YOUTH URBAN ACTION

E+ COOPERATION PROJECT FOR YOUTH

MANUAL

For engaging Youth and Communities in Urban development activities

Creator
European Consultants

SCI AUSTRIA

Bu Wa — Bildung für utopischen Wandel e.V.

URBAN CENTER

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CREATIVE COMMONS LICENCE

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CHAPTER I - INTRODUCTION

1.1 About the Project

The cooperation project "Youth Urban Action" is coordinated by **Service Civil International Austria** in partnership with **BuWa (Germany), Creator (Romania), Urban Center (Italy) and Gençlik ve Değişim Derneği (Turkey)**. Main objective of this cooperation is to promote the participation of young citizens and youth organisations in interventions of urban regeneration and urban development. At the same the project aims to train youth workers and civic organisations on basics on the creative and smart use of urban space, offer the tools to uptake local actions engaging youth, critically reflect on the role of urban spaces, urban regeneration, smart city and smart community and finally sensibilize public institutions and civil society to adopt participatory approaches on urban planning.

The project is therefore expected to boost new approaches for organisations working within urban communities to tackle some of the main challenges of today's society, related to environmental sustainability, youth employment, social dialog and social cohesion, marginalisation and deterioration of urban spaces.

Project activities:

- ☐ International Meeting
- ☐ Training for the staff members on Urban regeneration and youth engagement
- ☐ Creation of a manual on the topic
- ☐ Organise local actions in Austria, Italy, Romania, Germany and Turkey

1.2 Introducing the project partners

SCI Austria

The Service Civil International Austria, founded in 1947, is the Austrian branch of the global peace and volunteering network Service Civil International (SCI) and is based in Vienna. The organisation mainly organises, together with local and international partners short and long-term volunteering projects in Austria and abroad.
We offer people the experience of living and volunteering together with persons of different backgrounds, learning about important relevant topics, getting active and breaking down barriers and prejudices. It allows them to experience a world of mutual respect and understanding. In this sense, volunteering can be seen as a way of life, in our world "as a demonstration of the possible reality of a peaceful and cooperative world".
SCI's vision is a world of peace; social justice and sustainable development, where all people live together with mutual respect and without recourse to any form of violence to solve conflict. SCI's mission is to promote a culture of peace by

organising international volunteering projects with local and global impact. Apart from mission and vision SCI is being guided in all its activities by our core values. Every voluntary project, meeting, exchange or training has to be in line with these values: Volunteering; Non-Violence; Human Rights; Solidarity; Respect for the Environment:; Inclusion; Empowerment; Cooperation.

Besides the volunteer activities, which remain our core activities, SCI Austria has organised and coordinated numerous projects, seminars and training, involving especially young and disadvantaged people. Thus we have for years SCI has organised, coordinated and joined many international activities aimed at educating people and raising awareness about topics for us and for our movement.

- www.sciaustria.com
- https://www.instagram.com/sci_austria

Bildung für utopischen Wandel

Bildung für Utopischen Wandel (= Education for Utopian Change) is a political education collective in East Germany that engages in educational work on the topics of climate justice and anti-discrimination. Through our non-formal education projects we aim to contribute to a climate-just world where all people can live a good life. For us, this includes a just and ecological economy and the fight against discrimination. In our projects, we therefore connect ecological, social, and global issues. We focus on current problems and oppression and we also encourage thinking about utopias and approaches for a more just world in the future. It is important to us to learn together and from each other. We aim to create educational spaces in which as many people as possible can get involved. Our main topics are the intersections of the climate crisis and classism, the climate crisis and queer feminism, as well as utopias – always linked with an intersectional critique of discrimination.

- http://buwa-kollektiv.de/

URBAN CENTER

Urban Center is a non-profit organisation that sees innovation and creativity as tools to enhance the quality of life in territorial systems and to bring about change in both public and private organizations. We believe that creative processes, design thinking, inclusive methodologies, open innovation, and collaboration are fundamental for individual and collective development in organisations and territories.

Since 2012, the organisation has implemented numerous projects related to urban regeneration and public space, both in the metropolitan city of Cagliari and in various rural areas of Sardinia. The main intervention strategies involve public art and street art as tools for improving public spaces and engaging the community, and social

innovation as a method to address both old and new needs of local communities and to design new solutions for local development.

- https://www.urbancenter.eu/

CREATOR

Creator European Consultants S.R.L is a consulting company founded in 2012. We´re specialised in project planning and management of all types of grants and subsidies within the different EU programs directed to all kinds of entities and organisations.

The members of the firm have an experience of over 15 years in the field of consulting and management of European funds.

✓ We have a highly qualified multidisciplinary team in the field of consultancy. Professionals who understand business and technology, with more than 15 years of experience, and are able to unite both concepts and implement real success, taking into account the characteristics of each company, sector and market.

So, our team of experts is responsible for advising, processing and managing subsidies and grants that facilitate innovation and improving competitiveness.

We also carry out projects about strategic consulting, marketing, resources human and ICT. Our team generates constructive ideas, interaction and tracking in a permanent manner that fully satisfy customer requirements and the quality services rendered in their favour.

✓ Our firm collaborates with clients planning actions, submitting the projects under call for proposals, managing and coordinating the project and submitting the appropriate technical and financial reports at the end of the undertaking action.

✓ Our Scope of clients includes SME, large companies and non profit associations.

✓ We develop strategic plans for companies and organisations, elaboration of marketing plans, we conduct also comprehensive sectoral studies in order to improve the positioning of companies, business organisations and other entities.

- https://www.facebook.com/creatoreuropeanconsultants/

YOUTH AND CHANGE

Association is founded in order to make powerful to relationships between youth, women and decision makers of which has more partners and more actors, strengthen democratic participation and structure, provide youth and women participation to sustainable development so realise youth and women attendance to all parts of life (social, cultural and economic), improve sense of belonging to the city and participating in the city life, assure youth and women taking an active role in the

management of the quality and liveable city, bring solutions to the problems of youth and women.

Youth and Change Association is mainly working in Diyarbakir where it is located in economically one of less developed parts of Turkey. Youth of Diyarbakir are faced with many obstacles and that's why, we have been trying to support them in different areas such as culture, youth participation, sport, training courses etc. in order to make them active citizens. The association has been a partner in more than 100 international projects, led a Local Democracy Academy and currently leading a big project (as a co-applicant) "Labour Market Support Programme for Young People Not in Employment, Education or Training". The specific purpose of the call for proposals is to increase the employability and labour force participation of NEETs by providing comprehensive labour market measures in a comprehensive and complete manner. The general purpose of our project; advertisement, promotion, visual design, production, media, animation, cinema, video, photography, drone operator etc. To provide professional training and employment of NEETs in service areas and to contribute to reducing the youth unemployment and female unemployment of the city.

- https://www.instagram.com/youthandchange/
- https://www.facebook.com/YouthAndChangeAssociation

1.3 Motivation, relevance and idea of this manual

The urban environment is a fascinating and complex structure that has been constantly changing and evolving for millennia. Throughout history, cities have been central places from which society has been shaped, but in which social conditions have also become visible.

In recent decades, urbanisation has increased worldwide at an unprecedented rate. More and more people are moving to cities in search of better living conditions, educational opportunities, jobs and cultural offerings. However, this rapid urbanisation has also increased the visibility of social inequalities and socio-ecological challenges.

In urban areas, the gap between rich and poor, the lack of affordable housing, discrimination against marginalised groups, and the pressures of pollution and climate change are particularly evident. Cities are settings where social, economic, and environmental issues collide and interact.

At the same time, urban spaces continue to be dynamic centres where a variety of social, cultural, and economic activities take place. In this urban landscape, children and youth occupy a significant place. Their experiences, needs, and potential shape not only their individual development, but also the future of our cities.

Childhood and adolescence in urban environments are characterised by diversity, access to education and recreation, limited space, and social challenges. Cities provide rich cultural and political dynamics, enable educational opportunities, and offer diverse recreational opportunities. At the same time, however, social inequalities and limited natural experiences are particularly visible. The co-design and participation of children and young people in urban planning therefore plays an important role. The Manual looks at these aspects in more detail.

This Manual on "Urban Spaces and Childhood & Youth in the City" is specifically designed for NGOs and organisations working with children & youth, especially in the field of non-formal education. It offers a first collection of theoretical foundations, practice-oriented methods and best practice examples to deepen the understanding of urban spaces and to promote the participation, inclusion and well-being of children and youth in urban environments.

This Manual aims to support and inspire professionals and organisations of child & youth work in their work in urban spaces. It aims to provide an understanding of the importance of urban spaces for the growing up of children and youth and to show concrete possibilities for action. By combining theoretical foundations, practical methods and best practice examples, readers are encouraged to actively work for child- and youth-friendly, inclusive and equitable cities.

With this Manual, we would like to make a contribution to helping children and young people unleash their potential, help shape their environment, and shape the cities of tomorrow. We invite you to join us on this exciting journey into the world of urban spaces and childhood & youth in the city.

Why we talk about urban spaces

In this manual, we usually speak of urban spaces instead of cities, because this allows us to take a broader perspective that better reflects the complexity and diversity of children's and young people's living spaces. The city is defined very differently in different (geographical, political) contexts. In Germany, for example, there are cities with a few hundred inhabitants, while in Japan a city starts at 50,000 inhabitants.

Moreover, the term "urban spaces" covers not only the central urban areas, but also the surrounding suburbs, outskirts and rural areas that are closely linked to urban development. By focusing on urban spaces, we recognize that children and youth not only live within city limits, but also operate in a larger spatial context. We are concerned with the connection between centres and peripheries, the interaction of urban, suburban, and rural areas, and the interactions between urban and suburban areas.

By focusing on urban spaces, we can capture the complexity and dynamics of urban life while better understanding the interactions between people, communities, and their environment. In this way, we can promote inclusive and sustainable development that benefits all children and youth in urban spaces.

CHAPTER II - THEORIES

It is essential to base our work on strong theoretical frameworks in order to tackle the complexity of urban environments and the role that kids play in them. This chapter explores the fundamental theories that serve as the foundation for our endeavour, offering a thorough comprehension of the social, economic, and environmental processes involved. In order to give practitioners the knowledge they need to promote inclusive, equitable, and sustainable urban settings, we study urban sociology, theories of social justice, ecological sustainability, and youth development. By incorporating these theoretical viewpoints, we may develop urban environments that support young people's participation and progress while also better understanding the many opportunities and difficulties that cities offer to them.

2.1 Urban areas and youth

Urban spaces - such as cities or villages, public or private spaces - are always also spaces of childhood and youth: we grow up in them, are socialised and educated in them. We can explore, move, test our limits, expand our experiential spaces, try things out, negotiate and learn in them. Still, most of the time, childhood and youth are overlooked topics and perspectives when it comes to research around or development of urban spaces. Because often children and young people in urban space are two things: invisible or unwanted.

Here is an encouragement for a little test: Let yourself drift through the urban space for 24 hours. Consciously as a flaneur/flaneuse or just in your everyday urban life. How often do you encounter children and young people? Where do you meet them? Do you have the feeling that they can move freely in the urban space with you? Do you have the feeling that the urban space is oriented towards the needs of children and young people?

Not knowing what observations you have made, however, the norm is the following when we consider the visibility and possibilities for participation of children and youth in urban spaces:
Urban spaces for children are mainly playgrounds, their homes or educational institutions such as schools or the kindergarten. We see them mostly in the morning on their way to school and in the afternoon, possibly in the supermarket - or on their way to their own homes. (sub/urban 2021: p.7) What we see here is that the spaces

for children are spaces that are intended, thus specifically assigned to them. Often they have specific functions such as education or playing. Of course, depending on the urban space, i.e. whether it is a big city or a village, and depending on the geographical location, it can change where we find children. This then also has something to do with how normalised children are in the respective culture. Young people on the other hand move more freely with larger radii, which means we cross and see them more often. Nevertheless, this does not mean an increase in the quality of and desirability in the space.

Let's do another test. This time you can do it from home: What places can you think of where young people can freely decide how to use them? What places can you name where young people can try things out without the control of adults but with the possibility of getting help in an emergency? What forms can you think of in which young people can have a say in urban development?

Again, not knowing your observation and answers which (hopefully) might differ, but regarding studies on youth in urban space, it seems as if they are often "out of place". (sub/urban 2021: p.8) Anika Duveneck (2021) emphasises that especially open spaces, informal and unplanned places, are the ones that are missing while being important spaces "(...) to enable young people to experience self-efficacy as well as negotiation and appropriation processes." (Suburban 2021: XY) Urban spaces can thus also be important learning spaces, beyond formal educational venues such as school and kindergarten, where young people can learn and try themselves out. Svenja Reiner (2020) wonders in her contribution "Otis"[1] what cities would look like if young people would develop and conclude their visions: "If young people developed cities, graffiti would be legal. People would be allowed to walk on all lawns, and there would be a separate lane on the street for bicycles."
(p.226 - Flexen: Flaneuse* write cities)

Inspired by Svenja Reiner, we also asked ourselves: What would actual urban spaces look like what children or young people would have thought up? We then asked ourselves how we as children and young people actually felt about the urban spaces we grow up in? What do we actually think, as social workers, researchers and education officers? How do we feel about urban space for the young people we work with or encounter?

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Answers

<u>What is urban for you? And what is the city?</u>

"I start with the city. I think a city is per definition, if an urban space has a specific amount of inhabitants. For me, I like to use the world of urban spaces, because I feel that it describes more the complexity of phenomena which can be found in cities, villages or even megacities. Urban spaces for me are often assemblages or collages out of biographies, bodies, history, other inhabitants as humans, infrastructure, specific of common developments, technologies and questions of care or of climate change. All of this forms part of our daily urban lives and our lives form the urban spaces that surround us."
- Juliana

"Urban for me is a human shaped space, meaning something made by and for the humans". However urban spaces are also home for many plants and animals so that nowadays the urban concept as such is already passed. Between "Urban" and "City" I see only the differences in sizes. "Urbe", the original word for urban, literally means city.
- Andrea

"In my perspective, the city embodies bustling shopping centres where children frolic in playgrounds, young people indulge in fast food or seek out high-end fashion and gadgets, while older individuals, somewhat bewildered, navigate through the array of novelties. On the contrary, the urban setting conjures images of children engrossed in traditional games within narrow alleys, young people savouring more organic foods and revelling in open-air theatres, and older ones gathering to deliberate, strategize, and enhance their neighbourhood."
- Umut

<u>How did you experience/live the urban as a child/young person?</u>

"First of all, I think of my kindergarten. Then: my home, playgrounds, the forest, my grandparents' homes. I remember that my parents' flat was close to the forest, but I don't remember playing there alone until a specific age. I also do i remember going to the supermarkt and where I took dance classes. When I got older, I started exploring, more like walking around, a little bit more independent, such as meeting my friends. I remember that we used to meet up - for me now it
seems like really weird spaces - there was like a tunnel and behind the tunnel there was a river. That was a particular point where we met to drink before going to parties.
I think at a specific age we also started meeting in cafe places, which felt super adulty at that time, or going shopping."
- Juliana

I don't think the city was necessarily the place where I grew up, although it was actually quite urban. But it didn't feel like the exciting part of a city. For me, the city was even more toward the centre of Munich and somehow a place I longed for because I didn't go there that often, also because somehow my friends weren't that interested in being out in the lively districts and exploring them. I think for me these really urban parts of the city were exciting and kind of cool, but I didn't feel like I was as much a part of it as I would have liked to be, even though I grew up in a totally urban area and always said of myself "I'm a city person". I liked that there were so many things nearby, short distances between places and so on.
- Mira

As I grew up in the countryside, the city was always something fascinating and attractive to me as a kid: Bars and restaurants, cinema, luna park and cool shops were there. Everything that I was missing in my village. Also people from the city looked more "open" and progressive than the others. They were always more trendy then the "villagers".
- Andrea

"I grew up in one of the ancient urban landscapes of the world, nestled in Sur-Mesopotamia, where the tapestry of life has unfurled continuously for over five millennia. To be born and nurtured in such a neighbourhood profoundly shapes one's character in several significant ways, fostering a profound sense of belonging, fostering intimate connections with neighbours and friends, and imbuing certain words with heightened emotional resonance, such as respect, love, and bravery. If I had grown up in a mega city, I believe that I wouldn't be the same person as I am right now."
- Umut

What role do children and young people play in the city from your point of view?

"I try to do this exercise daily to figure out when do I see children and young people and what they do. For example, today, it must have been around elevenish in the morning, I took the public transport towards my home and there were some young people. My immediate thoughts were: what are they doing in the public transport and shouldn't they be in school. After I realised my first thoughts, I realised: For me personally, there are certain time frames in which young people in urban spaces are normal for me to see and certain times in which I attribute other places and institutions to them. When I think about what role youngsters and children play in urban areas, I think they exist but do not play a huge role. I don't see them creating, I don't see them making rules, I don't see them collaborating or being able to present their ideas.
- Juliana

"I think children in the city are great, I think children are great everywhere because they make places livelier and louder, I also think it's nice to hear children's noise when being outside. Children use a lot of spaces that adults only use to relax in the sun and that makes the city much nicer, more popular and more exciting. At the same time it's actually incredible how dangerous cities are for children, especially for smaller children because of cars. Cities are actually a really child-unfriendly environment and I think it's pretty mean that children can't just go outside because it's simply life-threatening for them. Young people also have few places in cities that welcome them. Perhaps this is because they usually can't spend money on the places where they spend time and most nice places are often linked to consumption or places that are not only usable when the weather is nice and sunny. There are parks, but you can only go there at certain times and make yourself comfortable. At the same time, I wonder why young people often look for really ugly places to hang out in. Is that just because there are no other places or is it also because they want to be in places where others explicitly don't want to be, such as bus stops? At the same time, there are sometimes youth centres that are fully used and are totally important for the urban youth. Maybe it's also important to have wastelands or lost places, that aren't really for young people but where young people can spend time. So I think it's important that there's more space in the city for young people to find their own niche."
- Mira

What experiences have you personally had or observed that show how children and young people bring about positive change in the city?

"I think children and young people can bring positive change in the city.
They only have to get the space to do it and the ability to do it. So far I don't see that existing right now. I do know now some forms in which they can participate. But this is usually project-based and only within a certain framework, which quickly reaches its limits. I think it's also important to ask: What is participation and involvement? There is also fake participation. I think the question should be asked about every form of participation: Who is participating? How do people participate? Which voices are heard and which are ignored? And how far does participation go? Is it a workshop or are the results actually taken to a political level? Within children and youngsters, I feel that the ability to participate when it comes to the development of urban spaces are clearly missing. Their voices and perspectives are normally not included when it comes to actual decision making."
- Juliana

Which aspects of urban development, -planning and -design are particularly important to take into account considering the needs of children and young people?

"Well I think all of them are super important. I think children and youngsters should be taken into account on a basic level when it comes to urban development. Like plans for city's, construction of affordable housing, the decline of environmental

pollution, because when all of these things come into working that is normally the time when young people are a little bit older and then they are the ones using those spaces. I also do think that they also should form an important part when it comes to a theoretical or research level. Children and youngsters should be able to be and also to speak at panels or conferences."

- Juliana

In my opinion, there is one main aspect: To involve them in the decision making process. None of the plans and designs will be completely successful without involving them.

- Umut

What we often see and also wrote before is that young people lack opportunities to participate when it comes to the development of urban spaces.

Young people are increasingly pushed into urban spaces that are defined by function and structure. Moreover, these spaces are often domesticated, institutionalised, and controlled by adult caregivers. It is also clear that the disappearance of open spaces, the privatisation of urban neighbourhoods, and segregation not only impact society in general, but also young people and their ability to thrive in urban spaces. Spatial restrictions and limitations on movement can have a significant impact on young people's development and social
Relationships.

We would like to end this little introduction with a plea to not only consider children and young people more when it comes to urban spaces but to really include and involve them in decision making processes and in the design of their own urban spaces. In times like these, marked by social developments such as the re-strengthening of right-wing parties in Europe, the threat of climate change, persistent inflation, the increase in the potential for violence and war, and the effects of a pandemic that has often ignored the needs of young people, it is crucial to provide them with spaces where they can find support, participate, and experience co-determination and involvement. We urgently need to create spaces for culture, sports and meetings that meet the needs of children and young people. This can include the implementation of repair cafés, participatory bicycle workshops, the temporary use of vacant spaces and much more. These are spaces that they can dispose of in a self-determined way, where they can realise their ideas and where they can become active members of society.

2.2 Why work in urban areas and youth?

<u>SCI Austria</u>

Youth engagement in community projects on urban regeneration can ensure a higher sense of ownership, belonging, and empowerment of the next generation within their community. It can involve young people in planning, designing, and implementing initiatives that improve the social, economic, and environmental conditions of their neighbourhood or city. The benefits of youth engagement in community projects on urban regeneration include promoting social cohesion, empowering and building the capacity of young people, and creating safer and more inclusive environments and communities. Additionally, involving young people in these projects can generate fresh ideas, perspectives, and solutions that cater to their needs and interests.

<u>BuWa-Collective</u>

All of our core topics are related to cities and urban space. Forms of discrimination such as sexism and queerphobia are also reflected in the design, planning, organisation and use of urban space. This can be seen in the quote from feminist geographer Jane Darke: "Our cities are patriarchy written in stone and brick". Cities therefore reflect the structures and norms of the society that builds them.

Even if cities are not one of our core topics, we often integrate it into our thematic work. For example, in the field of climate and classism, we often examine the issue on the urban level: individuals from the poverty and working class are often more exposed to harmful health effects from traffic and factories in their (urban) neighbourhood, while wealthier population groups have better access to recreation and clean air.

Utopias (and dystopias) also often use cities as a projection site for imagining and envisioning a good life for all in the future. Urban space is therefore an important scale level on which our core themes unfold, where we can make them visible and start to change.

Our key issues are topics that are being addressed and supported by the younger generation in society in particular. This is another reason why it is important for us to combine the topics of youth, urban spaces and our focus on climate justice, classism, queer feminism, intersectional critique of discrimination and utopias in this project.

<u>CREATOR</u>

According to CREATOR Working in urban areas and youth is important for several reasons. Youths can help to improve the quality of cultural, civic, social, artistic, environmental and sustainability conditions, democratic participation, social inclusion

and because the young people are bringing new progressive and dynamic perspectives oriented to the future.

In summary, working with youth in urban spaces in Romania and elsewhere can have a significant impact on individual development, social cohesion and the sustainable future of the community.

URBAN CENTER

The association has among its objectives to support youth participation and protagonism in the territories. For a constant improvement in the quality of life and to have smart, inclusive, and human-sized cities, it is crucial for the creativity and participation of young people to emerge through bottom-up processes, as well as through institutional channels, tools, and spaces so that the ideas of young people can find a place in urban transformation processes.

YOUTH AND CHANGE

Association is working in a big city (almost 2 million people) since 2009 and it's very active in the Diyarbakır City Council. Under Local Agenda 21 Diyarbakır City Council and Youth Council, they have been a part of so many local activities from planning to practise. The association has made several surveys to develop long term approaches and policies for local young, disabled, children, and women by sharing them with local authorities (especially municipalities).

However, the association has 14 years of international project experience (both sending young people to different EU countries and also hosting them) and it's such a big opportunity for the city. People have a chance to see, observe, analyse and practise them in their local (based on local realities). That's why they are trying to create youth, women, children, disabled, and eco-friendly urban places with limited resources.

INJUSTICE MEANS THAT IN OUR SOCIETY, IMPORTANT THINGS THAT WE NEED TO LIVE ARE NOT DISTRIBUTED FAIRLY TO ALL PEOPLE. THAT IS, SOME PEOPLE GET MORE OF THESE IMPORTANT THINGS AND OPPORTUNITIES, WHILE OTHERS GET LESS. THIS RESULTS IN SOME PEOPLE HAVING A BETTER POSITION IN OUR SOCIETY THAN OTHERS.

DAH! YOU MEAN LIKE A GAME WHERE SOME PLAYERS HAVE BETTER CHANCES THAN OTHERS SIMPLY BECAUSE THEY ARE IN A CERTAIN GROUP

INEQUITIES IN THE CITY ARE NOT JUST ABOUT HOUSING, BUT ALSO ABOUT SOCIAL, ECONOMIC, AND ENVIRONMENTAL ISSUES

INEQUALITY IN THE CITY MEANS FOR EXAMPLE, THAT SOME PEOPLE HAVE THE OPPORTUNITY TO LIVE IN COOL, STYLISH APARTMENTS, WHILE OTHERS HAVE TO LIVE IN LESS GREAT NEIGHBORHOODS. THESE DIFFERENCES IN HOUSING AND LIVING CONDITIONS IN THE CITY ARE ALSO CALLED SEGREGATION. S.

WE SEE SOCIAL INJUSTICE IN THE URBAN SPACE OFTEN WITHIN A HOUSING SHORTAGE. HOUSING PRICES ARE RISING STEADILY, WHILE AFFORDABLE HOUSING IS BECOMING INCREASINGLY RARE. AS A RESULT, LOW-INCOME PEOPLE HAVE DIFFICULTY FINDING ADEQUATE HOUSING. CHILDREN AND YOUNG PEOPLE, WHO HAVE LITTLE INFLUENCE ON THE ENVIRONMENTS IN WHICH THEY MUST AND CAN GROW UP, ARE PARTICULARLY AFFECTED. ANOTHER KEY ISSUE IS AN INEQUAL ACCESS TO QUALITY EDUCATION FOR ALL CHILDREN AND YOUNG PEOPLE. SCHOOLS IN DISADVANTAGED NEIGHBORHOODS OFTEN SUFFER FOR EXAMPLE FROM A LACK OF RESOURCES.

RACIAL INJUSTICE IS EVIDENT IN MANY ASPECTS OF URBAN LIFE, WHETHER IN THE HOUSING MARKET, THE LABOR MARKET, OR THE EDUCATION SYSTEM. CHILDREN AND YOUTH WHO GROW UP IN AN ENVIRONMENT OF RACIAL DISCRIMINATION OFTEN EXPERIENCE INSECURITY AND VIOLENCE. SOCIAL INEQUALITIES ALSO MEAN THE LACK OF SAFE SPACES FOR FLINTA OR LBTQI*.

IN URBAN AREAS, WE FIND INJUSTICE NOT ONLY IN THE WAY PEOPLE CHOOSE WHERE AND HOW TO LIVE, BUT ALSO IN THE FOLLOWING THREE AREAS: SOCIAL, ECONOMIC AND ENVIRONMENTAL INJUSTICE.

CHAPTER IV - URBAN PLANNING AND PARTICIPATION

The processes of urban regeneration aim primarily to create conditions for improving people's quality of life and enabling broader access to urban functions, such as living or working, and to services, including social or healthcare. Many scholars have sought to develop methods and tools to make decision-making processes more democratic, pluralistic, and effective, especially in areas where conflicts exist.

Resident participation is crucial, and it's important that positions and proposals emerging from participatory processes are taken into consideration in defining final projects. In the following paragraphs, we analyse two fronts of particular importance: on one side, the participation and role of youth in urban regeneration processes, and on the other, the phenomena of gentrification and touristification.

4.1 Youth participation in urban spaces

In 1985, the United Nations proclaimed the International Year of Youth, marking the beginning of the recognition of youth policies as an independent and dignified sector within social policies. Especially from the early 2000s, youth policies have also intersected with urban regeneration themes, a concept that has undergone significant changes over the decades, expanding its scope from the physical and architectural aspects of urban areas to more social and cultural components.

Young people have played an increasingly significant role in urban regeneration processes, thanks to the impetus provided by European and national institutions and the policies of some local authorities that have planned and implemented measures aimed at involving young people in the transformation of cities.

The theme of urban regeneration is more relevant than ever, especially in large cities and in urban

areas that, in the last century, were characterised by their industrial vocation, but also in countries and rural areas affected by phenomena such as depopulation. Today, urban regeneration refers to the process of revitalising typically degraded areas, which ultimately improves the quality of life for its inhabitants and, by extension, the larger community. Regeneration encompasses physical, social, cultural, and economic aspects, and it evolves through processes and new paradigms based on collaborative and participatory approaches, involving co-creation and collective processes for urban transformation.

Young people can be the real protagonists in the urban areas and therefore they can be the most empowered by urban regeneration processes in different ways:: disclosing their active citizenship attitude ; increasing civic engagement, creativity and ability to rethink urban spaces based on the needs of the community; stimulating the creation of new young initiatives, including those with a civic and social focus; generating social-cultural and economic innovations; strengthening the community dynamics; and reshaping the formers productive uses of spaces such as urban voids or abandoned buildings.

Moreover, young people are becoming the protagonists of new public spaces, which serve as venues for social interaction, meetings, exchanges, and sharing. They take centre stage in active networks and communities, contributing to economic development and social cohesion through their civic engagement or social entrepreneurship. This leads to the emergence of new models of social living, hybrid student accommodations and university campuses, hubs for cultural and creative production, and spaces for sports.

Youth policies and urban regeneration in Italy

In Italy, youth policies are developed at various levels and are based on the principles of concurrent jurisdiction and subsidiarity. Therefore, the central government, regions, and autonomous provinces all contribute to the development of youth legislation, while local authorities, non-profit organisations, and youth organisations are actively involved in grassroots planning and implementation phases.

There are several national laws in favour of young people in various sectors, including education, culture, employment, and health. The organisational system follows a multi-level governance approach, where decisions result from the collaboration of different actors who mutually influence one another.

With Law No. 145/2018, a specific representation body for young people was established, namely the National Youth Council, to ensure and increase their participation in civil and political life.

The strategy on the topic of participation, as well as for all policies in favour of young people over which there is concurrent jurisdiction between the state and regions, is designed through an agreement between the two parties and other territorial actors. This agreement represents a form of institutional dialogue between the government and local authorities in which financial resources, objectives, and intervention priorities in youth policies are defined.

Youth empowerment policies and projects in urban regeneration

Here are some notable italian examples of public policies:

National Policy: "Giovani RiGenerAzioni Creative" (Youth ReGeneration Creative)

- This program represents one of the first youth policy initiatives on urban regeneration in Italy. It is the result of an agreement between the Office of the Prime Minister - Department of Youth and National Civil Service and the National Association of Italian Municipalities (ANCI). The program allocated nearly 2.5 million EUR for the development of youth policies related to initiatives for regenerating urban spaces (buildings and/or public areas) that have recently lost their original purpose and economic, social, and cultural function. The projects funded focused on processes of cultural, social, and economic innovation that, through collaboration with the community, local associations, and the young beneficiaries involved, aimed to redefine the productive and urban profile of the spaces targeted for intervention. These initiatives leveraged youth creativity as a catalyst capable of generating and accelerating productive and economic outcomes within local communities. The program has funded 16 projects, including the one by the Municipality of Reggio Emilia, which envisaged the activation of two spaces in constant dialogue: the Cloisters of San Domenico, where projects in art, culture, and creativity are developed, and the SD Factory, a new Arts Workshop. The activation of these spaces also involved the provision of services and dedicated projects, combining educational policies and policies supporting creativity.

Regional Policy in Puglia: "Laboratori Urbani e Luoghi Comuni"

- "Laboratori Urbani" is part of "Bollenti Spiriti," a program initiated by the Puglia Region for youth policies in 2005. It comprises a set of interventions and actions aimed at enabling young citizens of Puglia to participate in all aspects of community life. "Laboratori Urbani" are disused spaces owned by municipalities, which have been reclaimed and made available for young people. Through public notices, these spaces are assigned to businesses and associations. These

"Laboratori Urbani" cover various sectors and constitute a regional network of spaces serving young people and youth policies.

- "Luoghi Comuni" is a more recent initiative by the Puglia Region that funds social innovation projects proposed by youth organisations to be carried out in public spaces. Organisations commit to structuring innovative projects based on the needs of local communities and the public spaces to be enhanced. Thanks to Luoghi Comuni, 84 unused public spaces have been activated, including Ortosocial, a museum garden with a social and educational garden. The space promotes the use of leisure time in activities that encourage social interaction and life with organic agriculture, various educational activities for young and adults, enhancing the interaction between the young and the elderly, and promoting new and more natural local events and cultivation.

Local Policies: Centro Giovani Smart Lab and Borgo Prossima

- Centro Giovani Smart Lab: Located in the city of Rovereto, Smart Lab is a multifunctional space that has served as a model for space regeneration and youth policies over the years. The centre is a multifunctional gathering space where young people can become active protagonists and develop entrepreneurial skills through event organisation and collaborative management of activities with the community. Smart Lab functions as a community hub, offering various artistic, cultural, civic engagement, and entrepreneurial activities that foster relationships and connections among different social groups. Its approach follows the principles of youth work, a socio-educational animation action that focuses on a lifelong learning-by-working process for young people.

- Borgo Prossima: This project by the Municipality of Borgo San Lorenzo includes an action dedicated to youth spaces. It initiated a process involving the population under 35 to make them the driving force behind the territory's future concerning the reactivation of disused spaces within the municipal area. The project involved a public call, mapping of abandoned or underutilised spaces and properties in the municipal area, a training and mentoring process in which young participants received guidance from experienced mentors to develop project ideas and acquire skills related to planning, managing spaces, and collaborative services. The outcome included the development of temporary and permanent space reuse projects, as well as presentations to institutions, organisations, and potential stakeholders interested in project development. The emerging projects include: a coworking space to counter the isolation of smart workers, a festival aiming to change the perspective on marginal areas, a laboratory and exhibition space for contemporary craftsmanship, a self-managed socio-cultural aggregation centre by young people, and a service for innovation in STEM education.

These policies and initiatives demonstrate a commitment to engaging young people in urban regeneration and community development across different regions and municipalities in Italy.

4.2 Gentrification and Touristification

Tourism as an urban strategy

Tourism, due to the forms it has taken and the scale it has achieved over time, can be considered one of the main phenomena of the contemporary age. Because of its significance, despite the severe setback during the COVID-19 emergency, it has become a fundamental practice for the reproduction of the capitalist system, guided by the social, political, cultural, and

economic dynamics of globalisation. Its centrality as an essential practice in the culture of mass consumption is reflected in a globally organised tourism production system. Furthermore, over the past three decades, tourism has become a point of contention among cities worldwide. In the development strategies adopted by urban governments, tourism development is considered a key factor for the economic growth of cities, capable of triggering processes of urban regeneration.

However, while tourism has been (and continues to be) portrayed for years as a panacea capable of solving various economic development problems, its impact on urban space is evident. Like any anthropic process, tourism influences the dynamics of territorial restructuring, becoming a significant driver of spatial, economic, social, and cultural transformation in cities, and its negative effects become challenging to manage. Over the years, various critical interpretations have emerged regarding the impact of tourism on urban space, highlighting the limitations of tourism-related development strategies.

What is touristification?

Several studies have begun to highlight possible negative effects and how the growth of tourist flows has caused the intensification of touristification processes, a phenomenon of long standing but conceptualised recently. Born in academic circles and subsequently entering public discourse through the media, the concept of touristification began to emerge after the resurgence of urban tourism in the 1990s. In recent years, tourism has transitioned from being considered solely an opportunity to also becoming a problem. In a general sense, we can define touristification as "a concept that encompasses the multiplicity of the consequences of mass tourism on the processes of restructuring of urban spaces or certain sections thereof."

Although this trend is global and affects many cities worldwide, there are still differences related to geographical context in the causes and manifestations of the consequences of mass tourism in urban restructuring processes. In the European context, according to a study by Jorge Sequera and Jordi Nofre (2018), there are three factors that can explain the wave of touristification that has recently affected southern European cities: a) geopolitical

instability during the last decade in some tourist destinations (such as the Maghreb, Egypt, and Middle Eastern countries); b) the perception of the hotel and real estate sectors linked to tourist use as secure investment areas during times of financial market instability; c) the adoption of tourism, nightlife, culture, and leisure as key urban strategies for economic recovery after the 2008 financial crisis. The adoption of this strategy is linked to the global trend of intra-urban and inter-urban competition, which has led tourism, entertainment, culture, and nightlife to assume a central role in urban regeneration policies and socio-economic revitalization of formerly degraded areas of the post-industrial city.

Another more general factor underlying the recent wave of touristification is related to the expansion of mobility linked to tourism and leisure. In recent years, the proliferation of low-cost airlines and online platforms for short-term accommodation rentals, such as Airbnb, has made a fundamental contribution to the growth of tourist flows to cities. The spread of Airbnb and other short-term accommodation rental platforms has led to an unprecedented revolution in the tourism sector, resulting in the expansion of the (formal and informal) tourist accommodation market, a process not without economic, spatial, and social impacts. The spread of short-term rental platforms does not only contribute to increasing the accommodation capacity of urban areas but also radically changes the morphology of the tourist city as it alters the availability and accessibility of accommodations, leading to a permanent displacement of residents and transforming the social ecology of the most affected neighbourhoods.

Although touristification is a long-standing phenomenon, the recent wave that has swept through European cities has been characterised by the unique transformation of houses into tourist commodities, directly impacting the social structure of affected neighbourhoods, as tourist accommodations gradually replace residential ones: Rents have become more expensive for inhabitants of urban areas with lots of tourism as a result. This factor helps clarify that tourism in urban areas generally does not create its own space but refunctionalizes and redefines pre-existing space, especially spaces with urban heritage value, such as historic city centres (Calle-Vaquero 2019).

Relationship between tourism, touristification and gentrification

The effects of touristification related to the spread of short-term accommodations are not limited to historic city neighbourhoods or areas already heavily touristified. In these neighbourhoods, the effect is often further intensification of touristification, and the spread of Airbnb and similar platforms in

residential areas can lead to a tourist invasion and, in some cases, the emergence of other more typically urban phenomena such as gentrification.

Several studies have sought to highlight the relationship between tourism, touristification, and gentrification. One of the earliest studies is that of Gotham (2005), which conceptualised a particular form of gentrification called tourism gentrification, defined as "the transformation of a middle-class neighbourhood into a relatively wealthy and exclusive enclave characterised by a proliferation of entertainment and tourism venues." Other studies aim to make no distinction between the two phenomena, emphasising how touristification can be defined as a process of gentrification caused by tourism, and therefore tourism gentrification is more than just the transformation of a residential area into a tourist destination (Cocola-Gant, 2018) Other studies take a softer approach, considering the excessive influx of visitors and touristification as a possible trigger for gentrification (Barata-Salguiero, Mendes, & Guimaraes, 2017) or specifically that tourism can contribute to residential gentrification (Gravari-Barbas, 2017). Even a recent study by Luis Mendes (2018) argues that touristification can be defined as "the new urban frontier of gentrification" because under tourist pressure, the former working-class historic neighbourhoods of southern European cities have been transformed into places of consumption and tourist sites.

Despite a correlation between touristification and gentrification, these processes are explained within the paradigm of gentrification, which in turn is associated with urban changes in general, in a somewhat comprehensive view (Calle-Vaquero, 2019). This especially happens to explain the ongoing transformations in cities in southern Europe, where gentrification is attributed to tourism gentrification and this to touristification, without considering the centuries-old tourist history of some cities and that the effects of tourism on cities have been studied for several decades (ibidem).

Conclusion: differences between two capitalist processes

Despite the correlation, the two phenomena have differences. In the aforementioned study by Sequera and Nofre (2018), the researchers highlight that touristification and gentrification are both capitalist processes, which can be complementary and simultaneous, not necessarily antagonistic to each other, but they remain distinct. The two scholars use the four conditions identified by Davidson and Lees (2005) to define gentrification (the existence of public and/or private capital investments; changes in the urban landscape; the arrival of new highly skilled and/or high-income residents; the displacement of lower-resource populations) to clarify the distinction between touristification and gentrification.

Take, for example, one of the most prominent conditions of gentrification, the replacement of the poorer population of a neighbourhood with one with greater resources. If this is a key element of gentrification, which makes this phenomenon an

expression of class struggle (Smith, 1996), in the case of touristification, we cannot speak of a complete replacement of a poorer population with a wealthier one. The "average tourist" is part of the population of city users who play a central role in producing, reproducing, and consuming daily urban space, but we cannot attribute them to a specific social class. The tourist population is heterogeneous in terms of class membership and, consequently, cultural practices and habits. Excessive tourism presence in a neighbourhood does not lead to a class-based replacement of residents but rather causes depopulation, as touristification compromises the neighbourhood's quality of life. In fact, reactions to tourism are common in neighbourhoods that have already undergone gentrification and are subjected to intense touristification, and often, it is the new residents themselves who protest because excessive tourist presence can lead to the deterioration of the neighbourhood's livability, resulting in depopulation in the most critical cases (Sequera & Nofre, 2018).

Another differentiating element that we can use as an example is related to changes in the urban landscape induced by the two phenomena. In "classic" gentrification processes, the transformation of the landscape responds to the spatialization of consumption patterns of the upper classes, i.e., the replacement of old commercial and dining activities with activities in line with the needs and tastes of new residents. Even through touristification, commercial activities are repurposed for tourist consumption needs, but in this case, the transformation of the urban landscape can be defined as "*a new Fordist standardisation of the urban landscape through the rapid expansion of low-cost, franchised retailing, which today is present in most central areas of the 'Tourist City' across the globe*" (ibidem). Despite the differences, there can be a correlation between gentrification and touristification. A gentrified neighbourhood can become a tourist attraction, just as a neighbourhood that is "discovered" by travellers because it is "typical" or "characteristic" can increase its residential appeal for a certain type of population. However, the correlation can also be negative, as the two processes can be exclusive and antagonistic. This occurs, for example, when the same tourist pressure ends up displacing social groups that were central to the initial residential gentrification.

In conclusion, what unites gentrification and touristification are not the effects they produce, but the fact that both phenomena can be considered part of a new global strategy aimed at the commodification of the post-industrial urban landscape, articulated through various tactics.

CHAPTER V - UTOPIAS IN URBAN SPACES

Imagine Berlin in 2054.

Architecture showcases sustainable design and a commitment to environmental stewardship. Rooftop gardens and solar panels symbolise a city embracing green initiatives.

Transportation is a dance of interconnected networks, driven by an efficient system of public transport, more space for bikes and walking by foot, some space for self-driving vehicles—a testament to the progressive mindset of a generation challenging the climate crisis. The streets buzz with conversations and meeting points for people from different backgrounds, ensuring accessibility and mobility for all.

Community gardens flourish, tended by enthusiastic activists who turn neglected spaces into thriving oases. These urban retreats embody self-sufficiency and community resilience, transforming Berlin into a city where local engagement goes hand in hand with sustainable living.

At night, the city comes alive with youth-led cultural events and festivals, demonstrating a collective spirit that blurs the lines between observer and creator. Holographic street art and virtual reality installations enrich public spaces, inviting everyone to contribute to the evolving urban life.

At the heart of this vision are communal hubs for youth, vibrant meeting places where youth actively participate in shaping policies and fostering a sense of community. These hubs serve as experimental spaces for political engagement, echoing with discussions on sustainable practices and inclusive policies. Political engagement is woven into the fabric of daily life. It's a place where collaboration,

inclusion, and the boundless potential of its young people converge to create an innovative, inclusive, sustainable and lively urban environment.
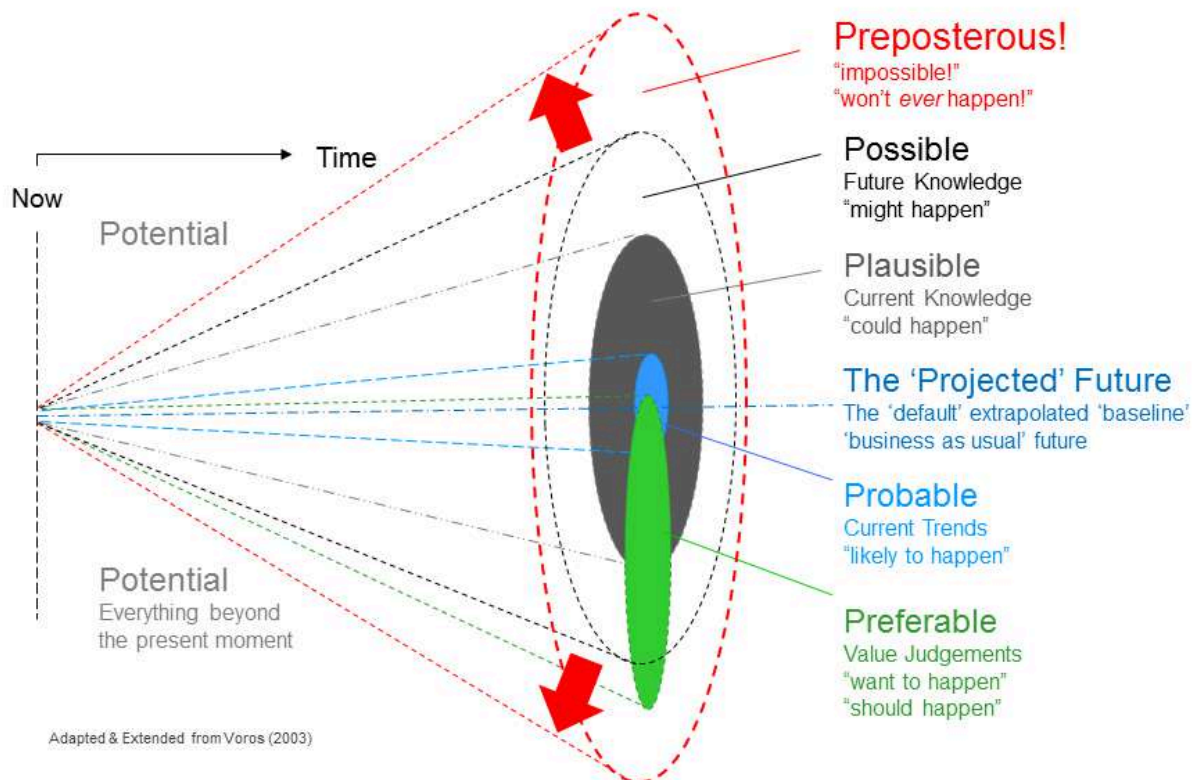
5.1 Why can utopian thinking be useful?

The concept of a utopia first came up in English writer Thomas More's 1516 work "Utopia". He constructed the word based on the Ancient Greek οὐ ("not") and τόπος ("place"). More wanted to talk about a non-existent society with his concept, but today we mean utopia as a future that is good (more similar to Greek εὖ, "good" or "well", and τόπος, "place"). The opposite of utopia is dystopia (δυσ meaning "bad"), a negative future with even more challenges than the present.

Originally situated in distant societies, contemporary utopias project themselves into the future, offering idealised visions that serve as compelling blueprints for change. We want to highlight how utopian thinking can be useful in youth-led urban planning, examining why envisioning utopias can be a powerful catalyst for politically engaging young people in cities.

Utopias as Future Designs: Utopias function as aspirational visions, representing idealised societies toward which we strive. While not always feasible, they provide tangible goals, opening doors to "new stories that were previously invisible, untold, unspoken - so they were unimaginable, impossible" (Teresa de Lauretis).

Utopian thinking is a skill often overlooked in traditional education: Empowering youth to cultivate this skill promotes resilience in the face of political challenges, preventing pessimism and fostering a proactive approach to shaping the urban landscape.In the context of youth-led urban planning, utopian thinking sparks creativity and innovation, paving the way for alternative perspectives and solutions.

Beyond Dystopian Pessimism: The rise of dystopian narratives, particularly since the fall of the Soviet Union, has overshadowed utopian thinking. If young people read books or watch films about the future, most often they are negative. If they read the newspaper, they read about a rise in wars and global temperatures. By reinvigorating the focus on utopias, youth-led urban planning can break free from dystopian pessimism, unlocking fresh perspectives and approaches to societal challenges.

Now

Time

Potential

Potential
Everything beyond
the present moment

Adapted & Extended from Voros (2003)

Preposterous!
"impossible!"
"won't *ever* happen!"

Possible
Future Knowledge
"might happen"

Plausible
Current Knowledge
"could happen"

The 'Projected' Future
The 'default' extrapolated 'baseline'
'business as usual' future

Probable
Current Trends
"likely to happen"

Preferable
Value Judgements
"want to happen"
"should happen"

The Future is open: The future is not an empty canvas, but a landscape shaped by present choices. Recognizing that numerous potential futures exist, some more probable than others, can empower young people to envision and work towards political change in their cities. In Utopian thinking, we focus on the preferable futures. Utopian thinking prompts a critical exploration of possibilities, fostering a sense of agency in shaping the cityscape.

Navigating Conflict in Utopias: We need to acknowledge that in inherently pluralistic societies with different needs and wishes, we will always have conflict, even in a utopia. Instead of just imagining a naive utopia without conflict, utopian thinking can encourage cities to engage with challenges constructively. Current realities already constitute utopias for some, for others they are not.

Subjectivity of Utopias: An essential aspect of utopian thinking is recognizing that what may be utopian for one person could be dystopian for another. Understanding diverse perspectives ensures that youth-led urban planning remains inclusive and responsive to the needs of all community members.

Utopian Thinking in Future Studies: Future Studies, an academic discipline, provides a structured framework for exploring utopian thinking. Integrating this discipline into youth-led urban planning equips youth with the tools and methodologies to envision and build the cities of tomorrow.

5.2 Suggestions for utopian transformations of cities

There are many utopian concepts and movements in urban planning, but also in Science-fiction literature and film that we can draw from. From Solidarity Cities rooted in community-driven justice to the transformative power embedded in urban spaces, these concepts are not mere abstractions but evolving narratives shaping the future. Solarpunk envisions a world where sustainability and aesthetics harmonise, challenging dystopian norms. Smart Cities leverage technology to redefine urban efficiency, while Afrofuturism celebrates diverse cultural identities in the urban landscape. The pages that follow delve into the rich landscape of concepts, exploring their origins, development, and the transformative potential they hold for reshaping the cities we inhabit. Each concept reflects not only an alternative blueprint for urban life but a call to reimagine our shared spaces through innovative, inclusive, and resilient lenses.

1. Solidarity Cities: Solidarity Cities represent a vision where urban spaces prioritise social cohesion and mutual support. Rooted in movements advocating for economic and social justice, this concept emerged from the need to address inequalities within cities. Drawing inspiration from cooperative principles and community-driven initiatives, Solidarity Cities emphasise shared resources, affordable housing, and collaborative governance. Grassroots movements globally have propelled the development of this concept, challenging traditional power structures and fostering inclusive urban environments.

2. Transformative Cities: The concept of Transformative Cities envisions urban spaces as catalysts for systemic change. Emerging from the recognition that cities

play a pivotal role in addressing global challenges such as climate change and social inequity, this concept emphasises community-led initiatives and sustainable practices. It draws inspiration from movements advocating for transformative justice, participatory democracy, and ecological resilience. Cities embracing this concept prioritise long-term well-being over short-term gains, viewing urban development as a tool for positive societal transformation.

3. Solarpunk: Solarpunk is a burgeoning movement in speculative fiction that reimagines cities through a lens of sustainable technology, renewable energy, and ecological harmony. Rooted in a response to the dystopian narratives

prevalent in science fiction, solarpunk envisions a future where cities are powered by clean energy, adorned with green infrastructure, and designed to coexist harmoniously with nature. Emerging from online communities and collaborative world-building projects, solarpunk challenges the narrative that a sustainable future must be bleak, offering an optimistic and visually vibrant alternative.

4. Smart Cities: The concept of Smart Cities has evolved from the integration of technology into urban planning, aiming to enhance efficiency, connectivity, and quality of life. Originally driven by advancements in information technology and data analytics, Smart Cities leverage digital solutions for urban challenges. This concept developed in response to the increasing urbanisation and the need for innovative solutions to manage complex urban systems. However, criticisms have arisen, emphasising the importance of ensuring that technological advancements are equitable, sustainable, and prioritise citizen well-being.

5. Afrofuturism: Afrofuturism is a cultural and artistic movement that reimagines the future through the lens of the African diaspora. In the context of urban planning, Afrofuturism envisions cities that celebrate and integrate diverse cultural identities, drawing inspiration from African traditions and futuristic aesthetics. This concept has its roots in the works of authors like Octavia Butler and Samuel R. Delany, as well as musicians like Sun Ra. Afrofuturism challenges mainstream narratives by placing African and African diasporic voices at the forefront of speculative urban development, offering a rich tapestry of possibilities that celebrate diversity and resilience.

Photo: Solen Feyissa, CC BY-SA 2.0 Deed

6. Feminist Sci-Fi: Feminist science fiction explores the intersections of gender, technology, and society, offering visions of cities that challenge patriarchal structures and embrace gender equity. Emerging from the feminist movements of the mid-20th century, authors like Ursula K. Le Guin and Marge Piercy paved the way for feminist sci-fi literature. In terms of urban planning, this concept envisions cities where power dynamics are redefined, public spaces are designed with inclusivity in mind, and the needs of diverse genders are prioritised. Feminist sci-fi challenges traditional urban norms, fostering dialogue around the role of gender in shaping the cities of the future.

CHAPTER VI - METHODS AND APPROACHES

In this chapter, we would like to introduce to you some methods that can be used to increase youth participation and community development in urban areas or that can help to make youth reflect about the cities they live in. You can find hands-on descriptions of how you can use these methods in the forms of workshops when working with young people in urban areas and engaging communities.

6.1 Mapping

Roughly speaking, mapping means documenting and depicting an area, i.e. the spatial characteristics and information of it. The information collected and the features considered important are recorded on maps. Critical cartography or mapping means thinking carefully about the information you find when recording and depicting places. At the same time, it also means analysing what is known about these places, taking into account worldviews that go against the dominant narratives and perspectives of the dominant society.

Critical mapping not only critically scrutinises the finished product - the map - but also the process of collecting spatial data itself.

The concept and understanding of maps is that maps never stand only for themselves and do not reflect diverse and objective perspectives. The following applies: "Maps tell stories and shape our spatial understanding of the world."

(Dammann/Michel 2020, p. 12) Critical mapping and cartography projects also emphasise the close links between cartography and the emergence of European nation states and European colonialism and identify "[...] cartography as a central geographical instrument for nation-state and colonial rule." (Dammann/Michel 2020, S. 12) Accordingly, the practice of critical mapping is "[...] a field of research that has initiated a fundamental examination of the social and political dimensions of maps, mapping and cartography." (Dammann/Michel (2020), p. 11) There are numerous critical cartography projects and approaches that are often created using artistic methods and can contain social critiques.

Critical cartography projects are, for example, the maps of indigenous groups that have been created since the 1970s and visualise land theft and extractivism due to colonialism and state expansion as well as pre-colonial territorial contexts. At the same time, the formats vary from collaborative mapping in public spaces to individual projects in sensitive settings, from maps on paper or directly on concrete, as drawings, sewn or glued as collages.

MAPPING 1: SWARMING OUT

First of all, we invite you to let yourself drift around a bit at the place where you want to map, i.e. to take a stroll. Take 15-30 minutes for this. Maybe you can set yourself an alarm clock. A little image that might help: Imagine you are a sponge and want to soak up the whole place. Try not to let yourself be distracted by any questions, but try to take in everything.

As soon as your alarm clock rings, the second phase begins. I have a few questions for this that are inspired by a spatial perception exploration game by Viviana Gonzalez. The aim at the end is for you to create a map of what you have seen, felt, heard and walked through. What material you use, how you design it or what content you highlight is of course entirely up to you - give your creativity free rein. Now find a place where you would like to start. Feel free to close your eyes again. Breathe in and out deeply. Feel your feet and when you feel ready, open your eyes and take a

conscious look around you. What are your first thoughts and feelings? Then walk to another place, square, building, etc. and try to focus on one of the following things. Record what you notice and then go to the other two places and do the same there.

SMELLS:_What do you smell immediately? What nuances can you distinguish from each other and are they present to different degrees in the place? Which flavour would you place here?

NOISE:_What are the dominant noises? What are background noises? Which sounds are drowned out? Which sounds do you miss and why?

MATERIALITY: What does the built environment look like? Are there any architectural features or anything that immediately catches your eye? What materials are predominant? What can you locate (walkways, seating, barriers, green spaces, etc.)?

ON SITE:_Who or what is on site? How do people interact? Which actions dominate on site? Are there forms of appropriation? What is it that makes you be in the place?

MOVEMENT: Try to focus on your movements in space. Then try out the following movements and note what they do to you and what they do to the place you are in.

Walk as fast as you can;
Walk as slowly as you can;
Take up as much space as possible while running;
Take up as little space as possible when running;
Run contrary to the people around you;
Run where you don't usually run; Run to a place that is unfamiliar to you;

MAPPING 2: LOCATING

Take a sheet of paper. Have coloured pencils and anything else you want to work creatively with ready. Now start to locate yourself on your paper: Where do you live? What are characteristic elements for you (buildings, streets, squares, etc.)? How do you live the space? Which paths do you take

regularly? Where do you regularly spend time in your everyday life? Which places do you associate with stories and experiences? Which places and paths are fundamental to you? Where have you never been?

What feelings do you feel where and how do you visualise them in space? What associations do you have with these feelings? Who or what triggers which feelings in you?"

If you are mapping at a specific location, now would be the time to create a thematic reference and ask questions about the location or the topic á la "What do you associate XY with? What is your relationship to XY?..."

Sources:

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6.2 A dream journey into a utopian city

Aims:
- Participants understand the political importance of having the utopian vision of their city and that utopias are possible
- Participants imagine their own utopian city, share it with others, criticise it and this enables them to have a more constructive approach to how they can get there

Time: 2,5 hours (can be less, if parts are shortened)

Materials:
- paper for everyone
- pens for everyone
- paper with critical reflection questions

Description:
Ask people to go into groups of 3-4 for 15 minutes and to find things that have changed positively in their city in the past 30 years. In what way has their city become better in the past 30 years?

Then come back in the big group and collect all things that people have found on a flipchart paper. Add events or trends from the past 30 years that you find important, if participants haven't mentioned them yet.

Then given an introduction into utopian thinking. You could talk about some of the points mentioned in chapter *5.1 Why can utopian thinking be useful?*.

Then invite participants into a dream journey into the future for 20 minutes. Tell them that they will now imagine a positive future that is in 30 years from now. This can be emotional; it can be difficult to imagine a positive future. Ask them to sit or lie comfortably and to close their eyes (if they want to). You could do a breathing exercise with them for 2 minutes. You can set a cosy atmosphere playlist in the background (we have used this one: https://open.spotify.com/playlist/4YpcI2lkP7esfQiQopE4n0?si=XPaq7BzyRyOzW5Djgpa5OA&utm_source=copy-link).

Then ask the participants these questions or a selection of those. Make sure to read them calmly, slowly, loudly and clearly – and make sure to make breaks between the questions, so participants have time to think about them and include them in their world-building of their utopia. The questions could be:
- You wake up in 30 years from now
- How old would you be in 30 years?
- What is your body like?
- You live in a utopian city
- What does this mean?
- What effects does this have on your life?
- Where in the city do you live?
- What does the place where you live look like?
- What does your community look like?
- What is the role of young people in the city?
- How is your relation to your neighbours?
- How is your relation to your family?
- What do you do when you wake up in the morning?
- What are public spaces like?
- How did politics in the city change?
- What happened to poverty?
- What happened to violence?
- How are conflicts resolved?
- What institutions are there for resolving conflict in the city?

- What happened to climate change?
- How do we relate to nature in the city?
- What happened to capitalism, to greed, to people wanting to make money?
- What are companies in the city like?
- What happened to technology?
- What is family like? What is it like to raise children?
- What do school buildings look like?
- What is our health system like?
- How do people see the city of the past?
- Come back

Then ask participants to open their eyes and to share their utopias in pairs. It is fine if what they share is blurry or also just a feeling. Give them 10 minutes for this.

Then ask them to criticise their utopias. This is to help them understand that no future is perfect and criticising a utopia is an important part of utopian thinking. Give them some reflection questions on a flipchart paper. It is okay if they don't talk about all of them. Some suggestions for questions:
- Which social groups in the city (age, gender, race/ethnicity, class) benefit from your vision? Which ones lose? How do people coexist despite this conflict?
- Where do resources for technology of your future city come from?
- How could your vision reflect a world that is equal everywhere and not just in your city?
- Who controls whether the city functions and people follow the politics of your utopia?

Debriefing
Ask participants in the big group:
- How was this? How do you feel?
- What was your utopia like?
- What was better in your city?
- How did you resolve conflict?

Afterwards you can ask participants to work creatively on their utopia. You could give them different options:
- Draw a poster about your utopia
- Draw a monument that would stand on a public place in your utopia
- Write a letter to yourself from the perspective of yourself in 30 years from now
- Write a newspaper article from the future, write about an event that happens in the city in 30 years from now
- Draw a short comic about the utopia
- Do a short theatre sketch about your utopia
- …

After 30 minutes, ask participants to share their creative output with each other.

6.3 Contemporary art in public spaces

Urban regeneration with creative leverage.

Graffiti writing is an illegal practice, typically a youth practice that involves the writer writing his own name or the name of his informal group on a wall. There are different types of writing and figurative elements that are inserted by artists in their paintings. This practice was born in the suburbs of the western metropolis in the 70s, some direct testimonies, tell that what prompted them to activate this practice, was their desire to characterise their neighbourhood with visual elements that refer to the residents of the neighbourhood and not to large commercial brands that in those years began to massify advertising practice. It was as if, in the peripheral population groups geographically and socially, there was a desire to give decorum and identity to the spaces of the community. Over the years writing has been added to another pictorial movement, the movement of street art. As the writing also the street art was produced in abandoned or peripheral places of the cities, but unlike the writings, it was able to address everyone: the letters had given way to images well decipherable, the codes used were no longer addressed only to a category that is that of the writer, so after the first decade of the 2000s, which also saw the great success of some street artists in the art market, More and more painters have chosen to work in the walls of cities and the cultural sector has gradually embraced the practice, until it becomes a tool for regeneration.

The projects of regeneration with artistic leverage have more of a goal: on the one hand bringing art in the streets means giving new cultural and critical tools to users, the imagination of people is presumed to be closely linked to their own experience and their environment, so living in a place characterised by art means living under constant cultural stimuli that increase people's awareness and critical spirit, on the other hand projects that not only see the involvement of an artist, see the presence of a curator or a team of curators who deal with the exhibition project, can become a tourist attraction for millions of tourists interested in the subject. It is customary during a trip to any European capital, see next to the different tourist offers also that linked to the tour of the murals, the flows of tourists impact in the neighbourhoods where they occur, both economically and socially: In most cities in fact it was decided to develop these projects in the suburbs, places typically isolated and distant from tourist centres, as alien species visitors break the social limits imposed by the suburbs.

The projects with artistic leverage most effective in the sense of regeneration of the social tissue, are those in which a direct involvement of the population is expected. We report two examples of urban regeneration with artistic leverage.

Is Murusu de Santa Teresa

Is Murusu de Santa Teresa, which translates from the Sardinian "the walls of Santa Teresa", was an urban regeneration project with artistic leverage implemented in the city of Cagliari.

Santa Teresa is a public housing district located in an extremely peripheral area of the city. In addition to being characterised by poverty and widespread delinquency, it is far from all public services, is not connected by public transport to the rest of the city, and in 2015, the year in which the project was developed, residents complained of a complete abandonment by the institutions of the care of the buildings and the decorum of the streets and squares. However, there were two important activities for residents in the district: the Coldiretti market, the largest Italian association representing farmers, which took place on Thursday morning in the square of the neighbourhood and which involved hundreds of local farmers, and the centre of Exmè district, a space managed by a social enterprise in which every day some residents did recreational activities and sports. The project involved the construction of four large murals in the blind walls of as many buildings. The choice of artists was linked not only to their artistic path, the artistic quality of their works and the regeneration projects in which they had participated, also to their territorial derivation, each artist involved came either from the city where the project was being carried out or from another city or country of Sardinia or from a city of another region of Italy or from a European city of another state.

 The meaning of this choice was linked to several factors: the first was the desire to give residents the opportunity to confront different visions than local ones, in a neighbourhood where residents rarely or never moved to other cities or even to other areas of their city, we felt that the use of another language or simply another accent, was a cultural stimulus; the same goes for local artists who have had a direct opportunity to confront different styles and methods; the quality of the artists and their different origins have also determined a wide media coverage on all the different territorial scales, making a sounding board also to the requests of residents who have expressed themselves publicly on TV and newspapers for the first time.

Being a densely populated area we felt that the project should not only receive approval from residents, but also provide for their direct involvement in at least one of the different stages of construction, In our opinion, this involvement would have resulted in an increase in the degree of affection of the residents to the works and indirectly to the neighbourhood and the consequent protection of decorum and works

carried out. The project had a total duration of 4 months and can be divided into 3 macro phases.

1) Investigation

In the first phase, lasting 2 months, the project team activated two decision-making processes with the population, the first directed to the choice of the walls that would be the subject of intervention and the second directed to the choice of the subjects to be represented in the murals: in synergy with the social enterprise that manages the neighbourhood centre were called 3 assemblies through door-to-door leafleting and the posting of posters on the bulletin boards of the neighbourhood, which were held in the neighbourhood centre, the first saw the project team present the project idea and collect the first opinions and expressions of interest of the residents, in the second were presented the artists, not present, and an opinion was requested regarding the styles of the artists involved, the techniques used and the themes to be treated, the last assembly was aimed at residents more interested and available to provide informal support to the artists. During the assemblies it emerged that the citizens had been able to identify the walls on which to paint, using as a yardstick the maximisation of the visibility of the murals both from the neighbourhood and from outside, It also emerged that two of the four artists who would be involved were not appreciated by most residents.

After involving two other artists, who replaced those indicated by the residents as unsuitable, the project team together with the artists and operators of the neighbourhood centre, presented the drafts to each household present in the

buildings that would be painted, requesting feedback and suggestions to improve graphic designs: during this process no residents requested changes.

2) Realisation

Following the various surveys, the work lasted 20 days. At this stage the selected artists, divided into two groups that worked one after the conclusion of the other's works, each lived ten days of residence in the neighbourhood. The relationship with the residents enjoyed a facilitation of the project team and the operators of the neighbourhood centre. The population responded positively to the realisation of the works by providing support to the artists, grouping under the walls to assist and comment on the works, some families daily brought sweets and drinks to the artists' work sites, other families invited their relatives who lived in other areas of the city, to what was for them the biggest event ever held in the neighbourhood.

3) Return and take charge of the social enterprise

The last month of work was dedicated to the restitution of works and the dissemination of the project. After a week from the end of the realisation of the murals, through leaflets and posters on the bulletin boards of the neighbourhood, the project team invited all residents to an opening party of the new murals: The party that was held in the neighbourhood centre saw the formal thanks of the project team, local politicians and social enterprise operators, to the residents and collected the impressions of the latter on the work done. During the festival many residents brought food and drink to share with others and so also various dining activities adjacent to the entrance of the neighbourhood. Many residents during the festival have expressed the interest to continue the project in the following months, an invitation

collected by the social enterprise that still carries out graffiti and street art workshops in the neighbourhood and that two months after the formal end of the project, involved another local artist to create a fifth work. A few days after the festival was organised a guided tour conducted by the curator of the project and addressed not only to the residents of the neighbourhood, also to the rest of the citizens of Cagliari who saw a group of about 80 people, moving within Santa Teresa, also this a new fact for residents. TV and local newspapers have told in different lines the project interviewing among others residents, national radio and magazines have devoted extensive pages to the story of Is Murusu de Santa Teresa. Today, two groups of tour operators conduct guided tours of Santa Teresa, the murals made are untouched, the social enterprise in addition to workshops involves national artists in the creation of small works distributed in the neighbourhood.

BT BECOME

BT BECOME was a project of 2018 aimed at the neet of the district of Is MIrionis in Cagliari, aimed at culturally stimulating young people, to provide new tools for personal and professional growth and to make the group generate a positive impact on the territory through training and recreation. The different paths planned included a course related to music, one related to urban geography and the creation of open source maps, one of film making and one of street art.

Urban Center took care of the street art laboratory and the territorial animation.

1) Territorial animation

In this phase, four local artists were involved, who created works of art in the public space in a continuous month of work. The intention was to bring the residents of the district closer to the project during the process of *artification* of the space, so as to provide them with information on the programming of training courses and to begin to impact positively on the neighbourhood. Different strategies have been implemented for each action of each artist to get the maximum possible involvement: a poster artist has identified with the project team the first of the eight walls where to put posters, leaving the identification of the other walls to the residents most present during the first poster, a fibre artist who worked on an electricity booth, used in the work materials provided by residents during the realisation of the work itself, Two street artists painted near a densely populated area and enjoyed the informal support of families by receiving hot meals and cool drinks. During all the works the artists were joined by one or more operators of the project that through leaflets and informal talks, they invited families to ask the numerous neet of the neighbourhood to participate in the free workshops of the project. During this phase, a communication campaign was also conducted on local media aimed at reaching all residents of the neighbourhood and not only those directly involved in territorial animation.

2) Laboratory

The street art lab for the neighbourhood neets lasted 80 hours. Led by the creative director of Urban Center, saw the involvement of street artists of national fame, who told their paths and the issues addressed in their works.

The path saw alternating lectures and practical lessons and had as its goal the creation of a mural by the hands of the group of young users of the laboratory. The young people involved were eight, of different ages and different social backgrounds, all residents of the district of Is Mirionis. During the journey the group acquired knowledge of the history of the Sardinian and international mural movement, through exercises of shared work identified the theme to be addressed and made a draft and finally realised the work in a wall of the neighbourhood. During the realisation of the work, the group interfaced with the other residents of the neighbourhood who approached during the work for interest or curiosity, for many of the members of the group and for many other residents, it was the first opportunity for direct confrontation on public space with their neighbours, many thanked the neet, many suggested changes, others took the opportunity to raise issues of different nature of the neighbourhood, In any event, a comparison was made. The results to which we aspired and which have been achieved, were different: give incentives to neet proposals, relapse the collective work of neet in the community, activate the process of *artification* of public common spaces. To date the works made are untouched and jealously guarded by residents, other organisations in the following years have conducted other public art actions and some neet of the group have started a professional career.

6.4 Tell Me Your Story

Aims: To make young people be more critical and increase their sense of belonging to where they live.

Group Size: Can be adapted to any number of groups but ideally 20-30 people

Timing: 3 hours

Materials: Personal mobile phones, a paper and a pen.

Methods Step by Step:

1. Dividing participants to 4 different groups and asking from each group to meet and make interviews with local people (2 hours).

2. Each group needs to make interviews with different target groups (with elderly people, young boys, young girls, with disabled people etc.).

3. Participants can ask those questions:

- Do you like where you live? Why?
- Do you think your city is changing very fast? What have they changed? What are those changes (positive and negative)? Do you like those changes?
- Do you think the city is old/young/women/disabled friendly? What are the good and bad examples?
- Do you think governance and participation is good enough in your city? Do old/young/women/disabled people participate in city life?
- What would you like to change in your city?

Participants take notes, record interviews and after that meeting in a plenary. Each group is sharing their experiences and answers with each other. Facilitator(s) ask some questions (30 minutes):

How did they feel? What are the similarities and differences with their cities? Any examples which can be practised in their locals? What can be done more?

After that, facilitators share some good and bad practices from different countries and summarise the whole activity (30 minutes).

Learning Outcomes: Participants will;

- Interact with local people and improve their communication with people from different cultures,
- Understand better the local cultural from point of different people from completely different background,
- Learn more about good and bad practices,
- Be more critical not only about the city but also where ever they go,
- Learn more about urban life,
- Increase their sense of belonging to the city.

Tangible Results: Interviews and Notes can be visualised as videos, brochures, etc.

6.5 Remembrance methods

Remembrance and Urban Spaces

The relationship between urban spaces and remembrance is complex. Just as humans have a substantial impact on the urban landscape and are constantly changing it, so does the urban space have a certain impact on humans. That impact of the city landscape on the community is used by certain power structures which control the public space to express national myths, ideology and political needs (Mitchell 2003)[1]. Therefore, what the public remembers may not be what has actually happened but rather what the governing elites consider worth remembering. The past can be interpreted in such a way to fulfil certain political and social needs and to for example establish certain personas as heroes or victims that straighten the building of national identity and belonging. Therefore, the cities are a powerful tool for re-examining the past and understanding how the nation is dealing with the past. The monuments, memorial sites, names of streets and squares allow us to critically look at the past and analyse different narratives.

Memorialisation in the public space has a power to draw attention to the stories of victims and groups who might be forgotten and silenced and a potential to force society to critically approach and examine the crimes committed in the past and as such has two functions: on one hand it enables us to face the past and commemorate the victims, on the other hand it allows the look in the future where atrocities and crimes, that are reflected in the memorials are not repeated. This educational aspect of memory in public spaces has an immense importance on the young generations and potential to raise awareness of the citizens, engage in confronting distortions of historical facts, and amplify the respect for human rights and inclusive understanding.

SUGGESTED METHODS:

Visiting memorial sites

Visiting memorial sites is a great tool to learn about past events, history and local commemoration events. Study visits are particularly stimulating for the younger generations.

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[1] Mitchell, Don (2003): "Cultural Landscapes: just landscapes or landscapes of justice?", Progress in Human Geography (787-796), 27/6.

Before the visit it is important to learn about the historical facts connected to the place you are visiting. The memorial sites can be very triggering and emotional and it is important to talk about this in the group before, to create an environment in which group members are feeling safe and set up the ground rules. It is suggested to have a group discussion beforehand. Following questions can be discussed in the group:

- Brainstorm: What is history? What is memory?
- Do you think this place is relevant for remembering this place?
- What do you think this place will look like? Do you think it's preserved and commemorated?
- Did you know about this place before? Do you think other young people know about this place?

The visits usually include engaging experts (historians, museologists, sociologists) who can give information about the visited place to the group in an educational manner. If possible, it is highly recommended to include people who witnessed the events that happened in the place you are visiting, hearing such first hand experiences has a very powerful impact on the visitors.

After the visit it is essential to do a debriefing with the participants. The group can talk about questions that have been raised connected to the place of memory they visited. The debriefing will allow general reflection on the theme of commemoration and remembering in public spaces.

Analysing monuments in the public space

With the analysis of the controversial monuments the participants are developing a critical thinking and reflecting upon the remembrance in the public space. This method is a tool for participants to detect how the politics of remembrance is reflected in the public space.

This method can last 2 - 3 hours depending on how big the group is and which monuments are being analysed. The facilitators need to do research beforehand and pick monuments that are going to be analysed. Needed materials are: Laptops, Phones and headphones for the research as well as flipchart, pencils, colour pencils, markers, scissors and glue.

At the beginning of the sessions the participants are guided by the facilitators in the reflection on what memory and history mean and how they are connected to the public space. Afterwards, the participants reflect about the monuments they are seeing in their town. Suggested questions are: Do any monuments regarding the [period/topic

you want to talk about] come to your mind? Are there any near your place of residence?

The introductory part is then followed by the research of the controversial monuments. Based on the topic, the facilitators pick monuments that the participants can work on beforehand and shorty show the pictures of the monuments and give very short general information about them to the group. Based on monuments they would like to work with, the participants will form smaller groups. It is not needed for these groups to have the same number of participants nor for the participants to cover all the monuments, it will be up to the participants to decide which monument they would like to focus on. Their task will be to research the monuments - how were they constructed, who commissioned them, what are they representing and in what context are they discussed today. Guiding questions for the research are:

- What is the background behind the construction of the monument?
  - When was it erected?
  - Where was it erected?
  - Who commissioned it?
  - What is the political background behind its construction?
- What does the monument represent?
  - Who is being honoured?
  - Who is it dedicated to?
  - Who/what is depicted?
- In what context is the monument visited and discussed today?
  - In what context is the monument present in the media?
  - Has there been any controversy surrounding the monument in the past?
  - If yes, who was involved in it?
- Who is interested in the preservation of the monument?
- What sources did you use to find your answers?

After the research participants present their research to other groups. It is up to them if they want to create a poster or a presentation or simply just talk about their research. After each presentation other participants can ask the questions and the group discusses the concrete monument.

This method can also be followed up by the physical visit to the monument. It can also be readapted, so that all the monuments are visited and the participants research more on the spot.

Reimagining the spaces / Monuments of Untold stories

The intent of this method is to involve the participants in a reflection on the culture of memory and the value of commemoration, as well as on the challenges of commemorating victims in public spaces. The main goal is to draw attention to the groups and individuals that are underrepresented in the public space and bring

participants to be more aware of the marginalised groups in their communities.

The main idea is for the participants to develop plasticine models of memorials that represent groups and/or individuals that are not mentioned in the public space; the monuments that the participants are creating could function for all the victims, no matter what their background, gender, sexual orientation, ethnic, religious, or social belonging. The method takes between 1.30 and 2 hrs, depending on the length of the introduction and debriefing. From the materials plasticine or clay for the creation of monuments is needed.

At the beginning the facilitators reflect with the participants about the monuments, memorials and street, square names in the public space. The participants are encouraged to think about which people and groups are mostly commemorated, after whom are streets named. Which people are represented in the memory of their nation, town, community. This reflection leads then to the discussion about the underrepresented groups in the social space. The participants are asked what they think is missing. Some guiding questions can be: do they know, for example any monument of queer people or how many streets representing women in their city can they name. The participants are invited to do research and think about untold stories in the history of their city, nation, community.

After the discussion the participants will be divided into groups and create a sculpture of a memorial which could, in their opinion, be used as a common and shared place of memory for all or some specific underrepresented groups, people. The different memorials will be then presented to the other groups.

Other remembrance methods

Memorials: Memorials are the most traditional and common remembrance method for urban spaces. They can be in the form of statues, plaques, or other physical structures that commemorate events or individuals.

Historical Markers: Historical markers can be placed in urban spaces to commemorate events that happened in the area or to mark significant locations. They can be placed near buildings, monuments, or other landmarks.

Public Memorials: Public memorials can be created to remember those who have lost their lives in tragic events.

Street Name Changes: Street name changes can be used to remember individuals who have made significant contributions to society or have had a lasting impact on the community.

Stolperstein:

The Stolpersteine, which translates to "stumbling stones" in English, is a significant commemorative project initiated by the German artist Gunter Demnig. These are small, brass plaques embedded into the sidewalks outside the last known residences of victims of the Holocaust. Each plaque typically bears the name, birth date, deportation date, and fate (often death) of the individual being commemorated.

Since Gunter Demnig laid the first Stolpersteine in Cologne, Germany, in 1996, the project has grown significantly. It has spread across various countries in Europe, including Austria, the Netherlands, France, Italy, and others, with thousands of Stolpersteine installed in cities and towns. Each installation is typically accompanied by a ceremony attended by local residents, officials, and sometimes surviving family members of the victims, making it a deeply personal and community-driven endeavour.

The Stolpersteine project aims to remember and honour the individual victims of Nazi persecution, including Jews, Roma, LGBTQ+ individuals, political dissidents, and others who were targeted by the regime. By placing these plaques in the very locations where these individuals lived before they were deported and often killed, the project brings a personalised dimension to the collective memory of the Holocaust. Youth and volunteering actions can be organised to help posing new stones or managing the existing ones.

6.6 Local community and regeneration

The term "regeneration" is now widely used, especially by professionals in the fields of culture and architecture, broadly understood. However, many people still tend to incorrectly interchange the terms "regeneration" and "requalification" in verbal and written communication, considering them synonyms. In a very simplistic and general manner, it can be summarised that "regenerate" means to generate again or restore

damaged or lost parts of an organism, while "riqualificare" means to qualify again, provide a new or better qualification.

In the urban and urban planning context, the term "urban requalification" refers to physical interventions on buildings, degraded areas, and parts of cities. The expression refers to providing new qualifications through a series of interventions that define new qualities.

The term "urban regeneration" refers to a broader concept, as it includes physical requalification as well as the integration of environmental, economic, social, and cultural components. A determining factor is the involvement of communities affected by the actions.

One of the goals of urban regeneration is to improve the quality of life, respecting the principles of sustainability, inclusion, and participation.

In this context, the term "urban regeneration" serves as an easily understandable example of the broader concept of regeneration.

If our discussion remains focused on the urban context, during the knowledge and analysis phase, it is essential to consider the various components that inhabit and constitute the area. Here, for brevity, only the community component is taken into consideration. A community is a group of individuals who share the same environment, physical and/or technological, and form a recognizable group, united by organisational, territorial, linguistic, religious, economic, and common interests. Italian sociolinguist Vera Gheno defines a community as a group of individuals, either physical or virtual, in which each member contributes something in common. If the connecting environment is a defined place, it is called a local community.

The process of achieving regeneration is not schematic and defined. There are various paths to pursue, which can consider different strategies and methods, and the combinations leading to different solutions are infinite.

To pursue the regeneration of a place, it is fundamental to consider the local community, the group of individuals who live in, and are connected to, the place in question. People who feel attached to their place of belonging tend to take care of it over time, both physically and in a broader, more abstract sense. Feeling part of a community strengthens existing relationships, leads to collaboration, solidarity, and community control.

It is considered appropriate to recount a specific case, the study "Agiudu torrau", which aims to become a flexible and adaptable model for the reactivation of small communities and their regeneration. "Agiudu torrau" is a Sardinian expression, which literally translates to "rendered help." It is

mostly used for the exchange of labour services. For simplicity, it can be conceptually summarised as "barter," thus including the exchange of goods as well.

In October 2021, during the Smart Cityness festival organised by Urban Center, two parallel applications of the study were presented, involving two completely different realities: the town of Tertenia, a small town of 3,856 inhabitants located on the east coast of Sardinia, and the coworking and creative space of Artaruga, in the centre of the city of Cagliari.

Tertenia: Dynamic Approach

The exchange mainly involved physical goods and services. It is a practice that occurs daily in small towns and has the potential to become an innovative and functional model to ensure the well-being of residents, improve neighbourly relationships, and the sense of belonging to the living context. The goal of the study was to reactivate, during a period of imposed social isolation, the community of three small neighbourhoods, defined as small clusters of households located in different areas of the town, differing in spatial, landscape, and vocational characteristics. Regenerating the local community mainly meant reactivating the personal relationships typical of small communities, increasing trust and collaboration among neighbours, and enhancing the sense of belonging, factors that were temporarily dampened due to movement restrictions and increased use of technology. A total of 9 households were involved in the study. Over time, the exchanges took on a playful connotation, further encouraging their frequency and, consequently, interactions among neighbourhood residents. Each household was given self-fillable paper forms. The choice of paper support and analog method was driven by the desire to make the process as inclusive as possible given the various age groups of the people involved in the process. The exchange, as set up, required the physical movement of active individuals from one home to another, according to various combinations, traceable in a final chart. In the self-managed forms, akin to a logbook, participants recorded the days of the exchange, the exchanged items (the same item was recorded as incoming by the recipient and outgoing by the donor), the households of interest, and an approximate economic estimate of the bartered item. This made it possible, afterward, to analyse the frequency and intensity of interactions, the nature of the items, and the estimated economic savings benefiting each household. At the end of the experience, each participant received a questionnaire consisting of 10 questions to evaluate the experience and provide feedback and suggestions. From the interpolation of the analysis

of the collected data, oral statements of the involved people, direct observation, and questionnaire outcomes, the following conclusions were drawn: for this to be an effective model, it is necessary to act on small communities to tailor the plan to the specificities of the location. The presence of an activator/facilitator who directly interacts with each involved actor is fundamental. Initiating processes is important, but afterward, it is crucial to let the involved people adjust their practices autonomously. The activator should intervene occasionally by reactivating the processes with unexpected interventions capable of enlivening the context. Managing a paper diary with double tracking, both incoming and outgoing, of the exchanged item promotes a playful approach and an opportunity for mutual support in case of difficulties in completion, increasing the degree of confidence and trust. To favour inclusivity, it is better to encourage analog and direct processes and supports rather than technological and indirect ones. It is essential to plan exchange actions for short periods, setting micro-goals and then adapting subsequent proposals to the achieved outcomes and the will of the actors.

Artaruga: Static Approach

In the coworking and creative space of Artaruga, in the centre of Cagliari, the local community consisted of coworkers and artists. In the common recreational space, a paper register was affixed, indicating the date, object of anonymous exchange, and the level of satisfaction with it. A table was set up with objects and food items to activate the exchange process. Over the course of a month, indirect interactions increased, animating the spaces. The playful approach caused the nature of exchanges to change. From various types of gadgets, it transitioned to fruits, self-produced jams, and clothes, leading to a relative community benefit. In summary, from the union of the two applications (house-to-house and common recreational area of a private space), a future application of Agiudu torrau in public spaces of small towns was envisioned.

6.7 Thematic City Photo Walk

Aim: Discover and get to know references to a theme in urban space

Time: at least 60 minutes (much more is often better here)

Group size: At least 2 people

Explanation:

1. Introduction

The task is explained to the participants. They are asked to go on a walk through the city in small groups. They choose the route themselves. They are given the task of concentrating on one topic area and observing the city during the walk. They should take photos of things that catch their eye, or make audio recordings of noises or short conversations with people passing by.

Tip: It can be helpful to give the participants a direct link to a cloud where they can upload their pictures to a folder for their group

2. City-Walk

The participants are divided into small groups (approx. 3 people) to explore the city. The groups can all be given the same tasks but walk in different areas, or they can all walk in a similar area but have different content-related tasks. Such a walk can be held on many different topics and can also vary from a rather general overview to more detailed topics. An incomplete list of possible topics and associated tasks can be found at the end of this method

3. Debriefing and Evaluation

After returning from the walk (and ideally a break), the groups successively present their results. For longer walks in particular, it can be helpful to give them another 10-15 minutes to prepare and sort their materials beforehand.

Possible questions for evaluation (to be adapted depending on the topic):

- Was it difficult to answer the questions for your areas, or rather not?
- What was surprising/unexpected/new for you?
- Where did you observe inequalities and injustices in the city?
- Where/In which areas are many resources consumed or wasted?
- Where is it difficult to behave sustainably? Why?
- How could you observe social structures and norms in the city?
- What differences or similarities come to mind when you think of other cities? What do you think of when you think of more rural areas?

At the same time, construction sites/problem areas and open questions can be recorded by the team on a flipchart.

Possible Topics

Socio-ecological problems in the city:

How is the respective area organised? What ecological/social problems are there, or could there be in the future? How much room/space does this take up?

Topics for possible grouping (can also be used for other topics below)

- Mobility/Energy
- Housing
- Economy & work
- Supply & nutrition
- Waste disposal
- Social interaction/care sector
- Art & Creativity
- Remembrance

Children and youth in the urban:
- Where do you see children/young people in the city?
- Which spaces do you see explicitly for children/young people?
- Where are children/young people not welcome?
- What do people passing by think about children/young people in the city?
- What images are conveyed of children and young people in the city?

Poverty (& Wealth)
- Where is poverty and wealth visible in the city?
- Which places exclude poor people? Can you find examples of defensive architecture?
- What do passers-by think about children/young people in the city?
- What images are conveyed of poor people in the city?

Environment & Climate

- What kind of pollution can you see?
- Where do you see contributions to the climate crisis?
- What examples of environmental protection and sustainability do you see?
- What do passers-by think about the environment and climate in the city?

Gender

- Where do you see inequality based on gender in the city? Where is injustice?
- In which places are women and other FLINTA* people excluded, unwelcome, at risk?
- How is care work (in)visible in the city?

- Who are streets named after? Who are they not named after?
- What examples of gender stereotypes do you encounter?
- How else can the topic of gender be experienced in the city?
- What do passers-by think about gender in the city?

Remembrance and commemoration

- How do you encounter the topic of remembrance and commemoration in the city?
- Which historical events are (in)visible?
- Who are streets named after? Who are they not named after?
- What do passers-by think about gender in the city?

Other possible topics: Racism, discrimination, art & creativity, participation/political involvement, mobility, globalisation.

CHAPTER VII - BEST PRACTICE EXAMPLES

Community-led initiatives: The involvement of local people in the regeneration process is essential for success. Communities have unique perspectives and insights into the strengths, weaknesses, and needs of their areas that authorities

may overlook. Examples of community-led initiatives include community gardens, public art installations, and community-led housing developments.

7.1 Community and city Gardens:

Community gardens can be created in memory of individuals or events. They can serve as a peaceful and calming space for reflection and remembrance. Youth-led urban agriculture initiatives. Europe boasts numerous exemplary community and city gardens that serve as green oases within urban environments, fostering community engagement, sustainability, and biodiversity. Here are a few notable examples:

Photo1: CC   *Photo2: CC*

Prinzessinnengärten, Berlin, Germany: Located in the heart of Berlin, Prinzessinnengärten (Princess Gardens) is a community garden established on a former abandoned lot in the Kreuzberg district. It's known for its sustainable gardening practices, educational programs, and community events focused on urban agriculture and environmental stewardship.

Jardin des Vertus, Paris, France: Situated in the 10th arrondissement of Paris, Jardin des Vertus is a community garden that promotes social inclusion and environmental sustainability. It provides a space for locals to grow their own produce, participate in workshops, and engage in cultural activities.

De Ceuvel, Amsterdam, Netherlands: De Ceuvel is a sustainable urban development project located on a former shipyard in Amsterdam. It features a community garden with floating gardens made from recycled materials, as well as innovative sustainable infrastructure such as solar panels and water purification systems.

Also in the city of **Vienna, Austria** there is a rich tradition of community and city gardens, which play an essential role in enhancing urban green spaces, promoting sustainability, and fostering community engagement. Thus tradition is growing and enlarging significatively in the last years with a multiplication of community gardens

in each city district. These community and city gardens in Vienna serve as valuable green oases within the urban landscape, offering opportunities for recreation, education, and social interaction while promoting sustainable practices and environmental stewardship.

Here are a few notable examples:

Prinzengärten (Prince's Gardens) is a community garden project situated in Vienna's 3rd district. It aims to promote urban agriculture, biodiversity, and sustainable living practices. The gardens feature raised beds, greenhouses, and communal spaces for gardening workshops and events.

Augarten is one of Vienna's oldest and largest public parks, featuring expansive green lawns, tree-lined avenues, and historic buildings. In addition to its recreational amenities, Augarten also houses community gardens where residents can rent small plots of land to grow their own fruits, vegetables, and flowers.

Gartenpolylog is a community garden project located in the 10th district of Vienna. It consists of several small garden plots cultivated by local residents, providing a space for urban farming, gardening workshops, and community events. Gartenpolylog promotes sustainable living practices and facilitates social interaction among participants.

Brunnenpassage is a multicultural community centre in Vienna's 16th district, known for its commitment to intercultural dialogue and artistic expression. The centre includes a community garden where residents from diverse backgrounds come together to grow plants, herbs, and vegetables, fostering connections and exchange.

Rudolf-Bednar-Park: This park in Vienna's 2nd district features a community garden area known as "Naschgarten" (snack garden). The Naschgarten offers raised beds and planting boxes where locals can grow edible plants and herbs, promoting urban agriculture and providing residents with access to fresh, locally grown produce.

7.2 Public and street Art:

Youth-led public art projects: Young people have taken the lead in creating public murals, sculptures, and other art installations that beautify their neighbourhoods and promote community pride. For example: Public Art: Public art installations can serve as a remembrance method for urban spaces. They can be created to commemorate significant events or individuals while enhancing the aesthetic appeal of the area.

Painting murals and creating street art can transform urban spaces and give them a more attractive appearance. Young artists often participate in urban art projects to beautify their cities and express their ideas.

There are endless ways to experience a country, from venturing through its cities and villages and talking to the locals, to booking a guided tour and having all the information delivered to you by a professional. But today, we are going to look at another side of Romania — the creative one.

Street art is a controversial topic. While some consider it vandalism and are working towards stopping it, others appreciate its creativity and encourage it. Nonetheless, street art is a part of each urban area. While it is oftentimes used as a means to raise awareness of social and political issues, others simply do it for the thrill and the adrenaline rush.

In the early '90s, the art of graffiti popped up in Romania as a way to protest the actions of the communist regime. Even though less than 1 year had passed since the reign of Ceausescu ended abruptly, the claws of the system didn't fade away that fast. The Department of State Security, which was the secret police of the Socialist Republic of Romania, didn't dissolve until 1991. The increased social control was a direct attack on the trust the Romanians had in one another, and by 1989 one in three Romanians was an informant, condemning those who spoke against the regime. Despite all of the risks, the rebel youth of Bucharest started using graffiti as a means to send messages to the local authorities which were abusing their positions of power and to encourage people to bind together. One of the first graffiti slogans used in Romania was "Jos Coșmarul", which roughly translates to "Take down the Nightmare", and was a reference to the communist leader Nicolae Ceaușescu.

Over the years, graffiti was used as a form of protest against the corruption of Romania's political class, targeting political leaders such as Ion Iliescu and condemning their selfish actions, or invoking legendary rulers such as Vlad the Impaler, who was well-known as "a man of unheard cruelty and justice".

There are several other campaigns that were widely promoted through the use of graffiti and street art, such as "Basarabia Pământ Românesc", which was meant to support the union of Romania with the Republic of Moldova, or the ecological campaign "Salvați Roșia Montană", which was the first successful civic movement against a governmental action, and demanded the ceasing of all gold mining activities in the Roșia Montană area, because they posed great contamination risks on the environment.

source: *https://rolandia.eu/en/blog/discover-romania/street-art-in-romania*

"Arte de Portas Abertas" MADEIRA (Portugal)

"Arte de Portas Abertas" (The Art of Open Doors) is a unique art project located in the charming town of Câmara de Lobos, Madeira, Portugal. Started in 2011, this initiative aims to revitalise the town's historic centre by transforming its traditional doors into vibrant works of art.

Local artists and international guests are invited to paint the doors of houses and buildings throughout the town, turning them into colourful canvases that tell stories, convey messages, and celebrate Madeiran culture. The project has breathed new life into Câmara de Lobos, attracting visitors who come to admire the artistic creations while exploring the town's narrow streets and picturesque alleys. "Arte de Portas Abertas" not only adds to the town's aesthetic appeal but also fosters a sense of community pride and engagement. It encourages residents to participate in the transformation of their surroundings and helps to preserve the cultural heritage of the area.

The project has received widespread acclaim and has become a symbol of creativity, innovation, and cultural revitalization in Madeira. It serves as a testament to the power of art to bring people together, stimulate economic development, and enrich the cultural fabric of a community.

The Art of Open Doors: On-going Project for Revitalizing Funchal's Old Town (artmadeira.org)

Craiova´s street art - (RO)

Women on electric metres, stickers with dogs on streetlights or the Dacian wolf on a facade. Romania has filled its streets with colour and Craiova proves it. In recent years, different festivals have been organised with the aim of attracting street artists and filling the city's streets with colour. Boring facades, deteriorated corners full of garbage, sad electric metres... They were the canvases of these young artists.

Source: *https://senenderezo.com/2019/06/18/craiova/*

Donaukanal street Art - Vienna (AT)

The Donaukanal, or Danube Canal, is a popular area in Vienna, Austria, known for its vibrant street art and graffiti scene. This stretch of the canal runs parallel to the River Danube and has become a hub for artists to express themselves through colourful murals, tags, and graffiti pieces.

Photo: CC

The graffiti along the Donaukanal is ever-changing, with new works constantly appearing as older ones are painted over or weathered away. Artists from both Austria and around the world contribute to the eclectic mix of styles and themes that adorn the walls and structures along the canal.

The art found along the Donaukanal reflects a wide range of influences and messages, from political statements to abstract designs to pop culture references. Some pieces convey social commentary or environmental concerns, while others simply aim to beautify the urban landscape and provide a platform for artistic expression.

The Donaukanal graffiti scene has become a significant part of Vienna's cultural identity, attracting locals and tourists alike who come to admire the artwork and explore the ever-evolving gallery that lines the canal.

7. 3 Smart and green cities

In urban development, sustainability is key, and various strategies contribute to creating vibrant, efficient, and environmentally friendly cities. Encouraging sustainable transport options such as biking, walking, and public transport not only enhances accessibility but also alleviates congestion and reduces pollution. Initiatives like repurposing disused railway lines into cycle paths and implementing low-emission zones exemplify this approach. Integrating green infrastructure, such

as parks, green roofs, and sustainable drainage systems, enhances residents' well-being and attracts investment to the area. Additionally, adaptive reuse of existing buildings and infrastructure provides a cost-effective means of revitalising urban spaces, whether it involves converting old industrial sites into affordable housing or transforming car parks into public areas. Mixed-use developments, which incorporate various functions like commercial, residential, leisure, and public spaces, foster community interaction, increase foot traffic, and offer diverse opportunities for residents and businesses alike. The deployment of smart city technology further enhances urban regeneration efforts by improving efficiency and connectivity. Solutions like smart lighting, parking management systems, and air quality monitoring sensors contribute to making cities more livable and sustainable. Public-private partnerships (PPPs) play a crucial role in facilitating urban regeneration projects, bringing together the expertise and resources of both sectors. By sharing risks and leveraging private investment, PPPs help overcome financial constraints and accelerate the transformation of urban areas into vibrant, sustainable communities.

Europe is at the forefront of developing smart and green cities, with numerous best practice examples that integrate technology, sustainability, and quality of life. These European cities serve as inspirational examples of how smart and green initiatives can create more sustainable, livable, and resilient urban environments for residents and future generations. Here are some notable European cities leading the way in this regard:

Copenhagen in Denmark is renowned for its commitment to sustainability and smart urban development. The city has implemented initiatives such as extensive bicycle infrastructure, renewable energy projects, and smart city solutions like intelligent traffic management and district heating systems.

Amsterdam in the Netherlands: is embracing smart and green initiatives to tackle urban challenges while enhancing livability. The city is investing in smart mobility solutions like electric vehicles, intelligent traffic lights, and bike-sharing schemes. It's also prioritising sustainability through measures such as circular economy practices and green building standards.

Stockholm in Sweden is a leader in sustainable urban development, with initiatives focusing on energy efficiency, waste management, and green spaces. The city utilises smart technologies for efficient public transportation, waste collection, and

energy optimization, contributing to its reputation as one of the world's greenest cities.

Barcelona in Spain has implemented a range of smart city projects to improve mobility, sustainability, and quality of life for residents. These include smart parking systems, bike-sharing programs, and renewable energy initiatives. The city's innovative use of technology extends to urban planning, with projects like the Superblocks initiative aimed at creating car-free zones and enhancing public spaces.

Oslo in Norway is committed to becoming carbon-neutral by 2030 and has implemented ambitious measures to achieve this goal. The city prioritises sustainable transportation, with a focus on electric vehicles, cycling infrastructure, and efficient public transit. Oslo also invests in green spaces, renewable energy projects, and energy-efficient buildings to reduce its environmental impact.

Helsinki in Finland is pioneering smart city solutions that prioritise sustainability and innovation. The city has initiatives focused on renewable energy, energy-efficient buildings, and smart mobility options such as on-demand public transportation and electric taxis. Helsinki's commitment to sustainability is reflected in its ambitious goal to be carbon-neutral by 2035.

View of Vienna´s former city rails. Photo by Andrea Loddo

Project VIOLET - Abandoned Space Redevelopment Projects

VIOLET is an Interreg Europe project, which addresses the common challenge among EU regions, home to a building stock of important traditional buildings. These buildings are an asset not only to residents, but also to various industries that sustain European economies, such as cultural tourism and ICT. The project faces the challenge to create a building culture that is sympathetic to modern requirements of reinstatement and conservation for improved energy usage and reduced carbon

emissions, without endangering architectural heritage. Without this forward-looking policy change, traditional buildings that are now a valuable asset will become a burden in the near future. VIOLET addresses this challenge, with an overall aim to improve regional public policy to enhance energy efficiency in traditional buildings, by addressing both low carbon and cultural preservation actions.

To achieve this goal VIOLET brings together five regions at different stages of development and one expert advisory partner, to foster a multi-sector, integrated planning approach bringing together organisations in charge of energy efficiency and those in charge of cultural heritage at regional and EU level. Each region contributes to the main output of the project: an action plan describing the policy actions required to improve energy efficiency in traditional buildings. The action plan describes concrete measures and includes commitments from relevant public authorities to secure financial resources and policy support. More advanced partners will start implementing some actions, using their own resources. In parallel, partners define recommendations for the EU level recast Energy Performance of Buildings Directive (EPBD).

Sources:

- *https://www.construible.es/2017/03/14/rumania-inaugurara-abril-proyecto-violet-destinado-reh abilitacion-edificios-historicos*
- *https://projects2014-2020.interregeurope.eu/violet/news/news-article/15795/violet-featured-as -a-best-practice/*

7.3 Creation of social spaces, urban awareness and activism:

Good practices in urban youth action may vary depending on the community and its specific needs, but here are some examples of actions that have been carried out in Europe to involve young people in improving cities:

Environmental Activism: Young people can get involved in creating environmental action groups to address issues such as waste management, the conservation of green areas and the promotion of sustainable practices in the city.

Fridays for Future: The objective of the Fridays for Future movement is to secure the future of our generation in the face of imminent climate catastrophe. Hundreds of thousands of young people around the world are sounding the alarm about the ineffectiveness of the status quo and underlining the need for systemic change.

Volunteering in Cleaning Public Spaces: Groups of young people can organise to carry out cleaning campaigns in parks, squares and streets. This not only improves the appearance of the city, but also fosters a sense of civic responsibility.

EVENT. Volunteers from all over Romania will gather again this year for the National Cleaning Day, an initiative promoted and organised by the local NGO "Let's Do It, Romania!".

Volunteers from Argeş, Bucharest/Ilfov, Bihor, Bistrita-Năsăud, Botoşani, Braşov, Cluj, Caraş-Severin, Constanţa, Dâmboviţa, Dolj, Galati, Gorj, Giurgiu, Hunedoara, Harghita, Ialomiţa, Mehedinţi, Maramureş, Neamţ, Mureş, , Olt, Prahova, Sibiu, Sălaj, Satu-Mare, Suceava, Timiş, Tulcea, Teleorman, Vâlcea, Vaslui, Vrancea are expected on September 17 to collect waste from nature and spend a day with people who want to do deeds good

The institutional partners that joined the National Cleanup Day are the Ministry of the Environment, the Ministry of Education, the Ministry of Internal Affairs, the Ministry of National Defense, the Romanian Water Company and Romsilva.

Since 2010, more than 2 million volunteers have participated in the actions and projects of the association Let's Do It, Romania!, contributing to the cleaning of waste from natural areas. Let's Do It, Romania! is part of the global initiative Let's Do It World!, one of the largest volunteer movements worldwide.

This year, Let's Do It, Romania! also helped Let's Do It, Ukraine!, with four 25-ton shipments of non-perishable food, communication equipment, medicine, tents and animal feed, warm clothes and sleeping bags that went to Ukrainian citizens. This help was made possible thanks to donations made by individuals and companies.

Souce: *https://letsdoitromania.ro/proiecte/ziua-de-curatenie-nationala/*

Source: *https://www.msnews.ro/ziua-nationala-a-curateniei-17-septembrie-2022/*

Affordable housing: Deutsche Wohnen & Co. entgegnen. Berlin has seen a significant increase in housing prices over the past decade. Many young people are overwhelmed by the sudden increase in rent and the city has become less livable for a lot of young people, now forced to succumb to the new financial pressures of living in the urban space.

In 2021, a group managed to hold a public referendum with the aim to decrease rent prices in the city. Deutsche Wohnen & Co. enteignen (Expropriate Deutsche Wohnen & Co.) aimed to allow the expropriation of private real estate companies with 3,000 or more units in Berlin through public purchases by the state government. This initiative emerged in 2018 and successfully gathered the required signatures for two phases, demonstrating robust grassroots support.

Photo by Montecruz Foto / CC BY-SA 3.0

The campaign was supported by many young people gathering signatures on the street and promoting the referendum as a solution to the constant political topic of

increasing rents in Berlin. The referendum was successful: 57.6% of voters said yes to the referendum.

The campaign's success is notable for several reasons. First, it engaged the youth actively in the political process, as evidenced by the significant number of signatures collected by young people directly affected by the housing crisis during both phases of the campaign. The initiative resonated with the public, particularly the younger demographic, highlighting the effectiveness of involving youth in shaping urban policies.

The subsequent mayors of Berlin ignored the outcomes of the referendum, as it was non-binding. The campaign organisers announced plans for a second, legally binding referendum in 2023.

CULMEA: Film and environmental education festival

The first environmental film festival dedicated to children and young people in several neighbourhoods of Brașov. The festival program includes 17 screenings (9 short films and 8 feature films): some of the newest and award-winning films for children and teenagers, which address environmental themes, presented for the first time, as well as animations and documentaries about the most pressing ecological issues of the moment. The first CULMEA edition also prepared discussions with the public after the screenings, moderated by specialists, as well as meetings, games and workshops with special guests from environmental organisations, environmental activists, educators or cultural managers.

Culmea aims to create a context of information, discussion and imagination on the climate crisis, using film as a tool and a window to the world.

Urbanize Festival - Vienna

The Urbanize Festival in Vienna is an annual event that focuses on urban development, architecture, and contemporary city life. It brings together architects, urban planners, designers, policymakers, activists, and the general public to explore various aspects of urbanisation and its impact on society. The festival typically

features a diverse program of events, including panel discussions, lectures, workshops, film screenings, exhibitions, guided tours, and interactive installations.

Topics covered may include sustainable urban planning, innovative architectural design, community engagement, social inclusion, public space revitalization, and the challenges and opportunities of urbanisation in the 21st century.

Foto: Judith Haslöwer

Through its activities and discussions, the Urbanize Festival aims to foster dialogue, exchange ideas, and inspire action towards creating more livable, equitable, and resilient cities. It serves as a platform for sharing knowledge, showcasing innovative projects and initiatives, and engaging citizens in shaping the future of their urban environments.

www.urbanize.at

https://www.instagram.com/derive_urbanize?igsh=Ymd0ZzRpMms3YWho

https://derive.at/festival/#:~:text=Das%20urbanize

CHAPTER VIII - OUTCOMES FOR FOLLOW UP EVENTS

As a part of the Youth Urban Action project activities 5 different follow-up events led

by the partners in each own country were organised locally to share locally the practices, methods and skills achieved and offer a concrete example of youth and citizen interventions in urban contexts. The events include direct actions like urban gardening and critical city tours, city story telling or events with policy makers, universities and local institutions.

Urban Gardening at 4lthangerten:

Service Civil International Österreich in collaboration with 4lthangrundRaum4alle are organising an ongoing activity together, by reshaping the shared outdoor space as a community garden and improving the green areas around the building Althangrund Alte WU which is largely cemented and. The 4lthanGarden is part of long-term an action aimed at regenerating, creating and developing urban spaces for cultural expression in the community. The outdoor space of the old University the community Centre 4lthangrundRaum4alle is used for different cultural activities and events

Event with stakeholders and institutional at the University of Braila:

The partner CREATOR has organised a Follow-up event at the Faculty of Agriculture and Economy of Braila with 45 people attending among private individuals and members of local organisations and stakeholders. During the event the hosting partners presented the main project results, promoted and spread the project outcomes widely. The event was also aimed at creating a debate among participants about the role and the power of youths, of local institutions and organisations in urban development and participative planning actions.

Critical city tour in Coburg:

The follow up event was organised on 19.04.24 in Coburg. Despite the rain still around 20 interested people took part in it. For the follow-up activity, we chose to focus on the theme of remembrance work, a topic we found intriguing and relatively new to our organization. We decided to link this with an area we have worked on before: colonialism and colonial heritage. Our project team, consisting of active members of the association, collaborated to develop a concept for the follow-up activity. We decided to create a city tour. Postcolonial city tours, as well as those on other themes, have grown in popularity in bigger German cities over the past decade. We noticed that these tours are well-received by young people, motivating them to engage with the spaces they live in.

Street art workshop with students of architecture from the university of Cagliari:

On Wednesday 20th of April 2024, a group of students of the Cultural Analysis of Social Innovation course from the university of Cagliari, accompanied by

Urbancenter had the great opportunity to visit the "Galleria Del Sale". The Galleria was born in 2014 thanks to the initiative of the Urban Center and has turned into a real open-air museum. With over 50 works by local and non-local artists. Guided by Professor Emanuela Spanò and Daniele Gregorini, creative director and artist, the participants were able to immerse themselves in a unique environment, where art and social vision come together to create change and enhance the territory. The visit was facilitated with discussions about the city and the urban spaces from an artistic point of view, where creativity and civic engagement can create new opportunities for cultural and social innovation.

Youth and Change Association:

The partner GEDED organised the event "Urban Stories by Local Youth" on 21st March 2024. The activity was mostly for staff, associated members and volunteers of the organisation. In total 22 youth (mostly youth workers) participated and we contributed to make local youths aware of the hi-story of their city by storytelling method. Because we believe that youth can participate -in urban life- as much as they know about it.

CHAPTER IX - FURTHER INFORMATION AND RESOURCES

Videos we used, sources, links to articles, books, etc. → stuff we would recommend

- **Project Website:** https://youthurbanaction.sciaustria.org/

- **Publication of articles on urban regeneration and youth policies:**
  Gentrification and Tourism:
  https://www.instagram.com/p/C4ddj2Js1JL/?utm_source=ig_web_copy_link&igsh=MzRl
  ODBiNWFlZA==

  Local community and regeneration / Aggiu Torrau:
  https://www.instagram.com/p/Czq_607Mhs5/?utm_source=ig_web_copy_link&igsh=MzR
  lODBiNWFlZA==

  Regeneration and Youth
  https://www.instagram.com/p/Cy0N0Nrswkv/?utm_source=ig_web_copy_link&igsh=MzR
  lODBiNWFlZA==

- **Materials and contents from the training course on Urban action and youth engagement:**
  https://padlet.com/SCI_International/youth-urban-action-l1nw0fdkbxxeln9l