz, Austria, capital of the Upper Austria province, was the Cultural Capital City of Europe, not only has its reputation as a vital and cultural city and its tourism grown, but there have also been fundamental changes in its urban space that are still visible today. Public spaces were reorganized, promenades made more attractive for pedestrians, parking lots put underground, and ground floor zones activated (Linz Kultur 2013a).

In 2009, one artistic project, *Höhenrausch* (“altitude rush”) was such a success that it has become an annual event that attracts 100,000 visitors every year (Figure 9).

Höhenrausch was part of the program *Kunst in die Stadt* (“Art in the City!”), which was designed to transform unusual and rarely used free spaces into temporary exhibition areas. In addition to shop windows (*Schaurausch*) and underground tunnels (*Tiefenrausch*), rooftops in the center of the city were made accessible through construction of wooden stairs, platforms, and bridges. The 1.5km wooden path was activated as an exhibition parkour and offered new perspectives on the city. Originally planned as a temporary event, from May to October 2009, the format was so popular it has since been repeated almost every year with different themes (Linz Kultur 2013b).



Figure 9: “Höhenrausch” by Atelier Bow-Wow, Tokyo, in cooperation with Riepl Riepl Architekten Linz, 2009. Picture sources: Otto Saxinger (left) and Luftbild Pertlwieser/StPL (right); Linz Kultur 2013b.

4.4 PLACEMAKING IN TIMES OF PHYSICAL DISTANCING

Since early in March 2020, Serbian cities, as elsewhere worldwide, have been taking restrictive measures to contain the effects of the Covid-19 virus. The protective measures have had a massive impact on social life and on the understanding of public spaces as places of encounter, recreation, lingering, and diversity.

“[T]he coronavirus undermines our most basic ideas about community and, in particular, urban life. [...] Pandemics [...] are anti-urban. They exploit our impulse to congregate. And our response so far—social distancing— not only runs up against our fundamental desires to interact, but also against the way we have built our cities and plazas, subways and skyscrapers. They are all designed to be occupied and animated collectively. For many urban systems to work properly, density is the goal, not the enemy” (Kimmelman 2020).

Social/physical distancing and similar measures must be recognized as new requirements in public space. During today’s health crisis urban planners must be prepared to deal with questions like What is the role of public space in relation to the coronavirus? How can public spaces be adapted to the current situation? and How can the concept of placemaking respond to the current restrictions?

A goal of placemaking is to create spaces for encounters and exchanges, to activate public spaces and bring life into the streets. Current restrictions force us to stay home and keep other people at a distance even though our physical and mental health require us to regularly go outside, take a walk, and get fresh air.

THE ROLE OF TEMPORARY PUBLIC SPACES

As Kantor (2020) says, “The outdoors is now contested ground.” In cities all over the world parks are being closed to contain the virus. “Stay Home, Save Lives” has become a theme on social media. Scientific studies suggest that the safest way to prevent the spread of the virus and protect yourself from infection is to stay home, but public health experts and scientists who study how the virus behaves in air also recommend walking or running outdoors as long as you keep distant from others (Kantor 2020). Being outdoors not only gives you a break from the news but helps prevent or relieve anxiety (Walker 2020) as well as boosting immunity and fighting off infections (Reynolds 2020). That is the reason more and more cities have decided to keep parks and green areas open to the public, and have adapted their practices to create safe spaces by, e.g., providing staff to intervene when people are not following social distance guidelines (Love 2020).

People who live far from parks, on streets with no trees or with narrow sidewalks, have few options for getting outside without risking their own health or that of others (Walker 2020). Citizens who do not have a private balcony or a garden depend on public spaces in walkable distance from home. In dense urban areas today, accessible public spaces take on new significance. In these circumstances, for many very dense cities that have little room for pedestrians, creating temporary public spaces is becoming a popular option. Car-free or shared streets are being adopted as short-term solutions worldwide. New York City, for instance, is piloting a program to close some streets to traffic in order to give pedestrians more space (Kantor 2020). The city of Vienna is following that example (see Good Practice #1).

Inspiring projects from all over the world prove that the concept of placemaking can be adapted to changing circumstances and even provide short-term solutions when, as now, public space is in danger of losing its main function of promoting and facilitating encounter and exchange.

IDENTIFYING HOTSPOTS

Temporary car-free streets and similar measures to give pedestrians more space and adapt public space to physical distancing restrictions respond to only one of the many challenges generated by the current health crisis. Moreover, they are most relevant for cities that have contained the spread of the virus. Cities with poor infrastructure or limited medical and financial resources have to deal with different, more demanding challenges.

In Africa, South Asia, and Central America, where the pandemic has yet to peak (June 2020), emerging hotspots must be identified early, especially in dense cities, so that medical and civil resources can be targeted to limit the spread of the virus into surrounding areas. A decision support tool was drafted by the World Bank Group and the German Aerospace Center to provide an evidence-based approach to targeting emergency interventions that avoid a rapid spread of the virus in these hotspots (Lall et al. 2020). The methodology,⁵ which was outlined in a working paper called “Cities, Crowding, and the Coronavirus: Predicting Contagion Risk Hotspots,” is designed to help city leaders direct resources to the places that are most exposed and most vulnerable. This decision support tool recognizes the “practical inability [of] keeping people apart, based on a combination of population density and livable floor space that does not allow for 2 meters of physical distancing” and also “conditions where, even under lockdown, people might have little option but to cluster (e.g., to access public toilets and water pumps)” (Lall et al. 2020).

Diffusion of the virus in such hotspots can only be prevented by investments in temporary infrastructure in combination with long-term investments in upgrading slums, supported by awareness campaigns targeting residents of these hotspots (Lall et al. 2020).

⁵ Find the methodology here: <http://documents1.worldbank.org/curated/en/206541587590439082/pdf/Cities-Crowding-and-the-Coronavirus-Predicting-Contagion-Risk-Hotspots.pdf>

GOOD PRACTICE #1: TEMPORARY ENCOUNTER AND PEDESTRIAN ZONES

To keep the required physical distance of one meter even in dense urban areas and reduce the risk of spreading the virus, the City of Vienna declared about 15 streets, located in different districts, to be temporary shared spaces (*Begegnungszonen*) for use by pedestrians, bicycles, and cars with speeds limited to 20km/h (Figure 10). Criteria for selecting the streets varied but among them were narrow sidewalks, dense neighborhood population, and few parks and green spaces at a walkable distance; another 20 streets where cars were already banned have been opened to pedestrians (Stadt Wien 2020). The intent is to give citizens more space to go outside without risking infection. Many other cities are moving to give their citizens more recreation space. New York City closed 64 km streets to cars in May and plans to close a total of 160 if the crisis continues (Goldman 2020; Reuters 2020).



Figure 10: Temporary “encounter zones” in Vienna, Austria. Source: Gilbert Novy, Kurier, online: <https://kurier.at/chronik/wien/neue-begegnungszonen-in-wien-ab-donnerstag/400820447> (april 2020).

GOOD PRACTICE #2: THE GASTRO SAFE ZONE

The gastro business has been severely affected by Covid-19 restrictions. In cities all over the world, cafés, bars, restaurants, and bistros have had to close. In some cities where measures are gradually being relaxed, gastro businesses are allowed to reopen and sell take-away products – but if there is nowhere to sit outside and enjoy a meal, this is not an option for many consumers.

HUA HUA Architects found a solution to support gastronomic businesses by regulating outside eating while ensuring the required social distancing (Figure 11). The prototype was installed in the streets of Brno, Czech Republic, but the design should be adaptable to city squares everywhere. The project goal was to cooperate with authorities for a safe return of gastro businesses (Harrouk 2020).

The idea is based on a space grid that transforms public spaces into defined safe zones, where people can eat outside at the proper social distance. Every safe zone is equipped with an immovable round table with three movable seats, all made of materials that can easily be disinfected (Harrouk 2020).



Figure 11: “The Gastro Safe Zone” in Brno, Czech Republic by HUA HUA Architects, in cooperation with Hast Retail, HEMA puls, and Petr Kadlec, MISS3, studio David Geč. Sources (both pictures): Václav Kocián, HUA HUA Architects, Harrouk 2020.

GOOD PRACTICE #3: SOCIAL SPOTS, DANUBE CHANNEL, VIENNA

The creative idea behind “Social Spots” (Figure 12) was to enable uncomplicated physical distancing in public space; the motto was “physical distance but social caring.” It was developed by the Viennese initiative for walking and public space, *geht-doch.wien*.

The pattern of triangles not only defines the distance between users but also symbolizes connection. The pilot project was started at the Danube Canal in Vienna, a waterfront space normally crowded with people. The triangle pattern was simply painted on the concrete with chalk paint that can easily be removed with water. This simple method can be applied in many different public spaces to support social interaction in times of physical distancing. The initiative spread photos of the first trial at Danube Canal on social media inviting everyone to imitate the idea for other public spaces (Thiel 2020).



Figure 12: Social Spots at Danube Canal, Vienna. Source: Thiel 2020.

5. PLACEMAKING AS PART OF A DIALOGUE-ORIENTED PLANNING PROCESS

There is no general planning process that can be applied in all urban development projects; every plan and process is unique because it has to address the problems of a specific context. However, certain steps should be taken to ensure an inclusive process, the results of which are acceptable to a wide range of stakeholders (Figure 13). What follows presents the trajectory of a typical dialogue-oriented planning process and suggests possible entry points for the use of placemaking tools.



Figure 13: Main steps of a participatory planning process. Source: Superwien. Move up to figure.

5.1 PHASE 1: ANALYSIS AND ASSESSMENT

At the beginning of each urban planning task, some general decisions and some basic research are necessary. The planning team is set up (*decision*: internal task of city administration? or bring in external experts?); the area of intervention and the study area are defined; planning materials, statistics, and other relevant information are then gathered and analyzed. The municipal planning department takes the lead or facilitates access to information and relevant networks and secures full participation of local partners.

It is essential in this scoping phase to sketch a stakeholder map and establish a local support group (LSG) that will be involved throughout. Members should be local authorities, the private sector, academia, residents, people who use services in the area, NGOs, public agencies, civil society—in fact, anyone who may have a stake in the project. The more diverse and multidisciplinary the LSG is, the more different angles on the planning area. It is important that the LSG reaches out to networks and engages the community.

It is vital to map the stakeholders, keep a database of contact details, and open channels of communication that are suitable for everyone. As many people as possible should be informed about major steps in the project, invited to workshops, and otherwise included in the planning.

Based on the stakeholder mapping, the process begins with interviews of people in the community, such as stakeholders and professionals, to gain a better understanding of the immediate context from a variety of perspectives and to begin identifying challenges and potential. From the interviews a preliminary list of emerging topics is defined to guide the planning process. Analysis of good examples can provide valuable insights into how other cities have tackled similar challenges. The interviews will also help planners to identify other stakeholders to invite into the LSG and involve in the planning process.

5.2 PHASE 2: CO-CREATION

Based on the results of Phase 1, the next step is co-creation workshops with different stakeholder groups. Each stakeholder group should involve representatives of institutions, the local community, and creative academics, but a wider range of stakeholders can be invited. The workshops need to be carefully organized. Not only do data and working materials have to be prepared, but procedures and methodologies have to be tailored to the participants in each workshop.

The main goals of the co-creation phase are to get as detailed and specific a view as possible of the local situation from all angles; transform knowledge and perceptions into action; and identify ideas from the community that can be integrated into the planning process. Current problems and opportunities for responses are identified and emerging topics are fleshed out. What comes out of the workshops is very valuable for the next phase, formulating the Framework Strategy.

There are numerous tools for creating an inventory that makes it possible to analyze current characteristics of the area being planned—e.g., accessibility, infrastructure, land attributes, urban design—as a basis for creating a common vision for the future.

5.3 PHASE 3: FRAMEWORK STRATEGY

In this phase, an integrative strategy for future development of the area and its surroundings is defined. Based on what has been learned in the first two phases, a common vision will be created that incorporates a variety of perspectives. Based on the long-term development goals, short-term solutions and potential subprojects within the area are then defined. Those proposals should not be considered the final project design but should allow for adaptation to what is being learned in this phase. The Framework Strategy simply provides, as its name implies, guidance for future urban development.

5.4 PHASE 4: TESTING AND ACTIVATION

In this phase, proposed subprojects and long-term interventions are tested in practice using short-term measures. Based on the long-term development goals and project proposals defined in the Framework Strategy, an open call for temporary, short-term projects in public spaces and any adjacent vacant ground floor areas invites placemakers from the city to contribute ideas. The most suitable and valuable proposals are then chosen for planning team testing and support. Small budgets and easy-to-implement measures, like using paint or temporary furniture, are meant to test whether long-term planning measure can be implemented quite easily, and later tested and evaluated.

This phase is intended not only to engage area residents in contributing ideas for temporary activities but also to energize public spaces and any vacant ground floor areas that are likely candidates for long-term development. These can give residents and daily users of the planning area alternative images for the place. This phase is experimental: it tests different uses that might prove practical for the long term.

It is important that this Testing and Activation phase is not misinterpreted as a temporary festival in a public space without any long-term results; it must be used to evaluate which uses prove acceptable to the community and which do not. To ensure usable results, the planning team monitors how the interventions are carried out, and ensures that they are fully documented and evaluated very precisely. The results will contribute to the final project design.

5.5 PHASE 5: EVALUATION AND PROJECT DESIGN

Based on what is learned in the testing and activation phase, in cooperation with the authorities responsible the planning team formulates design-based solutions, and draws up detailed scenarios on based on drawings, maps, and 3D visualizations. Usually, it is necessary to work out ideas at different scales in order to fulfill the holistic approach of the project. Unlike the skeleton project proposals that are part of the Framework Strategy, these project designs include all the details that will affect the project area. However, the drawings and plans should not be too technical; citizens without any planning background need to be able to read them.

Together with the municipality and all relevant actors, the scenarios are compared and evaluated, and a decision is made which project should be moved forward in greater detail. The LSGs should not be just informed about how the design is evolving but should be involved in the design process and their feedback solicited.

6. THE PLACEMAKING TOOLBOX

This toolbox is a collection of effective participation techniques and methods that can be easily adapted and applied by planners and public administrations no matter what the geography of the area being planned. The descriptions here allow for direct application, complete with the general number of people who can participate, the space and materials required, schedules for completion, and the intended results. Activities are presented in terms of the point in the planning process where they can best be applied. However, most can be used in different phases, sometimes with slight modifications.

The toolbox is a selection of tools that we found interesting and that have proved to be practical in the past. The toolbox is structured into four categories that represent the planning process of a placemaking planning intervention. The first set of tools are used for **Analysis and Assessment** of the local situation of the planning perimeter (Walkshops, Cartography of Social Perception, SWOT Analysis, Plinth Rating, Time Machine, Goals-Grid Analysis); and the second set is targeted to **Tools for Co-Creation** (Collective Visioning and Brainstorming, Integral Scenarios, Case Studies Discussion, Situation Analysis). The third set of tools is about **Testing and Activation of Public Spaces** (Place Programming, Open Calls, Vacancy Management); and the last category are tools that can be used in **Feedback and Evaluation** (Feedback Exhibition, Dot Voting, Role Play, World Café).

All the tools presented can be mixed and combined according to the situation and context. For example, some tools for Analysis and Assessment can be used in Feedback and Evaluation processes. The Tools for Co-Creation can also be used for the Analysis and Assessment.

Tools for Analysis and Assessment	Tools for Co-Creation	Tools for Testing and Activation	Tools for Feedback and Evaluation
Walkshops	Collective Visioning & Brainstorming	Place Programming	Feedback Exhibition
Cartography of Social Perception	Integral Scenarios	Open Calls	Dot Voting
SWOT Analysis	Case studies Discussion	Vacancy Management	Role Play
Plinth Rating	Situation Analysis		World Café
Time Machine	PlaceGame		
The Goals Grid Analysis	The Eye Level Game		

Figure 14: Overview of Planning Tools for Placemaking .

6.1 TOOLS FOR ANALYSIS AND ASSESSMENT

WALKSHOPS

Group size: max. 20 people

Required space: planning area

Material: reduced maps for every participant, pens, stickers, etc.

Time required: 60 min of walking plus 15 min of discussion

Outputs: maps, notes, and photos of the planning area

Phases: Analysis and Assessment; Co-Creation

This tool can be used once or several times early in the planning process to explore the planning perimeter with different stakeholder groups. Local planners, architects, representatives of the city administration and businesses, and local residents and users of the space should be invited. The main goal of Walkshops is to understand the planning area better and get closer to members of the community. After a Walkshop, everyone will know more about the space and its stories, the historical background, its urban morphology, social and cultural significance, and many other factors that may emerge (Figure 15). The intent is to better understand the neighborhood by participating in its everyday life.

Preparation of the Walkshop should define some questions or topics relevant to the project, e.g., problem areas, potential intervention areas, landmarks and heritage buildings, building ensembles, important streets, economic activities, ground floor activities, land uses, building heights, etc. Each participant gets a map of the area on which to note personal perceptions to be discussed later with the others. Walkshops produce a great variety of information on individual, local, and external perceptions of the place. Participants explore and immediately map both tangible and intangible values of the planning area.



Figure 15: Walkshop during capacity-building workshop in Belgrade, September 2019.

CARTOGRAPHY OF SOCIAL PERCEPTION ("EMOTIONAL MAPPING")

Group size: max. 30 people

Required space: workspace with walls

Material: large-scale aerial photo of the planning area, stickers in three different colors

Time frame: 30 min plus 15 min discussion

Outputs: map of potential intervention areas

Phase: Analysis and Assessment

This tool is very useful for finding out the perceptions different stakeholders have of a given area. It can be a good ice-breaker early in the planning process because it is very easy and produces quick results. After explaining the method and presenting a large-scale satellite image of the planning area, each participant gets up to 5 stickers of each color and they are asked to take turns applying stickers to the map to highlight their responses to the following questions: "Where do you feel happy?" (green); "Where do you feel sad / uncomfortable?" (red) and "Which places need interventions?" (orange). Another question that could be asked, with a different sticker, is "Which places do not need to change at all?" (blue). While placing the stickers, participants explain their decisions (Figure 16). The moderator should summarize the impressions and then invite open discussion about proposed interventions. This helps the planning team to identify places to investigate in more detail, where to intervene, and where not to.

This tool, applied many times by the Urban Design Lab, is described in the *Urban Design Lab Handbook* (Krebs & Tomaselli 2019: 133f.).



Figure 16: Cartography of Social Perception activity during co-creation workshop with students in Belgrade, September 2019.

SWOT ANALYSIS

Group size: 4 to 8 people per breakout group

Required space: walled workspace with tables

Material: Post-it notes, flip chart, pens

Time frame: 60 min plus 15 min discussion

Outputs: collaborative diagnosis and analysis, list of potentials and opportunities for the area

Phase: Analysis and Assessment; Co-Creation

SWOT, which stands for strengths, weaknesses, opportunities, and threats, is a popular technique for rapid assessment of a place. Originally used in economics, it has also proved suitable for urban planning. The goal is to collectively reflect on the characteristics of a place from the perspective of locals who know a given area well. It also allows the planning team to work out a rapid, well-grounded overview of the area. To avoid confusion, the SWOT analysis should start with strengths and weaknesses only. Participant comments are collected on Post-it notes on a flip chart with 2 columns (strengths to the left, and weaknesses to the right). After the first round, participants are then asked to brainstorm about opportunities and threats related to the planning area. To get more specific opinions, additional questions can be elaborated, such as “Where are the strengths, weaknesses, opportunities and threats in the planning area, from a social, economic, cultural, environmental, and governmental perspective?” In conclusion, each group presents their posters to the other participants, followed by a collective reflection on the results.

The SWOT Analysis was originated by Albert Humphrey in the 1960s. A detailed description of how it can be applied in a modern context can be found in Gray et al. 2011: 212f. The similar **GOALS GRID** uses the same setting but focuses more intently on developing visions and ideas for the planning area. Instead of identifying SWOT components, the Goals Grip asks “What do we have?” and “What do we not have?” to assess the current situation and “What do we want?” and “What do we not want?” to think about future developments.

PLINTH RATING

Group size: max. 30 people

Required space: street or square

Material: simple maps of the planning area, pens

Time frame: 60 min plus 15 min discussion

Outputs: variety of individual maps that rate the quality of ground floor areas

Phase: Analysis and Assessment

The emphasis here is on the ground floors, the “plinths,” in the selected area. Although plinths are most important for how people experience the quality of their streets, they are often underrated in urban planning. Analyzing and observing plinths helps to create more livable places.

The scale of the plinth rating can vary from a single street to a square or an entire neighborhood. All the material needed is a map for each participant on which the plinths are visible, and pencils. Participants are asked to rate the plinths in the whole area from A: Good ground floor, good physical structure, good use, to E: Bad ground floor, no transformation possible. During rating, participants may already be inspired to think about possible solutions. After the individual plinth rating session, participants present their maps, which are discussed and compared, and ultimately a single comprehensive map is drawn collaboratively.

Mapping plinths is the first step in analysis of a place and can become the basis for an action plan for the area. This tool, developed by the Dutch company “Stipo,⁶” is described in detail at <https://placemaking-europe.eu/listing/plinth-rating-manual/>.

⁶ See the website of Stipo: stipo.nl/

TIME MACHINE

Group size: max. 30 people

Required space: workspace with large table (can take place on-site)

Material: printed time line, Post-it notes, pens

Time frame: up to 2 hours

Outputs: historical storyline of a place as a basis for further steps in its development

Phases: Analysis and Assessment; Co-Creation

The Time Machine can be used in a variety of settings, such as a vacant historical building, a school, an office, a square, or even a whole neighborhood. It is useful in determining which components work in a place and which do not. As preparation for the workshop, a cultural-historical scan of the area should be done in order to decide how far back in time to travel.

Participants are divided into groups of 4 to 8 people, depending on the number of participants, and asked to write down on Post-its memories, facts, and myths—their most exciting, emotional, and special memories linked to the area. After 45 minutes, participants should place their Post-its on the timeline, divided into sections— built, social, political, and economic contexts, and the reputation of the place. Each group shares their findings and exchanges stories with the other participants. To define the stories that best reflect the identity of the area, each participant gets 5 stickers to highlight the most valuable stories. The stories with the most stickers will be pinned and linked by a red thread.

This tool, developed by Stipo, is described in detail at <https://placemaking-europe.eu/listing/time-machine-manual/>

THE GOALS GRID ANALYSIS

Group size: max. 30 people

Required space: workspace with large table (can take place on-site)

Material: printed time line, Post-it notes, pens

Time frame: up to 1 hour

Outputs: Setting and Clarifying Goals & Objectives of a project

Phases: Analysis and Assessment; Co-Creation

The Goals Grid is a simple, easy-to-use tool for developing goal clarity in your project. The Goals Grid provides a structure for examining the multi-dimensional nature of decisions and actions being contemplated with an urban strategy. The Goals Grid also provides a structure for analyzing patterns in goals and objectives and for detecting potential conflict with the goals and objectives of others.⁷

In Placemaking and Urban Planning projects, this tool is helping to define and structure the project goals and vision of the planned intervention. By asking four basic questions, the group can discuss what they already have and if it should be preserved or eliminated or if we would like to achieve it or even avoid it – by asking “Do we want it?” The results are either revealingly clear— or are maybe fruitful discussions about the relevance of interventions, if they are socially and economically important for a community. If the target groups are active in the discussion, they might even decide about whether to undertake the project or invention, and if not, under what circumstances, conditions and changes in the design the project can be implemented.

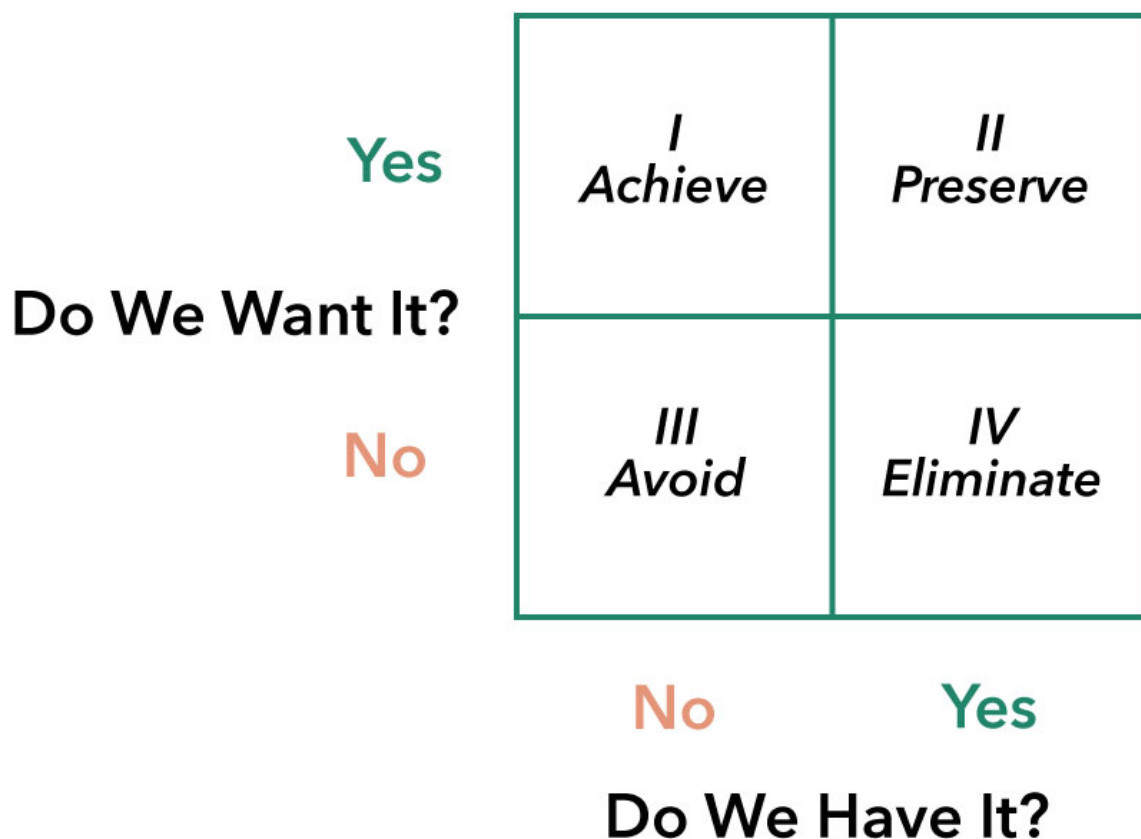


Figure 17: Goals-Grid Analysis

⁷ See also this website with further explanations on the Goal-Grid Analysis: https://nickols.us/goals_grid.htm

6.2 TOOLS FOR CO-CREATION

COLLECTIVE VISIONING/BRAINSTORMING

Group size: 4 to 8 people per breakout group

Required space: walled workspace with tables

Material: Post-it notes, flip chart, pens

Time frame: 30 min plus 15 min for reflection

Outputs: list of dreams and visions of a possible future for the planning area

Phases: Co-Creation; Analysis and Assessment

This tool is used to identify the visions different stakeholder have of a planning area and provides clear insights into their expectations and wishes. The assignment to participants is simple: For 10 minutes, they should think about their dream for the selected area and write it down on Post-its. Scenarios do not have to be realistic; the goal is to trigger creative ideas on what the place could look like in an ideal future. The following questions guide the assignment: “How do you imagine this place ten years from now?”, “What could this place look like in your dreams if there were no constraints because of, say, budgets and regulations?” The Post-its are collected on a flip chart and discussed with the whole group. Participants are now asked to analyze the results and cluster them into thematic categories. Finally, each breakout group gives a short presentation of the results; which are discussed by the entire group.

This tool, applied often by Urban Design Lab, is described in the *Urban Design Lab Handbook* (Krebs & Tomaselli 2019: 133).

INTEGRAL SCENARIOS

Group size: 4 to 8 people per breakout group

Required space: walled workspace with tables and walls

Material: maps, posters, sketching paper, material to build models, pens

Time frame: 60 min plus 30 min discussion

Outputs: urban scenarios for the planning area

Phase: Co-Creation

Integral Scenarios engage the community in the design and decision-making process. This option makes it possible to break down complex planning processes into simple discussions about local needs. The goal is to help participants feel a sense of ownership and thus increase public acceptance of the eventual design. This tool should be combined with at least one of the others. Based on the outcomes of the preceding exercises, participants are asked to develop scenarios for the area in small groups of 4 to 8 people (Figure 17). The following questions can guide the discussion:

- What elements does our urban scenario have?
- How can we respond to trends affecting the planning area?
- How can we reverse decline and let potential unfold?
- What types of intervention are needed to improve the area?
- How can we strengthen other dimensions of sustainability—social, economic, cultural, environmental, governmental?

At the conclusion, each group presents its scenario briefly; the outcome is a range of scenarios that reflect the views of the participating stakeholders and serves as the foundation for the urban strategy.

This tool, applied often by Urban Design Lab, is described in the *Urban Design Lab Handbook* (Krebs & Tomaselli 2019: 134).



Figure 18: Integral Scenarios activity during a student workshop in Belgrade, September 2019.

CASE STUDIES DISCUSSION

Group size: individuals or small groups

Required space: walled workspace with tables

Material: posters of good practice examples, Post-it notes

Time frame: entire workshop of approx. 1 hour plus 30 min discussion

Outputs: portfolio of transferrable good practice projects for the planning area

Phases: Co-Creation; Analysis and Assessment

Examples of successful projects from other cities and localities can help awaken the imagination of planners and stakeholders for projects in their own cities. The planning team chooses 15 to 20 “good practice” examples and presents them to participants on large posters. Time is allowed to study the posters individually or in small groups and find answers to such questions as:

- “What do you like or not like about this project?”
- “Is the situation suitable for our planning area or not?”
- “How could the project be adjusted to fit our planning area?” “
- What are the strengths and weaknesses of the projects shown?”

Participants are asked to put their answers on Post-its and apply them directly to the posters. A concluding group discussion should not only create new ideas for the chosen area but also critically reflect on whether certain concepts can be transferred to the area.

The Case Study Discussion also can be used with other tools, such as Integral Scenarios. It can be a useful basis for the collective development of urban scenarios in the next stage.

This tool, applied often by the Urban Design Lab, is described in the *Urban Design Lab Handbook* (Krebs & Tomaselli 2019: 134).

SITUATION ANALYSIS

Group size: 4 to 8 people per breakout group

Required space: walled workspace with tables

Material: printed photos, transparent paper, pens

Time frame: 30 min plus 15 min discussion

Outputs: variety of sketches, showing planning area potentials and challenges

Phases: Co-Creation; Analysis and Assessment

The Situation Analysis is a particularly suitable way to include children in the planning process as it uses a playful and creative approach (Figure 19). Simple photos are used to analyze the perceptions of people with different backgrounds. The photos are shot at eye level and show different everyday situations within the planning area that participants are familiar with. Each participant chooses one photo and is asked to highlight aspects of the situation that they like or dislike and how the situation should be changed. Some guiding questions might be: “What is missing in that place?” “Which elements would you add? Which should be replaced?” The participants record their impressions and ideas in simple sketches on transparent paper, which is stuck on the photo. If they wish, they may use words. After 30 minutes of creative drawing, the results are compared within small groups, and then put on the wall as an exhibition and discussed in the whole group.

This tool, applied often by the Urban Design Lab, is described in the *Urban Design Lab Handbook* (Krebs & Tomaselli 2019: 134).



Figure 19: Situation Analysis activity during co-creation workshop with high-school children in Belgrade, September 2019.

PLACEGAME

Group size: 20 to 40 people

Required space: walled workspace with tables, in the area chosen

Material: PlaceGame guideline for each participant, flip charts, pens, Post-its

Time frame: up to an entire day

Outputs: long- and short-term goals, establishment of local support group

Phase: Co-Creation

The PlaceGame developed by PPS has been used successfully in urban projects around the world. In the PlaceGame (Figure 19), the community becomes the expert. Daily users of the planning area are mixed with initiators, representatives of local government, and developers. Through a playful, easy-to-understand approach, barriers are broken down. The goal is to bring people and their views on the planning area together and let them take over ownership and create their own places.

To get more precise results, the planning area is divided into smaller areas. Participants are allocated to groups of 4 to 8 people, depending on the number of participants. Each group is assigned to a separate sub-area. Participants are first given a questionnaire and asked to rate the place in terms of “comfort and image,” “access and links,” “uses and activities,” and “sociability.” Categories and questions can be tailored to the planning area and the project. Based on their ratings, participants should next be asked to identify opportunities for the planning area by answering a list of open-ended questions, such as “What do you like or not like about this place?” “What quick improvements and long-term changes would you make?” “What local partnerships or local talents can you identify?”

After each participant fills in the questionnaire individually, the small groups discuss the results. Finally, each group presents its results to the other participants. The discussion should be focused on long- and short-term solutions for the planning area.

The PlaceGame by PPS is described in detail at: <https://www.pps.org/article/place-game-community>; Placemaking Europe has also published a manual (<https://placemaking-europe.eu/wp-content/uploads/listing-uploads/file/2019/06/Place-Game-Manual.pdf>) and a ready-to-use folder with questions and a rating scheme (<https://placemaking-europe.eu/wp-content/uploads/listing-uploads/file/2019/10/PlaceGame-2018.pdf>).



Figure 20: PlaceGame during capacity-building workshop in Belgrade, September 2019.

THE EYE LEVEL GAME

Group size: 20 to 40 people

Required space: walled workspace with tables and specific streets or squares

Material: Eye Level Game survey (Stipo), pens, flip charts

Time frame: 60 min plus 15 min discussion

Outputs: collaborative diagnosis and analysis, list of short- and long-term improvements

Phase: Co-Creation

The goal here is to create a new perspective on a street or square, introducing the human scale. To get more precise results, the planning area is divided into smaller areas, which groups of 4 to 8 people study. Each participant gets a copy of a survey with open-ended questions to be filled in individually from observation of the assigned area. The Eye Level Game has three steps: (1) analyze, (2) map and improve, and (3) take action. In the first step, participants are asked to answer basic questions about the place and its users (e.g., unique character, main groups living and working there, pedestrian frequency). As part of the analysis, participants should also speak to people using the street to find out, e.g., what they like best and what they would suggest to improve the street area. In the second step, participants map the street, rate each plinth, and suggest improvements. The third step focuses on the participants' ideas for both long-term and "quick win" short-term improvements, possible partners, and the role of the stakeholders.

The Eye Level Game was developed by Stipo, which has published a manual and hands-on game form via Placemaking Europe (<https://placemaking-europe.eu/wp-content/uploads/listing-uploads/file/2019/06/NEW-Eye-Level-Game-manual.pdf>).

6.3 TOOLS FOR TESTING AND ACTIVATION

PLACE PROGRAMMING

Group size: unlimited

Required space: indoor and outdoor areas of action in or around the planning area

Material: time resources for management activities, budget for events

Time frame: 1 month to several years

Outputs: program of activities to vitalize the planning area

Phase: Testing and Activation

In the activation phase, temporary uses and short-term projects are organized in public spaces or vacant buildings in the planning area. These activities can help revive the urban space and build a positive image for it. Potential future uses can be tested to confirm their compatibility. Possible events and interventions need to be well-coordinated.

Usually, most activities would be realized by external stakeholders like artists, placemakers, local entrepreneurs, and educational institutions. However, it is the responsibility of the public administration, the planning team, or both to manage the spatial and temporal organization of events. In short, they must elaborate a program that defines specific areas of intervention and timeframes for specific uses. Potential placemakers and other stakeholders need to be found and hired to contribute to a diverse program of activities for defined target groups (see Open Calls). The program also needs to be advertised to bring in audiences of interested people.

Place Programming can be applied for relatively short periods, for example when an urban festival is organized. It can also last for several months or years with temporary uses extended or becoming permanent.

OPEN CALLS

Group size: unlimited

Required space: one or several areas of indoor and outdoor action in or near the planning area

Material: platform to promote the call, budget to support submissions and fund prizes

Time frame: 1 to 3 months + time for preparation and follow-up

Outputs: program of activities to activate the planning area

Phase: Testing and Activation

The planners can use Open Calls to identify and activate potential future users of specific places within the planning area. Unlike conventional calls for tenders related to architecture or urban planning, Open Calls also appeal to nonprofessionals. There are two types of Open Calls:

- They can be used to find temporary or permanent users of a vacant plinth or building in the planning area. By defining specific criteria, such as noncommercial uses that add value to the neighborhood, they can influence future development of the area. In some cases, financial support, e.g., in the form of reduced rent, may be necessary.
- They can also help identify and activate placemakers and other local stakeholders to take care of a program within the planning area (see Place Programming). The planners could, e.g., define dedicated spots in public spaces that should be programmed within a given period. The call is open for everyone with an interest in joint actions in public space.

VACANCY MANAGEMENT

Group size: unlimited

Required space: one or several vacant plinths within the planning area

Material: budget to reduce rent

Time frame: variable

Outputs: plinths activated by a variety of uses

Phase: Testing and Activation

This tool can be used to redevelop areas that struggle with vacant plinths, monofunctional uses, or both. The goal is to attract temporary users to vacant premises that will bring new life into the community. Tenants can use a temporary period with special rent conditions and to experiment: concepts that are successful in adding value to the neighborhood may then become more permanent.

If property owners either are not interested in renting empty plinths or do not have the capacity to find the right users, Vacancy Management, a cooperative effort of the city, the owners, urban co-makers, and tenants, is necessary. As the demands of the property owners greatly influence rents, target groups, and contract periods, it is important to consider their long- and short-term perspectives and whether they are willing to invest. The city is important for facilitation and policy-making and can explore potential for flexibility and allow functions not normally possible. Urban co-makers as intermediaries can make contact with possible tenants that could bring the highest value to a neighborhood (De Boer & Laven 2016).

In the long term, Vacancy Management not only takes over the role of putting tenants in touch with owners but can also take over the rent itself and sublet the premises. This makes it possible to establish a co-financing system with different rent levels and a balance between commercial uses and noncommercial uses that will have real impact on the neighborhood.

6.4 TOOLS FOR FEEDBACK AND EVALUATION

FEEDBACK EXHIBITION

Group size: up to 50 people

Required space: walled exhibition space

Material: posters, models, and other material for visualization; Post-its, pens, and feedback sheets

Time frame: up to 2 days

Outputs: feedback notes from a variety of stakeholders

Phase: Validation and Feedback

Planning results are presented in an exhibition setting. Different ideas, alternative projects, or aspects of the same plan are visualized on posters and models. Beside each suggestion posted there is a large feedback sheet attached to the wall. The feedback sheet is divided into three sections asking: “What do you like about this idea/project/ aspect?” “What do you not like about this idea/project/aspect?” and “What would you add to this idea/ project/aspect?” Given Post-its and pens, participants are asked to attach their responses to the appropriate question.

If the feedback activity is part of an event, the time for giving individual feedback can be limited to 30 or 45 minutes. Afterward, event moderators can briefly summarize the feedback to give participants the chance for comments and discussion, especially when opinions are contradictory. It is also possible to have one or two guides available at the exhibition to answer questions. If feedback is collected over several days or even weeks, it is important that the results are documented and presented to the public after the exhibition closes, perhaps in an online report.

DOT VOTING

Group size: up to 50 people

Required space: walled exhibition space

Material: posters that present or simply enlist different ideas or project alternatives; stickers

Time frame: 15 to 30 minutes

Outputs: ranking of ideas or project alternatives

Phase: Validation and Feedback

After a number of project ideas or alternative planning scenarios have been presented, each participant is provided with five dot stickers and asked to distribute the stickers as votes for their favorite ideas or projects. The stickers are like a currency that can be allocated among different choices and priorities in order to discover which seem more important to participants. This can be a very helpful way to elicit the preferences of stakeholders.

Though the number can vary, five points per participant gives a certain freedom while at the same time calling for them to make individual decisions.

This method has been tested many times and in several countries. It was inspired by Gray et al. (2011: 63).

ROLE PLAY

Group size: 4 to 8 people

Required space: walled workspace with tables

Material: handout describing roles, maps of the proposed urban strategy, posters, pens

Time frame: 90 min plus 30 min for discussion

Outputs: poster with feedback from different stakeholders

Phase: Validation and Feedback

Role Play can be used either with other tools during creative design workshops or after creating the urban strategy to gather opinions from different perspectives. Because it is interactive, participants can bring to the discussion a variety of ideas, visions, perceptions, or related strategies. Each participant is assigned a role as, e.g., government officer, entrepreneur, market vendor, old person, child, whom they will act out during the workshop (Figure 21). A short description of the characters can help participants to identify with their assigned roles. Through the role play, a design can be tested for its suitability for different types of stakeholders and modified based on the workshop outcomes. For this purpose, participants, divided into groups assigned the same roles, discuss the following questions:

- Does the proposal respond to the interests of the group and its individual members?
- How can the strategy be improved to increase positive impacts and decrease negative impacts on group members?
- What dimensions are missing in the proposal?
- Which aspects should be added to the proposal?

To get more precise feedback, maps and a 3D model of the proposed design should be available in the workshop. Each group should put its results on a poster and present their conclusions to the other participants. All participants can then discuss the justification and relevance of the proposed improvements.

This tool, which has been applied many times by the Urban Design Lab, is described in the *Urban Design Lab Handbook* (Krebs & Tomaselli 2019: 135).



Figure 20: Role Play during a capacity-building workshop in Belgrade, September 2019.

WORLD CAFÉ

Group size: > 20 people

Required space: workspace with tables

Material: 1 to 2 posters per table, Post-its of various colors, pens

Time frame: 20 to 30 min per table (max. 90 min total) plus 30 min discussion

Outputs: posters with feedback by topic

Phase: Feedback and Evaluation; Analysis and Assessment; Co-Creation

The World Café is an inclusive planning tool for large groups that creates a relaxed coffeehouse atmosphere and stimulates a creative process—participants share experiences and new ideas emerge. The objective is for different stakeholder groups to exchange knowledge and perspectives and to generate new ideas as a source of possibilities for action. Participants are randomly assigned, 3 to 5 to each table, where they discuss a separate table topic for up to 30 minutes. There is a maximum of four tables, each with its own topic. At each table, a moderator takes notes during the discussion and at the beginning of each summarizes the previous discussion for the new group. Meanwhile, as each round ends, participants redistribute themselves to discuss another topic at a new table. Ultimately, each participant should have progressively discussed all topics. Finally, the table moderators sum up their topics briefly for the whole group to discuss.

The World Café is a popular method for communications in all fields. Its philosophy and techniques are promoted by the World Café Community Foundation (2020).

7. IDEAS FOR ACTION

The ideas and examples presented here are closely related to the Testing and Activation phase of the planning process. The chapter introduces activities that would normally be commissioned rather than conducted by the administration. Placemakers responsive to commissions can be found through an Open Call or integrated into a mid-term Place Program (see above, section 4.3). Policy makers and the administration, however, should have previously thought about the wide range of possible placemaking actions they could trigger.

7.1 PARKLETS



Figure 22: Parklet Luftbadgasse, Vienna. Source: Grätzloase 2019.

The parklet is a “pavement/sidewalk extension repurposing 1-2 car spaces back into public space. [It] includes seating, planting, and lighting and provides a space for people to enjoy their city” (Weglarz 2018: 168). The first parklets emerged in San Francisco in 2005 and the idea of reclaiming space from parking for cars to greater public use quickly transformed into a global trend. Many cities have launched special programs to support private parklet initiatives (for a comprehensible study of US parklet programs with a toolkit, see Loukaitou-Sideris et al. 2012).

The Vienna city government launched the *Grätzloase* program in 2015 (Figure 22). The term *Grätzloase* is a compound of *Grätzl*, Viennese for neighborhood, and *oasis*. The program encourages citizens to participate in shaping public space. Individuals and associations can submit ideas that the city can choose to support with funding (Brait & Hammer 2017). In 2019, the program supported more than 80 projects, many of them parklets varying in the diversity of their design and choice of activities (for a full list, see Grätzloase 2019).

7.2 OPEN-AIR CINEMA



Figure 23: Annual movie festival by Novo Kulturno Naselje. Source: NKN.

Open-air cinemas have existed along with indoor film screening spaces since early in the 20th century. A number of factors may make the outdoor viewing experience appealing, but it definitely is a special social experience. The open-air cinema “breaks down distinctions between the private and the public, the personal and the communal” and immerses the spectator in a lively community of filmgoers and fellow citizens (Cooper 2020).

Today, open-air cinema is globally omnipresent; and each year such events can be found all over Europe (see Meeroona 2018). During times of Covid-19 restrictions, when indoor cinemas had to close in many cities, open air cinemas have been booming. The annual movie festival organized by Novo Kulturno Naselje in Novi Sad is one example on how a movie night can be organized in times of physical distancing and meeting Covid-19 hygiene standards (see Figure 23). Beyond movies, there is also a wide variety of other open-air screenings, such as sport events and small artistic or urbanist film interventions in public spaces (e.g., ‘El Cubo’ during the Habitat III conference in Quito, see Krebs & Tomaselli 2019: 258) or in such self-organized public spaces as Navarinou Park in Athens (Parko Navarinou 2020).

7.3 POP-UP BARS & SHOPS



Figure 24: Pop-up Bar Froebe by Andreas Strauss in Linz, Austria. Source: Strauss 2008.

Pop-up architecture has two main features: temporality and mobility. Pop-up facilities can be installed in venues ranging from abandoned warehouses to outdoor public spaces. “This allows the replicability of the project experience at different sites, according to the evolving transient needs of a city in rapid transformation” (Aglieri Rinella and Rubio 2017: 9). Pop-up installations facilitate the re-appropriation of disused spaces and can transform disused sites into venues for alternative purposes and audiences. The design approach gives special attention to creating shared experiences and social exchange (Aglieri Rinella and Rubio 2017). Successful pop-ups make the most of the space, time, and materials available and create contemporary experiences (Griffiths 2012).

The uses can be manifold: small cultural events to large sporting events like Olympic games. or seasonal uses like summer riverside pop-up bars. In the city center of Linz, Austria, local artist Andreas Strauss has transformed a shipping container into a temporary golden bar (Figure 24). The inherent mobility, stackability, and robustness of shipping containers makes them a smart choice for pop-up constructions. In Shoreditch, London, 60 shipping containers were transformed into an entire pop-up mall that offered a diversity of temporary shopping and eating experiences (see Griffiths 2012).

7.4 SELF-BUILT URBAN FURNITURE



Figure 25: Open Code Urban Furniture by Laimikis LT in Vilnius, Lithuania. Source: Gedvilaitė 2016.

“For public spaces to become places of permanence and a destination, the presence of adequate and high-quality urban furniture is essential. With its public spaces occupied, a city comes to life; it becomes safer, the local economy thrives and the city ultimately reinforces urban culture” (Sobral 2017). Building urban furniture in participatory workshops has become a popular way to engage citizens in creating public space. Cooperative actions to build urban furniture as objects of common use help to build networks in neighborhoods and establish a sense of ownership of place (Laimikis LT 2015). “It’s a way to activate the residents of the neighborhood to think more actively and to act more actively in designing their public spaces,” says Jekaterina Lavrinec (2015), who developed Open Code Urban Furniture as a construction set for place building in neighborhoods (Figure 25). Other examples are the Werkstatt 15 (Tanner 2018), which offered self-build workshops for students to design public spaces in front of schools, or the Sudden Workshops by Mostlikely (Neuner 2018) that in collaboration with neighbors and visitors create temporary installations in urban voids.

7.5 STREET FESTIVALS



Figure 26: Spring Dinner by Svolou Neighborhood Initiative in Thessaloniki, Greece. Source: Theophanous 2019.

Events and festivals have become important ways for cities and regions to generate economic value, a change in image, social capital, and cultural regeneration. Because these effects also influence the places where events are staged, festivals are being used more for place marketing and image branding, especially as urban areas are regenerated (de Brito & Richards 2017:2; McClinchey 2010). In the past, expectations were focused on the marketing effects of festivals; today the emphasis is on the immediate effects on neighborhoods and cities: the event should make them better places to live, work, visit, and invest in. Events now serve as catalysts to bring people together and to talk about the changes that are needed (de Brito & Richards 2017:2f.).

Events can be top-down initiatives of the administrative body or bottom-up processes of place-based community and cultural development organized by engaged citizens. The Spring Dinner by Svolou's Neighborhood Initiative in Thessaloniki (Figure 26) is an example of the latter (Geitonia Svolou 2020). In 2013 a diverse group of residents, shopkeepers, activists, artists, and students organized a small neighborhood dinner that has since evolved into a full street festival with art and music as well as food.

7.6 STREET ART



Figure 27: Paint as a tool of transformation at LeGare Intersection in Addis Ababa, Ethiopia. Source: NACTO 2017.

The perception of street art has considerably changed in recent years and cities have started to embrace the practice as a cultural asset, offering street art tours, festivals, and contests to tourists and locals. Also, “in the last few decades the importance of cultural development strategies as a means for economic development has increased” and the arts are strategically used to help drive urban change and regeneration (Goba 2019:74). In Heerlen, the Netherlands, the municipality has initiated a process of community art creation to foster social and urban regeneration in deprived neighborhoods of the former industrial town. The co-creation of murals in public space has helped to build long-lasting and reciprocal social engagement, created a positive city image, and attracted tourists (URBACT 2017).

More recently, painting road surfaces has become a popular way to improve traffic situations and to create short-term test scenarios before any actual construction. This has proved to be quite effective, as demonstrated in a series of interventions by the Bloomberg Initiative for Global Road Safety. The Asphalt Art Initiative (2020) helps cities to “use art and community engagement to improve street safety and revitalize public space.” One of the first projects (Figure 27) was the redesign of an intersection in Addis Ababa (Fig. 12, NACTO 2017).

7.7 URBAN GARDENING



Figure 28: Allmende Kontor, Urban Gardening on Tempelhof Feld in Berlin, Germany. Source: Nauleau 2014.

In the last 15 years a new form of urban gardening has emerged. On small plots within dense urban areas, neighborhood initiatives have started running communal gardens where they plant flowers and vegetables for their own use. Many of these urban gardens incorporate other uses, cultural, educational, or social; some of them are temporary. The new trend fits well in the compact city approach but is also popular in larger municipalities. Local administrations often support urban gardening through financial or organizational support or both (Tappert et al. 2017: 73; Nikolaidou et al. 2016).

A large urban gardening initiative has emerged on the former airfield Tempelhof in Berlin, Germany (Figure 28). The Allmende Kontor (2020) is a self-organized association of more than 500 hobby gardeners. They network with other urban gardening associations and organize regular social events. In Vienna, the municipality encourages urban gardening through the initiative *Garteln ums Eck* (“gardening around the corner”). Individuals can take responsibility for the small-scale green spaces around trees, planting flowers or vegetables to their own design (GB* 2019).

7.8 MOBILE GREENERY



Figure 29: Wandering Trees on the move in Munich, Germany. Source: Green City 2020.

Mobile greenery is like a pop-up version of urban gardening. Through temporary greening measures, vacant urban areas can be revitalized and possible long-term transformations can be tested. In Munich, Germany, mobile greenery has a long tradition. In 1992, the environmental organization Green City (2020) started *die initiative Wanderbaumallee* (“the avenue of wandering trees”) to promote greening of the city. Trees in large pots are placed in streets that lack greenery, the locations changing over time (Figure 29). The initiative depends on locals to water the trees, encouraging people to take care of their neighborhoods.

In Vienna, the city has acted to relieve urban heat in summer. In 2019, three street sections were blocked to motorized traffic and equipped with plants, urban furniture, and water sprinklers. The effort lowered air temperature by up to 5 °C and social meeting places were created (tbw research 2019; Stadt Wien 2019).

Some temporary greeneries become permanent, like the *Prinzessinnengarten* (“princess garden”) in Berlin. The socio-ecological farm was set up in 2009 on urban wasteland. Today, employees and volunteers produce more than 500 types of organic herbs and vegetables. They offer workshops and there is a garden café. Since the lease is temporary, all plants are in boxes that can be moved at any time (Prinzessinnengarten 2020).

7.9 GUIDED TOURS



Figure 30: Jane's Walk in New York City, USA. Source: MAS NYC 2020.

Tours through an urban neighborhood raise awareness of its particular characteristics and encourage engagement with it. Their topics vary depending on the focus of current development. Lucius Burckhardt can be seen as a pioneer in using guided walks to sharpen participant perception of the city. A lecturer in the department of architecture, urban and landscape planning at Kassel University, he introduced the idea to his students in a class on “Strollology” (Burckhardt 1994: 20).

One example of guided tours to experience a city is *Jane's Walks*, which exist in cities all over the world (Figure 30). The walks are a “community-based approach to city building that uses volunteer-led walking tours to make space for people to observe, reflect, share, question and re-imagine the places in which they live, work and play (Jane's Walk 2020). *Jane's Walk* was founded in 2006 in Toronto to honor the work of Jane Jacobs as an urbanist and activist; urban planners and city enthusiasts have spread the idea so that *Jane's Walks* have grown into a worldwide movement and have already taken place in over 200 cities—possibly because anyone can lead a walk or even become the organizer in a city.

7.10 OPEN-AIR EXHIBITIONS



Figure 31: Wien wird Wow exterior in Vienna, Austria. Source: Stadtentwicklung Wien 201.8

Open Air exhibitions spread information in a very easy, perhaps artistic, but certainly very educational way. The exhibitions are a variant of Open-Air museums, which originated in the 19th century in Scandinavia and have since spread. In *Open Air Museums: The History and Future of a Visionary Idea* (2009: 159), Rentzhog identifies Skansen, a Swedish history museum, as the pioneering Open Air museum in Scandinavia. Curators of Open Air exhibitions can decide whether the exhibition should be a very professional construction or clearly temporary. More and more exhibitions use a variety of exhibition methods, among them interactive options, such as surveys or an emotional map, where visitors can mark their favorite spots on an aerial photograph.

The interactive exhibition *Wien wird Wow* (Figure 31) began moving through Vienna in 2018 and is scheduled to end in 2020. The intent was to present a platform that “consciously offers the opportunity to address conflicts, but also to slip into the role of the city planner.” It adheres to the motto “Think along. Plan with. Join in!” (*Wien wird Wow* 2020). At each stop the exhibition is built on a spot that relates to a nearby urban planning project and is open to the public without charge. Visitors can learn about urban planning in general, inform themselves about specific projects, and participate by leaving their opinion about the projects displayed to be forwarded to City of Vienna planners.

7.11 OPEN AIR CONCERTS



Figure 32: Concerts of the Donauinsselfest during the COVID-19 crisis in 2020, Vienna. Source: facebook Donauinsselfest

Open Air concerts are an easy way to temporarily change the use of a place and reach people that might only cross it by accident. *Spaceandplace*, an agency that activates public space, see outdoor activities like concerts as a great use of public space: “With warmer days, more people seek the coolness of being outside, near water or cool breezes, and under trees. The last few years [we] have seen a move towards more culture outside, like public viewing of football, Open Air concerts and film screenings” (spaceandplace 2019). The permissions needed to perform in a public space depend on the city or country; usually, as in Austria there are rules about when, where, and what can take place. The permissions also depend on the magnitude of the concerts—whether it is a few street musicians performing a song or two or a whole concert that stretches into hours.

Open Air concerts have a long tradition. In New York, where parks have hosted concerts since the early 19th century, “Castle Garden [...] served as [an exterior] concert hall from 1824 to 1855, with military bands giving concerts regularly: (NYC Parks 2020). Free Open Air concerts are still carried out all over the city in summer (ibid.). As described in chapter 2, *U-Bahn Stars* concerts are part of the Vienna “street scene” (Wiener Linien 2019). In another variation of OpenAir concerts the Danish ensemble *SCENATET* has tested a new format they call Concert Walks: “The Concert Walk melts together a musical program with site-specific surroundings in an informal walk, and thereby creates a new, interesting, and immediate encounter between the audience and the music” (Göteborg Art Sounds 2018). The Donauinsselfest reinvented itself during the COVID-19 crisis, and changed the program and setting of one of the biggest open-air festivals in Europe into smaller, local festivals with stages across all 23 districts of Vienna.

7.12 ON-SITE WORKSHOPS



Figure 33: Co-creation workshop in Vienna, Austria. Source: Placemaking Europe 2019.

On-site workshops could take the form of a theatrical production, street art, or an open-air participatory workshop related to urban development, perhaps, e.g., a sculpture workshop. They could also anticipate what might be created for the space and include activities like gardening or building urban furniture. The important factor is that people go to the site and experience something positive in the space. The *Urban Design Lab Handbook* recommends workshops and offers a variety of ideas for how they can be used, which they say “makes it possible to gain a maximum number of insights, both into the existing situation and the visions developed by stakeholders” (Krebs & Tomaselli 2019: 132).

In PlaceCity Floridsdorf, a project that tested placemaking tools in a district in Vienna, co-creation workshops were used to gain knowledge and therefore deepen analysis of the area and involve citizens as participants. The project team organized several workshops in a vacant ground floor shop in the project area; each had a different theme. The shop has previously been used only temporarily; the planning team of PlaceCity Floridsdorf cooperated with the curator to use the venue for workshops on three evenings within about six months. They used a variety of methods, such as Emotional Mapping, where the participants could mark their most and least favorite spots to trigger a discussion about potential interventions (Figure 33). “This activity stimulated a discussion about challenges and potentials in the project area and made it possible to define potential [interventions] in the project area together” (Placemaking Europe 2019). Parts of the workshops took place outside as walkshops through the planning area.

7.13 TEMPORARY STRUCTURES AND INTERIM USES



Figure 34: Nordbahnhof in Vienna, Austria. Source: Wiener Zeitung 2019.

Temporary structures can be designed and built quickly for a particular purpose, like the *Pop-up architecture* previously detailed (see Pop-Up bars/shops on page 31) “Pop-up architecture also lends itself particularly well to temporary events and exhibitions and, in this scenario, often seeks to emulate the spectacular spatial effects achieved by theatrical set builders” (Architonic 2012). Sometimes buildings like old factories can be used to similar effect. Often they have high potential to contribute to a neighborhood when adapted to the uses foreseen but need a well-thought-out program to activate them.

Nordbahnhof, which was located in an urban development area called “Nordbahnhofviertel” was a former food cannery that was redesigned as part of a design.build course at the Technical University of Vienna. It was used for two years as an experimental site for sustainable uses in the newly developed neighborhood. The aim of the interim use was to create impulses in urban development that would help to heighten the quality of life and participatory urban planning in general. Over the two years, *Nordbahnhof* hosted a variety of uses, among them workshops, festivals, a café, and concerts. One was an exhibition with a 3D model that showed the planned development and informed visitors about the continuing process.

Findings from the use of the *Nordbahnhof* were also incorporated into concepts for further development of the rebuilding neighborhood (TU WIEN 2017).

7.14 STREET LABORATORY



Figure 35: Supergrätzl Volkerviertel – temporary laboratory in public space on September 20, 2020; Source: superwien 2020.

A street laboratory is a tool to discuss and debate public space projects in real-time and real-space with the neighbors and other local stakeholders. The purpose of the intervention is to design and implement simple solutions with paint and urban furniture and by doing so test ideas for some days at a low cost. The goal of the tool is to create awareness and stimulate local action, e.g. creating a car-free zone over a weekend. Visitors can pass by and leave their option about the proposal.

In Vienna, urban heat-islands are a serious issue; people suffer from heatwaves mostly during the summer. The project SUPERBE⁸ is examining the potential of the “superblocks” concept that is well-known for Barcelona in the context of the Volkertviertel in the 2nd district of Vienna. The main idea is to close interior streets of neighborhoods to cars and make them pedestrian and shared-spaces with new green areas and trees. The City of Vienna is currently designing the first “Supergrätzl” (German for “super-neighborhood”) as a pilot project. As part of European Mobility Week, from September 18 to 20, 2020, the Viennese had the opportunity to find out more in the street laboratory for the Supergrätzl Volkertviertel. Figure 35 shows how people interacted with the intervention.

⁸ Find more information about this project: <https://www.wien.gv.at/stadtentwicklung/projekte/supergraetzl.html>

7.15 ACTIVATING VACANT PLINTHS



Figure 36: Schüssel, Die in Vienna, Austria. Source: Kreative Räume Wien 2020

Throughout the world, cities like Vienna are affected by vacancies or underuse of the ground floor zone. Motorized and stationary traffic pushing up online shopping is making a major contribution to this situation. Diverse uses can enhance the street scene and contribute to the well-being of the population (Bretschneider 2014: 167ff). Creative and noncommercial uses as well as commercial can build community in the neighborhood and intensify identification of residents with their district (Karssenberget al. 2016: 187).

Kreative Räume Wien defines itself as a “service for vacancy activation and interim use.” It supports and helps activate vacancies for both long-term and temporary use. It advises both people searching for spaces and property owners wanting to rent out spaces. It also does public relations to raise awareness of topics related to activation and avoidance of vacancies and concepts like interim use and cooperative utilization (Kreative Räume Wien 2020). In cooperation with *Kulturnetz Hernals* and with the help of *Kreative Räume Wien*, the association *Shizzle* activated a variety of vacant spaces in Vienna, among them a former photo studio that it used as an art space, *Schüssel, Die* (Figure 35). Initially planned to last a month, it was so successful that it carried on for over a year.

7.16 OPEN BOOKSHELVES



Figure 37: Public Bookshelf, Cologne, Germany. Source: Krueger, M. 2020

Public Bookshelves exist all over the world. The idea is very simple: The bookshelves are open at all times to everyone, with no need for membership. The books are free, but in solidarity, people leave books in the boxes as well as taking them (Georgi et al. 2019).

In Vienna, the first public bookshelf was installed in 2010 and others have since been built around the city. However, the project does not define itself as a reading initiative: “The books are merely a means here. The purpose is a functioning example of the exchange of goods outside the cycle of money, a place of communication outside consumerism and the occupation of public spaces by noncommercial activities” (Verein offene Bücherschränke 2020) but the idea has been around for a long time. In Cologne, Germany, the initiative was launched in 2007 and has been working well ever since. “The shelves are not only always full, they're also kept clean and tidy” (DW 2011). However, “Nobody really knows where the idea for the public shelves originally stems from. What's certain is it's a popular grass-roots movement that's catching on—even abroad” (Grieshaber 2011).

8. PLACEMAKING NETWORKS

Finally, there are a number of networks dealing with placemaking. A great deal of information about placemaking activities can be found online as open source material and many creative minds are happy to cooperate with planners and public administrators in placemaking activities. Being part of such networks is not only helpful as a source of inspiration from projects in different urban contexts but also as a source of valuable feedback on one's own projects. Sharing knowledge and experiences and being open to testing new tools is central to successful urban development that responds to current challenges.

The following list is only a small sample of networks that deal with placemaking, place-led development, and participatory urban planning:

8.1 PROJECT FOR PUBLIC SPACES

PPS is a nonprofit organization that supports people creating and sustaining “public spaces that build strong communities” and describes itself as a “central hub of the global placemaking movement, connecting people to ideas, resources, expertise, and partners” (PPS 2019). It was founded in 1975, by Fred Kent, Kathy Madden, and Steve Davies, building on the work of William Holly Whyte. PPS has completed projects in more than 3,500 communities in over 50 countries and all 50 US states. The website offers a great collection of best practices as well as other information and resources on placemaking. PPS also offers public space services, training, conferences and other events, public market services, and transportation planning.

<https://www.pps.org/>

8.2 PLACEMAKING EUROPE

Placemaking Europe is a nonprofit network of European placemakers whose goal is to “empower European communities to use placemaking strategies in their built environment” (Placemaking Europe 2019a). Its website offers information about placemakers, their projects, and current activities. and members of the network are building up a toolbox of placemaking that is available open source and shared online. Every year, Placemaking Europe organizes the Placemaking Week Europe in cooperation with a city, bringing together hundreds of placemakers, civil servants, planning professionals, and artists to share their knowledge and inspirations.

<https://placemaking-europe.eu/>

8.3 COOPERATIVE CITY

Cooperative City Magazine was created as a collaboration of many different professionals to tell stories about urban transformation from different perspectives and illustrate how locally rooted development projects shape our cities. The editorial team shares the understanding that “city making is a set of negotiated processes that unfold in networks of actors through confrontations, conflicts, alliances and cooperation.”

Cooperative City brings readers the stories of collaborative urban development processes in different areas in Europe. The articles focus on the experiences, challenges, and successes of those who make, transform, and enhance cities, leading to more inclusive and resilient cities. Everyone who is interested in these topics, can become a member, submit an article, or promote their services (Eutroplan GmbH 2019).

The publication *Funding the Cooperative City* (2017) presents stories of community finance and the economy of civic spaces and is licensed for Creative Commons Attribution, available on its website.

<https://cooperativecity.org/>

8.4 THE CITY AT EYE LEVEL

Initiated by Stipo, which was involved in the development of Rotterdam's plinth strategy, The City at Eye Level has grown to a worldwide program with many partners. Since the first edition of *The City at Eye Level* in 2013, Stipo has never stopped working on this topic and has published several new editions in cooperation with over 200 authors and in partnership with many other networks and initiatives, such as UN Habitat and PPS. The stories

in the book answer the main questions: how to create great streets and places “where you intuitively want to stay longer,” how to make and manage active ground floor areas, and how to use a people-centered approach to everyday planning. Besides collecting and sharing new knowledge in new editions of the book, Stipo gives trainings, master classes, and lectures and does research on use of public space (Stipo 2020).

<https://thecityateyelevel.com/>

8.5 URBAN EQUIPE

The Urban Equipe is a nonprofit association of urbanists, spatial planners, and other enthusiasts who have been active in civil society initiatives and who have worked for a greater exchange of knowledge and more involvement in urban development. The aim is to support civil society actors in building bridges, organizing knowledge exchanges, translating their concerns, and making quiet voices heard. By designing and testing “urban equipment”—a collection of tactics, methods, formats, and tools—they offer “new solutions for old and new problems” (Verein Urban Equipe 2019). The collection is available free from the website.

<https://www.urban-equipe.ch/>

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