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# A Catalogue of Trustmaking Practices

The Trustmaking Collective

# Walking Focus Group

## *Collectively Exploring Sites of Transformation*

The Walking Focus Group is a moderated group discussion set in motion. As a qualitative research method, it combines the method of the walking interview with the focus group method, by involving multiple participants in a guided, mobile discussion, where they explore a specific urban area together. In walking interviews, researchers walk together around specific locations and engage in conversation with the participant, exploring the connections between self and location. The focus group method gathers multiple participants to discuss a particular topic or issue. The combination of both allows for a collective exchange of perspectives that reflects diverse insights and the shared built environment experience. The Walking Focus Group is particularly effective for examining socio-spatial aspects of urban transformation, as it enables participants to experience and respond to an environment as they traverse it. For example, when exploring youth engagement in urban renewal projects, a Walking Focus Group might bring together social workers, urban planners, and young residents to discuss potential developments or public spaces. Researchers may begin with brief input talks from facilitators or experts to frame the discussion and encourage participants to share immediate impressions and ideas as they encounter different sites. Both dialogue and the spatial context should be documented through audio recordings, mappings, and photographs. By capturing

participants' responses directly within the spaces being discussed, the Walking Focus Group reveals unique insights into how individuals and groups perceive and interact with their surroundings, facilitating a richer understanding of collective urban experiences and aspirations. Helpful advice: instead of the researcher documenting the insights of the exchange in a map, the Walking Focus Group can be combined with a Collective Mapping.

### TARGET GROUP DURATION

Young people (different age groups fit for walking)  
Preparation involves definition of the route and its stops, organizing inputs at different locations.  
The joint walk should not exceed two hours.

### APPLICABLE IN PROJECT PHASE

*Phase 1 — Understanding the context,*  
*Phase 3 — Co-research for collective exploration.*

### MATERIALS AND RESOURCES

Site-map with indication of route and stops, camera, audio-recorder and printed or digital map for documentation.

### TESTED BY

ULL Vienna

# Collective Mapping

## *Exploring Spatial Likes and Dislikes*

Collective Mapping enables participants to understand which places in a chosen geographic area (city, district, park etc.) are already appreciated by youth and which could become transformed into more youth-oriented spaces. The same activity can also be performed with city administration to identify places that are both of interest to the city municipality and to young people. Steps for Collective Mapping:

1. Print a large-scale map of the chosen area.
2. Prepare a legend of the map. Print or draw a legend for the map assigning different emoticons to these categories: places that I like (are important to me); places that I would like to change; places that I would like to protect; places that I would like to hide. If you're working with the administration, the legend can include two categories: places that are liked / used by youth and places that have the potential to be more youth-oriented.
3. Prepare the sticky notes. Use pre-made or print-out stickers with the emoticons mentioned above. As an alternative you can use sticky notes of different colours.
4. Organize a collective mapping workshop or invite young people to map the places in other circumstances: as passers-by in the city, or as participants of an event etc.

The result of the Collective Mapping gives you an overview of how and where young people interact with urban spaces in a selected area, and helps to identify which places could be transformed to meet youth needs. Helpful advice: instead of stickers with a variety of emoticons, you can use sticky notes of different colours.

|                             |                                                                                                                                      |
|-----------------------------|--------------------------------------------------------------------------------------------------------------------------------------|
| TARGET GROUP                | Young people and city administration personnel (no age limit).                                                                       |
| DURATION                    | Preparation time is approximately five hours (printing maps and stickers), and for implementation two to four hours are recommended. |
| APPLICABLE IN PROJECT PHASE | Phase 1 — <i>Understanding the context</i> ,<br>Phase 3 — <i>Co-research for collective exploration</i> .                            |
| MATERIALS AND RESOURCES     | City/location map with a legend, stickers with emoticons.                                                                            |
| TESTED BY                   | ULL Panevėžys.                                                                                                                       |

# Youth-to-Youth Interviews

## *Facilitating Peer Interaction*

Youth-to-Youth Interviews are a participatory qualitative research method that harnesses peer interaction to generate deeper insights into young people’s perspectives, experiences, and behaviours. Rooted in the principles of participatory action research, this method involves young participants interviewing their peers in a structured yet conversational setting. It builds on the advantages of shared lived experiences and mutual understanding between interviewer and interviewee, fostering a sense of trust and openness that can yield richer data. Traditional qualitative methods often rely on researcher-led approaches that can unintentionally introduce a sense of hierarchy or detachment between the researcher and participants. In contrast, the Youth-to-Youth Interview method bridges this gap by empowering young people to take on the role of researchers. To understand the ways young people engage with public spaces this Youth-to-Youth Interview method relies on co-creating the research questions together with youth that are hired and paid as researchers to do this work together with the project team. Hiring the young people is a way of showing them that their work is valued. By situating the conversation within a peer-to-peer framework, the Youth-to-Youth Interview method not only generates valuable data but also empowers young people to contribute actively to research and build skills. This empowerment fosters a sense of ownership over the

narratives being shared and can lead to more effective and sustainable solutions to the issues being explored.

Helpful advice: training of interviewees is important. Ethical considerations and consensus need to be prepared and clarified before the interviewing process.

TARGET GROUP  
DURATION

Young people (15–24 years).  
The preparation takes around four to six hours including initial planning and research on survey questions, brainstorming session together with youth to prepare survey questions, preparation and printing of surveys, briefing youth on conducting the surveys.  
*Phase 1 — Understanding the context,*  
*Phase 3 — Co-research for collective exploration.*  
Map of the site if necessary, printed surveys and clipboards.  
*ULL Oslo.*

APPLICABLE IN  
PROJECT PHASE  
MATERIALS AND  
RESOURCES  
TESTED BY

# Public Space Analysis with Youth

## *Critically Engaging with Policies on Urban Space Interaction*

The Public Space Analysis with Youth is an activity where youth can reflect on the municipality's criteria for the key characteristics that define a quality public space. After reflecting on these criteria, youth walk around the neighbourhood to observe and analyse local public spaces, evaluating them based on the municipality's own standards. This method encourages critical thinking and civic engagement as participants assess how well their environment meets the criteria that the municipality itself has set, and what other criteria could be added to better reflect youth needs. It also fosters a sense of ownership over their urban surroundings and promotes discussions on potential improvements. This activity can also be combined with a skills-building course for youth on a topic that they value: for example, youth could be first offered a short photo course to learn how to document their observations with photos. After the activity, participants should be guided to reflect on the findings as a group, discussing what works well and what could be improved in the neighbourhood's public spaces. This activity helps young people connect with their community while developing valuable skills in urban analysis and participatory planning.

### TARGET GROUP DURATION

Young people (15–24 years).  
For preparation, calculate four hours (research into the principles for a quality public space as defined by your municipality, which can be done together with youth or presented to them). The implementation of the analysis takes three hours.

### APPLICABLE IN PROJECT PHASE MATERIALS AND RESOURCES TESTED BY

*Phase 1 — Understanding the context,*  
*Phase 3 — Co-research for collective exploration.*  
Maps, printed principles for a quality public space (specific to city/municipality), good shoes for walking around the city.  
*ULL Oslo.*

# Photovoice

## *Youth-led Visual Exploration*

### *of Urban Spaces*

Photovoice is a participatory photography method that seeks to empower different target groups. The photos allow for a creative approach towards the built environment or important matters related to the participants. For a youth-oriented urban space project, young people are asked to walk around the city and collect, describe, and evaluate the place in the perspective of youth preferences.

The steps of implementing this activity are as follows:

1. Prepare the task for the participants. It is optional but very helpful to prepare a map for participants where a few important objects are already listed. This helps participants to orientate themselves around the city.
2. Ask participants to walk around the city and observe the objects and landscapes of the city.
3. Make photos of the objects, which in their opinion are important for youth.
4. Analyse the area and objects. Participants are invited to take notes about their observations
5. The photos are then discussed in a group session to explore and elaborate on the experiences in greater depth.

6. Prepare a final evaluation and share findings with other participants, or with the city administration/municipality.

The findings of Photovoice can be the starting point for co-creation activities that initiate changes in the urban area. Through the exhibition of the photos, public awareness is raised. Also, this approach can promote a critical dialogue of youth about urban spaces and build capacities to voice concerns and needs related to the built environment.

Helpful advice: this task can be accomplished in different groups or be adapted for a different setting or purpose.

TARGET GROUP  
DURATION

Young people (15 years onwards).  
Preparation takes around eight hours. For walks and photo taking calculate one to three hours. Discussion session can be set around two hours. Exhibition or other public events afterwards require more preparation time.

APPLICABLE IN  
PROJECT PHASE  
MATERIALS AND  
RESOURCES  
TESTED BY

*Phase 1 — Understanding the context,*  
*Phase 3 — Co-research for collective exploration.*  
Map (optional).  
*ULL Panevėžys.*

# Remixing City Beats

## *Making the Urban Soundscape Tangible*

The Remixing City Beats method invites participants to engage with their surroundings by capturing and remixing urban sounds to create a unique city beat. Participants start by exploring diverse locations – such as a supermarket car park, a park playground, or a subway near railway tracks – using recording devices to collect ambient noises. Participants can work individually or in groups to capture sounds they feel define their environment. Typical sounds might include children playing, trams passing, shopping trolleys squeaking, crows cawing, and voices speaking in different languages. Back in the workspace, these recordings are transferred to a computer and played back to the group, sparking a guessing game: is that a crow or a squeaky gate? This interactive activity highlights the distinctive soundscapes of each location. Participants then assign the sounds to buttons on a MIDI controller and experiment by layering and mixing them into their own city soundtracks. Over time, sounds are overdubbed and remixed, fostering creativity and collaboration. Professional recording equipment generates significant interest, though encouraging certain participants to engage with the technology requires extra support, emphasizing the importance of trust-building. Entrusting participants with valuable devices empowers them and deepens their engagement. The workshop culminates in the creation of custom city beats, mixed by facilitators, which contribute

to larger projects, such as soundtracks for community events. This method demonstrates how soundscapes can be both a medium for creative expression and a tool for building trust and connection.

TARGET GROUP  
DURATION

Young people (12–17 years).  
Calculate around two hours to explore the neighbourhood and collect recordings and then again two hours for the re-mixing back in the workspace; post-production of the tracks by facilitators requires extra time.

APPLICABLE IN  
PROJECT PHASE

*Phase 1 — Understanding the context,  
Phase 3 — Co-research for collective exploration.*

MATERIALS AND  
RESOURCES

Sound recording device or smart phones,  
software for mixing sounds.

TESTED BY

*ULL Vienna.*

# Exploratory Treasure Hunt

## *Teambuilding within Spatial Settings*

The exploratory treasure hunt is a method tailored for younger people of school age (from around 11 to 15 years old) and gives an opportunity for them to explore their surrounding environment in a fun and engaging way.

Tips for the method application:

1. Set the goals that you want to reach with this activity: Do you want the young participants to visit and observe the space from different angles and perspectives? Do you want to guide them with step-by-step guidance into reaching one goal?
2. Think of a reward for the group that wins the game.
3. Choose a public space (e.g. a green area near the school or a public square).
4. Based on the goal set, think of up to five tasks that children could execute once they reach the intermediate spots e.g. take a selfie in a place that you like / is beautiful / you enjoy in this square; choose and take a selfie of a place that you don't like / is ugly / inappropriate in this square and think of what you would most like to do in this place (such as skateboarding, climbing on a climbing wall, painting graffiti, training your pets etc.); dream big and take a photo of a place in the

square that you think would be suitable for this activity.

5. Design clues that will help the participants to find the treasure by following step-by-step guidance. Use a drawn or printed map for this purpose.
6. Guide the participants through the game, encouraging their leadership.

As a result, depending on your goals set, the activity may lead to strengthened teamwork and collaboration skills as well as valuable reflections and ideas for the public space they are exploring.

TARGET GROUP  
DURATION

Young people (10–15 years).  
Preparation takes around four hours and the implementation should be set for one and a half hours.

APPLICABLE IN  
PROJECT PHASE  
MATERIALS AND  
RESOURCES  
TESTED BY

Phase 1 — *Understanding the context*,  
Phase 2 — *Building an ULL community*.  
Map, objects to find tasks and a reward for the winning team.  
ULL Panevėžys.



# Applied Theatre Workshop

## *Teambuilding and Urban Exploration*

The trustmaking-oriented Applied Theatre Workshop is a method that can help build trust and self-confidence between the participants and encourages a playful dialogue on youth relationships to urban spaces. The method/workshop is structured in three parts:

1. Introduction: Ice-breaking and teambuilding activities aimed at building trust and confidence among the participants.
2. Living sculptures: Participants of the workshops collaborate in forming living sculptures to express their ideas. The types of ideas to be expressed as living sculpture can be chosen according to your context and needs, e.g. a living sculpture that represents how young people feel towards the city; their idea for a dream public garden, etc.
3. Presentation and discussion: The living sculptures are presented and discussed amongst all participants facilitating and encouraging dialogue on youth relationships to urban spaces.

As a result, self-confidence among participants is increased and topics related to young people's relationships with the urban environment are explored, visualized and discussed.

Helpful advice: if you do not feel confident in guiding theatrical experiences, collaborate with a professional who has direct experience in (applied) theatre.

TARGET GROUP

DURATION

APPLICABLE IN  
PROJECT PHASE

MATERIALS AND  
RESOURCES

TESTED BY

Young people (15 years onwards).

Preparation takes around four hours and implementation should be calculated with two hours.

*Phase 1 — Understanding the context,  
Phase 2 — Building an ULL community,  
Phase 3 — Co-research for collective exploration.*

Indoor or outdoor space for workshop.

*ULL Panevėžys.*

# Co-created Film Making

## *Exploring Urban Neighbourhoods Through a Youth Perspective*

Co-creating a documentary film about the neighbourhood is an active tool which brings different stakeholders together. In a workshop series, facilitated by professional film makers, it involves learning the necessary film-making, recording, and video editing techniques. Additionally, implementation days are dedicated to the exploration of the neighbourhood in a first round and the interviewing of stakeholders in the neighbourhood in a second round. While the film as an outcome can be valuable as a means to communicate with the wider public youth perspectives on the neighbourhood, the actual process of making a film is powerful and, thus, can be the beginning of several initiatives involving youth in the neighbourhood. The documentary film screening involves all co-creators and interested people in the neighbourhood. Additionally, different occasions such as film festivals with a wider set of audiences, can help to initiate a discussion in a broader context and create awareness for youth perspectives.

Helpful advice: clarification of ethical issues and consent are key before starting the project. Copyrights and ownership of the film need to be clarified with the filmmakers and the project team beforehand.

|                                |                                                                                                                                   |
|--------------------------------|-----------------------------------------------------------------------------------------------------------------------------------|
| TARGET GROUP                   | Young people (15 years onwards), film makers and researchers.                                                                     |
| DURATION                       | Preparation takes four months.                                                                                                    |
| APPLICABLE IN<br>PROJECT PHASE | Phase 1 — Understanding the context,<br>Phase 2 — Building an ULL community,<br>Phase 3 — Co-research for collective exploration. |
| MATERIALS AND<br>RESOURCES     | Audio and video recorder, software for video editing.                                                                             |
| TESTED BY                      | ULL Rotterdam.                                                                                                                    |

# Collective Bike Ride

## *Reclaim, Explore, Empower*

The Collective Bike Ride method engages youth in a collective cycling experience that promotes urban exploration and awareness of mobility and sustainability. It fosters empowerment, self-efficacy, and critical thinking by combining safe cycling practices with thematic stops that inspire reflection on urban spaces. By encouraging physical activity, shared experiences, and critical perspectives, it creates an engaging connection with cities and communities. Planning an accessible route tailored to participants' skills and designed to provoke meaningful reflections is crucial. Stops at key locations, such as green spaces or familiar areas, allow discussions on strengths and weaknesses of the urban infrastructure. Thematic stops may include guest speakers, hands-on activities, or moments of reflection, linking the ride's purpose to the locations. Materials like flags, snacks, water, and maps ensure energy, safety, and focus, while optional elements like sound systems enhance communication and ambiance. Before the ride, participants practice group cycling skills – hand signals, formations, and traffic navigation – ensuring confidence and safety. The journey starts at a central meeting point with bike checks, a safety briefing, and supply distribution. Along the route, scheduled stops encourage observations, discussions, and documentation of urban mobility challenges and opportunities. These moments inspire participants to critically engage with

their surroundings and explore potential solutions. The ride concludes at a significant location, such as a park or reclaimed space, where participants reflect on their experiences through discussions, creative activities, or journaling. By documenting their insights, they identify challenges and propose ideas for improving mobility and public spaces. This dynamic method fosters learning, connection, and action, inspiring participants to engage meaningfully with urban environments.

### TARGET GROUP DURATION

Young people (15 years onwards).  
Preparation involves several days, involves the tour planning, contacting presenters / initiatives along the route, riding along the planned route to check for obstacles / other potential problems, one-hour bike training session with youth. Implementation takes three to six hours including breaks and closing session (dependent on chosen route).

### APPLICABLE IN PROJECT PHASE MATERIALS AND RESOURCES TESTED BY

*Phase 1 — Understanding the context,*  
*Phase 3 — Co-research for collective exploration.*  
Planned route on a GPS app or a map, bikes, security measures (helmets, vests etc.).  
*ULL Vienna, ULL Panevėžys.*

# Trustmaking Workshop

## *Relating to Youth Organizations and Urban Space*

This method is designed to enable young people to enhance trust either in urban settings, in relation to a place that they care about, or in organizational settings (youth clubs, informal groups etc.). The participants of the workshop can choose whether to work with an urban or organizational context. The workshop is structured in four parts:

1. Presentation on the importance and principles of trust in organizational and urban settings.
2. Analysis of either a youth organization or a place that could become more youth-oriented through categories of strengths, weaknesses, opportunities and threats of the place (S.W.O.T analysis). The aim of this part is to understand the context in which trust can be cultivated and/or help to solve challenges identified by youth.
3. Group work facilitates the identification of intervention areas and trust-building, either in the organizational or urban settings. For organizational settings use the following questions: in which areas would you like to strengthen trust in your organization (empowerment, vulnerability, familiarity, openness, stability)? What measures

would you like to take to build trust in this area (technology, meetings, information, assessments, research, training, other)? For urban settings use the following questions: ideas – what solutions would make this place more attractive to young people (sports facilities, events, other)? Means/tools: what measures could help to implement these ideas (funding, meetings, piloting, research, information and communication, training, other)? Areas of Trust – where would these measures help build trust in the context of urban planning (empowerment, vulnerability, familiarity, openness, stability)?

4. Presentations and discussion in a plenary session: As a result, each of the participating teams produces their strategies to build trust in youth organizations and urban spaces.

Helpful advice: it is not necessary to include both – urban and organizational dimensions – in the activity; according to the target group and context it is possible to choose and concentrate on one of them.

TARGET GROUP  
DURATION

Young people (15 years onwards) and professionals.  
Preparation takes four hours (presentation, printing and preparing materials) and the workshop duration is set at two and a half hours.

APPLICABLE IN  
PROJECT PHASE  
MATERIALS AND  
RESOURCES  
TESTED BY

*Phase 2 – Building an ULL community.*

Presentation material (optional), workshop canvases, pens, sticky notes.  
*ULL Panevėžys.*

# One-to-One Buddy System

## *Fostering an Exchange on Urban Matters*

While group activities create community feeling, the one-to-one buddy system between young people and professionals (e.g., municipal workers, architects) helps build personal connection. It also provides a chance to understand better each other's role and interest in co-creating a neighbourhood. Create pairs only after several group activities so that stakeholders can get to know one another before working one-to-one. There are different options when it comes to pairing: One idea is to let stakeholders decide with whom they would like to work. This requires a careful moderation to avoid any uncomfortable situations. Other options are to draw lots or assign buddies by the project team. In the latter case, whether a pair has some common features like interests may be considered as this helps build connections. The buddies are expected to meet regularly and discuss how the neighbourhood can be improved. In-between group activities during the period of the One-to-One Buddy System are important, especially for those buddies who do not meet on a regular basis (e.g. due to the lack of time and/or motivation). Youths provide their local knowledge, experience of the neighbourhood, and wishes for areas of improvement, while professionals make suggestions on how those wishes can be realised based on their professional knowledge. In this process of creating a future vision, mutual understanding can emerge. An exchange among different buddy pairs may be useful

to promote the level of motivation. Pairs document discussions and the process in a diary. The results of each pair may be presented to different audiences (e.g., residents and policy makers) in the form of design posters.

TARGET GROUP  
DURATION

Young people (20-24 years) and young professionals.  
Preparation takes one month and the implementation should be set for three months.

APPLICABLE IN  
PROJECT PHASE  
MATERIALS AND  
RESOURCES  
TESTED BY

*Phase 2 — Building an ULL community.*

Indoor and outdoor spaces to meet and present results.

*ULL Rotterdam.*

# Intergenerational Urban Gardening *Planting Visions Across Ages*

The co-ideation workshop around the topic of urban gardening can be a great way to involve youth into hands-on placemaking activity, boost knowledge and awareness on urban sustainability, and foster intergenerational dialogue between different community members. The method includes two main parts:

1. Theoretic part (presentation): Introduction in the form of an informal presentation or a talk on urban gardening and its value to citizen groups of different ages, main urban gardening principles and tools. At the end of the presentation all-age participants understand what urban gardening is and what value it can create for them.
2. Practical part (co-ideation workshop): Co-design of a plant bed, including choosing form, soil, plants and maintenance strategies. Guided by an experienced urban gardener, the participants collaborate on answering these questions: what would you call your dream garden? Where and with whom would you like to start your dream garden? What plants would you like to grow in your dream garden? What architectural elements (e.g. raised beds, benches, hammock, etc.) could be installed in your garden? What could your dream garden look like? Draw it!

The result is a co-created concept of urban plant bed designs and maintenance strategies. Ideally, the ideation phase is followed by a hands-on co-construction phase when you meet with the same (or extended) group of people and implement the ideas generated in the previous workshop. The method can be applied both for only working with young people or as a platform for intergenerational dialogue. If both young people and older people are involved, their group interactions should be facilitated through professional guidance in order to prevent the conflicts between age groups and promote knowledge sharing on an equal level.

Helpful advice: collaboration with an urban gardening expert or a person who has direct experience in urban gardening is advised.

|               |                                                                                                                                                                                               |
|---------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| TARGET GROUP  | Young people (15-24 years) and older people (65 years onwards), gardeners or urban gardening experts.                                                                                         |
| DURATION      | preparation for the presentation and printing of canvases takes approximately four hours. The ideation workshop can be set for two hours. Possibly allow additional time for co-construction. |
| APPLICABLE IN | <i>Phase 3 — Co-research for collective exploration,</i>                                                                                                                                      |
| PROJECT PHASE | <i>Phase 4 — Hands-on placemaking.</i>                                                                                                                                                        |
| MATERIALS AND | Presentation, workshop canvas, showcase of urban-                                                                                                                                             |
| RESOURCES     | gardening related tools and materials.                                                                                                                                                        |
| TESTED BY     | ULL Panevėžys.                                                                                                                                                                                |

# Public Space Gym

## *Appropriating Open Spaces for Sports*

The Public Space Gym transforms public spaces into accessible spaces for moving our bodies, encouraging participants to reimagine urban spaces as inclusive areas for physical activity, social interaction, and reflection on shared resources. In a typical Public Space Gym session, participants learn basic sports techniques for different sports under the guidance of trainers, who introduce the activity not only as a form of exercise but as a tool for empowerment and connection to the urban landscape. After a brief introduction to the physical practice and its potential to promote diverse, low-threshold engagement, participants are invited to appropriate the space around them, reflecting on the role of public fields, playgrounds, and informal gym spaces as critical social infrastructure. This active exploration supports an embodied awareness of shared urban spaces fostering dialogue about the inclusivity and accessibility of such spaces, particularly for young people in urban settings. Through the physical activity the qualities of specific spaces are put to the test, e.g. while running up and down long staircases, using handrails for push-ups etc., which opens up re-thinking and re-purposing these qualities through the moving body. By using public squares, streets, and parks as exercise spaces, the Public Space Gym method highlights the potential of open areas to foster inclusion, belonging, and a sense of ownership among diverse community members, contributing to a socially just city.

TARGET GROUP  
DURATION

Young people (15 years onwards).  
Preparation includes a site-visit of the public space together with the sports trainers. A typical session consists of a 30 minute introduction and 60-90 minutes of training.  
*Phase 4 — Hands-on placemaking.*

APPLICABLE IN  
PROJECT PHASE  
MATERIALS AND  
RESOURCES  
TESTED BY

Specific training equipment depending on the sports.  
*ULL Vienna.*



# Participatory Scenography Workshop

## *Green Scripted Realities*

The aim of the Participatory Scenography Workshop is to offer young people a platform through the staging of analogue-digital spaces on which they can actively shape visions of the future in relation to urban development and climate change. This approach combines elements of collective self-presentation in real and virtual spaces. The aim is to uncover creative individual forms of expression of young people in social media and to make them usable for the joint creation of the future.

The Participatory Scenography Workshop encompasses artistic, exploratory, and performative elements of placemaking, and is comprised of five steps:

1. Firstly, participants reflect on design experiences from social media and incorporate them into productions in analogue spaces.
2. Secondly, they appropriate project areas and through scenographic and narrative techniques design creatures and story lines on future worlds. They are asked to develop imaginative creatures that combat climate change through the symbiotic coexistence of humans, animals, plants and machines. How do creatures and their world influence each other? Which location provides a good background for these creatures?

3. Thirdly, these fantasies take on concrete forms: costumes, props, and stage sets are created using simple materials.
4. Fourthly, the young people practice directing and collaboratively develop rules and roles. They use digital tools to effectively stage the analogue creations and record the scenes with smartphones.
5. Finally, the imagined worlds are brought to life as co-creative spaces, where the stages and settings for possible futures are explored and played out with others in a modal way. The participants present the worlds they have created and enable visitors to immerse themselves in them and actively participate. This method has the potential to create shared analogue-digital spaces for action and experience.

#### TARGET GROUP

12-16 years, ideally a school class with interlinking project or art lessons.

#### DURATION

Preparation takes one school hour each for preparation and follow-up and additional five school mornings (at least three hours per day).

#### APPLICABLE IN PROJECT PHASE MATERIALS AND RESOURCES

*Phase 4 — Hands-on placemaking.*

Paper, pencils, erasers, acrylic paints, markers, cutters, scissors, fabrics, cardboard boxes, old clothes, glue, adhesive tape, tools, found objects, lamps, internet, smartphone, social media account, wooden frame. Outdoor space should preferably be a publicly accessible open space, brownfield site, or urban development area.

#### TESTED BY

*ULL Vienna.*



# Soil Kitchen Dinner

## *Connecting Local Resources and Youth Engagement*

The Soil Kitchen approaches a place by working with its materials and resources, and initially tries to perceive it on a sensory level, to create awareness for the embeddedness of global challenges. Active engagement and joyful exploration of a place and its resources is a strategy for becoming conscious of the materiality of urban spaces and sharpens sensitivity for the associated challenges and solutions. Site-specific cuisine, food, fashion, handcrafts, agriculture, art and design, for example, are suitable mediators of exploration and offer diverse approaches to local materials. The Soil Kitchen, consisting of a workshop series and a final dinner, aims at co-creating a setting that allows for collective engagement with local resources. The choice of training techniques provided in workshops – clay pottery, fermentation, etc. – is primarily determined by the materials that characterize the specific environment. Each workshop introduces the respective local materials, the associated techniques for processing them (fermenting, pottery, screen printing . . .), the actors involved (farmers, local producers, artists . . .) and thus also the location. The aim of the workshops is to make local materials and the co-creation procedure visible. A dinner setting, as the final format, creates an inviting atmosphere for the presentation of techniques and workshop results. It allows for a contact zone by inviting other external guests. All elements of the dinner refer to the location,

displaying materials in a sensory and aesthetic manner: co-created plate made of local clay, fermented vegetables as local dishes, tablecloths printed with local plants etc. The young people are given responsibility for curating the dinner (the menu, dramaturgy, localisation, and aesthetic decoration). It is important to reflect on and playfully challenge the allocation of roles and responsibilities (e.g. role reversal between guests and table service at dinner). Via working with place-specific materials the method can be transferred to other local contexts.

Helpful advice: Soil Kitchen requires long-term engagement with a site (no ‘one-off’ event). Defining young participants’ roles and responsibilities by themselves takes time.

TARGET GROUP  
DURATION

Young people (17-20 years).  
Preparation involves several workshop days over a minimum of three to six months for the exploration of place, processing of local materials and training of techniques in workshop settings. The dinner implementation takes one day.

APPLICABLE IN  
PROJECT PHASE  
MATERIALS AND  
RESOURCES  
TESTED BY

*Phase 4 — Hands-on placemaking.*

Tools are dependent on local resources, kitchen facilities, indoor and outdoor locations for workshops.  
*ULL Vienna.*

# Co-Creation of Urban Furniture

## *From Urban Exploration to Public Space Intervention*

The co-creation of urban furniture is a hands-on placemaking method, fostering a sense of ownership and agency among participants while addressing specific community needs for public (green) spaces. By engaging participants in the design process, the method ensures that urban furniture – such as benches, planters, or interactive installations – reflect the preferences of youth. The degrees of involvement can vary according to local settings and participants' capabilities. Phases and activities include:

1. Exploration of (green) public spaces: Participants receive a handout with prompts focused on infrastructure and sustainability to guide their exploration. They freely assign plant markers and descriptions to areas of interest.
2. Co-ideation: Seated in a circle, participants write personal ideas for the square, and then exchange sheets to build on the ideas of others. This process continues until all sheets are circulated. The group evaluates and selects the three most suitable ideas.
3. Co-construction: Guided by a craftsman or an architect, young people co-construct the selected urban furniture based on the chosen idea(s).

The results of the process include participants' increased capabilities to critically observe and identify areas suitable for intervention. The co-ideation results in a concrete idea for a material urban intervention, enhancing the youth-friendliness of public spaces.

Helpful advice: Involve youth as much as possible in all the stages of the activities, especially for example in the planning, choosing and buying materials. Share responsibilities according to their interest and capabilities. Collaborate with craftsmen, architects or artists in the implementation of the activities.

### TARGET GROUP DURATION

Young people (15 years onwards).  
Preparation takes several workshop days for initial planning, two days for preparing the construction and the materials, and two to three full days of co-construction.  
*Phase 4 – Hands-on placemaking.*

### APPLICABLE IN PROJECT PHASE MATERIALS AND RESOURCES

Indoor site for planning, outdoor site for construction (ideally sheltered from rain but with power outlet), workshop canvas, markers for exploration, flipchart / paper rolls for ideas, construction materials and tools, picnic mats and snacks.  
*ULL Oslo, ULL Panevėžys.*

### TESTED BY

# Visual Visibility of Co-Creation

## *Highlighting Youth Contribution to Public Space*

The Visual Visibility of Co-Creation is an approach that ensures the collaborative process behind public space design is recognized and celebrated through publicly accessible documentation, such as signage, plaques, or artistic displays. This approach highlights the contributions of youth and other community members, fostering a sense of pride and shared ownership while informing future users about the participatory nature of the space's creation.

The process typically starts at the beginning of a co-creation project by choosing how the co-creation process will be documented publicly for future public space users. Facilitators and participants collaboratively design the documentation format, which might include text, images, or symbols that reflect the identities and efforts of contributors. For instance, signage might narrate the design journey, showcase participants' names or artwork, or detail the project's goals and community impact. Digital components, like QR codes linking to multimedia content or websites, can also be integrated to provide a richer narrative. As an example, in our planning process for the indoor makerspace at H20 upper secondary school, the youth had the idea to make a 'generations wall' with tips and quotes from the youth that are in their final year at the school, so that younger youth coming in each year would

have ideas on how to use the space and to understand that it was co-created and valued by former youth at the school.

By embedding recognition into the space itself, the Visual Visibility of Co-Creation approach promotes transparency and accountability while reinforcing the value of collaborative placemaking. This visible acknowledgment serves not only as a marker of collective achievement but also as an invitation for other community members to engage with, and care for, the space.

### TARGET GROUP DURATION

Young people (15–25 years).  
Calculate approximately six to eight hours for brainstorming sessions, design and co-construction processes.

### APPLICABLE IN PROJECT PHASE MATERIALS AND RESOURCES

*Phase 4 — Hands-on placemaking,*  
*Phase 5 — Reflection, showcasing and celebrating.*  
Workshop materials with brainstorming questions for co-creative design and planning; digital screens or paper, canvas, painting materials and printing facilities for the final display.

### TESTED BY

*ULL Oslo, ULL Vienna.*