The Studio

Reflections on youth engagement through design practice, ecological approaches, and urban contexts

Erasmus+
ungdom

The Studio

Reflections on youth engagement through design practice, ecological approaches, and urban contexts

I LIVE

MULTIPLE HORIZONS
CAREFULLY GOING SOME BABY STEPS
TOGETHER
to ABOLISH
to ENCOUNTER
BLACK TRANS DISABLED QUEER
UTOPIAS

GRATEFUL FOR CREATIVE
PEOPLE. WISH ILL BE
CREATIVE 4EVER!!
(BUT ONLY IF IT
SERVES THE PEOPLE.
LIKE NINA SIMONE SAID;
AN ARTIST'S JOB IS TO
REFLECT ON THE TIME.
I WANT TO USE CREATIVITY
FOR COMMUNITY. 1312)

✦ MY WISH ✦
I HAVE ONLY ONE
WISH RIGHT NOW &
THAT IS TO BECOME
AN EU CITIZEN...
FUCK BREXIT ♡

I wish for more
understanding, kindness &
thoughtfulness amoungs
people. ✗

I WISH TO FEEL AT
HOME WHEREEVER
I LIVE

Content

Foreword

The Studio is a practice-based project in the framework of the Erasmus+ ungdom program where three European design studios from Oslo, Paris, and Berlin have come together to share knowledge around common values on eco-design, learning, and inclusion of youth in creative processes. In a world where we constantly distance ourselves from the physical and the tactile, the goal of this publication is to reclaim creative spaces through material, physical, and design-based explorations. We believe that with the use of crafts, engagement, and sustainable design we can develop creative learning methods and inspire anyone working with youth.

How can design and creativity foster innovation in the current systemic crisis? Using art and design as a tool to transform our physical surroundings opens new spaces for collaboration and wonder. One of the outcomes of this two-year exploration and exchange between the three studios is the following publication, where we illustrate how to engage youth through diverse examples and methods outside academic frameworks. The Studio explores and gathers a number of activities and reflections that can empower and have a lifelong impact on young people.

How do we include and engage young people on their own terms? Throughout the following pages, we will share examples that encourage anyone working with youth to create learning contexts that foster possibilities and autonomy, with the aim to inspire youth and young adults to be critical, discover and reclaim their agency, and take care of their spaces, subjectivities, and networks, as well as cultivating a sense of belonging in their local communities.

Editorial

At the beginning of 2021, in the midst of a global pandemic, the three studios Byvekstedet, Premices and co and *forty five degrees* embarked on the development of the Erasmus+ ungdom project called The Studio. The project's main intent is to reflect on learning and design: how can we, with our expertise and assorted European backgrounds, contribute to the shifts that education and design are undergoing at a time of crisis? One of the outcomes is the following publication, where readers can find a compendium of examples and reflections on youth engagement in design praxis, ecological approaches, and the revision of urban contexts as an extension of educational frameworks.

The Studio has chosen the editorial realm to share thoughts and experiences on how we can combine, update, and expand the notions of youth engagement and design, with the intention of reviewing education. The pandemic made the need to change our learning approaches even more obvious, and we believe design can yield useful tools and methodologies to be applied in current educational contexts, both formal and informal. Thus, this publication is an invitation to trial, experiment, and freely replicate the featured practices, mainly aimed at youth workers and professionals working with young adults, providing them with a set of resources and shared reflections.

In terms of working with youth and design, Byverkstedet in Oslo share their vast experience in "The Makers of Tomorrow". Their design-based work with young people and hands-on approaches are a source of inspiration and ideas to be applied in a wide array of contexts. They also feature a conversation with Alessandra Pomarico, the creator of "Slow Pedagogy". In this interview, Alessandra defines a set of notions that she considers beneficial to develop a healthy learning context, such as horizontality in groups, promoting experiential learning, or the validation of processes over results. The focus on updating education has been on resource use and the ways we design and produce in order to integrate climate justice ethics and practices in our social, relational or, in this case, educational crisis. Premices and co from Paris have been working on the foundations of ecodesign, studying

the production chain and comparing several notions of circularity to optimise material and energy waste. "From Waste to Use" depicts their perspectives on circularity considering the many pathways to reuse, repurpose, or recycle any material, extending its lifespan to the maximum. They share several examples and methods to integrate this knowledge into learning contexts.

On the notion of expanding learning spaces, "The City is Our Studio" is where *forty five degrees* proposes to widen our perspectives and blur the boundaries of formal and extracurricular education, so we can use the vast space of our cities to develop all kinds of learning activities. The chapter features examples, both historical and contemporary, of practitioners from the fields of art and design whose work goes beyond disciplinary approaches to learning while using space as a means and medium. *forty five degrees* is based in Berlin and in their article they integrate the rich creative context they belong to, showcasing how this kind of thinking belongs to a collective movement where actors such as Rosario Talevi, raumlabor, Panta Rei Collaborative, Free Radicals, or the Institute for Linear Research are enriching and broadening the educational discipline.

Furthermore, The Studio has dedicated a section of this publication to the outcomes of a workshop organised in Berlin where a group of international young adults from the three European contexts were invited to interact, learn from one another and from the city, and reflect on the topics of this publication. After working online for almost two years, the pandemic taught us about the value of physical gatherings. The objective of the workshop was, on the one hand, driven by the idea of giving young people the opportunity to set their own agenda and test ideas in situ, and on the other hand, to get to know youth from other European cities and backgrounds, creating international physical exchange. What are the connections between an architect student from Oslo and a designer living in Paris? What are the differences between living in Berlin and Oslo? The topics discussed and the activities that took place during this workshop are compiled in the form of a "zine", illustrating the processes and outcomes of the experimental workshop.

With this publication, we want to share good examples of learning through design. We believe that learning is key to enabling transformational processes in our societies. Most importantly, creating the foundations of a better environment for younger generations and supporting them in their process of growth. Ultimately, this project intends to help youth workers and young people to reclaim their own agency in their everyday practices and learning contexts, with an aim to achieve sustainable development in our social, material, and urban realms. Achieving agency and sustainability entangles several key elements: a number of projects and real cases scattered across the publication will provide specific methods and activities that will hopefully serve as an inspiration to experiment, while always taking into account each situated context, the actors engaged, and the resources available.

The publication itself has been a collaborative and international endeavour. The three studios invited a graphic design studio, an illustrator, and an editor to contribute and participate in the co-design and realisation of this editorial project. We hope this publication serves as a catalyst and springboard for many projects and ideas, for both youth workers and youth alike, for large institutions and small community groups, for all our dreams and the much-needed change we seek.

Tools & Examples

The texts in this publication are peppered with a wide array of practical tools and examples that deal, like the volume itself, with four main topic areas: youth, engagement, design, and learning.

As the volume is meant to serve as a toolkit of sorts for youth workers, community groups, designers, or any other practitioner working in these areas, we provide the following index of tools and examples, so they can be explored and found quickly and efficiently. They have been tagged with the most relevant topics out of the above-mentioned, along with a brief description and the page where they can be found, to help the user go straight to the inspiration they might be needing.

From Waste to Use

to

Use

Make sustainable desirable

Sobriety is a Must

A civilization of sobriety has become a vital necessity in view of the consumer "bulimia that grips the world".[1] Design can contribute to building a new imagination and help create the prospect of a happy sobriety[2] based on a sustainable balance that becomes desirable over time. The designer shapes, designs, arranges the material[3] world. Compared to engineers, they have the specificity of approaching the project through a socio-cultural dimension, or in other words, the artistic realm. However, the role of art is to reveal a vision of the world that is not yet perceivable.[4] Design, thanks to its artistic approach, can help to "lift the veil" and help move away from a purely utilitarian perspective. This approach is an opportunity to develop the valorisation of obsolete objects and materials that our society produces in mass. With their artistic eye, designers can see new uses for these materials, which society still too often perceives as waste.

We believe it is crucial to further uphold the valorisation of the resources produced by our society. This consists in promoting the opportunities offered by available resources that are out of use and invent new uses for them. In other words, it is a question, when possible, of reversing the functionalist motto "form follows function" and opening up the possibility of taking a side road to a more frugal, yet no less creative: "from waste to function". We will discuss here some of the elements that can help promote this creative process. First, the tools to analyse the resources, the workforce to enhance them, and the platform and organisation to access them. Secondly, we will discuss how to approach a project strategy that promotes the development of the available resources. Finally, we open up our discussion to a way of relating to the world that favours this approach.

1   Pierre Rahbi, *Vers la sobriété heureuse* (Arles: Actes Sud, 2013).
2   Pierre Rahbi, *Vers la sobriété heureuse* (Arles: Actes Sud, 2013).
3   Raymond Loewy, *La laideur se vend mal* (Paris: Gallimard, 1990).
4   Henri Bergson, *Matière et mémoire* (Paris: Flammarion, 2012; first published in 1896).

Premices and co dumpster diving for unsold items from a second hand shop (Paris, Emmaüs Defi, 2019). ©Premices and co

LINEAR ECONOMY   RECYCLING ECONOMY   CIRCULAR ECONOMY
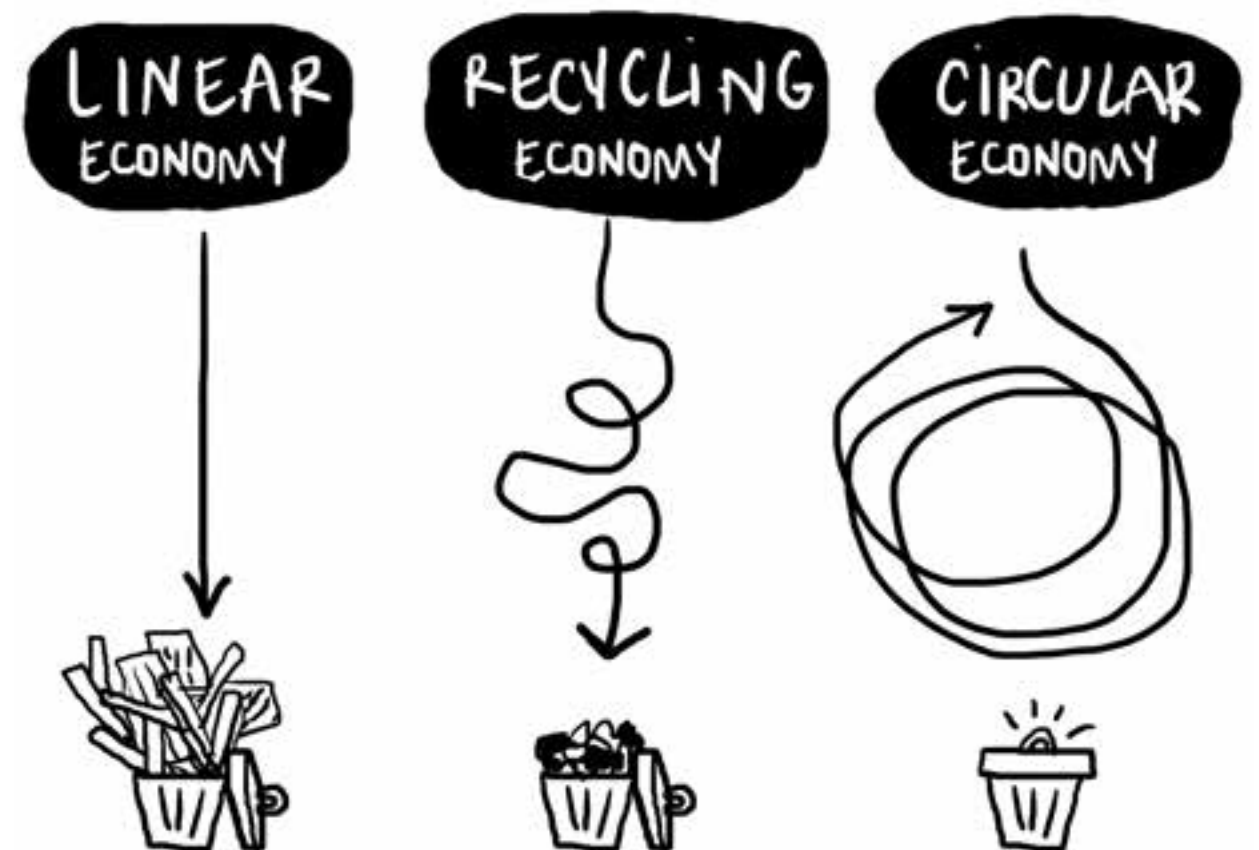
Considering Materials
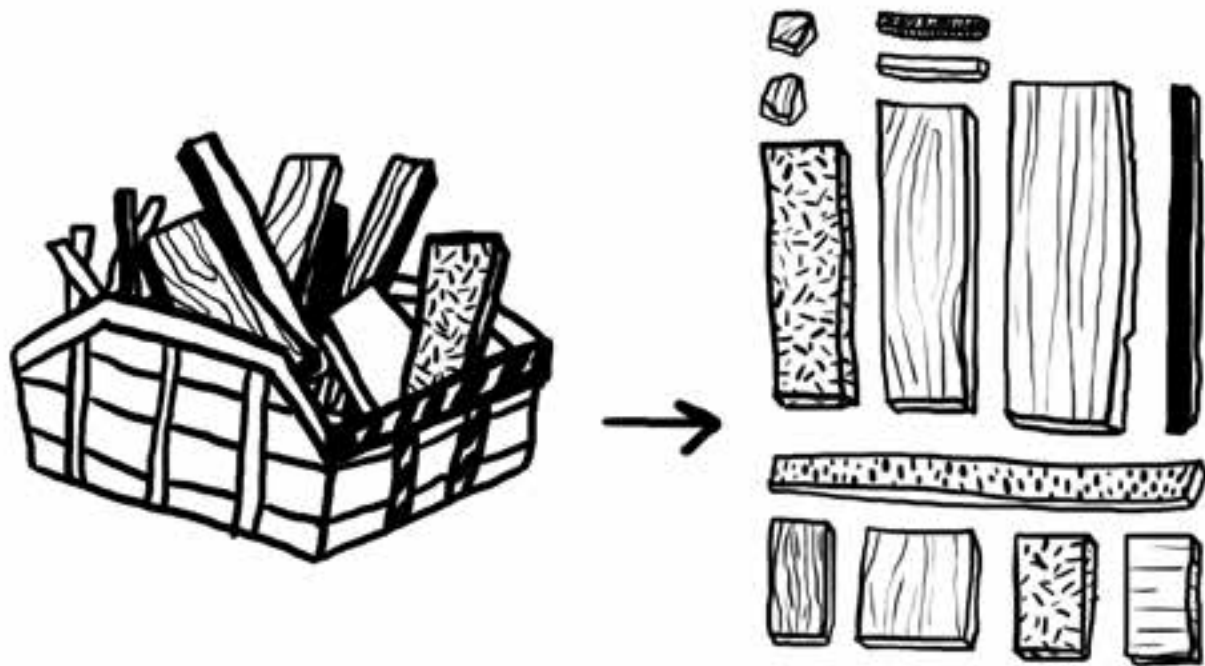
1. TO CAPTURE WASTE

The waste produced by our society constitutes a real mine of resources to be reused as a priority. These out-of-use objects or materials will be buried or incinerated and end up as small particles in nature. This is why end-of-life materials are a priority material for recovery before drawing on natural resources, although they need to be taken through the appropriate recovery channels.

Today, with low-cost consumer goods, the recovery of these out-of-use objects is not a question of means but is conditioned by two simple parameters: time and space. Do I have the space to store this object waiting to be repaired or transformed? Do I have the time to repair it, to find the right network to valorise it? Two parameters that we often lack in our societies.

"Resourceries", collection platforms, and the recovery of objects by theme are enterprises that are gradually emerging and being set up across the globe. Like a swarm of small initiatives, developed at different scales, capturing some of these materials before they reach the rubbish.

`Resource diagnosis`

An essential tool for the reuse of materials.

The resource diagnosis is carried out upstream of architectural projects for the deconstruction or renovation of buildings. It consists in changing our perspective by thinking in terms of "resources" instead of thinking about "waste". It makes it possible to identify and characterise the elements that can be reused or repurposed (with technical, architectural or economic potential). It is a key tool that facilitates design approaches that promote the use of materials and products from deconstruction processes.

The diagnosis makes it possible to identify deposits such as:

- Recent materials, equipment and products that retain their aesthetic and technical qualities.
- Heritage elements, whose economic value is proven.
- Current or standard materials, which have outlets for resale, donation, or reuse – on-site or elsewhere.

The resource diagnosis studies the reusability of a material according to several factors:

- Technique: is it technically possible to recover the material?
- Temporal: is there a buyer interested in this material within timeframes compatible with the project?
- Economic: will the resale price of the materials be competitive compared to new materials? Does their resale allow for minimum operations to be cost neutral?
- Organisational: what will the impact of dismantling this material be on the schedule of the operation?

The resources diagnosis provides all the keys for an informed arbitration of the material recovery:

- Estimating the cost of removing materials.
- Their potential resale price on the reuse market.
- Avoided impacts in terms of waste and carbon by reusing each of the materials.
- Technical recommendations for their removal and reuse.

Participant making a stool using reused wood during a workshop (Paris, 2019). ©Ateliers Chutes Libres

2. THE ART OF SORTING

Once out of use, an object seen as waste will be thrown away. The act of "throwing something away" entails the transport and accumulation of muddled objects in dumpsters of more or less sorted waste. This method of storage creates an almost inseparable assortment of materials, resulting in the reduction of their potential use.

In order to extend the useful life of objects and materials before they become waste, it is important to move away from linear production–consumption relationships, towards iterative cyclical ones. Like cats, materials also have multiple lives. Thinking in terms of "resources" rather than "waste" implies approaches that treat objects and materials with more care.

Carrying out a resource diagnosis allows us to engage a circular economy approach during the demolition or redevelopment of an existing building. It is a quantitative and qualitative study of the available materials that allows us to determine their potential for reuse. This diagnosis consists in describing, sorting, and quantifying all the available resources to be valorised. They can reveal opportunities and solutions for future developments, which favours deconstruction and preserves the building from demolition.

Climate Fresk

Climate Fresk is a card game workshop to help understand climate change and carbon neutrality, and inform our decisions in environmental terms. The Climate Fresk NGO do this by encouraging a faster uptake of climate education, awareness, and a shared understanding of the challenges that climate change represents.

Players are in teams of four to eight players. They have maps representing the different components of climate change and work together to identify cause-and-effect relationships by positioning and connecting them. A facilitator supervises one or more teams in order to guide them during the workshop, ensuring good communication between the members and providing additional explanations.

Climate change is a complex problem that affects us all, but it is still quite poorly understood by the general population. While we don't have much time, by better understanding the challenge, we can take our response to the next level. Climate Fresk prompts participants to take constructive action to help tackle climate change.

To learn more about the project and download the game: fresqueduclimat.org

Complementary to the diagnostic work, the valuer's work is essential to bring an out-of-use material into a new cycle of use. This developing profession consists in recovering, collecting, separating, sorting, listing, and storing materials and objects to promote their reuse. The job is painstaking and part of the maintainers' mission. It is key in extending the life of materials towards new uses. A professional of reusing, recycling, and the valorisation of out-of-use objects and materials.

Inventories, groupings, and classifications make the resources intelligible and make it possible to "think with" them. The challenge is to manage to connect them to an opportunity of use. This step is where success is most challenging for professionals in the sector. The resources exist, yet their appropriate and relevant use as part of a new cycle is still to be found.

Les Étincelles is a science museum temporarily installed in the 15th arrondissement of Paris. It hosts part of the activities of the Palais de la Découverte during the renovation of the original building. This ephemeral Palais de la Découverte is part of a process of reuse and circular economy.

To carry out the work on the old museum, all the exhibition spaces of the museum must be emptied. This represents a significant source of materials from these exhibition spaces that will be reused and repurposed for the creation of the interior design of Les Étincelles. In the end, Les Étincelles will be made from 98 percent reused elements. The circular planning of Les Étincelles is made possible thanks to the close collaboration of several local players, which has made it possible to limit the movement of materials. This project saved 7.6 tonnes of materials from going to waste.

The actors involved in the project:

Premices and co (head of the consortium): responsible for carrying out the interior fittings using available resources.

Remix design office: responsible for diagnosing materials.

Tricycle: responsible for selective dismantling, timber, and joinery work. Pimp Your Waste, A Travers Fil & Gepetto: in charge of manufacturing.

Interior of Les Etincelles design by Premices and co for Universcience (Paris, 2021). ©Victor Bellot

At the end of a product's lifespan, the options range from grading its recovery to destruction. Destruction might mean either burying or incinerating it. There are different types of recovery depending on the nature of the product. We differentiate between three distinct forms of recovery:[5]

• RECYCLING: to transform the object's materials and reintroduce them to a new cycle.

• REPURPOSING: to use an object or parts of an object for another use.

• REUSING: to use an object again for its original purpose.

These options of recovery have quite different types of environmental impact. They could affect air quality (greenhouse effect, particle pollution, acidification, ...), water quality (ecotoxicity, consumption levels, ...) or soil resources and human health (energy consumption, depletion of non-renewable resources, human toxicity, ...). Depending on the recovery option chosen to deal with these materials, the ecological impact will vary. For example, recycling is often brandished as an exemplary solution, yet it is not a panacea. Although it represents an alternative to destruction, recycling nevertheless has a significant ecological impact (degradation of the initial material, significant energy use, often not being able to recycle it again, etc.). So, repairing and reusing are the preferred options for as long as possible in order to prolong the life of the product. According to the nature of the material and its state, the designer's challenge is to analyse the potential of the resources available and to propose simple transformations to extend their use or create new uses with as limited environmental impact as possible.
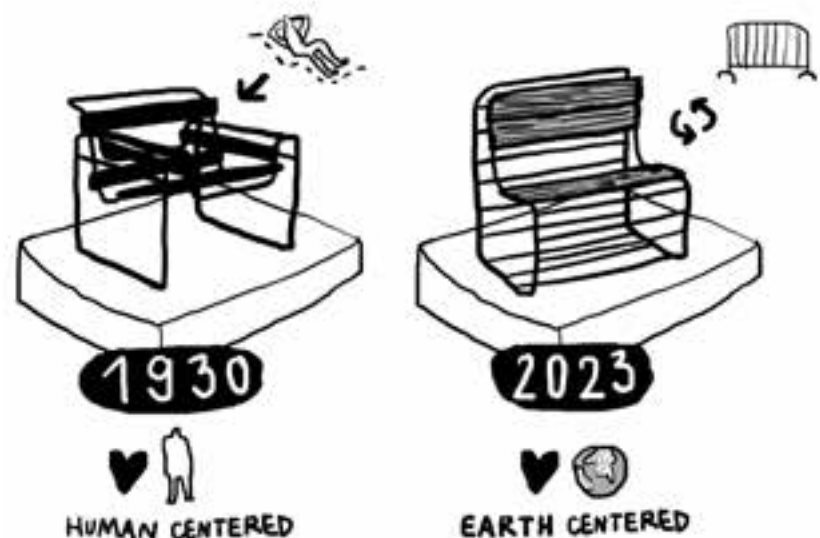
5   Jean-Marc Huygen, *La poubelle et l'architecte* (Arles: Actes Sud, 2008).
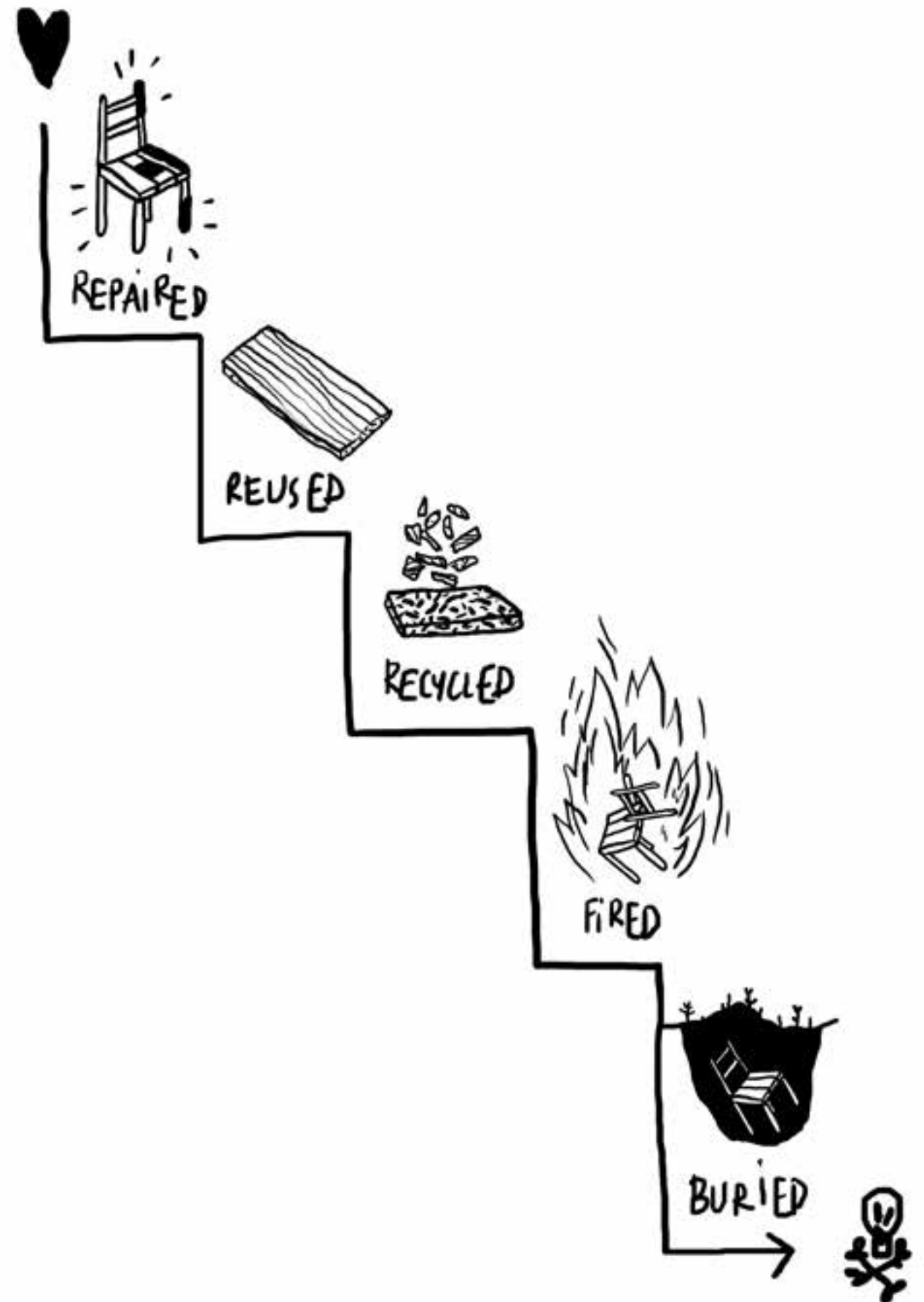
Function Follows Resource

1. FROM IDEA TO MATERIAL
(A HISTORY OF THE PROJECT AS A NOTION)

The idea of the project is linked to the ability to project an idea through drawing, to represent what does not exist with the intention of seeing it happen. The project approach is therefore strongly linked to the tools that allow this projection of the idea. During the Renaissance, a series of technical conceptions were born in the field of spatial representation: mainly developments in perspective drawing, cartography, and geography. Space could then be measured, represented, and therefore planned with precision. The architect Brunelleschi, around mid-fifteenth century in Florence, is one of the earliest records we have of the invention of the architectural project. This innovation is "a methodology for anticipating the work to be produced: it was a question, thanks to the laws of perspective that he had just developed, of being able to represent the projected construction by drawing".[6]

The architectural project is the ancestor of our current design methods. It was born from a separation between the idea and the physical, allowing the designer, thanks to these new possibilities of representation of reality through signs (images, plans, cartographies), to better separate themselves from it in order to design new constructions.[7] Thanks to these new representation tools, the designer is able to represent space from the workshop and can thus design the project remotely. Unlike the previous empirical and artisanal approaches in the Middle Ages, the distancing of the project from the sensitive world that was implicit in these projection tools has barely been questioned since their appearance.

With the industrial revolution and the advent of the functionalist thinking that our current design culture is still very much indebted to, the project approach then enters a new area where form follows function. Thus, the formal characteristics of an object or a building must derive solely from its function. In other words, the technical means, the choice of materials, the form, must all primarily serve the program, the order. It is this that determines the formal characteristics of the product. At the time, society was immersed in the myth of the new human, saved by technical progress. It was a question of defending the values of democratising comfort for as many people as possible through mass production and the reduction of production costs.

Modern technical history continued and even accentuated the dynamics initiated during the Renaissance with the technical inventions that followed thereafter: photography, digital tools, 3D representation, and augmented reality, for example.

More than ever in the project, representation takes precedence over physical reality, at the service of our ideas and ambitions, putting all our intelligence to good use by adapting the world to our own needs. The systematic approach of what we could call the "clean slate" is an illustration of this: abstracting oneself from the constraints of the existing to build something new.

Today, the issues of resource depletion and the devastation of natural ecosystems are pushing us to change our approaches to project design. Humans are cultural beings and as such we need to act and transform our world. It is characteristic of our species to be so perfectible (as Rousseau said), so we seek to improve ourselves and improve our environment at the same time. It is therefore not a question of ceasing to build or manufacture, but doing so with more frugality, while respecting the balance of the planetary ecosystem. Systematically drawing on natural resources to build something new without taking existing opportunities into account is no longer an option. The existing sensory world can be the new starting point for our projects. Even if the majority of designers are aware of this today, the practical implementation of this approach remains a challenge. What tools do we have at our disposal? How do we implement this approach?

2. FROM MATTER TO IDEA
(REVERSE THE CREATIVITY PROCESS)

Starting from what already exists means approaching the project differently, by adapting the specifications to the opportunities offered by the context. Avoiding the paralysis of sclerosis and the fear of touching anything that already exists, this pragmatic posture encourages us to leave the paradigm of the "tabula rasa" and to adopt a more modest stance: to draw, from the existing, the beginnings of the project. This approach may seem almost simplistic as it appeals to common sense, yet it is quite complicated to implement it in our current, opulent industrial societies.

6   Jean-Pierre Boutinet, *Psychologie des conduites à projet* (Paris: PUF, 1993): p. 10.
7   Jean-Pierre Boutinet, *Anthropologie du projet* (Paris: Éditions du Seuil, 2005).
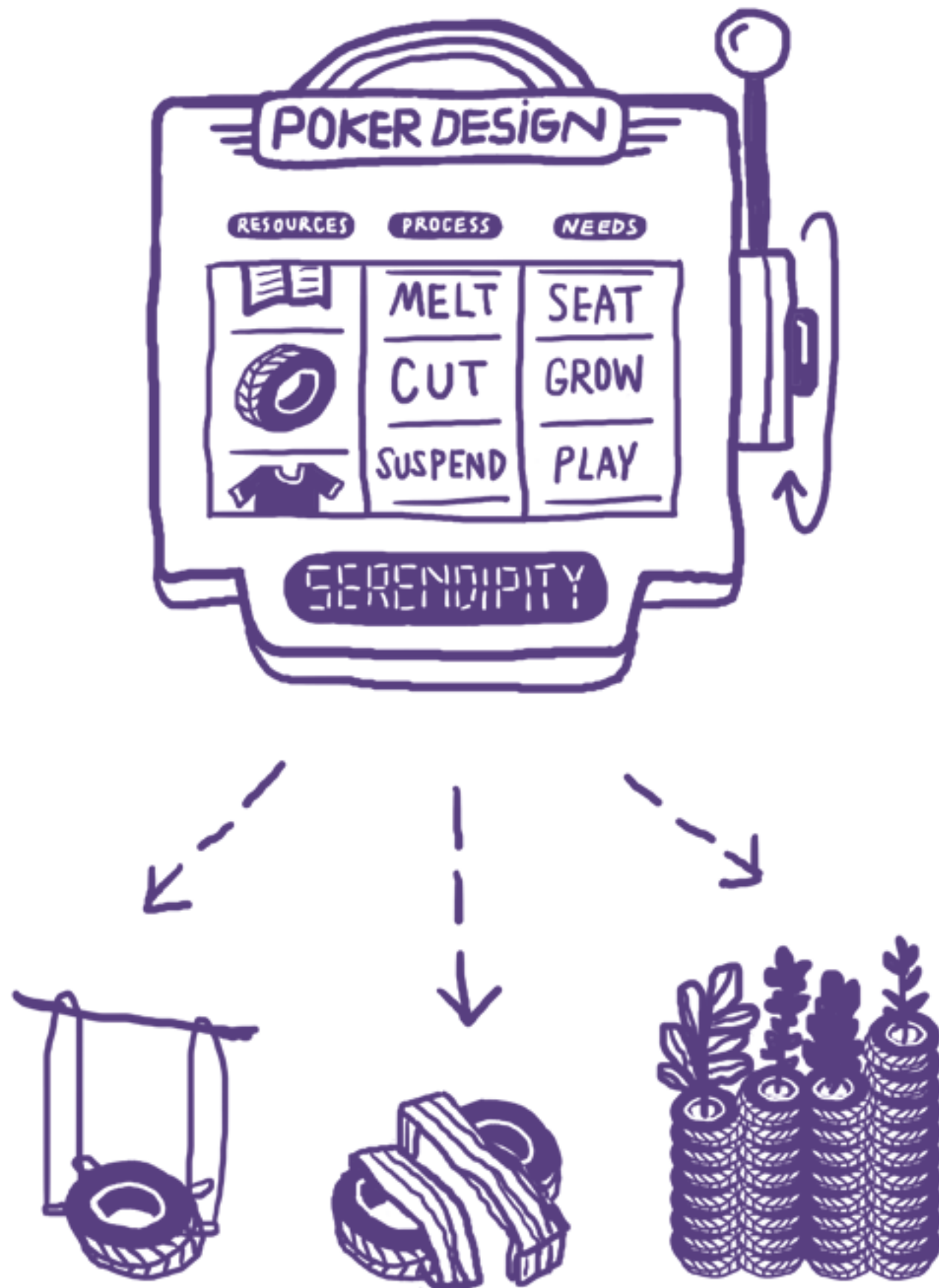
Poker Design

Designing with serendipity

Poker design is a creative game that allows the players to generate new ideas around a problem by deviating from analytical and rational approaches. It is inspired by the idea behind the exquisite corpse, a graphic or collective writing game invented by the surrealists around the 1920s. Initially, the way to create an exquisite corpse is as follows: each participant writes in turn part of a sentence, in subject-verb-complement order, without knowing what the previous person wrote. For the surrealists, it was an experimental, playful, and poetic approach to creativity and inspiration. The principle then transcended beyond literature, to graphic art, and cinema.

Poker Design uses the principle of random combinations in order to generate unexpected solutions to specific problems. The idea is to draw cards at random from different categories (needs, forms, materials, users, etc.) in order to create unusual confrontations. This tool is often used by designers working on research and development projects.

Let's take an example brief: design new solutions to recover a waste deposit of end-of-life bicycle tyres. Cards are arranged into three thematic piles: transformation method (none / crushed / cut / compressed…), needs (to rest / to eat / to be entertained / to take shelter / to move around…) and constraints (suspended / buried / round / light / heavy / coloured…). A set of cards is drawn: crushed / to rest / suspended. It is then a question of trying to imagine a solution that uses crushed bicycle tyres to create something/somewhere to rest with the constraint of it being suspended. The participants then have a few minutes to formalise their responses around the proposal in the form of a description or a sketch. The time is deliberately short so as to encourage brainstorming and limit self-censorship. After a time of collective discussion of the ideas proposed, a new set of cards can be drawn in order to continue researching.

This game invites us to step out of our usual rational approaches to design solutions. Serendipity helps us consider the problem from unexpected and sometimes even absurd angles, allowing us to invent solutions that may ultimately be appropriate and relevant.

Our system, like our project tools, is oriented so that building or buying new is easier than repairing, reusing, repurposing or recycling. We therefore need to develop other tools and another culture, where starting from what already exists to build a project is not mission impossible.

Instead of the modern approach of "form follows function", we propose an approach that goes from deposit to use, where "function follows resource". It is the opportunities to be found in the deposit that will guide the design choices. Working with the pre-existing means acting locally and developing a sense of opportunity and ingenuity in order to reduce the use of raw materials. The program and budget should no longer be the only roadmap for the project, but it must be built based on the reality of the resources and opportunities available.

Aeroplane spare parts, out-of-use cross-country skis, exhibition stands and installations… Each resource has its own specific constraints: form, availability, geographical location, recurrence or uniqueness of the deposit… The context of the deposit informs the application to be considered. What follows are some suggestions, examples or tools that can feed such a frugal project approach.

Rodlight

After forty years of flight, retired Airbus planes are dismantled and their spare parts, all too often, buried or burned. Less energy-intensive than recycling, the project A Piece of Sky proposes to repurpose these elements as a range of furniture. For example, Rod Light lamps, designed by Premices and co, are made with aircraft connecting rods. A connecting rod is a mechanical part with an articulation at each end, allowing to transmit a force, a movement or a position. Cut in half, then lacquered, each connecting rod serves as two light suspensions. The Rod Light project modifies the use of an aeroplane part with a few simple transformations. This project is a good illustration of the repurposing design approach, which requires careful attention to existing forms in order to offer simple but effective transformations. This design approach consists in starting from the opportunities offered by the pre-existing in order to create and meet our needs.

Interior of an aircraft being dismantled.

Une bielle d'avion hors d'usage. — Une découpe. — Deux lampes.

Valorisation of an out-of-order aeroplane rod into two lamps (Paris, 2019). © Premices and co

Rod Light lamp made by reusing airplane connecting rods (Paris, 2019). © Premices and co

Ateliers Chutes Libres

Ateliers Chutes Libres are workshops, open to everyone, for making objects from scrap wood. They raise public awareness of circular economy through action. By recovering wood scraps intended to be thrown away, the workshops cultivate the pleasure of self-building and thus contribute to transforming the way we look at these discarded materials. As part of a short cycle, they collect wood in Île-de-France and recover an average of eight tons of wood per year.

Scraps of wood saved from the dumpster

Ateliers Chutes Libres collect wood from the dismantling of exhibition stands and events in the Paris region, as well as off-cuts from carpentry workshops. All too often and despite their good condition, these wooden panels are destroyed while they can still be used. The wood is collected within a 15-kilometre radius around the workshop, in order to ensure a short recovery distance for the materials.

Contributing to the behavioural changes essential to an ecological transition

Consuming less and better, reducing waste by reusing materials, using local resources rather than materials from afar, learning to manufacture by oneself to be autonomous and capable of repairing… these are all behaviours passed on in our workshops. From a climate point of view, the reuse of timber products is also desirable because it makes it possible to prolong the storage of atmospheric carbon taken and stored in the forest, which would be released in the case of incineration.

Scrap wood storage shelf at Ateliers Chutes Libres (Paris, 2019). © Ateliers Chutes Libres

Pierreplume

In a context of necessary ecological transition, everything that already exists as scrap is a real deposit to be discovered and recovered, rather than consuming more natural resources. This kind of constraint, far from being a problem, is a great playground for design. Pierreplume® is a creator of recycled textile material for architecture and design. All materials are made in France using recycled fibres from France and Belgium. Our means of production and consumption produce tons of out-of-use textile materials every year that are still far too under-valued (scrap from industrial production, clothing, household linen, professional clothing, etc.).

The range of uses for their materials are acoustic and aesthetic, at the service of designers and creators, to promote projects and developments that are more environmentally respectful. These materials highlight the often-untapped aesthetic potential of recycled textile fibres. Today, recycled textile fibres are mainly used as a hidden material for technical uses (padding, insulation, bitumen, etc.). It is an exciting design challenge, to identify the aesthetic potential in these kinds of materials, too often overlooked, in order to increase their value and invent new uses.

They are available in several colours and different modular formats, and the product can be used in any interior space with specific acoustic and aesthetic needs (offices, meeting rooms, hotels, restaurants, reception halls, domestic spaces, etc.). It is applied in modules on the walls or can also be used for other creative uses, such as furniture or event stands.
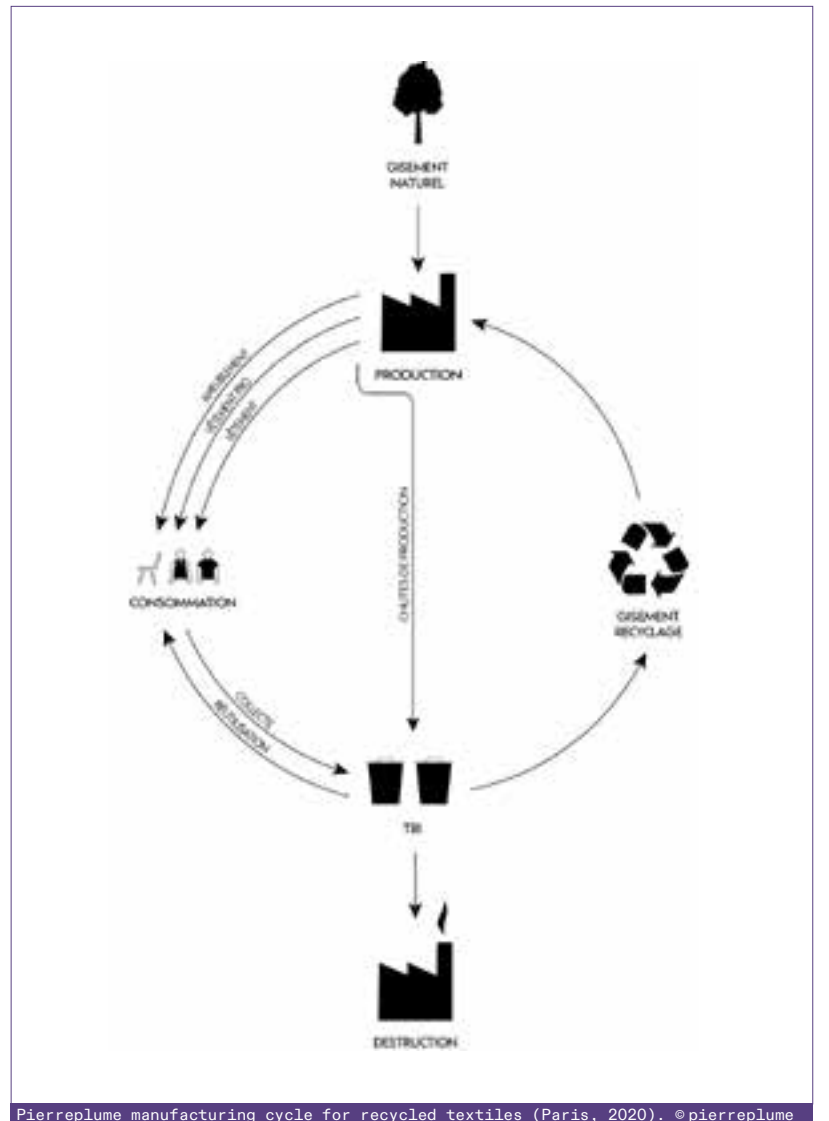
Pierreplume manufacturing cycle for recycled textiles (Paris, 2020). © pierreplume

Local and Social Impacts

When a project is part of the process of starting from existing resources, this approach has a positive impact on the project's entire production chain. The geographical dimension then takes on its full importance. Indeed, working with local resources also invites us to call on local actors. In a context of material reuse, it would not make much sense to transport the deposits over great distances. The impact is therefore both positive for the environment and for the social dimension. Especially since this type of recovery requires significant manual work, if it costs less in materials, the restoration of materials and objects will require significant human labour. Rather than using the money to consume limited resources, it will be invested in human labour and the dynamics of local activity ("deconstructor", "valoriser", designer, craftspeople, etc.).
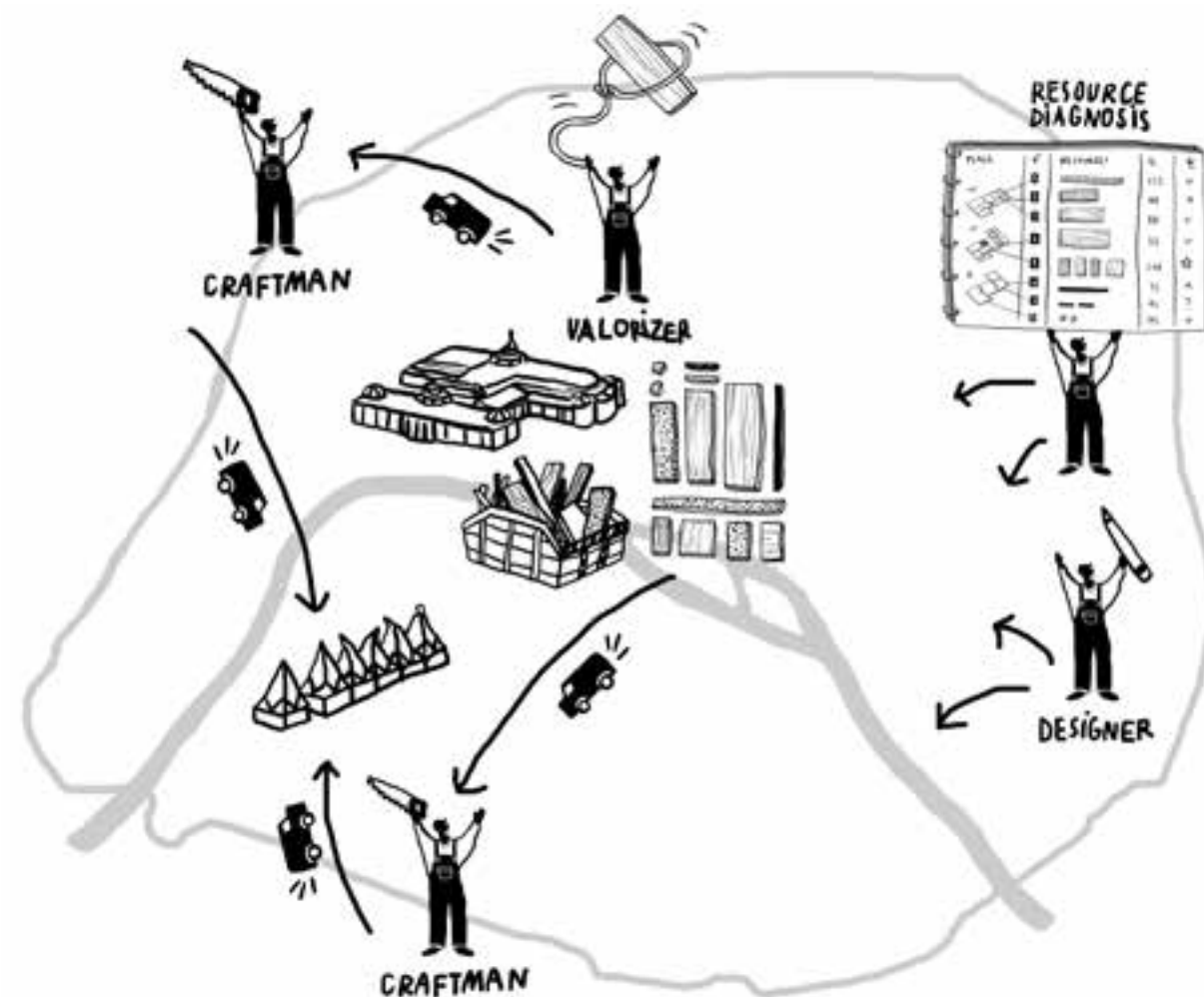
Innovators vs. Maintainers

CARING FOR THE RESOURCE: BUILDING A REPAIRABLE WORLD

Innovation is highly valued in our progressive society, at the expense of a smaller, but no less fundamental action: maintenance. The vast majority of work in our culture is not focused on introducing or adopting new things, but on making things work. "Maintenance and repair, the building of infrastructure, the mundane labour that goes into sustaining functioning and efficient infrastructures, simply has more impact on people's daily lives than the vast majority of technological innovations".[8]

In order to be able to take care of objects and people, and generally "maintain" our world, it is important that we can envision a world that is repairable, that can be cared for. Repairing, much like reusing, allows us to prolong the life of an object and delay a "return" to the materials that compose it. Yet reusing will often imply a repairable object. This must be anticipated from the design stage, which is what we refer to when talking about eco-design (separable components, reparable, simple technologies, etc.). A repairable world also implies the ability of people and users to repair. Valuing the mission of the maintainers seems quite relevant with regard to the necessary frugality we must adopt in a context of ecological transition. While the first modernity was the reign of the creator, the second modernity emphasises adaptation, assembly, and maintenance.[9]

LEARNING TO DO THINGS YOURSELF

Knowing how to do things by oneself is a form of autonomy and independence, and therefore, emancipation. On the one hand, DIY and repair skills allow one to become empowered and, on the other, to be aware of the work of the material, the time it takes, and the value of things (the opposite of a fast fashion culture). A DIY culture allows us to develop an intelligence of constraint. We must move beyond the time-worn dualism of the "physical" and the "intellectual", to what anthropologist Tim Ingold refers to as "thinking through making".[10] The mind is not a sovereign planner, but it observes, searches, improvises; matter is thus no longer inert, passive: it lives, resists, evolves. Rather than separating thinking from doing, he explains that making, creating, or practising simultaneously "generates knowledge, builds environments, and transforms lives".[11] He presents the foundations of a participatory pedagogy by proposing a new approach to transmission and teaching based on practice and making. It seems important to us to think of caring for our living spaces as a way to enrich, evolve, and further inhabit our environment and, in the process, participate in helping those who inhabit it thrive and flourish.

8   Andrew Russell & Lee Vinsel, "Hail the Maintainers", *Aeon*, 7 April 2016. Available online at: aeon.co/essays/innovation-is-overvalued-maintenance-often-matters-more
9   Andrea Branzi, *Nouvelles de la metropole froide: design et seconde modernité* (Paris: Centre Pompidou, 1992).
10 Tim Ingold, *Making: Anthropology, Archaeology, Art and Architecture* (London & New York: Routledge, 2013)
11 Tim Ingold, *Making: Anthropology, Archaeology*, Art and Architecture (London & New York: Routledge, 2013)
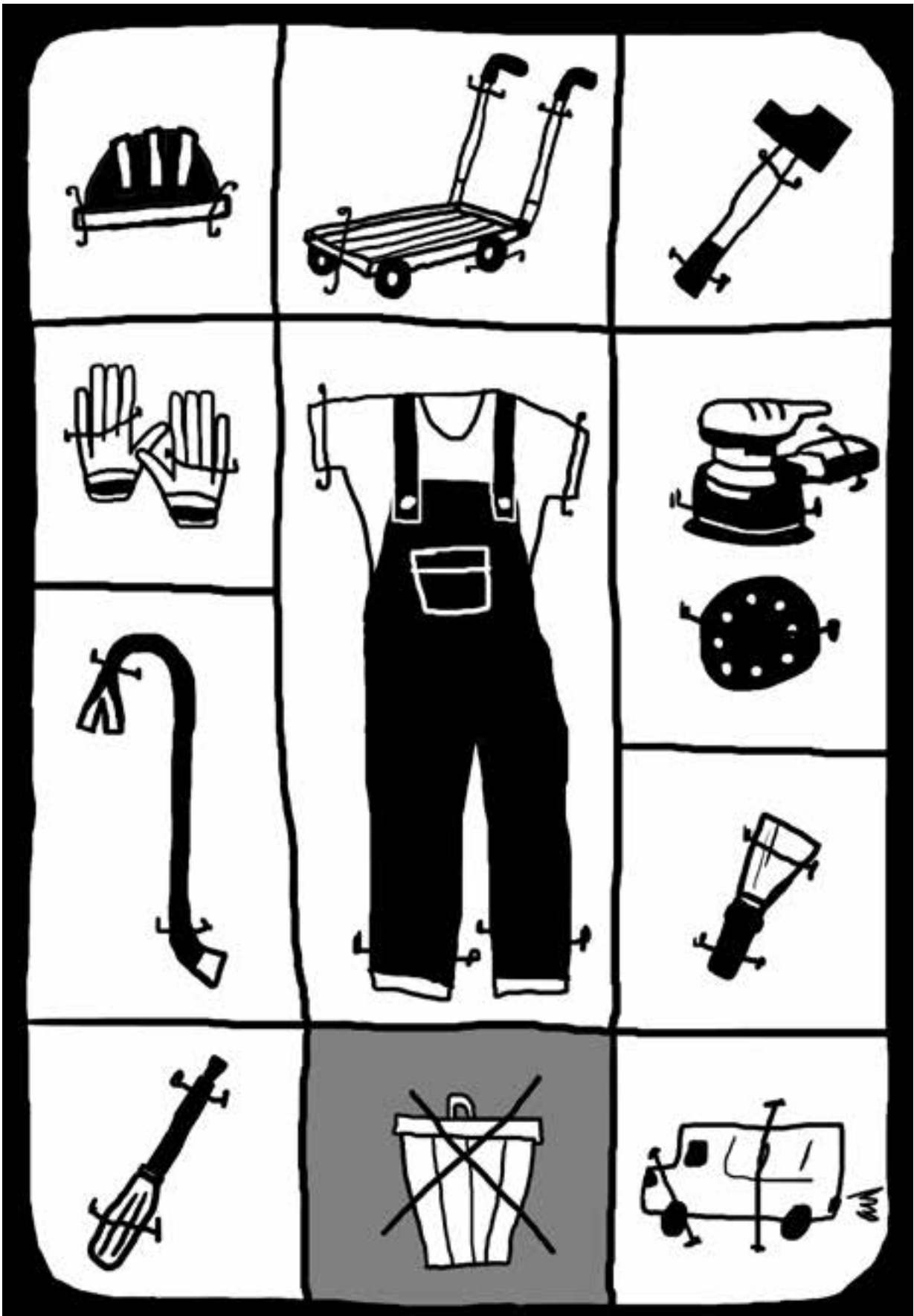
Conclusion:
For an aesthetic ecology

DEVELOPING A CULTURE OF RESOURCES

Design has its part in the incarnation of a new myth that can help tip the scales towards a more sustainable world. Sobriety can be beautiful and happy if one cultivates one's gaze in order to perceive it this way. Being a creator, the designer can help lift the veil on desirable futures and renew our imaginations in terms of what this happy sobriety could look like. "We need to dream, to imagine the kinds of houses we could live in, the kinds of cities we could evolve in, the means of transport we would use to move around, how we would produce our food, how we could live together, decide together, share our planet with all living beings. Little by little, these new kinds of stories could cross our representations, positively contaminate the minds, and, if they are shared widely enough, translate structurally into companies, laws, landscapes".[12]

In a context of ecological crisis and after having put itself at the service of capitalism,[13] should design not put its know-how at the service of an aesthetic ecology? Humans are cultural beings by essence: they need culture, beauty, and creation to set themselves in motion. In a context of imperative changes to our practices, we must build new stories and a new imagination that makes this transformation desirable. It is a cultural revolution that must take place to bring about a transformation of practices. Artists, designers, and creatives have an important role to play here. In a resource crisis such as the current one, the potential for creation, invention, and transformation is enormous. Raising awareness of the risks and ecological consequences has yet to show its effectiveness in terms of transforming our behaviours, yet the development of a positive design-driven culture of frugality could be a powerful driver of change.

Creators and artists can contribute to building new mythologies.[14] The myth is a construct of the mind, a fruit of the imagination that gives confidence and incites action, it is a fundamental human aspiration. Design can contribute to the construction of these new myths of desire by contributing to the construction of a world where ecological principles join a desirable aesthetics of life for humans. Taking into account local resources (material, human, natural, etc.) as a starting point for our actions can become a new paradigm for acting on the world in a more frugal way. For this, we must develop a "resource culture". By this, we mean taking care of the resources available, developing knowledge of their origin, suitable maintenance, and potential for transformation. In a way, it would be a question of approaching this notion of culture in its double agricultural and cultural sense.

12 Cyril Dion, *Petit manuel de résistance contemporaine* (Arles Actes Sud, 2018). Translated into English by authors.
13 Olivier Assouly, *Le capitalisme esthétique* (Paris: Cerf, 2008).
14 Olivier Assouly, *Le capitalisme esthétique* (Paris: Cerf, 2008).

Learning from La Havana

In a context of ecological emergency, where we must rethink our resource management models and their unbridled consumption, it is interesting to look at the ways in which Cubans have been able to develop a fabric of small solutions through a network of repairers, collectors, and recyclers.

The forced frugality of Cubans, who have learnt to give priority to local and collaborative solutions, to simple and repairable technologies, to recovery, to reuse, to channeling materials and waste, to the rehabilitation of architectural heritage, could foreshadow a future with depleted resources, just as much as it can be a source of inspiration to build a more resource-efficient society.

A residency for this purpose was renewed in 2019 in the form of research / observation of uses and recovery techniques in Cuba. The workshop invited graphic design students from the Lycée Garamont (Colombes) to create a series of attractive visuals transcribing the Cuban visual and aesthetic universe, to represent the various categories of uses and key notions identified during the trips to Cuba.

Cultivating resources in the proper sense, like a cultivator and their plants, providing them with appropriate care to improve their lifespan and potential. Yet also, to cultivate resources in a figurative sense, the cultivation of resources as a fruition, allowing humans to increase their knowledge and expand the potential of their minds.

We need stories that bring us together, allow us to cooperate, and give meaning to our life together. Because it is crucial to imagine and offer a desirable ecological vision of the future, artistic and creative practices have a key role to play in the advent of a frugal and appealing society.

Bricoler	Réemployer	Micro-fabrique
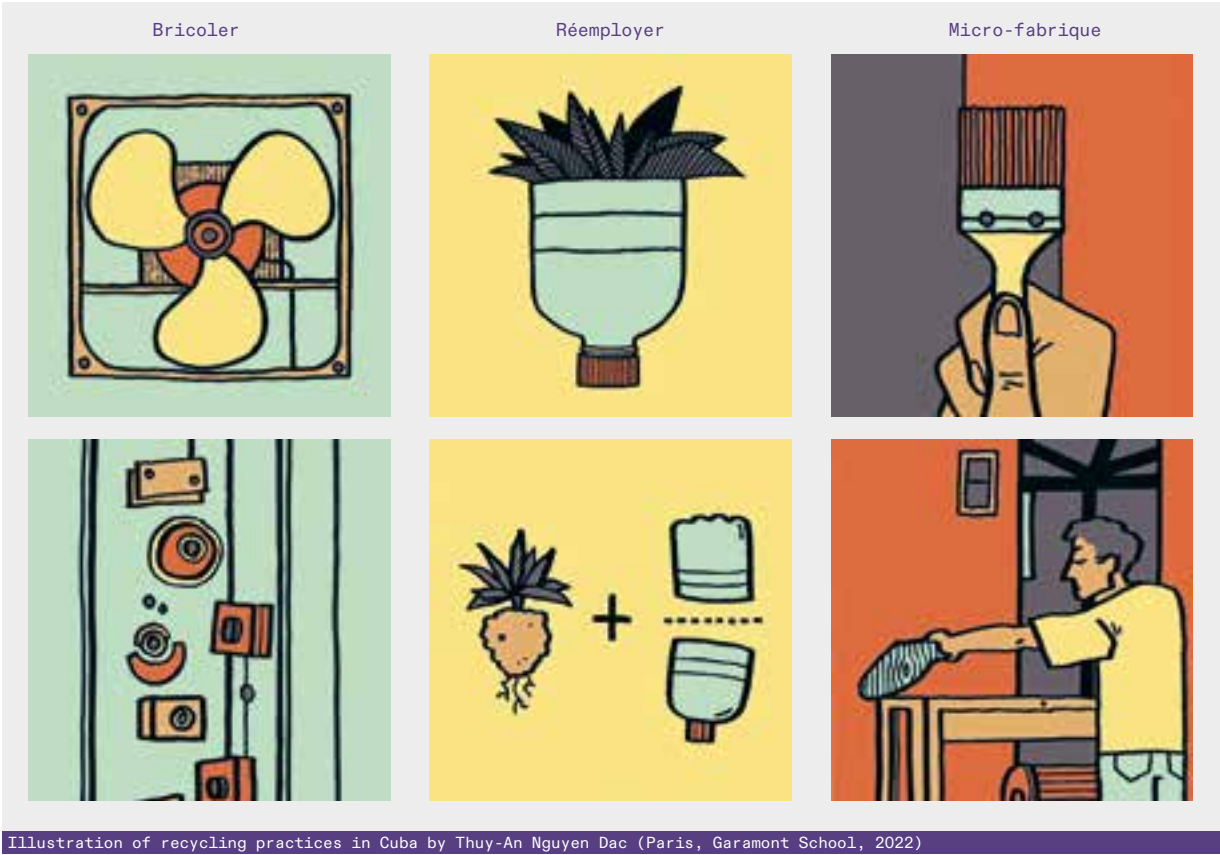
Illustration of recycling practices in Cuba by Thuy-An Nguyen Dac (Paris, Garamont School, 2022)

DIMENSIONS OF CARE

Rosario Talevi's suggestions and recommendations for careful curatorial practice[1]

"How do we begin to make sense of the range of care needs and burdens, of responsibilities that are unrecognised and unassumed, or the breadth and depth of care concerns across time and space?

This is not an easy task."

"Actually, all of the dimensions of care have to be at the right scale."

Joan Tronto in Letters to Joan[2]

Bringing care into pedagogical experiments, learning environments, and public programming requires curatorial work that is attentive, responsible, competent, and responsive. These are the four ethical elements Joan Tronto first proposed in her seminal work An Ethic of Care, to which she would later add plurality, communication, trust, and respect.[3]

Incorporating these qualities into the making of alternative schools, independent festivals or mobile workshops is not an easy task. This text suggests how to do so. A first step is to acknowledge the different dimensions of care that constitute projects such as Making Futures: spatial, temporal, discursive, interpersonal, organisational, and bureaucratic.

Through curating (about, of, in, for, with) care, we ought to bring many of the invisible acts behind the scenes of cultural and knowledge production to the forefront.

1   This text is part of the *Making Futures* book, edited by Markus Bader, George Kafka, Tatjana Schneider & Rosario Talevi. (Leipzig: Spector Books, 2022).
2   Joan C. Tronto, "Dear Patricia", in Bailer, Karjevsky, Talevi (Eds.), *Letters to Joan*. (Berlin: HKW, 2020), pp.102–3. Available online at newalphabetschool.hkw.de/wp-content/uploads/2020/06/Letters-to-Joan-CARING-edited-by_BAILER-KARJEVSKY-TALEVI.pdf (Last accessed 28 May 2021).
3   Joan C. Tronto, "An Ethic of Care", in Cudd, Andreasen (Eds.), *Feminist Theory: a Philosophical Anthology* (Oxford: Blackwell Publishing, 2013), pp. 251–263.

1. SPATIAL

Space should be designed to enable multiple uses, beyond the prescribed, established purpose.

2. TEMPORAL

Process-driven practices take time. Time is a valuable resource and as such how we spend it should be carefully designed. Make time for conversations to happen, make time for relationships to grow, make time for thoughts to be digested, make time for learnings to be incorporated.

SUGGESTED PRACTICE

The kitchen at Floating ~~University~~ in its 2018 edition was built by the Raumproduktion Studio "Designing around the Kitchen Table" students as a collective space to prepare food, but also as their temporary studio. Chopping boards were easily transformed into display devices to do the usual "pin-ups" that architecture students do. Another group of students from Cologne's art school that same year transformed the auditorium at Floating into a karaoke hall.

SUGGESTED READING

Fotini Lazaridou-Hatzigoga describes this spatial practice as architectures of encounter in a conversation with Alex Martini Roe in *To Become Two: Propositions for Feminist Collective Practice*.[4] She argues that "a feminist space is one where there is a continuous attention to the performativity of material conditions, atmospheres, and relational dynamics".

SUGGESTED PRACTICE

The Making Futures School was designed in four phases. Encounter: two days of coming together, getting to know the city and ourselves. Emergence: participants began to constitute the school via a series of moderated assemblages before organising into the different working groups led by invited facilitators. Action: each group developed mutual research and learning processes. Exchange: the juncture where outcomes were shared within the groups and also with the wider public.

SUGGESTED READING

"For Slow Institutions" is an article by Nataša Petrešin-Bachelez pleading for "slowing down our ways of working and being, to imagine new ecologies of care as a continuous practice of support, and to listen with attention to feelings that arise from encounters with objects and subjects".[5] She calls for "radically opening up our institutional borders and showing how these work—or don't—in order to render our organisations palpable, audible, sentient, soft, porous, and above all, decolonial and anti-patriarchal".

4   Alex Martini, *To Become Two: Propositions for Feminist Collective Practice* (Berlin: Archive Books, 2018), p. 179.

5   Nataša Petrešin-Bachelez, "For Slow Institutions", *e-flux* Journal #85, 2017. Available online: www.e-flux.com/journal/85/155520/for-slow-institutions. (Last accessed 28 May 2021).

3. DISCURSIVE

What kind of discourses do we make space for?
Are we aware of their implications? When we invite people into conversation, who do we validate? Who do we forget? Amplifying quiet or less heard voices should be a priority. Supporting different kinds of knowledge is a prime concern.

4. INTERPERSONAL

When bringing people together to work towards a collective endeavour one should be aware of creating roles that are dynamic, to design procedures that encourage shared responsibilities and stimulate shifting hierarchies within a group.

SUGGESTED PRACTICE

Silent conversations were introduced as a methodology for group discussions by Gilly Karjevsky and replicated by Fem_Arc during the Making Futures School. In a Silent Conversation session a group sits together in a circle, in silence, while each participant responds to an initial question by writing on a single piece of paper that is passed around. Many voices convene in those papers. As Gilly explains, "silent conversations are all about distorting and playing with notions of authorship, the linearity of language, hierarchy of knowledge, and plain discursiveness. A Silent conversation is a very intense conversation at the end of which, despite no words being spoken, many words have been said".

SUGGESTED READING

bell hooks' *Teaching to Transgress* is not only a classic in feminist pedagogy but a fantastic toolkit to bring forward all kinds of knowledges: practical, emotional, and intellectual.[6]

6 bell hooks, *Teaching to Transgress. Education as the Practice of Freedom*, (London: Routledge, 1994).

SUGGESTED PRACTICE

In Making Futures we paid particular attention to the interplay between the role of host and guest. An example of this was the campsite built in the backyard of Haus der Statistik, which not only enabled participants to stay cheaply in Berlin but most importantly allowed them to become hosts at the site.

SUGGESTED READING

In The Right to Host, Sandi Hilal describes Living Room, a project developed to invert the relationship between host and guest in Sweden.[7] In a public living room she created a situation where those in "eternal guest" condition (i.e. migrants in Sweden) can become hosts, by organising diverse activities. Sandi claims that hosting is power and it provides not only visibility but agency, a capacity to act.

7 Sandi Hilal, "The Right to Host", Overgrowth. *e-flux* Architecture, 2019. Available online: www.e-flux.com/architecture/overgrowth/287384/ the-right-to-host, (Last accessed 28 May 2021).
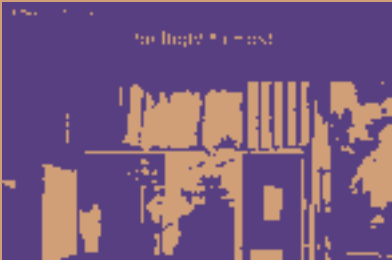
5. ORGANISATIONAL

Ethics of care should be incorporated into the everyday work environment. Work conditions should be fair and the careful distribution of resources and budget should be open and transparent. Planning the process is as fundamental as delivering the "event". Organising is a form of labour.

At Floating ~~University~~, as part of the process of becoming an association, we decided to conduct participatory budgeting sessions. We invited all members to participate in conversation, exchange and decision making on how budgets should be distributed. We made an effort not only to acknowledge the division of labour (responding to each member's experience), but also the distribution of labour.

We followed the motto: "everything is of equal importance".

In A *Feminist Organization's Handbook*, the Women's Center for Creative Work in Los Angeles shares their administrative, programme, communication, and funding protocols – or what they call "self-aware modes of production". The open source and self-published handbook reveals the messy work towards "real" transparency.[8]

8   Women Center for Creative Work. *A Feminist Organization's Handbook: Our Administrative Protocols, etc.* (Los Angeles: WCCW, 2017). Available online: womenscenterforcreativework.com/wp-content/uploads/2017/12/FeministHandbook-For-Web-Download.pdf (Last accessed 28 May 2021).

6. BUREAUCRATIC

How can we bridge the separation of one kind of work(er) – administrative, bureaucratic – from another – the creative or the academic? It is fundamental to understand these as two interconnected parts of every cultural endeavour.

"Joyful administration" is a term I coined when confronted with the huge amount of administrative work behind Making Futures. It was an attempt to practise with joy the invisible side of cultural work and to propose that what defines the practice are these daily acts! To challenge and disrupt bureaucratic traps with radical imagination.

For more joy, I suggest diving into David Graeber's *The Utopia of Rules: On Technology, Stupidity, and the Secret Joys of Bureaucracy*.[9] It is a fantastic anthology about bureaucracy and its relationship to shattering human imagination.

9   David Graeber, *The Utopia of Rules: On Technology, Stupidity, and the Secret Joys of Bureaucracy* (London: Melville House, 2015).
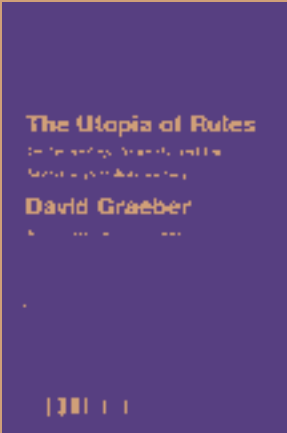
The City is Our Studio

by *forty five degrees*

Reflecting on our practice as designers and researchers, we share some examples and thoughts on alternative learning environments and how youth engagement can contribute to generating better city models. Firstly, by opening a broader framework to understand what learning means nowadays, beyond disciplinary boundaries and formal institutions, and secondly, by trying to articulate different active learning practices based on creative processes.[1]
Both approaches imply diverse interactions between agents and methodologies that transform spatial contexts towards a more inclusive socio-spatial paradigm. We explore historical references as well as contemporary projects to outline future scenarios of non-disciplinary[2] learning models through spatial agency.[3]
By doing so, our aim is to encourage youth workers to use the extensive scenario of the city as a learning space, acknowledging the relationship between experiential learning and the improvement of our urban environments.[4]

Through a series of examples, we will explore the potential of transcending institutional frameworks: how do we learn from the urban environment? The complexity of our times weakens our capacity to imagine alternative ways of designing – ways with the potential to be more inclusive and capable of addressing current challenges. In the current turmoil, there is a need to visualise possible futures and conceive spaces for collective organisation, finding common grounds for conviviality, including all age groups of our society, and especially forthcoming generations.

With the backdrop of the COVID-19 pandemic and the associated worldwide spatial restrictions, which redefined our relationship with the outside world and one another, the notion of conviviality took on a whole new dimension. Due to curfews and the temporary closure of schools and public cultural institutions, young people experienced massive restrictions on their freedom of movement, limiting their capacity to act and share even further. These recent and dramatic developments expose the failures of decades of neoliberal policies worldwide: the evident obsolescence of public services and educational systems, the lack of non-commodified spatial resources in cities, the lack of means for cultural and educational institutions or the exclusion of young groups. However, these unprecedented challenges demonstrate the need to revolutionise the way we manage and envision our communal spaces and open an opportunity to rethink the notion of learning spaces, including the city and its commons as a truly democratic and accessible learning environment. There is an opportunity to create spaces that are accessible to broader audiences, places with low thresholds, with "flexible", "soft"[5] means, that allow for hybridisation and inventiveness, which includes allowing young people to act on their own terms.

It is precisely in these "third spaces"[6] – those exceeding the margins and the hegemonic perceptions and logics of space – where our imagination can broaden understandings of both concepts: *learning* and *space*. Third spaces in the life of young people and intersectional groups are exemplified and linked to projects that showcase the relevance of these spatial formations beyond the school, the institution, the museum. What do spaces that invite or exclude young people look like? Where are those spaces, in the home, the park, the digital? How can these places be replicated, re-imagined, and re-produced? By shifting our attention away from institutionalised forms of learning, there is an opportunity to focus instead on open-ended forms that emphasise process over product, while rethinking the urban commons as a truly pedagogical space. What could we collectively learn if we look beyond the institution, allowing the city to become our studio?

1   Berta Gutiérrez Casaos, "Towards a Learning Ecosystem. Speculations upon the Future of Learning", in Proceedings EDUMEET, International Conference on Transfers for Innovation and Pedagogical Change 2020 (Madrid: UPM, 2020).
2   Joi Ito & Jeff Howe, *Whiplash: How to Survive Our Faster Future* (Massachusetts: MIT Press, 2016).
3   Nishat Awan, Tatjana Schneider, Jeremy Till. *Spatial Agency: Other Ways of Doing Architecture* (London: Routledge, 2011).
4   "Public education becomes a common when social forces appropriate, protect and enhance it for mutual benefit". He continues to state that "as neoliberal politics diminishes the financing of public goods, so it diminishes the available common, forcing social groups to find other ways to support that common (education, for example)" David Harvey, *Rebel Cities: from the Right to the City to the Urban Revolution* (London: Verso, 2012): p. 73.
5   Teresa Dillon, Ana Filipović & Rosario Talevi, "Spatial Feminist Genealogy", keynote lecture at the Copenhagen Architecture Festival, at the Louisiana Museum of Modern Art, Copenhagen, 2021.
6   Ray Oldenburg, *The Great Good Place* (London: Da Capo Press, 1999).

Borrowed from Berta Gutiérrez Casaos

Futures from the Past is a critical walk around the city to reflect on the ideas that gave birth to current urban formalisations in past years. Each period of our history has shaped specific urban fabrics; in turn, politics and people have regulated our spaces and foreseen specific solutions to contemporary challenges, thus envisioning the future of the city. So, the physical environment becomes a mirror of ideas and policies representative of our past, permanently looking at our near future. From the present, we have the opportunity to analyse the evolution, decay, and impact those practices have had on our lives as citizens, and on our physical contexts.

In the context of "Cultures d'avenir" – an educational program organised by the Centre Pompidou, the Haus der Kulturen der Welt, and the Centre de Cultura Contemporània de Barcelona –, the walk ran through the neighbourhood of Poblenou in the city of Barcelona. The area has historically undergone several waves of development, leaving behind the aesthetic identity of each era. For example, we found the legacy of the nineties planning for the Olympics. Where the urban fabric met the sea, a whole statement of growth, in the midst of capitalism's golden years, where leisure and optimism were bathed in low-cost housing and shiny fishes. The walk started in Pacha – a nightclub that symbolised the cheerfulness of those times – and wove through the fabric, revisiting the old industrial areas, now under construction, until it met the present and its contemporary future. Urban contexts are currently undergoing high-speed developments under the influence of calls to create innovation districts for what is referred to as the "knowledge economy", formalised as high-tech offices and skyscrapers.

Instructions

1. Plan a specific walk you find interesting with a variety of areas or kinds of urban fabrics.

2. The main rule is to keep silent. Participants should walk and be aware of sounds, details, and any activity around them. The main work happens on their subjectivities and thoughts, they need to connect to what they see and wonder.

3. Organise a closing session to reflect on the participants' experiences.

A critical walk around the city of Barcelona to reflect on the visions of the past and imagine the future of urban developments (Barcelona, 2020). © CCCB, Miquel Taverna, 2022

Beyond Disciplinary Boundaries

When thinking of learning, we often refer to formal education. However, people learn throughout their entire lives – recognising humankind as lifelong learners[7] – which is why physical environments should not be narrowed down to conventional settings but include a wider array of spaces. The time during which learning relations take place involves broader contexts that exceed formal – academic or institutional – contexts. So, it is clear that life-learning expands over the urban scale as an extension of living within the city and redefines the languages and means of learning. Then, it follows that learning is connected to all stages of life and linked to our experiences, influences, and interactions with a comprehensive number of actors, places, and socio-political structures interwoven in urban landscapes. In order to articulate a framework of such breadth, we need to establish a series of parameters and examples to identify how knowledge is being produced in a complex yet tangible way. This narrative unfolds in two directions along with this text: the city as an extension of the institution and cognitive knowledge as an amplification of languages. On the latter, broadening the contexts "where" and "how" learning is happening, our frame of reference is embodied and environmental knowledge.[8]

Stemming from the recognition of knowledge production as a collective action, this text focuses on examples that advocate for collective thinking. This condition is a starting point to define expanded learning contexts in a situated manner. It is precisely in the liminal space between institutions, the private, and the public, where we can find common grounds for sharing and experimenting with other ways of knowing while producing spatial iterations for the consolidation of the commons.[9] What practices foster complex connections while enabling other ways of knowing and making? Hands-on projects address spatial agency through direct action, expanding the limits of academia and connecting them with situated urban scenarios and ultimately, with the life of the people engaged.

The cases we analyse here are based on learning communities, where groups or individuals get together to explore other ways of living and knowing: collaborative practices that promote transformative learning, addressing the complexity of contemporary challenges and topics connected to everyday life and city-making processes. These specific learning methods include intersectional groups that create nuanced and deep connections, envision multiple uses of the built environment, and propose alternative examples for societal transformation. The collaborative practices focus on process, negotiations, and experimentation, laying aside control over outputs, and building dynamic frameworks based on inclusive principles. They are examples where collective intelligence strengthens inventiveness and creativity, as well as

7   Christoph Berse, *Mehrdimensionale Bildung im Kontext Kommunaler Bildungslandschaften. Bestandsaufnahme und Perspektiven* (Opladen/Farmington Hills, MI: Budrich UniPress, 2009).
8   Michel Serres, *The Five Senses* (London: Continuum International Publishing Group, 2008).
9   Elinor Ostrom, *Governing the Commons. The Evolution of Institutions for Collective Action* (Cambridge: Cambridge University Press, 1990).

Linear Walking

The Institute for Linear Research (ILR) is a platform for investigating contemporary landscapes around Earth through the lens of remoteness. THE LINE is an arbitrary straight line traced across the globe. The Institute for Linear Research focuses its research on the particular geography defined by it. The Institute encourages everyone to walk THE LINE or any non-effective imaginary line and map it. Through encounters with inaccessible places and being forced to follow a straight line that has no preconceived logic of the territory it crosses, one can find the unintended or yet unexplored. By following this very strict procedure that forces randomness into the research, one finds things that otherwise would go undiscovered and thus, it opens new ways of researching landscape, humanity, and the built environment. The idea is to stick to the method, not the territory, while being still attached to it; looking deeply at what is there and not what could be or what one would design; paying attention to what exists and what one can find while travelling slowly across the land; allowing for different perceptions of reality and eventually finding the actual story of places that are most intriguing. A way of approaching space that comes from one's own experience and not from academic discourse.

Instructions

1. Choose a point on The Line, or draw any line wherever you want, and as long as you want.

2. Start walking along the line.

3. Keep a notebook. Map, collect, photograph, discuss, or publish your findings.

For more information about THE LINE please visit: www.instituteforlinearresearch.org

10 Pardjono Pardjono, "Active Learning: The Dewey, Piaget, Vygotsky, and Constructivist Theory Perspectives", *Jurnal Ilmu Pendidikan*, Vol 9, No 3 (2002): 163–178.
11 Michel Serres & Bruno Latour, *Conversations on Science, Culture, and Time* (Michigan: The University of Michigan, 1995).
12 Maria Acaso & Clara Megías, *Art Thinking* (Barcelona: Paidós, 2019).
13 Michael Polanyi, *Personal Knowledge: Towards a Post-Critical Philosophy* (London: Routledge, 2002).
14 Michel Serres, *The Five Senses* (London: Continuum International Publishing Group, 2008).

fostering active learning[10] for all the actors engaged. Collective knowledge production operates as a "fluctuating movement",[11] whereas educational systems are constructed under rigid parameters.

In most of these examples, it is the community that defines the space and its means. While searching for a more nuanced and complex understanding of the aesthetic conditions that shape those physical environments, creative practices allow us to understand multiple ways of thinking.[12] Among others, art and design articulate life qualities that linguistics cannot disclose. Therefore, it is necessary to integrate them into learning contexts and methods. Examples are often connected to processes of creation, and aesthetic and sensory approaches to knowing dissolve the hierarchy that sees hands-on skills and non-linguistic methods as marginal sources of knowledge. Tacit knowledge[13] is difficult to analyse, but bringing it to the centre of study has the potential to generate novel ways of thinking. Our sensory skills and cognitive approaches are crucial for a better understanding of our socio-physical environments and their effects on behavioural patterns. Learning by doing works with matters like relationality, subjectivity, perception; thus, always intertwined with situated spatial and aesthetical conditions that are yet to be studied in depth by the means and methods of spatial production.[14] In the pages that follow, we want to expand this context and look at the scales where space and learning are intertwined.

Architecture Students practising Linear Walking in the mountains of Liechtenstein as part of Studio Venice at the University of Liechtenstein (Sücka, 2018). ©Matilde Igual Capdevila

Linear Walking Documentation through sketches (Vaduz, 2018). ©Matilde Igual Capdevila

The physical environment as a source of knowledge

Learning through methodologies in-and-out of the institution allows for approaching any situated environment through a gaze of wonder, and it releases the imagination to dream of multiple ways of approaching life, thus allowing young people to create their own living conditions. When it comes to re-thinking space, we might ask how physical surroundings affect the ways we know and behave. It seems reasonable that the "third teacher"[15] – the aesthetics and politics of space – has a pivotal role in the development of any being within a space, regardless of their age, kind, ethnicity, or background. If learning happens beyond institutional boundaries, it is crucial to understand what is influencing this process at the city scale and in what ways education and urban development are connected, both spatially and in terms of content. *Geographies of Schooling*[16] introduces the concept of the "educational landscape" in order to bring together the disciplines of urban studies and education. This approach is a fascinating way to acknowledge the impact of the environment on our learning processes. At the scale of the neighbourhood, the identification of "local educational landscapes" pinpoints the potential and limits of coordinating the fields of education and urban development, providing tools to deconstruct and contextualise the links between the two fields. The quality of public spaces, access to green areas, the average income of the local population, and cultural facilities are, among others, factors that affect the broader community and its young inhabitants, their ways of learning, and their further development. This approach is instrumental to understanding the importance of environmental knowledge: it situates learning within the physical context that exceeds academic scenarios and claims the value of other spatial scales as sources of knowledge, in this case, the neighbourhood and the city. How can learning processes expand to benefit from the urban environment and vice versa?

Multiple cases throughout history have developed experiments around learning within the city and consider design and creation as transversal tools of thinking and making. Particularly during the 60s and 70s, several remarkable initiatives, across multiple locations, addressed these matters in the context of the city.[17]

Global Tools[18] was an experimental school founded in 1977 by a wide group of avant-garde Italian designers, architects, and thinkers who worked towards a critical revision of learning and design methods. The main concern of the group was to investigate and experiment around the relationship between the act of designing and how it directly affects collective or individual behavioural patterns, while testing the methods and boundaries of design practices. In their proposal, the school context operates

15 Bruce Mau Design, OWP/P Architects, VS Furniture, *The Third Teacher: 79 Ways You Can Use Design to Transform Teaching & Learning* (New York: Abrams, 2010).
16 Holger Jahnke, Caroline Kramer, & Peter Meusburger (Eds.), *Geographies of Schooling* (Cham: Springer, 2019).
17 Beatriz Colomina, Ignacio G. Galán, Evangelos Kotsioris, & Ana-María Meister. *Radical Pedagogies* (Cambridge: MIT Press, 2022).
18 Valerio Borgonuovo & Silvia Franceschini, *Global Tools (1973-1975): When Education Coincides with Life* (Rome: Produzioni Nero, 2020).

without any formal programming, allowing for multiple experimentations, acquiring many formats and outputs throughout a series of iterations. Rather than a model to follow, they decided to open the process through several "free research" groups that would address a comprehensive number of issues relevant to design practice at the time: survival, body, theory, construction, and communication.

The multiple formats, lines of research, and actions spread around the city and beyond, conquering a range of settings such as the university, rural areas, the street, museums, or galleries. Nevertheless, one of the most consistent mediums was the contribution to the *Casabella* magazine, which featured most of their actions and theories. Through their didactic methodology, they stated that young people's learning and training does not necessarily take place in the school, but "elsewhere". Therefore, they generated a catalogue of tools to be implemented worldwide: Global Tools appeared as a place, a repository of resources, and a catalyst. The variegated elements that conformed it (natural, urban, and human) constituted the equipment (instruments, tools) to be used in the educational process. In this example, the method was the tool to be applied in a wide range of physical contexts. The ubiquity and displacement of conventional scenarios opened fertile grounds for design and performative experiments, revealing the role of space across multiple scales.

In 1972, a historically important event took place in California with the opening of the first fully feminist exhibition, titled *Womanhouse*. At the start of the school year in 1971 in Los Angeles, the Feminist Art Program of CalArts, founded by the artist Judy Chicago and Miriam Schapiro, was to take place in a new building, but the venue was not finished yet, so the students organised in a collaborative group project that would enable them to work.[19] The result was *Womanhouse*, a site-specific installation and performance space made entirely by the students in an old abandoned Victorian house outside the CalArts campus, within the context of the city. The house was renovated by the Feminist Art Program students as part of the project reflecting women's feelings, dreams, anxieties, and conceptual ideas about the home, in the physical context of a real house. From a deep revision of the domestic landscape, the students engaged with the program and acknowledged the relevance of operating off-campus in a real city context. That displacement allowed them to dissolve the standard boundaries of academic time and space to become part of a larger community. The neighbourhood, streets, antique stores, flea markets, and food markets became their resource and research subject, connecting their practices with real life in the city. In this experience, the participants were able to connect feelings and emotions, spaces and practices, and non-disciplinary methods of creation. Both cases above address the city as a source of primal knowledge and a trigger for alternative ways of knowing, thus, reviewing the dogmatic uses of space. This is where the reciprocal relationship between learning and the city becomes fruitful: by opening

19 Annette Jael Lehmann, Studio Pandan. *Tacit Knowledge: Post Studio/ Feminism – CalArts (1970–1977)* (Berlin: Spector Books, 2019).

Womanhouse catalog cover featuring Judy Chicago and Miriam Schapiro, 1972 Designed by Sheila de Bretteville, © Judy Chicago/ Artists Rights Society (ARS), New York Photo Courtesy of Through the Flower Archives housed at Penn State University Archives

Borrowed from Luz Broto

"Luz invited 70 first-year degree students to spend '70 days away from home'. For almost three months, the group met to decide how it would be possible to carry out the proposal of generating a shift-based system whereby every afternoon, rather than going home, each student would swap places with another. From the moment they left the school until they returned the next morning, they would use another's means of transport, open the door to another's house, participate in another's extracurricular activity, greet another's pet, have dinner with another's family, put on another's pair of pyjamas, or spend time alone in a house other than their own. This action has the intention of forcing one out of one's own place and into that of the other: abandon your daily routine so that someone else can occupy it."[21]

Instructions

1. After school, today, take the place of one of your classmates.

2. Use their means of transport to go to their house.

3. Do their usual activities.

4. Have dinner with their family.

5. Sleep in their bed.

6. Go back to school the way they usually do.

7. Repeat this routine with a different person every day until each of you has taken the place of all the others in the group.

Text from Anna Manubens' contribution in the publication *Put Oneself in the Place of the Other* (Luz Broto, 2022). The book presents a set of actions the author has been proposing in different creative contexts since 2014. Here we borrow "70 Days Away from Home", an action developed with high school students.

a learning scenario where current urban challenges are addressed from eye-opening perspectives and experimentally driven. Here, the correlation between learning processes and alternative space-making updates the uses of urban spaces.

If we assert that urban studies have always been connected with policy-making – a modern hierarchical structure of socio-spatial control – then, we can retrieve the concept of planning.[20] Unlike policymaking, planning opens a window of possibility and allows us to understand urban planning as an open platform for conviviality. Planning enables us to interact with the environment (urban, rural, or wild), re-evaluating the position of human action within a physical setting. Following the same critique of education, there is a significant crisis in the discipline. Its foundational challenges have become evident due to the pandemic: passive learning methodologies, obsolete content structures, and rigid organisational models. If we apply the same logic that led us to choose *planning* over *urbanism*, we can use the term *learning* over *education*: as a window of opportunity, as the condition of being self-sufficient at a social level, and ultimately aiming to generate better ways of living together.

Despite creativity and agency being widely esteemed skills, they are yet to be cultivated in our modern educational systems and in society at large. At the same time, alternative collectives such as #FridaysForFuture and #BlackLivesMatter, queer movements, as well as other intersectional groups, are proof of younger generations' engagement and active role in societies around the globe. In the context of expanded learning, new ways of doing are meant to counter the challenges of rigid structures by wandering and exploring emergent and divergent paths. When it comes to youth engagement, the approach we address is the understanding of agency as a central part of the commitment. Providing spaces for young people to have the agency to shape their futures is now more important than ever in order to channel their drive into future mediums and contexts. How can we create intersectional communities – together with young people and adults – enabling common spaces for action?

20 Fred Moten & Stefano Harney, *The Undercommons: Fugitive Planning & Black Study* (Wivenhoe: Minor Compositions, 2013).
21 In the exhibition catalogue, curated by Ana Manubens. Luz Broto, "To put Oneself in the Place of the Other", at the Museo de Granollers, 2022.

Tracing Horizontal to Vertical

Borrowed from Julia Spinola

In this workshop, the artist Julia Spinola works with art students to depict perceptively a building under construction in the outskirts of Barcelona. Using her own methods of working and thinking, this approach to places aims to transcend the normative ways we see and inhabit spaces, the ways we look at things. The opportunity this half-built scenario offers is the drive for the work of the group. The building is somehow porous, and so the group can expand their notions and approaches to materiality and understand this place as a landscape. Julia's work is intimately related to the relationships across scales, body, objects, place, and the subjective gaze.

Her proposal is to enter the space slowly and pay attention to all the elements that comprise it, especially the smallest ones. Students occupy the space freely and collect small objects and pre-existing traces. There is room to manoeuvre the elements carefully and intuitively, with the hands in the objects and within the space. To help this process, Julia reflects with them using the following prompts:

Right now, what's the smallest thing you see?
What is the thing that keeps changing shape?
Where is the colour? What is colour?
Could you describe a flower from an insect's point of view?
Where do you think images are made/produced?
What is a memory?
What is the outline of a seed?
What is an instant?
If you look at a light source, the sun for example, with your eyes closed, what do you see?
"The rose looks red…", continue the sentence.
A possible definition of the word "link".
A possible definition of the word "medium".
A possible definition of the word "virtual".
If you were in an anechoic chamber and could hear your nervous system, what do you think it would sound like?
What is a person?

After gathering those small and vibrating elements and making certain visual compositions, the group starts to post-produce materials into graphic compositions, sometimes figurative like hearts, leaves, eyes, ears. They use phone devices to scan and digitise them. Later on, the drawings are imprinted on the walls of the place through silk screen printing, like tattoos.

© eina idea, Photo: Natàlia Cornudella

Students tattooing the walls of EINA University School of Design and Art (Barcelona, 2021). © eina idea, Photo: Natàlia Cornudella

Learning Communities & Space Agencies

A learning community itself defines the inside-outsides of the institution and topics or issues each learning group addresses. The notion of "community" that emerges in a project or action is essential to enable a diverse array of resources, human and non-human, that can support the objectives and aims of the group. Learning environments are closely attached to a place and a specific group of people – with their own skills, knowledge, and backgrounds. The specific conditions defining the group are the context and physical resources that the community has access to. As such, the goal of achieving the conformation of intersectional groups, including youth, is to create a horizontal community that negotiates its shared organisational structures, methodologies, actions, and goals – thus, changing over the course of time. This agency of the community is critical to achieving bigger ambitions and generating transformational models. The following cases represent these inside-outside negotiations of learning communities within the city, neighbouring spaces, power structures or local resources.

In 2019, during the two-week program of the Making Futures School, in the Haus der Statistik in Berlin, a number of action-based projects of critical city-making were developed. One of the working groups was the "educational track", and they addressed the back-and-forth communications and relationships between the "school" and the city. They discussed ongoing topics and challenges of the urban context in Berlin. One big issue the city has been undergoing is the rapid gentrification of popular neighbourhoods, such as Kreuzberg and Neukölln, affecting various groups through rent increases and touristification.

In this context, the demonstration "Who owns the city?" (*Wem gehört die Stadt?*)[22] was planning its first edition in September 2019. The route was meant to pass by the Haus der Statistik while the program was being developed. With the aim of connecting the school with real-time conflicts in the city, the educational working group decided to create supportive banners and join the demonstration. The process of making banners and slogans led to two main strategies: to communicate the city-making principles of the School – an internal process of reflection – and to generate a graphic identity as a communication strategy – a bridge to the outside. Why was it relevant to join the demonstration? Slogans such as "people over profit" or "making futures with care" spread around the city, enabling the participants to make decisions on what ideals of "city" and "future" the school stands for and, secondly, spreading and supporting these values at the city scale as part of the current conflict. These back-and-forth actions – from the city to the learning space – disrupt the confines

22 See: www.wemgehoertdiestadt.de/en/
23 Excerpt from the project website: www.making-futures.com/program/making-futures-school.

of a traditional school. In this learning scenario, the framework is accessible and empathetic, letting the city come inside, and the school reach out.

During the spring and summer of 2021, the Free Radicals program took place at the Floating ~~University~~. A program for teacher-less, self-organised groups of students who wanted to follow their own interests and do research outside the walls of their actual institutions. Diverse groups worked on interdisciplinary practices and research that addressed the pressing questions of our time: ecological issues and matters of humanity, experimental ways of living, political as well as social engagement, and above all, caring for ourselves and our environments.

The projects ranged from one-day interventions to six-month reflections and activities, weekly routines to devised rituals or collective building actions in the context of the Floating ~~University~~. One condition was that the proposals had to respect the place, with all its residents (such as birds, trees, algae, frogs, other students, foxes…) and neighbours, and they also had to have the potential to co-exist and come together with other activities happening simultaneously on-site. In this context, Panta Rhei Collaborative ran an experimental workshop. The workshop used Berlin as its laboratory and, through several walking tours, explored three districts: Wedding / Gesundbrunnen, Schöneberg, and Neukölln. These tours included visiting localised initiatives and sites of collective self-governance, witnessing places of stark contrasts between cultures, and exploring radical typologies for new learning environments. The findings were then developed over three days at the Floating ~~University~~ and shared during a final presentation and evening discussion. The outcome of their work-shop was a mini zine illustrating the themes explored over the three days, where collectivised methodologies were used to explore key issues that related back to the commons, and how we might learn directly from the city.

These kinds of joint actions and explorations enhance positive perceptions and people's sense of pride, of place, and belonging, and can keep the project alive. This process-based approach is open to intersectional groups with different backgrounds and skills and allows the direct engagement of neighbouring communities.

After analysing these contemporary examples, we can come to the conclusion that an expanded learning environment is always situated: linked to the city, its policies, and the communities embedded in each context, while there is also a strong interde-pendence among actors, organisational schemes, use of resources, and place-making strategies. Operating beyond academic realms allows for the negotiation of uses and spaces, creating contexts that are driven by essential questions about our spatial frameworks. The ultimate benefit of the synergy between learning and planning is the generation of spaces for wonder.

Participants turned to varied forms of communication to convey critical points of view (Berlin, 2021).
© Panta Rhei Collaborative

Floating ~~University~~ (Berlin, 2021).
© Panta Rhei Collaborative

Someș Delivery

In Cluj-Napoca (Romania), Someș Delivery is a collective of architects, cultural practitioners, and activists that has been collaborating with architecture students over the past five years. Among other activities, they have specialised in developing temporary infrastructures in several sites by the river Someș. This event-based educational method intends to denounce the lack of access to the riverbanks and the absence of a comprehensive water management system. They are trying to generate consensus across Romania through negotiations with local initiatives to inform national and international policies so that water can be managed as a common good rather than a dump yard or a resource for extractive economies. They work with a hands-on approach in their methodology, engaging architecture students in analysing the river context and the neighbouring areas, community engagement, design, and construction. Through events, they collaborate with the local community programming activities and take the opportunity to inform the public about the overall goals of the organisation. Through these gatherings, a wider public can gain insights into what they are demanding and witness the abandoned state of the river. Meanwhile, a community of young people is fostering connections and raising awareness on how to use their creativity and design tools, enabling common relational spaces, and taking care of local resources.

Construction details are often solved on-site. (Cluj-Napoca, 2021). © forty five degrees

A temporary intervention by the river Someș (Cluj-Napoca, 2021). © forty five degrees

Architecture students at the site of intervention (Cluj-Napoca 2021). © forty five degree

Kaleidoskop Südpark

Kaleidoskop is an open and independent format that works with local people on issues that affect their immediate urban living environment. Kaleidoscope works practically, fictionally, and speculatively on visions for each local context. In the summer of 2019, in the Südpark district in Halle-Neustadt, Eastern Germany, a group of designers, architects, artists, and urbanists, who had been active with various formats in Südpark for a long time, together with children and young people from the district, explored the question of how they want to shape the future in their immediate vicinity. Through 1:1 building projects and a wide range of opportunities for participation, artistic methods and means of expanded learning processes, children and young people were empowered to independently implement their ideas and, within a few weeks, they transformed a desolate gravel desert, previously used as a parking lot, into an experimental 1:1 model of their visions: the Kaleidoskop Südpark. "The name says it all: everyone is part of a whole", they state. All their impressions of the environment, all the experiences of those involved, informed the overall picture. Kaleidoskop is a model project, a method for spatial production that can be transferred to different locations, rural or urban. Through the activities on site, the supraregional view is directed to places that are otherwise not in the public eye or which are seen as being "cut off".

© Michel Klehm

The exploration of critical perspectives toward city-making and educational systems appears as a playful and safe space where collectivities can put into practice experimental design methods in unconventional ways. Planning and learning can be a radically open process of experimentation. It is precisely in this reciprocity between the two that we can find unexpected outcomes and thus bring forth transformational ways of interacting with our surroundings. We believe that consolidating better understandings of our spatial contexts and social relations lies in a myriad of examples where learning communities give novel responses to their situated realities.

How can the city, with its means, resources, and spaces, become our studio, our extended learning environment, our place for experimenting with other ways of living together? What can we learn from the freely accessible urban environments that we inhabit? How can we reclaim the public and institutional spaces to engage with multiple groups and empower emancipatory processes? Processes that enable horizontal frameworks, and advocate for intersectional groups of different ages and backgrounds to work and share knowledge and experiences. Perhaps strengthening ties of conviviality should be the most solid structure in this fluctuating framework where communities and spaces intertwine.

By experimenting and enhancing communities to act at the city level, we can foresee and strengthen the relevance of expanding our notions of learning and the improvement of spatial practice. We want to encourage youth workers and young people to broaden the physical scenarios and spectrum of activities in terms of content, space, methods. The exercise of dissolving the limits of formal education and space-making comes from the desire and willingness to discover new realms of agency, making, and working, allowing for trial and error to be part of this intricate process.

The transformation of a bare gravel desert into an experimental 1:1 model of possible futures (Halle-Neustadt, 2019). ©Michel Klehm

The Parasitic Reading Room

Borrowed from Rosario Talevi & dpr-barcelona

The Parasitic Reading Room is a project by Ethel Baraona Pohl and César Reyes Nájera (dpr-barcelona) and Rosario Talevi (Soft Agency). It began as a contribution to the 4th Istanbul Design Biennial (September 2018). It has continued to happen in different locations all over the planet ever since.

For more information about the project, please visit: dprbcn.wordpress. com/2019/03/11/parasitic-reading-room

To see some of the Readers for the different events go to issuu.com/ ethel.baraona/stacks/e44ad573aca 5478181bb038d557c555b

How to build a Parasitic Reading Room

1. Find an excuse! This can be a venue or an event to parasite: an exhibition in a museum, a public programme at a cultural centre, a symposium at a university, a public space or even an online festival.

2. Prepare the reading. The reading's theme should respond to, resonate with, or challenge the questions set forth by the gathering you are parasitising. You can make the reading, or you can also call for contributions and suggestions to compile it collectively. Contributions can take the form of a poem, a song, an extract from a book, or an academic paper, an article or a screenshot of a post. Fragments should be no longer than 500 words. (format: jpeg, pdf or txt). Set a deadline for this.

3. Assemble the reading. It should be printed simply on cheap paper, nothing too fancy.

4. Announce a meeting point. Gather, read aloud, read together!

5. Enjoy learning not only from the content, but from the nuances, the accents, the cadence of the different voices.

The public readings were broadcast live with a mobile radio (radioee.net) (Istanbul, 2018). ©Lena Giovanazzi

Lectures liquids et distillées, Parasitic Reading Room at La Cuisine Art Center (Nègrepelisse, 2022). ©Berta Gutiérrez Casaos

Parasitic Reading Room 'A school of schools' for the 4th Istanbul Design Biennial (Istanbul, 2018). ©Lena Giovanazzi

Treasure Map

Borrowed from Alkistis Thomidou

The most exciting example of a map is probably the treasure map. Although there is little evidence of the existence of such maps in history, they have always captured the imagination of readers in adventure literature. From a cartographic point of view, the treasure map is extremely impulsive. Its essence is to describe a single point in space: the treasure. The appeal of the treasure map does not lie primarily in the beauty or accuracy of its representation. On the contrary, usually incomplete and inaccurate in its depiction (drawn in a hurry and in danger), its appeal lies above all in its ability to set fantasies free. The treasure map is a literary exaggeration in which simple symbols are drawn to depict resources or other hidden goods. So, during this practice, participants are asked to explore a specific area and draw a treasure map. There, the hidden "treasures" of the area are to be marked, for example, those special and undiscovered places that can give the area a special "richness".
Obstacles that stand in the way of the treasure hunter should also be marked. This map will form the basis for a discussion, which aims to "recover" the mapped treasures of the area and use them purposefully for the urban development of the neighbourhood and counteract its deficits. However, these treasure maps do not only serve to locate the hidden potentials and deficits of the area. They also release dreams and awaken a desire for the unknown – both when using these maps and when drawing them.

Instructions

1. Prepare a base map of the area of exploration.

2. Identify the topic you want to set on the map. It could be favourite places in the neighbourhood, places for gathering, collectivity, a path along a trail of landmarks.

3. Define a route, and set off for a walk.

4. After the walk, each participant takes some time alone to re-create the route on their own map from memory by identifying places and positioning them in relation to each other based on a specific logic (spatial features, distances, importance, etc.)

5. In the next step, translate urban atmospheres into graphic and narrative form, giving shape to a sequence of landscapes that reveal unique moments in the (walking) itinerary.

6. Exhibit and share the maps in a group to identify overlaps or differences and discuss the areas visualised.

7. Try to create a common narrative.

Who owns the river? Exploring the riverbanks of river Someș (Cluj-Napoca 2021). © *forty five degrees*

HAIR SKILLZ

Photos by Oda Berby

The Fireflies *[Ildfluene]* is a group of eight people between the ages of 16 and 21. They live in Oslo and write and tell stories of things that interest them. When they were working on the subject of crafts and different skills, they seemed to agree that most of their parents' knowledge and skills was somehow seen as irrelevant and not passed on to the younger generation. However, there is one thing that never goes out of fashion: hair and the skills to work and deal with different types of hair.

Social media sparks an interest for one's own hair type as well as shining a light on others too. It's where you can find a community, knowledge, and acknowledgement. For people from different cultural backgrounds, barbershops and hair salons have served as safe spaces where it's just you and your people. Chilling, talking, laughing, all while you get your hair done.

For every big event in our lives, our hair is important. Whether you wear a hijab or you cut your hair short, it is your crown. It is one of the first things people notice about you and it is the one thing in your life that never stops growing. Your hair can be used to mark different eras in your life. It is an extension of you and a canvas for self-expression. And, crucially, however you choose to express yourself, it is never wrong.

The Makers of Tomorrow

by Byverkstedet

Young people are at the forefront of change. As designers working with urban development, our task revolves around investigating how design and creative methods can improve quality of life, for everyone. Youth are the makers of tomorrow, and we believe putting design skills in the hands of youth can be a powerful catalyst for positive change. In this text, we share thoughts, methods, and experiences using design as a tool when working with youth and ask how design-based, creative activities can make an impact on young people's lives?

Byverkstedet (The City Workshop) is a creative studio working across the disciplines of design, architecture, craft, and social science with the aim of making our cities more inclusive. Since the start in 2013, we have worked as organisers and consultants on more than 50 projects, including facilitating creative activities and meeting places for children and youth in their local neighbourhoods. Participation is at the heart of what we do and throughout the years we have become increasingly aware of the importance of working with youth. A majority of our projects are creative workshops and collaborations between designers and young people. Here, they are not only encouraged to voice their opinions and express their ideas but, through the use of design and creative work, they gain knowledge and practical skills that will last a lifetime.

What is design?

Design is many things. It covers a number of disciplines from aesthetics and arts and crafts to communication and technology. Working across these creative fields gives us access to a great source of techniques, tools, and inspiration. Rather than defining design as one thing, our attitude is to embrace the multitude of possibilities it offers.

At Byverkestedet we believe that creating is a natural human instinct and necessity, and one does not have to be a designer or an artist to understand and make use of design and creative methods. It belongs to anyone, and in a world where we constantly distance ourselves from the physical and the tactile, design contributes to claiming space for different ways of thinking, bringing communities together, and changing the way we live in the world.

> *"There is no doubt that creativity is the most important human resource of all. Without creativity there would be no progress, and we would be forever repeating the same patterns."* Edward de Bono

The nature of design is to solve problems – to create solutions by making new and meaningful connections. According to the renowned author and psychologist Edward de Bono, the way to solve problems is to think differently. De Bono coined the term lateral thinking which means to imagine solutions and solve problems through the use of creativity instead of by deductive or logical means.

When working with schools, we ask the students to define a specific need or problem. A common need might be, for example, places to sit, sheltered from the rain, or for different and more inclusive activities. We then work with the students on defining ideas and design concepts that we develop together and collectively build into actual solutions, such as a new common area, an outdoor café with seats, or a vegetable garden. For many, the experience of being able to solve problems and build things with their own hands is empowering. One of the students in a school project at Jordal, a junior high school in central Oslo said: *"I'm impressed with everything we have accomplished, the knowledge gained and that I have learned to use various tools"*. We believe this way of solving problems can be used on any scale and can build lifelong learning.

The design process follows logic-based steps that help us find creative solutions. Using it when working with youth gives them a model that can be applied and used when solving different needs.

One size does not fit all

The Greenhouse project brought together students and teachers from Sofienberg School in central Oslo and a team of architects, craftsmen, and designers from Byverkstedet to design and build an outdoor installation for their playground. The students took part in the various phases of the design process, from defining a need to implementing a solution.

Through conversations and walks around the school grounds, we worked out together with the students that what they lacked the most in their playground were places to sit. After working on different ideas, the students came up with the solution of outdoor furniture that would provide several seats at various heights and a roof to shelter from the rain. The architects then drew up the construction plans, and the playground was transformed into a building site. We created different workstations and equipped them with tools, materials, and machines for cutting, drilling, nailing, sanding, and painting.

For three days, the students, teachers, architects, and designers worked together as a team to build and assemble the outdoor furniture, which they named Drivhuset (The Greenhouse). One of the students mentioned that the assignment felt very different to their usual school projects: "I gradually felt that 'I can do this' and the workshop leaders gave us the freedom to show that we could do things. The project gave us a different kind of mastery than what you usually get at school. It was a break from an otherwise quite theoretical everyday life. [...] It gave me a lot of freedom and I constantly thought about how we could develop this project further, even outside school hours". "It was motivating to combine different subjects to see how one could work as an architect or a carpenter. The Greenhouse has become a new gathering place that everyone uses", said another student. "I am impressed that I am left with knowledge on how to build and can now use various tools", was another student's reflection.

Byverkstedet's practice stems from city development and civic participation processes. As designers working in the field of urban planning, our approach is often qualitative: it involves interviews, observation, and testing ideas onsite. But our main focus is on the interactional: we organise hands-on and practical construction workshops where different ideas are brought to life. By making something together with the members of the community, we discover new ways of making city planning relatable to people. By inviting people to take part in different activities, we encourage them to take ownership of the places they use on a daily basis.

As designers and architects, we start with an understanding of what brings quality of life and well-being to people, such as sunlight, access to green areas, clean air, and pleasing aesthetics. On the other hand, we also know that people and their situations are different, and one size does not always fit all. Customising and finding solutions based on different needs, people, and situations is what user-focused design is all about. Customising is also about caring, attention to detail, selecting the right materials, and highlighting the unique qualities of a product so that it stands out. Authenticity is also a fundamental part of youth culture and when working with youth, we believe in the value of moving beyond the generic, and focusing on what is unique and authentic.

A HANDS-ON PARTICIPATIVE APPROACH

An increased focus on bottom-up and user-centred practices in the public sector has made participation a buzzword and a topic at schools and workplaces in Norway. The Norwegian Planning and Building Act (plan- og bygningsloven) in paragraph § 5-1 states: *"Anyone who submits a plan proposal must facilitate civic participation"*. The law also emphasises the need to ensure active participation from children and youth in particular.

Participative consultation processes are believed to give planners valuable insights into how to improve urban spaces, directly from the people using them. However, processes where it is difficult for participants to see a connection or results of their input and contribution often lead to "participatory fatigue" and even distrust. It is therefore important that planners are clear about the intentions and expectations of any participatory work. By making civic participation a hands-on process, we allow people to be directly involved in shaping the places and spaces where they live and work.

Tøyen Torg can exemplify this. Oslo city council's agency for the urban environment (Bymiljøetaten) hired Byverkstedet to work on the process of prospecting for the future of Tøyen district square, while awaiting its redevelopment. The project consisted in developing a temporary intervention together with a team of designers, city planners, architects, builders, and civic consultants. In the process, we consulted the square's businesses, the district's inhabitants, students from the local school, the people who commute to the area, and a nearby kindergarten. Based on their different wishes, needs, and ideas for the square, we created six multi-use constructions: a bike ramp, reading benches, a bike-repair station, a pergola decorated with plants with places to sit outside the flower shop, an information board, and a small dog parking station. The structures were there for two years. During this time, the district officials observed and asked people about their use of the temporary installations. At the end of the period, the original plans for the square were adjusted to better fit the needs and the uses that the people had made of the square during the temporary project.

Neighbours taking part in an open workshop at the local square in Tøyen Torg, Oslo. ©Byverkstedet.

AIMING TOWARDS INCLUSIVITY

How can we as designers ensure equity in creative processes? The main goal of Byverkstedet is to make cities more inclusive. Searching for inclusivity requires considering a wide range of varied standpoints, holding space for debate, confronting different perspectives, and bringing them together into what could be a multi-layered solution. Leading this conversation demands sensitivity and attunement to the context. It requires communicating the possibilities clearly, as well as the limits. From the designer's perspective, diversity is undoubtedly an effective tool for innovation and positive change. Drawing from inclusionary and diverse approaches is already a natural part of the design process. However, dealing with inclusivity in a societal context is a task imbued with complexity, and succeeding in it requires taking a number of small steps.

Working with young people, who already take part in culturally diverse environments, both digitally and physically, makes the search for inclusivity easier. Our experience is that young people are often inherently curious; they already start the conversation with a clean sheet and a broad outlook. Having this candidness as a starting point can only bode well for innovation, as it fosters discussion from multiple, different perspectives, making new and unexpected results possible.

Part of what we do at Byverkstedet is to detect the missing pieces that could possibly lead some groups to feel reluctant to use certain spaces, even if these are free and open for all. During research at Jordal Fritidsklubb, a youth club in Oslo, a group of girls expressed that there was nowhere for them to sit among the ping pong and pool tables. Byverkstedet worked with the girls to redesign the main room in the club. The youth were actively involved in constructing the space, with guidance from our designers and architects. The space went from being solely a game room to becoming a multi-purpose room with various places to sit and a large lounge area. By actively involving all parties in the process, and hearing and respecting each perspective, the result was a new space that was flexible for both the school and youth club, a place where all the young people felt included and could be proud of.

THE WORKSHOP

AS A MEETING PLACE

In this digital era, youth are engaged in a variety of meeting spaces online, yet physical meeting places are limited. In Norway, various studies have confirmed a lack of meeting places for youth and young adults in neighbourhoods across the country. For many teenagers, the local shopping centre is a common choice to hang out with friends, especially in the cold and wet winter months.

Our experience is that, at an age when social life is so high on the priority list, design-based workshops open a space for teenagers and young adults to meet and be social with their own peer groups. If they choose to take part in an activity, it is often because either their friends are there, or they know it is an opportunity to make new ones.

The Illustration Workshop is an initiative that has allowed us to understand the importance of our role in facilitating workshops that cater to young people's need to meet, discuss, and share experiences. The workshop provides a space for exploring different design tools and techniques. Whether the goal is to print second-hand clothes, put together an exhibition, or design hijabs and tote bags, the workshops are always hands-on, and the result is often less important than sharing time and space together, doing things side by side. During lockdown, six young people were invited to the Illustration Workshop to make a fanzine. When asked what they had enjoyed the most, their response was that the best part had simply been having fun together.

Going on excursions, such as visiting a gallery, is often part of the Illustration workshops. © Oda Berby/Byverkstedet

Lively discussions and meeting new people is part of the workshop.© Byverkstede

© Byverkstedet

Going on excursions, such as visiting a gallery, is often a part of the Illustration workshops. © Oda Berby/Byverkstedet

Learning differently

Design is about learning. In our experience, the design processes and creative work involved in our projects include ways of learning that are very different from the way most young people are used to in school. We often hear that the reason participants enjoy our projects and workshops is because they are different to the way things are taught and done at school. So, how are they different?

Sociologist Alessandra Pomarico refers to the learning process as being historically hierarchical, focusing mostly on the act of teaching rather than on the process of learning. In an interview by Slow Research Lab, she talks about the need for different ways of learning. *"To be free to learn and to learn freely. It's really opening up different vessels, different channels, to be already in our body and in our experience, our own person in an environment that allows you to be open to others, and to be shy if you're shy, to be loud if you're loud. Meanwhile, I feel, for example, in the educational system, there is often a pressure to be performative or to be in a certain way. Meanwhile, each of us learns differently because we are different".*

Using design as a guide and approach to interact more collaboratively, helps us "to be free to learn and to learn freely", as Pomarico says. Working together (designers and youth) with the same starting point of not knowing the answer or solution to the task at hand opens things up for engagement, and a mutual curiosity to learn together and from one another.

> *"I believe that the school must represent present life – life as real and vital to the child as that which he carries on in the home, in the neighbourhood, or on the playground."* John Dewey[1]

LEARNING BY FAILING

Social media is a big part of what influences the lives of countless young people. In this sphere, a narrative and image of success, perfection, and completeness is often put forward, leaving little room for failure, flaws, or imperfections. To strike a balance, we need to distance ourselves from the self-censorship that limits our creativity. One way to do this is to look at failure differently, to see it as a tool for learning and growth, rather than as an inability to meet expectations.

Through the lens of design, failure can take on a new meaning as an inherent part of the creative process. We attempt to apply this premise in our workshops with youth, and we do this by being attentive to the process of exploring and trying out different techniques and materials rather than focusing on the end result.

As part of our method, we adopt the approach taken by American philosopher, psychologist, and social critic John Dewey to experimential learning. This process consists in learning by engaging in hands-on activities, as opposed to passive listening. Experiential learning involves acquiring knowledge through interacting and experimenting with one's environment, and it is led by an inquisitive process of trial and error, as a source of learning.

"Failing" happens often, and it is a natural part of experimenting with the combination of different materials, tools, processes, and people. Failing takes us further in the project, reminding us that we can tackle problems from different angles. We use the "mistakes" as opportunities to restart afresh, with a new perspective, unafraid to keep on failing, until we arrive at a solution that we are reasonably comfortable with, and hopefully, one we had not planned for.

Three principles when working with youth through design

Our projects are often custom-made and based on what is relevant here and now. Three key elements, however, are consistent: 1) letting youth run the show; 2) focusing on the local; 3) and working collaboratively. In this section, we outline the reasons behind these guidelines, with some tips and recommendations.

1. LETTING YOUTH RUN THE SHOW

For Byverkstedet, creating for and with the youth has meant finding different ways of facilitating projects. Firstly, it requires an understanding of where the participants are in their lives, and what their passions, curiosities, and desires are at the moment and for their future. Rather than assuming, we ask them about their interests and listen to their thoughts and what they have to say.

Then, we attempt to observe the realities of the communities they live in. We know that socio-economic gaps are widening and, according to The Norwegian Directorate for Children, Youth and Family Affairs (Bufdir), 11.7 percent of all children in Norway in 2019 were in a family with lasting low income. Acknowledging inequalities and the fact that young people have different backgrounds and thus different opportunities helps us understand the situation and context they are in. From here, we can work together to find common needs that relate to their situation.

1   John Dewey, "My Pedagogic Creed", *The School Journal*, Volume LIV, Number 3 (January 16, 1897), pp. 77–80. Available at https://infed.org/mobi/john-dewey-my-pedagogical-creed

Byverkstedet Press is an example of an upcoming project where youth will own and run their own publishing house. The project is inspired by our experience working with youth and exploring how to draw a line between the facilitator and the participants. For this project, we asked a group of nine participants between the ages of 18 and 25 to tell us what a youth-driven publishing house would look like. The project emerged from the interest in exploring different ways in which we can facilitate young people to have agency over a project of their own. They will be provided with their own space and equipment to be able to have regular meetings with their mentor. The youth will take lead in this project and learn how to run it as their own financially viable business venture. Any guidance they receive will focus on business strategy rather than the creative content, just as if they were receiving advice from a third-party consultancy company. This will help underpin their overall business model and help them with the priority-setting for a socially and environmentally responsible business venture. From a broader perspective, Byverkstedet Press aims to take part in democratising the process of producing content. It seeks to place the learning process in the hands of young people who are curious about publishing, but who are hesitant or unsure about how to take on such a project. For example, one of the participants from previous workshops, who enjoys writing poetry, claimed he would have never considered taking his poems to a publishing house, but with this project he would be able to publish the work without needing an established publisher.

(1) ©Byverkstedet/Johanne Nyborg

(2) ©Byverkstedet/Johanne Nyborg

The needs and wishes are varied, from wanting to design and customising hijabs to finding a way to earn pocket money, being able to simply be and work creatively, or even figuring out a career path. Letting youth run their own show is about empowering them and creating ownership. It could be a business idea that they are curious about exploring, such as trying out their own T-shirt brand or coming up with ways to provide affordable and healthy breakfast and lunch options for their peers. We assist them in focusing on one particular task to solve. We provide them with a space, different tools, and a timeframe for implementation. We let them run their project, all whilst accompanying them and providing advice or technical support when they need it.

Communicating openly

By working together and engaging in open dialogue, asking open-ended questions, and listening to what young people have to say, we gain a greater understanding of the needs and aspirations the group may have. By making small adjustments to the way we ask questions and allowing them to share their stories, we might even succeed in going beyond stereotypical assumptions, such as expecting girls to be interested in design and boys to be interested in carpentry.

Image 1,2,3: (3) From a pop-up workshop held at the main library Deichman Bjørvika in Oslo. Here young people redesigned second-hand clothes by making their own design and print. ©Byverkstedet/Johanne Nyborg

Ask and listen

Take time to tune in. Ask how they are, what's on their minds, and listen to their concerns and interests. This will help to understand where the young participants are emotionally and how to get their attention.

Define a need and find an area of interest

Instead of presenting a predefined task, let the youth engage from the start by letting them identify a specific need or an area of interest. They might not know what they want, yet everyone can talk about things they find interesting.

Following a school project where students made benches, flower beds, and signage in their playground, a student reflected: "If I move from Linderud, I know that I've made this". She expressed that her contribution improved her connection to the place. Whether through engaging in a local activity or contributing by designing benches, and litter picking in playgrounds or streets, being acknowledged as a resource in the community can be a source of pride for a young person, it creates rapport with other community members and can help shape their sense of belonging and identity.

Pupils at Linderud school taking action to make their outdoor area more attractive and inclusive. ©Byverkstedet

Well-being and happiness are strongly reliant on the physical and social conditions people live in, which is why anchoring actions locally is so important, both with youth and beyond. The COVID pandemic opened our eyes to opportunities for supporting and cooperating with our neighbours in a variety of ways: helping each other with food shopping and errands, providing for concerts and cultural experiences in back gardens, free training and exercise classes in the parks, or neighbourhood restaurants turning their premises into community kitchens. We believe these experiences uncovered the potential to build long-term and sustainable relationships with local communities. The focus on the local community and neighbourhood in cities can be explained from three angles: a need for *safety*, a search for a sense of *belonging and identity*, and a growing demand for valuing and harnessing *local resources*.

Belonging and identity

Beyond the immediate idea of making new things, design can also be understood as the process of recognising value in the existing things that make a place unique, and strengthening its identity. Everywhere has a story and something unique that has the potential of uniting the local community. This might be a historic landmark or building, a local business, an annual event, parks, rivers, or other recreational areas. Using creative workshops as a way to acquire local knowledge and learn about local history and people can be a great way to help build ownership and make young people feel connected to their community.

One example is the project The Street of Music (Musikkgata). The project was initiated by parents at Tøyen primary school, in one of the central districts of Oslo. The school is known for its orchestra and commitment to music. In a multicultural setting, where two thirds of the children grow up in low-income families, music education gives pride and a feeling of achievement and mastery. When the director of the school orchestra came to us with a number of discarded musical instruments, we decided to make an installation to celebrate and emphasise the music that had become a part of the children's identity. Together with the pupils at the school, as part of their arts and crafts class, these old, discarded instruments were turned into street art: a decorative installation and a sign giving the street the name The Street of Music.

Safer neighbourhoods through "eyes on the street"

Neighbourhoods play an integral part in people's quality of life. A safe neighbourhood is the main concern for most inhabitants. This is especially true for families, as it is often children and youth

Holmliaparken is a research project that looked into the potential future uses and renovations for the main public park in Holmlia, a suburb in east Oslo. Holmlia has quite a diverse population, with people from all over the world. However, like other areas in eastern Oslo, Holmlia has been stigmatised by unfavourable media attention describing it as dangerous and marginalised. We have had the challenging opportunity to contribute to reshaping the neighbourhood's negative reputation. Our experience is that offering creative meeting places and engaging in local community work helps rebuild people's image of the place they live in. Through consultations and attending different local focus groups across different age brackets, we found that there was common interest and enthusiasm for making and sharing food among Holmlia's inhabitants. A number of them grow food in the local allotments, in the southern part of the local public park. Some people already meet around their vegetable beds and share stories about food and how they use different ingredients in the kitchen. Young people will also often gather around the nearby local food truck at different times during the day.

An outdoor kitchen, we discovered with the focus groups, was a prospect that would potentially represent the inhabitants' cultural diversity, traditions, and the different ways they socialise through their interest in food. It offered a greater incentive for people to, as well as meet in the park and share food, discover and learn from each other's cultures. It could be placed at the southern end of the park, near the allotment garden, and provide a place for a grill, a fire pit, tables, and benches to sit on. The idea tapped into Holmlia's characteristics and strengths – the cultural diversity of its population and their strong relationships with food – and connected them to one of its most under-exploited resources – the local park.

Chess was another interest we found was popular amongst the youth in Holmlia. Interest in chess is a pastime that brings different generations together. Chess contests are held regularly at the youth club and school. Since our research, the district has decided to install several chess boards in the park, both big and small, in the parts where most people walk past. One of the potential ideas was to invite students from the local middle school to participate in designing the chessboards, as well as other park amenities.

Through connecting different stakeholders – both public and private – such as schools, organisations, and businesses, we believe we can help build solid networks where young people can establish new relationships that can help build a deeper sense of belonging. The aim of nourishing local networks is to build security and stability in these places over time. We believe that using local resources and considering local needs not only benefits the sense of being part of a community, but also serves to reinforce sustainable connections to the environment, allowing us to reflect actively on how things are produced and how they affect different parts of the community.

Girls taking part in a study to help define needs and different possibilities for their local park at Holmlia in Oslo. ©Oda Berby/Byverkstedet

Another example of a temporary community project is The Container, a shipping container that was refurbished into a workshop and installed in the public square in Tøyen, Oslo. The workshop had a stock of materials, tools, and machinery and was serviced by creative professionals, such as craftspeople, designers, carpenters, and architects.

The Container housed two different projects. First, it was an open workshop. Twice a week it worked as a drop-in for people who wanted to repair, build, design, or create anything. For two years people living in the area would come to The Container with different ideas they wanted to implement themselves. The designers would assist them if needed. A young boy wanted to make the world's biggest fidget spinner, another one wanted a bed for his sister's doll and a table for his mother's sewing machine, another one wanted to repair a terrace table, at some point a neighbour even showed up with food they simply wanted to share with everyone using The Container. Because of its different uses, it brought in people with different interests, but it also made it possible for people to bring their resources, talents, and interests, and share them with others. This created a dynamic that was unique to that community and allowed for new connections between the different inhabitants to appear.

The second project was an exploratory use of the facilities, where local actors could book and organise anything from an unconventional setting for a meeting to different kinds of workshops and social events. Other eclectic uses were tested, such as film viewings, a pop-up hair salon, a clay workshop, and even the smallest printmaking space in Norway – Tøyen trykk. For the latter, kids came in and made posters and tote bags that they later exhibited and sold at Tøyen Startup Village, the local coffee shop, in the same square.

The Container became a place where different people of all ages stopped by and used or shared the space. We believe young people need similar spaces where they can stop by spontaneously and implement their ideas.

who spend most of their time near their homes and quarters. So, it is crucial for communities to have access to safe and fulfilling activities in their local environments. The renowned sociologist and activist Jane Jacob's concept of "eyes on the street" is based on the idea that peoples' presence and alertness make streets safer and limit opportunities for crimes to take place. More people and more "eyes on the street" create a sense of safety and an environment where people look out for one another. We often work on public sites such as streets, corners, parks, and squares. Activating these places makes them accessible and attracts more people, hence bringing safety.

Local resources

If we want to build sustainable communities and activities that last, we need to start with what we have at hand and identify different local resources. The project Sykkelfix is a neighbourhood bicycle workshop offering free bicycle repairs in the Tøyen district in Oslo. It started as a small summer holiday project run by adult volunteers one or two days a week. The concept at the time was quite innovative, and thanks to its high demand and popularity, Sykkelfix gradually extended its opening schedule to four days a week throughout the summer months. Instead of recruiting adults, we developed a model to train local youth in basic bicycle repair and customer service and provided them with paid work experience. The youth took part in developing the workshop's running routines, such as house rules, and guidelines for how to take care of the tools, equipment, and one another.

Sykkelfix has become a place where people and neighbours meet every summer, they come to chat and spend time together, as well as learning how to repair their bikes. Since Sykkelfix began in 2016, thousands of bicycles have been repaired and restored for free through the program, and it has inspired other similar initiatives in the neighbourhood. The young employees have continuously expressed pride in the skills they have obtained. They appreciate being able to help others and play a role in their community. This has also strengthened their sense of community and belonging.

3. COLLABORATION IS EVERYTHING

At Byverkstedet we consider working with youth as a collaborative, mutualising process, where knowledge from both parts is put on the table and where the process of teaching and learning is reciprocal. Working in a collaborative and multidisciplinary way is an intrinsic part of how projects in the creative sector are carried out. As designers, we naturally implement this in our work.

We purposefully design our workshops to create situations where "cross-pollination" can happen, as early and as often as possible.

Sykkelfix is a neighbourhood bicycle workshop where local youth work offering free bicycle repairs in the Tøyen district, Oslo.
© Byverkstedet

© Oda Berby/Byverkstedet

Safe neighbourhoods

The more people in the streets, the safer a place can be. Make sure to include and engage as many as possible in the project, both young and old.

Belonging and identity

There are many ways to connect people and places. Getting to know local history, different sites, buildings and actors may inspire a sense of belonging and identity to their local community. Therefore, consider working with something that can build and strengthen the connection to the local area.

Local resources

In order to build long lasting relationships, when looking for collaborators, make sure you find local entrepreneurs to work with.

Co-creation as a form for collaborative innovation has become increasingly important. Learning collaborative methods and gaining experience through these types of design projects will give young people a competitive advantage when entering the work market.

Working with others is challenging. It requires coming out of one's comfort zone to find ways to communicate with others and trying to converge dissimilar methods and ideas. Still, when we evaluate projects we have carried out with youth, collaborations with others are often highlighted as something positive and fun. Working together can create a sense of belonging, establish bonds, and very often forge friendships. Collaborating successfully with youth is not just about assembling the right team, but also having the right mindset – an open one — in order to establish expectations of what one can accomplish together as a team.

There are a wide range of reasons to collaborate. Working together collaboratively with youth can contribute to helping them gain new knowledge in an area that might be of interest for them professionally. It can help generate innovative ways of working and solving their needs, as well as simply identifying those needs to begin with, for the designers as well as the participants. Collaborative work fosters a sense of belonging, helping establish close bonds between the people involved, the project, and the place where it is taking place. The process promotes a culture of sharing that goes beyond the project and that will potentially even seed other future initiatives.

Design for the future

"Young people should be at the forefront of global change and innovation. Empowered, they can be key agents for development and peace. If, however, they are left on society's margins, all of us will be impoverished. Let us ensure that all young people have every opportunity to participate fully in the lives of their societies."

Kofi Annan, former UN secretary general.[2]

Our hope is to share our knowledge and ideas in a way that gives youth not only practical skills but life skills. Together we can change the way we look at failure and encourage youth to try out and test things in order to explore and find new ways of doing things and sustainable solutions to our problems. We believe design and creative thinking can be used as a tool for young generations to change the way we live in this world – to influence and shape our society for a more sustainable and brighter future.

2   Kofi Annan, Youth Day speech,
     10 August 2001. Available at:
     news.un.org/en/story/2001/08/9152
3   See James Baines and Bronwyn Morgan,
     2004. "Sustainability Appraisal:
     A Social Perspective". In *Sustainability Appraisal: A Review Of International Experience And Practice*,
     Dalal-Clayton & Sadler, (Eds),
     (London: International Institute for
     Environment and Development, 2004);
     and Jim Sinner, et al. "Key Concepts
     in Sustainable Development. Part 1:
     Economics and Ecology", *Public Sector*,
     28.3 (2005): 2–9.

Towards social sustainability

K1DS design is an example of a concept that aims to instigate unlikely collaborations between youth, creative professionals, and different clients. The project is part of a district initiative called The Youth Workshop (Ungdomsverkstedet), offering summer job opportunities for teenagers and young adults in different parts of Oslo. Young people sign up to form a team with professional designers and solve a design brief for a local client. One of the clients was Kafé Saba, a local coffee shop in the district of Grønland in Oslo. The café wanted to reach people out on the streets during the summer, so together with designers and a carpenter, the team designed a coffee trolley. This way, K1DS's design assignments brought together three different populations which wouldn't have otherwise met: The coffee shop, i.e., the customer, the designers at Byverkstedet, and the local young people employed for a summer job in their community.

A coffee trolley designed and built by youth with help from professional designers at Byverkstedet. ©Byverkstedet
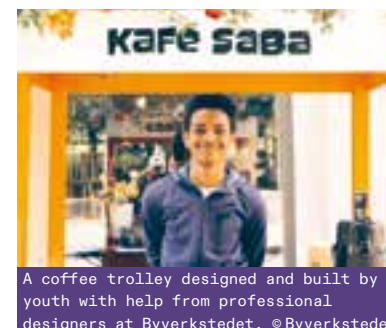
The economic and environmental urges of our times call for us to critically observe and question the ways we produce the things we need, the things we consume daily, and the ways we use and care for what we have. Former Norwegian prime minister Gro Harlem Brundtland coined the term sustainability in the late 80s. In the 1987 report for the UN Commission for Environment and Development, "Our Common Future", later referred to as the Brundtland report, sustainable development is defined as "our ability to meet the needs of the present without compromising the ability of future generations to meet their own needs". The term encompasses the interrelationship between the social, the economic, and the environmental dimensions in human activity, and how they all have implications on economic growth, justice, equity, and the availability of essential natural resources.

Social sustainability concerns how to meet the needs of the individuals in a community. It involves building networks of trust and cooperative behaviour, acknowledging cultural and community diversity. It speaks of tolerance and empowerment as driving forces of healthy communities. Overcoming disadvantage, encourage personal and social responsibility, harmonious and cooperative behaviour, acknowledging cultural diversity, fostering tolerance, and empowering people to participate in decision-making.[3]

At Byverkstedet we believe that design has a fundamental role to play in sustainability. As designers in the field of city development, our activity involves relating to and working directly with people and the different challenges they face in their immediate environment. Sustainability in this context relies on a people- and curiosity-driven process of maximising the resources we have at hand. We ask questions and take inventory of what already exists, questioning ways it can be used differently. We also ask questions about what provides people with a better quality of life, and how we can bring our processes and competence as designers to facilitate it, through the hand-built. As such, the solutions that emerge are collectively built, often temporary, and serve as a platform for new and more permanent solutions. We often direct these solutions towards new forms of self-reliance, either social, economic, or environmental. This could mean opting for sharing, co-owning or bartering, repurposing, reusing, and refurbishing. Our attempt as sustainability-oriented designers is to fine-tune our observation and understanding of what our core needs as social beings are, why people need certain things, and how these needs can change over time.

Byverkstedet in Conversation with Alessandra Pomarico

Byverkstedet How would you collaborate with youth?

Alessandra I think it's really central to work with youth, to listen to youth, to involve them. One of our principles at the Free Home University is that a learning space is intergenerational. You have the young and the elderly, because that is often what informs life. How much can we learn from children? How much we can learn from the perspective of the other? How can we work in a way that doesn't cut us off from our families, especially for women? It's part of this approach that centres around care. Today, and even more so during the pandemic, technology has been occupying and informing the life of younger ones, which is why it's absolutely crucial to have them in real spaces, to make time for relationships in presence, with affects, with bodies. Really centring with their bodies, which are also in a phase of transformation, bringing this kind of affective education, education of gender, respectful relationships, and non-gender, it's very important.

Byverkstedet These days, young people have a lot of resources. On the one hand, it's amazing to live in these times because young generations can express themselves in diverse genders and whatever sexuality, and it's very open, but at the same time, many feel so constrained, isolated, and even depressed. How are we going to approach and work with young people?

Alessandra It's important to build the space for them to take the lead, and even be mistaken and be wrong. Providing a space where the rules of the game are very different from what they experience in school, where they can be free to think and act on their own. How can we create spaces of freedom to dream and play together? But it's not just that. You have to make it fun. You have to play with them. Playing together is important, and also how to dream together.

Also, any occasion that can bring take them outside, into the garden, reconnecting with nature, must be included in the way we design learning and in the way we learn. Children learn in space and movement. One of the worst things we do to them in these factory schools is have them sitting still in a classroom for so many hours. Another aspect is having them mix with others.

Being in situations where they have mediators who can listen and mediate, where they can learn through seeing how a circle conversation can happen, with protocols and rules for listening, for respect, and always coming back with positive critique is very important. Then, really trusting them and empowering them, letting them understand that what they think and feel and say is important, and taking it into account, working with them on certain issues, like finding a solution for issues they may be experiencing.

Unfortunately, sometimes we give them too much responsibility and also so many fears, because all they hear about is the ecological catastrophe and the end of the world and, with the pandemic, they really understood that we have to change the way we live. I would say it's also important to balance that, because they are so anxious, and again, always pushed to compete, even with the use of social media, like Instagram. So, occasions of joyful interaction – such as dancing, music… the joy of being together – are something important. It has to be intentional.

Byverkstedet I heard this lecture about leading a creative life and the lecturer was saying that you can't always be inspired, that it isn't up to you, but you can always be interested in something. How do we do it? Where do we start?

Alessandra I think it's a matter of paying attention. Silvia Federici talks about re-enchanting the world, to feel awe and be inspired by how everything works. If we paid attention to things, then I think we would be inspired. The problem is that we no longer have this capacity to pay attention. We are so distracted with phones and with the constant flow of information, of images. We are constantly bombarded. We don't have the luxury of being bored anymore, and boredom is so important. I think again about youth, what does that mean for them? To make them exercise their capacity of concentration, paying attention to what is inside them, or outside. Sometimes technological fasting is important, otherwise they're not present. This is not to blame others, it's the moment we're living in. Similarly, meditation or any kind of practice that brings our attention back to the present time, to acknowledge the present moment, and acknowledge the time we're living.

Another very important element for us today is to learn together. In school, it's often so individualised and fragmented. It's important to exercise our capacity to work together, to foster collaboration, participation, and appreciate that each of us may have a different talent, but that they are all necessary and indispensable if we want to find a solution together. Some of our work at the Free Home University has involved working with groups of architects and designers, and it was a lot of fun. These are the moments where other differences in our backgrounds, our cultures, and our languages mattered.

Sometimes we worked on refurbishing an old building into a cultural centre. In another project with farmers, for example, we needed to create a shaded area. We used some discarded chairs and desks from a closed elementary school, which we repurposed and reinvented. We asked old people in this village to donate any old pieces of fabric, bed sheets, towels, etc., and we started sewing them to create a shaded gathering area. From there, they started to produce a line of tote bags from reused materials. So, it became a huge construction site with sewing and sharing, and then the children started to come and play with us there as well. It was great because when you do things together, you also start to share stories. In the same way, cooking together is also amazing, it's such a tool for sharing space. Planting is also useful for sharing because it really fosters connection.

Byverkstedet We understand that you're travelling a lot and working in different places. What are your thoughts on working internationally and having a global view of what we're doing? Why do you think it's important to work internationally?

Alessandra I try to find this balance between local communities and then expand to the rest of the world. It's true that now we need to be more conscious of our carbon footprint. Whenever it makes sense to have conferences online, I accept that. If I have to use the plane, then I try to visit as many communities in the nearby area as possible. We allocate time to visit the place, to learn from a place, be responsible, and not just travel as if it didn't matter.

I learned so much from people, especially coming from other worldviews. For example, many communities in Mexico are organising around the idea of "comunalidad", this sense of community and relationality where we are all indispensable. Those cultures that have a daily relationship with their ancestors have a sense of time and the cycle of life that is much more profound and much more just, much more ecologically sustainable. You understand that you're a part of this cycle, and to become a good ancestor, you have to live in a certain way, which means that you don't exploit, you don't harm, and you come to question every single action you take on a daily basis.

Byverkstedet How do we know that our projects are successful over time? We also work in local communities, but when we finish a project, we leave. Is this sustainable? What happens when we leave?

Alessandra This is a question I was confronted with a lot, especially working with architects and designers. In general, this often happens with participatory projects. Checking in regularly is very important because you are creating a relationship, and this takes time and commitment. For me, time will tell you whether you were successful, if the relationship is still there and if it

created other relationships and networks of care, solidarity, and attention around your project. Sometimes one of the teachers wants to continue with the project, or students start their own collective inspired by the initial project. From a design point of view, these are questions that must be posed at the very beginning and included in the process.

Byverkstedet We see design as a tool. In your view, can design change the world? And what would you say is the most powerful tool at hand?

Alessandra I think design can definitely impact the way we live in this world. I believe the power of small communities can change their own living conditions in their own small enclaves. The more we enable that, the more of those examples will proliferate all over the world, and the more you have of them, maybe the more you can change part of the world, or have an impact. I don't mean changing as in repairing, but as in restoring, regenerating. More than changing the word, maybe we can reimagine the world. The practice of reimagining is so important, and in this sense, design is crucial. In a way, reimagining is a form of change.

Regarding tools. I would go to Ivan Illich, for the tools he taught us in his famous book, *Deschooling Society*. He was someone who pointed out that we have industrial tools in our industrial society today and that we should develop more convivial tools. I go to this notion of conviviality following Illich. Conviviality is not only about being together and drinking and eating and hanging out, but it has a stronger political and affective connotation. It means really being together in spaces where there is no teacher or student, undoing hierarchy, creating spaces for horizontality or at least spaces where power can change a space in the room. For example, one moment I may be in a position of power because I have a little more experience and I might be there speaking to you about something, but then I have to give that up at some point and let another person speak. If it's too much to think about really changing the power dynamics in absolute terms, at least we have the power to circulate in our groups and communities. Conviviality in that sense, as comunalidad and community-building, is part of those tools: coming together, sharing our resources, which can be material or immaterial. Doing things together is very important right now.

Another tool for me is to always create situations where you can practice, practice, practice. Collectivity you need to learn and practice. Responsibility – you know, the ability to respond, as Donna Haraway put it, response-ability, the ability to respond to an issue, to a crisis – is something to practice. You learn it, it's not something you're given. Always use every situation to leverage, to create the occasion to learn. For me, we should use these types of tools. Less digital tools.

We also need to build awareness in our communities, with young people in particular. Whose work is being abused and where, in order to produce the clothes and the food that we consume? What does it mean to go to a big supermarket and buy an avocado from Mexico? What's the real cost of that? In terms of the environment and exploitation of labour. Those are real things that young people can learn. Maybe if they learn, they'll change their ways. Young people are still idealistic, they think they can change the world more than we do. So, I think it's really important to have them believe that for as long as it lasts. Young people add stamina and drive. As educators we have to cultivate that rather than turning it off.

11 PRINCIPLES OF SLOW PEDAGOGY

by Alessandra Pomarico

To be free to learn and to learn freely. It's really about opening up different vessels, different channels, to be in our body and in our experience, to be ourselves, our own person in an environment that allows you to open up to others, and to be shy if you're shy, or be loud if you're loud. At the same time, I feel that, for example, in the educational system there is often a pressure to be performative or to be a certain way, yet each of us learns differently because we are all different.

1. DEFINING PEDAGOGY

The word pedagogy is a difficult one because, in a sense, I think pedagogy comes with a set of tools that are also a bit outdated, understood as a discipline at least. Although it does cover a very important area of the human condition, which is learning. Unfortunately, most of the time it's associated with teaching. I personally think learning is a more interesting concept.

To reflect on the different concepts that pedagogical approaches can bring to our experience is something very important for me. It's about how we share knowledge, not only how we produce knowledge, but also how we share it.

2. THE CRISIS IN EDUCATION

The way we learn today, the moments available for learning, are heavily influenced by the world we live in. This is basically a neoliberal system that literally controls the learning process, giving skills and competences. The way universities operate, and even from elementary school right up to university, is a system that is really more and more organised around this notion of producing skills and abilities that will serve the marketplace, that will serve the mechanisms that are part of this and so, of course, some schools today are like a real estate agency. The old system of knowledge is very much constructed and based around that. It reflects asymmetric power relationships and the way time and space are organised in order to create students, pupils, citizens that act and react in certain ways and reproduce this system. This whole way of understanding the world has been going through a deep crisis, which is not only an economic and social crisis, but to me also a crisis of the imagination. A crisis in the way we perceive ourselves, our will, and our potential. To be together and to be together differently.

3. LEARNING DIFFERENTLY

We all live and have to function in these capitalist relationships, but it is still possible to imagine a place where the dynamics with yourself and others emerge from something different, something that is not so consumption-oriented and aimed at the production and reproduction of money, so concerned with the question of learning in order to find a job and survive. We're really questioning how we can learn, in order to create different kinds of relationships, perhaps ones not so exclusively based around human, anthropocentric perspectives. In a way, it's really interesting to go so deep into problematising the world, the way we learn, and the way we are, that at some point you really feel you want to learn from the planet itself, from the way plants react to one another and other species. You want to learn from people who have different experiences than your own, different kinds of knowledge, different traditions, different worlds, from different moments in time, and even from different species. I think it's a very interesting experiment that can be transformative, both individually and collectively.

4. POLYDISCIPLINARITY

Learning as an experience is very liberating in itself. Of course, there are ways in which you can learn that are very compartmentalised. There are methodologies that stress the importance of certain kinds of rules, you know, the way knowledge is normally or traditionally organised, we have different "departments". Very rarely do we have interconnection, multidisciplinary or polidisciplinary approaches. In this sense, I think it's very important to provide an environment for cross-pollination between different experiences.

5. LEARNING IN COMMON(S)

What we're trying to do is to try to evolve collectively, create a society, create a community. This is the idea of the commons. It's not only an idea that refers to a certain way of managing resources but also a way of conceiving the individual and society, simultaneously. We are generally used to thinking individually, perceiving ourselves in a space with great barriers. It's not easy to be completely open and let go of so many of these habits, which are very embedded within us. The way we organise time, the way we organise space, the way we organise a meal, everything we do is a trace of the way we live. So, to try to break these automatisms, these hidden mechanisms that we don't even question anymore, is very interesting. And to do that, to try to alert your body, your inner space, your sense of individuality as well as your sense of the collective is very important.

6. HORIZONTALITY

To be horizontal means to be working for an environment where there is no structural power, where everyone can have a voice, where everybody can participate in the organisation of work, in managing resources, in reacting, but also proposing new directions of inquiry. There are no masters, there are no students, everybody is constantly a master and a student at the same time.

7. EXPERIENTIAL LEARNING

Experiencing life in common is quite an experience that once again pushes you to leave your comfort zone and push your limits and boundaries. I found that when you live together in a group with whom somehow you share a common horizon or through the experience of living together you build that common horizon, there is no in-between. You live together with other people and everything becomes part of the experience. There is a different way of organising your time where you're not following a schedule, it's not always about being productive. Period. However, every conversation becomes very productive in other ways. Every conversation is a step forward. I find that this also accelerates the creative process. I find that when you have this rhythm together, you really start breathing together as a group, and what could have been difficult — for example, to create something within a certain time-frame — emerges quickly, in a beautiful way, almost organically, without much effort, and even if nothing does emerge, it's still very important because you see people transforming. You see it and you also feel transformed by the experience.

8. COLLECTIVE LEARNING

Most of the time, we are put in a situation where we learn by ourselves. The way we study, the way we read a book, the way we write a text. It's always by ourselves in dialogue with a book, with an author, and ourselves. When you read a book together with another ten or twenty people, when you write a text with a group of people, when you reveal what you've learned and share it with a larger community that might not even be your own community of reference, but a larger one, then you learn other things. Not only do you learn to share, but suddenly the book starts to speak to us in different ways.

For me, co-learning or coalitional learning is a very unique experience but unfortunately, there is not often enough space for it. It's very important to create that space again in our society, especially now that there aren't many intergenerational occasions to meet and be together. You rarely hear the voice of your grandmother, the voice of your ancestors, the voice of the local farmers where you're from. It's needed, it's part of our culture.

9. LISTENING

To be together in this way, to be in this process of constantly problematising the assumptions and the way we are in the world, the way we act, the way we take action, the way our thoughts are produced, creates premises for very interesting conversations. In these conversations, listening in different ways is very important as well as an exercise. Sometimes you bring up so many issues, you may feel you need a solution for a problem. There are different voices with different approaches, and sometimes it gets really hot. We fight. But I've learnt that this situation brings more awareness to the fact that you need to listen in a different way, without judgement and without feeling the need to react. Give yourself the time to take the question in and eventually, as a living organism, live through that question rather than rush to become this or that. Let yourself be traversed, crossed by the problem. Crossed by the question, and work on it, together with other people and by yourself.

10. VALUING THE PROCESS

We stir up a lot, we bring up a lot of questions. People listen and maybe sometimes only a month later you find that somehow you found a balance with that question, or that question worked in you and in the group, bringing some kind of result, which is what you were able to do and what the group was able to do. To communally elaborate, it's again a question of taking care of things. Taking care of little gestures and ideas; there is a need for caring. And then little by little you understand again that it's not important to provide an answer, it's not important to provide a solution. The exercise, the learning is actually about going through that process. It's more process-oriented than it is about creating a result. In fact, a lot of people refuse this idea of reaching a final point, to a result. To produce something that becomes static, dogmatic, that is our point of arrival. Every time we reach a point, we try to move forward.

11. EMBRACING UNCERTAINTY

Can we try to live differently? Can we really try? Not having a schedule, not knowing what's going on and what will happen one hour from now, and really live in the moment? Live with the people that are around you? Live in the city where you are living and open your eyes and see what's going on around you? Is it possible? Even for a little while?

There are many risks and sometimes you may feel unsure, you know methodologies or sets of rules that you can relate to that are very comforting, very safe. Some people may not be ready for that and may still try, myself included, to bring back some kind of order or organisation that can make the whole thing happen in a way that's familiar… Yet, it's exactly this, and change is there. Change becomes very visible, very physical. You go from a moment where you are completely in the theory, completely in the philosophy, and moments where you have feedback that is so material, so real. You see relationships spreading, people fall in love, start working in a different way, worlds that collide together. It becomes an experience that is a catalyst for new possibilities.

Berlin

Workshop

In October 2022, the Studio invited six open-minded and motivated young participants (between 20 and 25 years old) from Berlin, Oslo, and Paris, to take part in a five-day workshop in Berlin. Driven by the idea of letting youth run the show, getting to know youth from other European cities, and interacting and learning from each other and from the city, The Studio tested ideas and investigated how design and creativity can be tools for a sustainable future.

With backgrounds and interests in design and its different forms – architecture, landscape architecture and urban studies, graphic design, scenography, philosophy and sustainability – the group discussed the transformative potential of design to open spaces for creativity, collaboration and wonder, and how we can rethink creativity as a tool that can lead to positive changes in our physical surroundings, for our current society, and for the future. During planned activities, the group explored creative methods and tools → p. 10, while unexpected deviations allowed for spontaneous engagement with the city as a learning space. 'Talking of creativity: what city could be more suitable for this workshop than Berlin?' Berlin's arts scene stands out, and the creative industries are an

important part of its identity. Cheap rent, abundance of studio spaces, and the city's carefree, freewheeling spirit has been attracting creative minds for decades. However, the city has been in constant transformation and the discourse on the creative city, among big investment and policies after the fall of the Berlin Wall, served decisively to enforce an economy of the city based on privatisation. In this process, history and creativity became marketing tools for the real estate industry within a global market. How do the effects of this reactionary projection still put Berlin under socio-spatial tension today, and what can we learn from that?

Joining this workshop meant, above all, getting involved in the unknown, but also trusting in staying active and present. The mix of feelings between excitement, shyness, and curiosity that accompanied the first encounter slowly gave way to the welcoming and gentle atmosphere of common activities and daily rituals like having breakfast together. After introducing each other and the open-ended nature of the process, participants were encouraged to bring their own ideas and express their wishes and desires. While the workshop's rough schedule was being explained, an interruption brought a proposition: "Could we listen to the speech by Angela Davis?"

A critical walk → p. 50 around the city, didn't only lead us through Berlin, but rather the history of Berlin intertwined with the space produced (east and west, then and now) and the experience of space from different perspectives. During the walk, the group, in silence or while chatting, collected, observed, analysed, photographed, negotiated, asked for input, and supported each other. The path adapted to the needs and desires of the participants, and other themes popped up: "How to learn more about gentrification and spatial injustice?"

A visit to Gleisdreieck Park and Floating ~~University~~, brought up topics on urban nature and spaces for multispecies coexistence, while the walk eventually lead the group to the speech by Angela Davis. A big crowd was gathered at Oranienplatz. Exactly ten years ago, on the sixth of October 2012, 100 refugees occupied the square after a long march through Germany, and fought for a year and a half for their refugee policy demands. "Who has the right to the city?"

"Freedom is a permanent struggle" Davis shouted. Intersectionality, decolonisation, social injustice. Davis connected the struggles of black people, women, trans and queer people, and others, to a global struggle against "racial capitalism". The audience cheered, among them many young people. It got dark and, with tired feet and enriched minds, the group found a haven at a bar. Conversations started becoming more critical and personal, talking about backgrounds, unpacking anecdotes, while questions continued to arise: "What makes queer spaces?"

Friends and colleagues from Büro Bum Bum and Panta Rhei Collaborative, provided insights into their collaborative studios and working methods. Self-publishing, collective learning and coauthorship were some of the topics discussed and came to add to the critical positions of the past days relating to the city, learning spaces, resources, and eventually commons, while the group expressed the need to develop visual materials. "How to capture and document this work in progress?"

A "prop" as catalyst for creativity, was set. Büro Bum Bum proposed a framework: The wall (of fame), a wall covered with sheets of A4 paper that could grow in any direction. Full of ideas and thoughts, the group started working on the grid set-up, expanding beyond its borders using different media and creative methods, collages, text fragments, and interactive parts. In between working sessions, breaks outside gave space for informal discussions on the past two years of the pandemic, among other topics, and whether a digital world would solve problems. One thing became clear: "We have become tired of everything being digital for two years. How do we gather and work in person?"

In the evening, small groups were formed, and amazed each other with a collective three-course menu. Fresh beetroot and celery salad with lemonade for starters, followed by a spicy and revitalising pasta alla Norma. Finally, a sweet and crispy apple crumble to round off, followed by deep conversations, lots of nail polish, and a colourful night with Critical Nail Care : "What does care mean to me and for the urban?"

In troubling times, the dimensions of care are not only personal, but can also be understood as socio-spatial responsibilities.

The discussions were enriched by the question of agency given to urban nature, how to care for the environment, the climate and stay active. Climate fresk → p. 21, dismantled the complexity of climate change, its impact, and what can be done at different levels. "How to live with the trouble and climate grief, current and future loses?"

While now and then the facilitators dived into joyful administration → p. 45, the participants continued exploring and experimenting collectively on how to communicate their critical views and observations. "What if we write a manifesto → p. 166 ?"

With the city as a learning space and design and creativity as tools, the different positions enriched a critical process between everyday life and the negotiation of knowledge. Throughout the workshop, the process of teaching and learning, facilitating and participating, was reciprocal and melted or crumbled as the whole group worked, walked, cooked, ate, danced together, into an intergenerational collaboration. In this collaborative, mutualising process, all knowledge was treated equally, but a question was floating in the air: "How to crumble?"

The heterotopic crumble collective and their manifesto → p. 166, emerged as a collective practice between the provided space, impulses by the environment, the planned activities, the desires and questions of the participants, and all the caring conversations. A collection of delicious moments filled with joy for food and tiredness that brought the collectivity together, as well as passion for critical discussions, creativity, and to learn from each other and the city. What remains are not only photos, a zine, but rather shared experiences, actively produced intersectional knowledge, friendships, and the need to crumble as a legacy.

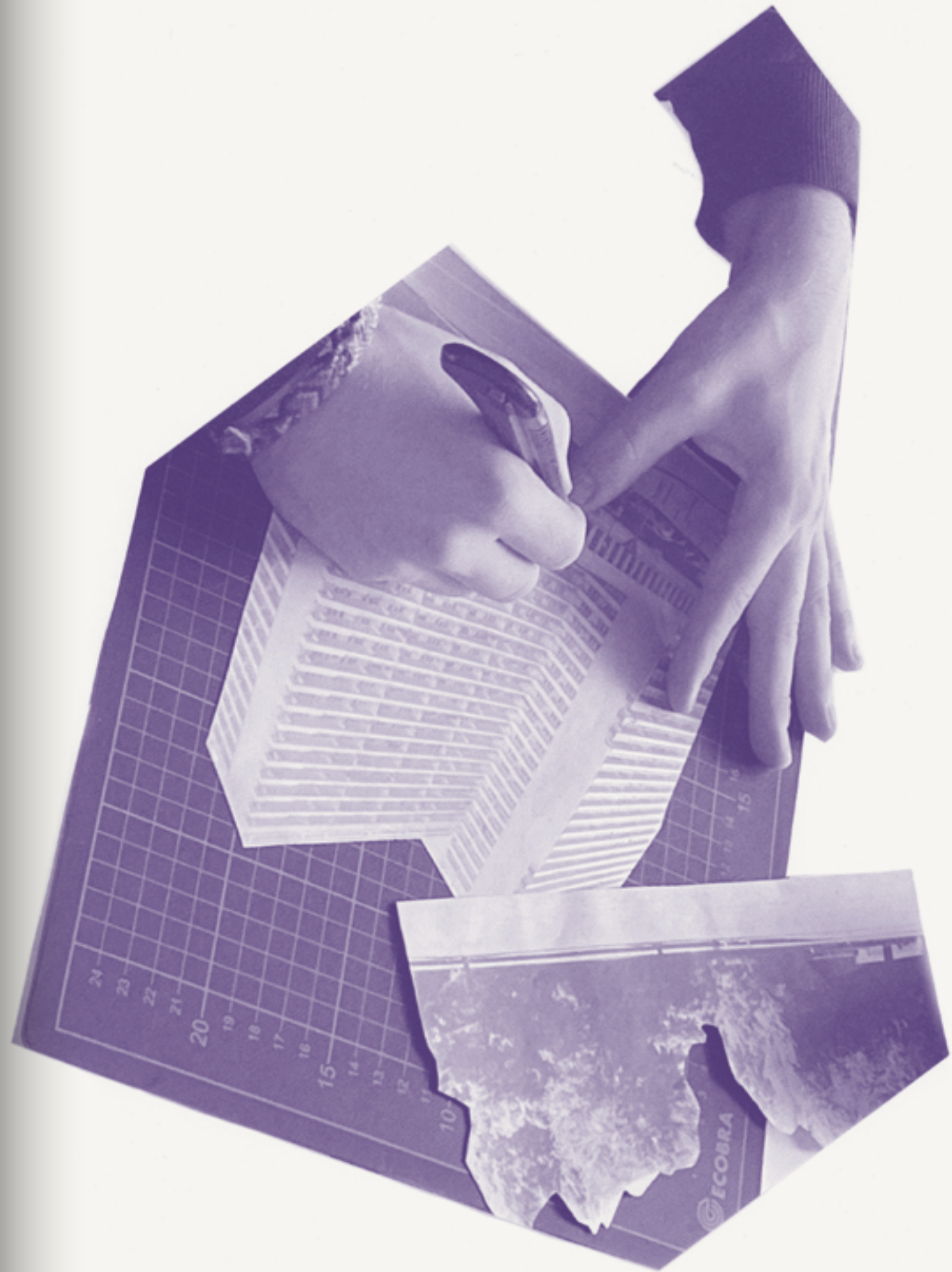# PUBLIC space

PUBLIC SPACE IS A
POLITICAL PLACE

COMMON space

IS TEMPELHOF THIS SHARED
COMMON SPACE?
BOTTOM-UP INITIATIVES, LEISURE, FREEDOM?
BUT POLITICALLY LOADED → POLITICAL PROTEST
CAN IT BE COMMON IF IT IS POLITICAL?

PRIVATE space

SEMI-PRIVATE
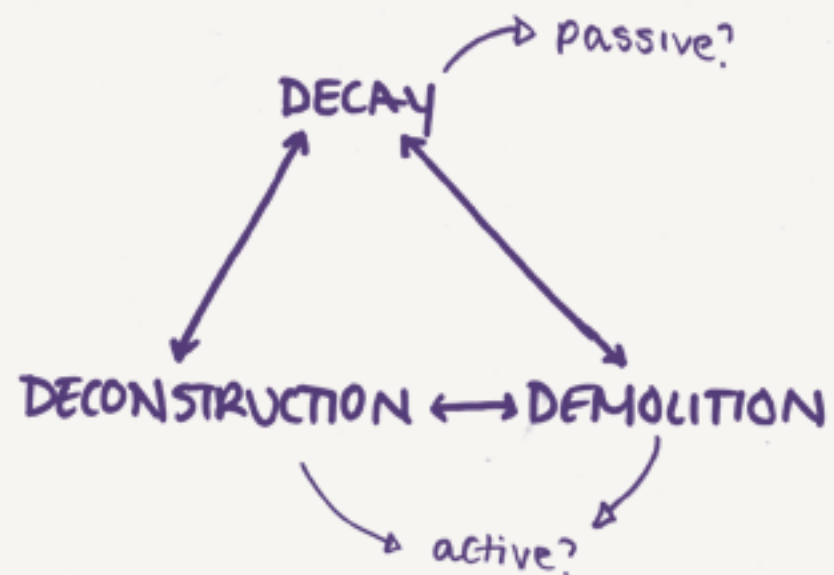SELF-INITIATED SHARED LIVING
  ↳ PRIVILEGE FOR MIDDLE CLASS

WHO GETS TO LIVE WHERE?
WHAT ARE THE VOICES OF THE CITY?
WHO GETS TO BUILD?
WHO GETS TO DESTROY?
WHO ARE THE INHABITANTS?
WHO IS GENTRIFYING THE NEIGHBOURHOOD?
ARE ARTIST ALSO RESPONSIBLE FOR GENTRIFICATION?

SPACE IS POWER

DECAY → passive?

DECAY

DECONSTRUCTION ←→ DEMOLITION

active?

WHOSE EYES ARE ON YOU?

ABOLISH

FRONTEX

++ THE FLOATING UNIVERSITY

IT FEELS LIKE A PRIVILEGE TO KNOW SOMEONE WHO KNOWS THIS PLACE IN THE CITY.

BUT ACCESS TO THESE PLACES OR NATURE SHOULDN'T BE A PRIVILEGE.

WILD LITTLE GARDEN

A BREAK IN THE CITY
OR FROM THE CITY

Coca-Cola
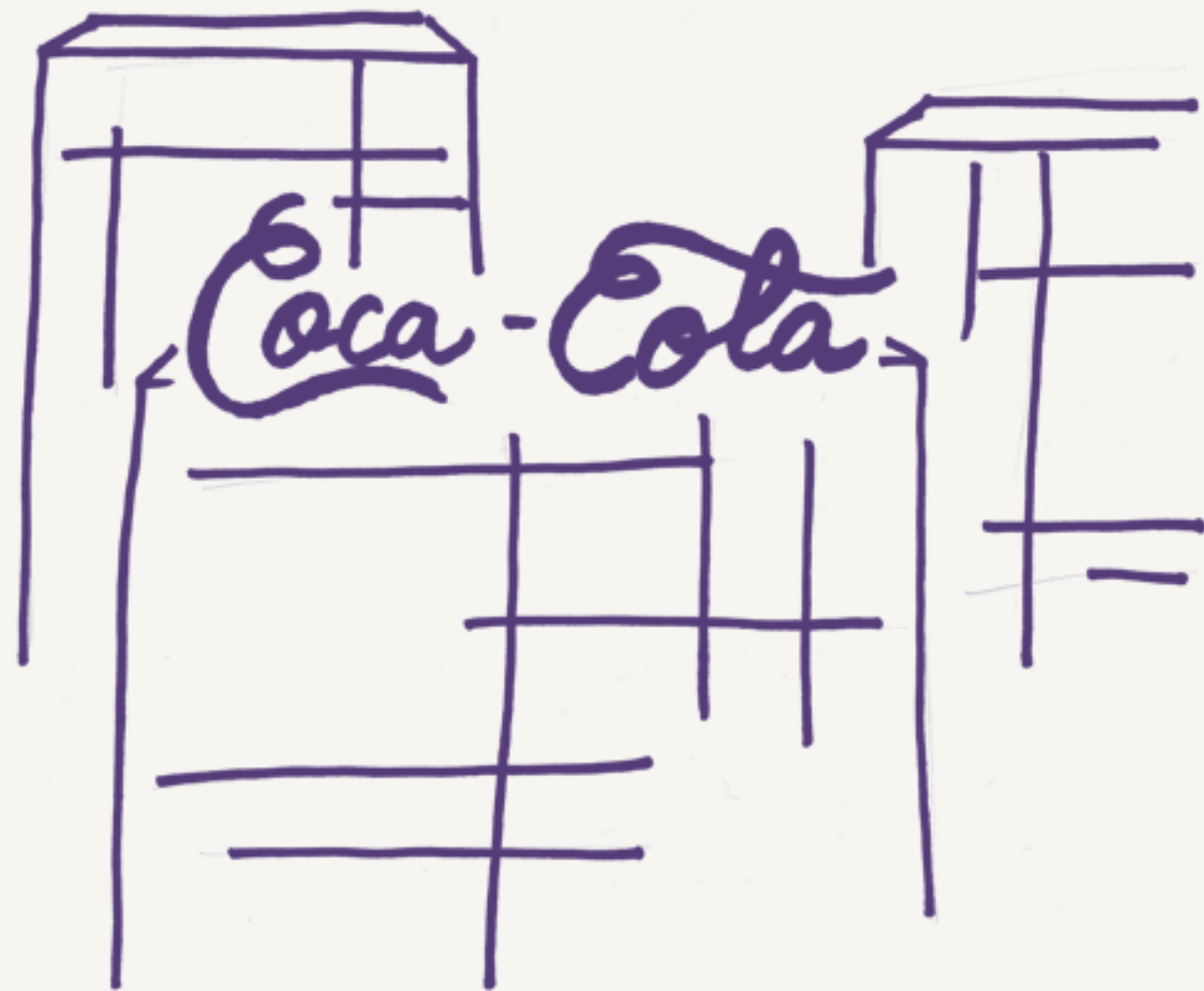
MAIS LE TROTTOIR DIT
" KAPITALISMUS IST
TÖDLICH "

Critical Nail Care

invented by Lena Wegmann

Critical Nail Care is a meeting place, critical spatial practice and intersectional artistic research to provide low-threshold access to discourses of urban development. It explores the transformation of care, empowerment, queerness, and reproduction through commodification. It questions the dominant interpretations of these marginalised, mostly Black, Peoples of Colour, and migrant spaces, of care workers and recipients – nail salons.

Polished nails, a sign of self-adornment, lived, "femme", and soft-read attributes, but also a sign of non-cis power, self-celebration, and combativeness. Being trans, a woman, being different, being queer, and becoming feminist in the "global city" needs places of care to unfold. Between bathrooms and nail studios lie the spaces of possibility: renegotiating bodies, identities and intimacy far from the neoliberal hegemony and celebrating diversity in the critical collective. Mutual body care is usually also emotional care, and the invisible worker becomes a co-knowing.

The spaces in which these encounters mostly take place are private, socially marginalised or in danger of being displaced by commodified wellness resorts.

Critical Nail Care starts here, addresses our spatial production of care, and facilitates embodied conversations around the interweaving of gender, race, queerness, and the commodification of care.

Protocol

Bring your nail polish and manicure stuff, find a cosy space and invite a friend or stranger for Critical Nail Care.

Start with slowly coming into contact to your care recipients and ask: What do you want? Which colours speak to you at the moment? (your nails, your decision).

Caressing the hand, warming them up in case they are cold, and it is wanted.

Have a critical conversation, while providing care, manicure or nail polishing: Who cares? Who determines the discourses around care in the city? And how solidary are we in our consideration of care?

Discuss your experiences, thoughts, and speculations and take time and care until the polish is dry, and generally in life as well.

MASCULINITY INCREASES THE CHANCE OF

EATING MEAT

(BIG UP SANDRINE ROUSSEAU)

OR

WHAT ARE WE
EVEN DOING?....

LIMINAL

WHOSE EYES ARE ON YOU?

Urban de-planning "keep it empty, keep it free"
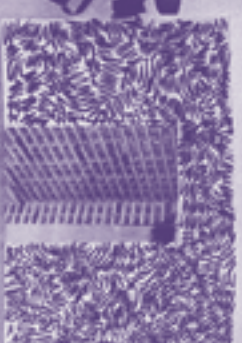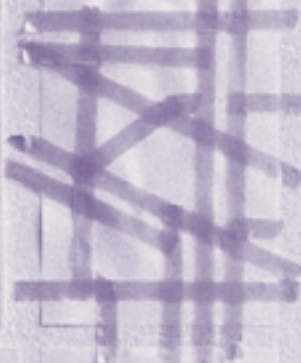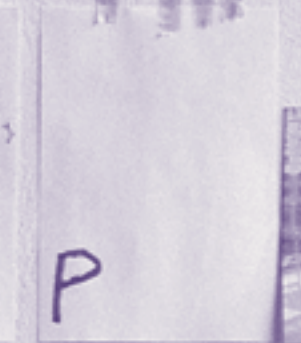
MORE THAN A GYM

"Berlin is a place of creativity and it has done a lot for its politics"
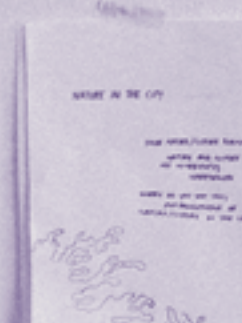
P

Other perspectives
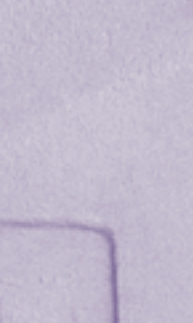
De-constructing

MASCULINITY INCREASES THE CHANCE OF

EATING MEAT

Agency

Self Publishing

ABOLISH FRONTEX

ABOLISH FRONTEX

RESPONS RESPONS RESPONS RESPONS IBILITY IBILITY IBILITY IBILITY

Coca-Cola

MAIS LE TROTTOIR DIT "KAPITALISMUS IST TÖDLICH"

VERY ORGANISED CITY, YET—

WHERE ARE THE CROSSWALKS?

The Heterotopic Crumble Collective
A Manifesto

This recipe has to be my all-time favourite. It's my go-to when I need a pick-me-up, and I swear I start going through withdrawal whenever I haven't made it in a long time. Crumble withdrawal! Usually, I make a big bowl of it and plonk it on the table to be devoured by hungry artists, hedonistic partygoers, punks, ravers, political dissenters, and of course, the LGBTQ+ community. There is nothing quite like its unique taste and texture. Criticised for its non-conformity, yet so mouth-watering and moreish you just can't help going back for seconds. It's the perfect dish if you want to bring people from all walks of life together, and this is why I want to share it with you.

The origins and history of this recipe are integral to how you experience it. Handed down over generations, modified through wars and all kinds of political upheaval, you name it, this Crumble has been through a lot… I know, I know what you're thinking. There is no one crumble recipe and you're right! As any other classic dish, every family has their own version, and everyone will always have a claim to theirs being the best. Especially before the Wall came down, there were two main competing recipes. Each version has its own secret set of ingredients. However, this recipe has been created by fusing together their idiosyncratic qualities while adding new twists.

I can vouch that this recipe is the most extraordinary dish you'll ever encounter. But please, please be cautious and eat in moderation! Once you make this Crumble, I assure you, you'll be hooked! Addicted to how it keeps you young in spirit! Just be aware that overindulging can cause fatigue… I'm not saying, "don't eat this" because it will surely change your life. It is a truly exciting and inspiring experience, but it must be treated with respect and care.

Simply follow these steps to make something beyond your wildest dreams!

Ingredients for the city

- 1 kilo of concrete apartment buildings
- A handful of spätis
- 10 cans of street art
- A bunch of nature
- Half a dozen doses of raw creativity
- 1 ounce of capitalism
- 1 teeny tiny teaspoon of pedestrian crossings
- 1 tablespoon of unsweetened masculinity
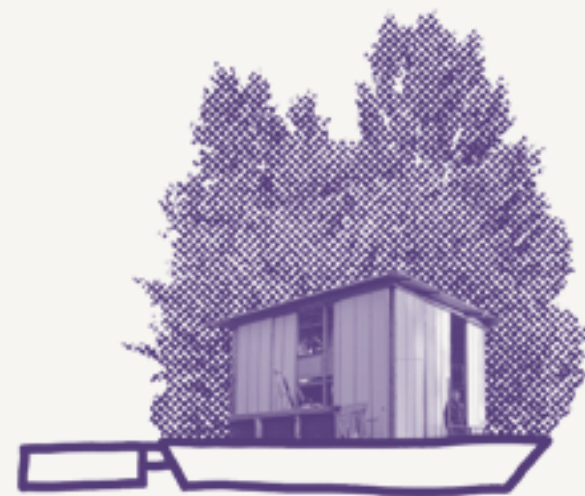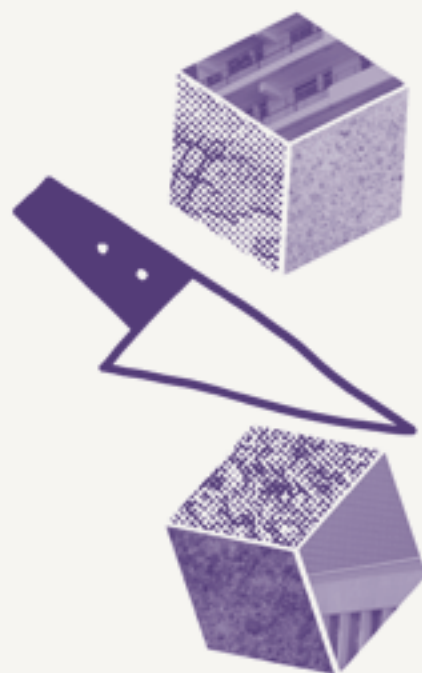- 69 grams of techno and nightlife

Equipment needed

- Floating ~~University~~ Berlin and a frying pan

1.

Cut the concrete blocks into rigid squares and divide the spätis into equal parts.

2.

Then, put the Floating ~~University~~ in the pan and place on a high heat until the privilege is sizzling hot.

3.

Stir in the spätis, the rigid concrete blocks, and the cans of street art and let it simmer for 10 minutes.

4.

Continue by adding the bunch of nature gradu- ally, in small amounts, making sure not to over- power the concrete, and stir until golden brown.

5.

Meanwhile, clean the raw creativity and crumble on top of the mixture, then let some capitalism ooze through the mixture for a lip-smacking sticky crumble.

6.

Finally, season with a teeny tiny teaspoon of pedestrian crossings and a tablespoon of un- sweetened masculinity because you can't handle any other spice.

For the whipped cream

1.

Mix the techno clubs in a bowl and beat at 130 bpm.

2.

Add some more nightlife and whip the club until it's glistening and shiny. Now your dish will be high culture.

Finally, enjoy this rich and flavourful crumble!

Publishing Team & Contributors

Byverkstedet

works with city development through design, craftsmanship and architecture. Together, they engage people and facilitate processes that create sustainable solutions for the city's people and environment. What started in 2013 as a group of volunteers wanting to improve their surroundings in Tøyen, has since grown to an organisation and creative studio that works with placemaking projects all over Oslo. Based on participation and local potential, their work centres around creating collective visions and finding actionable solutions. To help implement ideas, we involve designers, architects, artists, builders, social scientists, volunteers, and professionals who share similar passion. By including people from beginning to completion, they aim to inspire creativity, collaboration, and ownership. They believe that no place is too big or too small to have an impact.

forty five degrees

is an international collaborative practice of architects, designers, and researchers. In their work, they are committed to the critical revisioning of space-making, exploring new methods, resources, and means. With their work, they investigate the built environment through research, design, and artistic experimentation, across multiple scales and in its social, economic, and spatial implications. They are interested in collecting protocols and collective approaches, exploring alternative living and city-making models, and paradigms of spatial development to engage with communities and the networks they are part of. The group strives to develop accessible spaces and is committed to rethinking academic and practical education by perceiving the city as an environment for expanded learning. They work towards imagining possible futures and spaces for collective organisation across all age groups to enhance city models that ultimately transform the built environment.

Premices and co

is a design and interior architecture agency based in Paris, specialising in the circular economy. It favours responsible design based on the enhancement of what is already there. The agency leads various projects about space design, object design, signage, scenography. By often mobilising the practice of reuse, repurposing, or recycling in its projects, always with a concern for ecology and

frugality. Premices and co was co-founded by Camille Chardayre, Amandine Langlois, and Jérémie Triaire, all three interior architects and designers. Since its creation in 2012, the agency's achievements have varied: rehabilitation of private or public space, design of materials from recycling or reuse and also public manufacturing workshops... The agency is also developing two other activities that complete its ecological commitment: Ateliers Chutes Libres© Workshops on raising public awareness of the practice of reuse and Pierreplume©, on the concrete production of a material deposit.

Büro Bum Bum

is a design office that works with clients from the fields of art, culture, education and research, as well as self-initiated on socio-cultural and political projects. Organized as a collective, Büro Bum Bum develops interdisciplinary design concepts in various constellations and collaborations. Depending on requirements or tasks, collaborations are formed with people from areas such as photography, programming, illustration, editing or print production.Intensive discussion of content, trusting collaboration, and open exchange plays the same important role in the work of the office as social and ecological responsibility. Büro Bum Bum observes transformative processes in the environment and society and sees itself as responsible for recognising regional and global challenges and integrating and negotiating them in the design process. With design expertise on the one hand and content-related debate on the other, Büro Bum Bum interprets the concept of design holistically and sees itself as a co-designer of realities, a provider of ideas and a connector between theory and practice.

Daniel Lacasta Fitzsimmons

has dabbled in a number of trades and professions over the years, and although he is trying to step away from the computer into the muddy, wet, and windy outdoors of Scotland, one of his jobs is still a translator and copy editor. Due to his increasingly distant background in architecture, he has been lucky enough to explore the more interdisciplinary and socially oriented areas of architecture and design. For the last decade, his work has ranged from academic publications and conference proceedings to practice-based research and single-author works, dealing with texts that raise questions about the city and its development, critiquing profes-

sional practice, discussing public engagement and participatory design processes, or reviewing the role of today's designers in the face of climate emergency. These themes mirror his own interests in social emancipation and organisation, as well as the importance of design in fostering empowered communities within a resilient, sustainable built environment. Publications such as this one are a true testament to the power of socially minded, ethical design practices and the positive impact they can have on a place and its people. Ironically, these incredibly inspiring and hopeful publishing projects are also the only things that keep him from drifting permanently away from the computer and back into the deep dark woods!

Lena Wegmann

is an urban researcher and critical spatial practitioner with a background in urban studies, planning, and landscape architecture. They follow their deep interest in inclusive democratic urban & rural futures, spatial intersectional feminism, queer utopias, and climate justice in their practices and research. Lena Wegmann has been active in architecture and urban planning discourses for several years and worked for and with IBA Thüringen, mannoffice Amsterdam, Bauhaus-Universität Weimar, HKW, KW Institute for Contemporary Art, constructLab, raumkon19, Rehwaldt Landscape Architecture, makingfutures & *forty five degrees*, i.a. Alongside this, they invented "Critical Nail Care" and "Power Elastics" as intersectional, critical, and embodyminded ways of negotiating and trans-figuring space.

Pauline Escot

is a freelance graphic designer and illustrator, and also teaches graphic design at License level, in the Paris region. She considers her graphic practice in a local, transversal, and collaborative way. Now a member of the Yes We Camp association, she is behind the visual identity and signage of the temporary occupation project Les Grands Voisins (Paris) for which she directed the graphic design between 2015 and 2018. Urban space is her favorite field of expression, and she works with structures acting for the common good, with a responsible aim: associations, town halls, schools, collectives. The strength of the graphic sign interests her all the more when it applies to a material, a space, a human encounter, a simple desire to act! She has worked alongside Dépli design studio, Atelier Baudelaire, Collectif Etc, Polimekanos London, Agence Prémices and Co, Women's Rights Mission of the city of Saint-Denis, We are in Agency, Atelier

Aïno. Now a doctoral student at the University of Paris 8, she has been conducting research-creation since 2016 on the social and environmental responsibility of graphic design in the contemporary city.

Valentina Martínez Mariscal

holds a PhD in anthropology, information, and communication science. In her thesis, she explored themes within temporary, informal, and collaborative urbanism. Valentina has solid international experience in urban development from, among others, the USA, Germany, and France. Valentina is also a versatile dancer and has a strong commitment to art.

CONTRIBUTORS

Alessandra Pomarico

is a curator and sociologist working at the intersection of the arts, pedagogy, social issues, nano-politics, and community building. In the context of this publication, she draws on her experience working with youth in alternative and creative settings and with experimental pedagogy to explain how opening new channels for people to learn, experience, and share knowledge can benefit today's youth.

Luna Bongers

is an artistic researcher and conceptual art student based in Rotterdam. She graduated with a Bachelor's in Sustainability and Philosophy and is currently studying Fine Arts with a minor in public and private space. Her latest projects predominantly focus on how our hegemonic norms are reflected in and reinforced by the built environment. In her art and research projects, she questions our current understanding of space to simultaneously challenge normativity. She is most interested in addressing binary, patriarchal, and anthropocentric thinking. She aims to do so by applying feminist and more-than-human theories to architecture and letting this unfold in both theoretical research and visual art. Her latest research was on the potential of urban decay to allow for novel norms to emerge; in this project, silicon embryonic creatures were scattered around in a desolated street, and this was accompanied by a feminist text on humans as humus. This coming year, she aims to evolve this research further and apply it to the city of Rotterdam and/or Berlin.

Marleen Hahn

completed her Bachelor's degree in architecture at Leibniz Universität Hannover, Germany. As part of her master's degree, she interns at *forty five degrees* to learn from their transdisciplinary and collective design approach. In addition to her studies, she works at the Department for Urban and Spatial Development of the Urban Design and Planning Institute of Leibniz Universität Hannover. Her interests lie in the correlation between architecture, urban planning, and social issues, as well as the sustainable reconstruction of existing architecture. She believes that rebuilding is not only essential for a more sustainable future, it also holds great architectural potential.

Nadine Smales

is a multidisciplinary artist from London, currently based in Berlin. In her practice, she explores the layers of urban environments, drawing on her sensory experiences of cities she immerses herself in. Struck particularly by the aesthetics of architectural structures, open spaces and graffiti art that communicate the energy and movement of urban life. In the studio, she translates this language into reductive forms and compositions within drawing, painting, and sculpture. In addition, she champions sustainability within the artwork to advocate a cleaner and brighter future for our cities. Recent projects have documented her environmentally conscious approach through working closely with biobased, regenerative, and reusable materials. Having moved to Berlin, she is excited about the progression of her practice, with plans to collaborate with other creative disciplines and urban communities. She intends for art to be an integral tool in reshaping our futures, considering ideas of collectiveness and sustainability.

Neslihan Ramzi

is a graphic designer and illustrator based in Oslo, Norway. She is currently taking a masters in Art in Society and works at Kunsthall Oslo.

Oda Berby

is a freelance photographer based in Oslo, Norway. She works mainly with fashion and portraits but also like experimenting within different genres. A supporter of creativity in any form.

Pablo Despeysses

is a transdisciplinary designer in the scenografic and cultural mediation field. Living in Portugal, France, and Germany brought him a strong multicultural background. He studied space design, specialising in event and mediation design. It allowed him to work on exhibition projects in France and Germany, always with interactive displays. Currently based in Paris, He works with Premices and Co on architectural projects. He reuses elements from his environment, such as wood, words, jokes or stories. The playground of his design practice is the urban space, where he tries to outplay coercive spaces. The game is a tool that he uses to involve users.

Panta Rhei Collaborative

is a group of spatial practitioners putting the commons back into context. It was founded in 2020 and is currently based between Berlin, London, and Zurich. PRC adopts models of internal and external collaboration as a working methodology to carry out design, exhibition, and research projects. PRC's approach aims to bridge theory and practice through a critical and discursive attitude towards analysing the city. It considers architecture as more than just a physical dimension, aiming to interrogate the role of spatial practitioners today. The group's members have given talks at the Accademia di Architettura in Mendrisio, TU Berlin, Munster School of Architecture and TU Munich, as well as leading workshops at Floating ~~University~~ in Berlin, and assisting at the Porto Academy Summer School. PRC also exhibited at the Tbilisi Architecture Biennial 2022 and were part of the Neighbourhood Index of the Oslo Architecture Triennale 2022.

Rosario Talevi

born in Buenos Aires in 1983, is a Berlin-based architect, curator, editor and educator interested in critical spatial practice (Rendell), transformative pedagogies and feminist futures. Her work advances architecture as a form of agency – in its transformative sense and in its capacity for acting otherwise (Schneider) and as a form of care – one that provides the political stakes to repair our broken world (Tronto). Rosario is a graduate of the School of Architecture, Design & Urbanism at the University of Buenos Aires. She has held teaching and research positions at the Hochschule für bildende Künste (HFBK) in Hamburg, the University of the Arts (UdK) and the Technical University (TU) in Berlin and at the University of Buenos Aires (FADU/UBA). She is a founding member of Soft Agency and Floating e.V.

Valentine Romet-Volant

Small hands getting busy with set design and cabinetmaking in the dust of a Parisian workshop.

Wattana Meethong

was born in 2002. He is originally from Thailand, but lives in Oslo, Norway. He is currently studying landscape architecture at The Oslo School of Architecture and Design, and can see himself as a landscape architect in the future. As a child, he always had a passion to create whatever crossed his mind. He constantly drew, and wanted to improve his hobbies and skills every day. Those skills eventually started developing and mixing with a passion for different kinds of designs. His further intention is to explore and combine art with design and make something that benefits the community in an aesthetic and functional way. Through the Design Workshop, he got the opportunity to have an open discussion and reflection with other participants, and got to learn how to work in a team with creative and dedicated people.

I wish that wishes can come reality

I wish we can all together share wishes and make them come true.

I'd love to be under the see, in an octopuses garden in the shade

i wish eco feminism makes its way to politics. & equal rights for queer people ♥

UN MONDE D'EMPATHIE

♡

LOVE IS ALL I WISH FOR. CLICHÉ BUT THAT'S ALL I WANT.

WAAROM BEN IK EEN WEEGSCHAAL MAAR NOOIT IN BALANS?

IK ZOU WILLEN DAT IK ME NOOIT OF OP ZYN MINST NIET ZO VAAK ZO ONWYS VERDRIETIG OF DEPRESSIEF VOEL' ZOALS IK MY SOMS KAN VOELEN. IK WIL NOOIT MEER DAT IK NIET UIT BED KAN KOMEN EN ME ZO LEEG VOEL. IK HOEF NIET ALTYD BLY TE ZYN MAAR ZEKER NIET ZO KUT.

The Studio is a practice-based research project in the framework of the Erasmus+ Youth in Action program where three European design studios from Oslo, Paris, and Berlin have come together to share knowledge around common values on eco-design, learning, and youth engagement in creative processes. In a world where we constantly distance ourselves from the physical and the tactile, the goal of this publication is to reclaim creative spaces through material, physical, and design-based explorations. We want to encourage and inspire youth workers and young people to be critical and reclaim agency over their spaces, subjectivities, and networks.

We believe in the transformative potential of design and expanded learning environments to open spaces for creativity, collaboration, and wonder to create positive change in our physical surroundings, now and for the future.