SUPPORTING THE ACTIVATION OF COMMON SPACES: A SHIFT FROM CONSUMERS TO CO-PRODUCERS OF URBAN PUBLIC SPACES

Activating the area surrounding Nørrebro Station (Copenhagen) through co-designed experiments

Tania Cearreta Innocenti
Giulia D'Ettole
Drude Emilie Holm Ehn

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COLLABORATIONS
Sharing.Lab
Danneskiold-Samsøes Alle 41
1434 København K

Medborgerne
Bygmestervej 10, 1. tv
2400 Copenhagen NV

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SUPERVISOR
Nicola Morelli

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AUTHORS / STUDY NO.
Tania Cearreta Innocenti / 20161690
Drude Emile Holm Ehn / 20161724
Giulia D'Ettole / 20162343

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ABSTRACT

This thesis examines the concept of urban common spaces as a complex ecosystem in which communities take shared ownership of a space through a set of practices. The concept has been developed based on a real case by supporting the organization Medborgerne and its campaign. Medborgerne has a political stake in the area around Nørrebro Station in Copenhagen.

The complexity of addressing the public space and its agonistic and contradictory nature calls for multiple roles and approaches for the designer with a focus on the importance of enabling and involving local actors in the process and supporting discussions on diverse matters. Together with Medborgerne, several urban experiments have been co-designed and performed with the aim of supporting the activation of the space in question, thereby giving the community the chance to start social conversations about the space and its possible futures.

Furthermore, an 'action journey' aiming to support the activation, interaction, and maintenance of common spaces is presented based on the case study. It is the designers' belief that the power of decision-making in matters concerning the public sphere should be distributed not only to 'those in power', but also to those who practice and live the city, as it will increase their sense of ownership and thereby the liveability of the city.

KEY WORDS

TABLE OF CONTENT

00

INTRODUCTION

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The incessant development of the landscape of cities calls into question how citizens interact in a modern context with public urban spaces and to what extent they can shape and influence this transformation. This thesis explores the concept of *common spaces* which are presented as spaces to encourage citizens' everyday encounters; as spaces which demand new forms of governance; as spaces that promote different forms of social relations.

In this regard, the role of designers in supporting the *activation, interaction,* and *maintenance* of such spaces is exemplified through a case study. Furthermore, the thesis presents the public space as a system which contains many subsystems or *ecosystems*. Within this framework, the team has striven to support one specific community's ecosystem by co-designing a set of urban experiments with the goal of sparking debate on matters of concern, questioning the *status quo* and fostering citizen participation.

Finally, based on the case study, an 'action journey' with the purpose of supporting the activation of common spaces is proposed, making the actions taken by the designers replicable.

Chapter 1 lays the foundation for this work, setting out how the authors of this thesis would like to position themselves in the field of design, after which the methodological framework and collaborations are presented.

Chapter 2 provides the context in which this thesis is written, underlining the main theoretical aspects, including the transformation of the urban landscape, the complexity of the public and commons and commoning. Lastly, it presents the research area, which is divided in two parts.

Chapter 3 contains the first part of the research question and presents the concept of urban common spaces, as well as the analysis of different types of common spaces and finally proposes a framework for what constitutes a common space.

Chapter 4 consists of the second part of the research question, which is addressed through a case study with a specific community. It presents a set of co-designed experiments and their impacts on the space and the community.

Chapter 5 presents the design of an action journey for activating common spaces, based on the learnings from the case study.

Chapter 6 contains reflections on various aspects that have been dealt with through the thesis, including the complexity of addressing the public space, the approaches and roles the designers have navigated and reflections on the impact the actions taken might entail.

01

FOUNDATION OF
THIS THESIS

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1.1 Positioning ourselves as designers

This section describes the conceptual foundation of our study. It should be seen as the team's design approach as well as reflections on how we wish to practice design professionally and with what values. In other words, it is the way in which we would like to position ourselves as designers.

Democracy may at times be questioned as a governmental form. However, when it comes to the organisation of societies it is often seen as the best-known way of securing the various rights of people, be that equality, political or religious freedom etc. As democracy is a phenomenon that applies to all, at least in modern western societies, we see great value in working with the public sphere, as this area is relevant to all and takes into consideration the (active) involvement of various social groups under basic common values, regardless of economic and social capabilities.

We will refer to democracy as an entity that should "promote a multiplicity of voices, adversaries with opposing views debating matters of concern constructively and passionately" (Emilson & Hillgren, 2014, p. 69), where the aim is not to gain consensus or to foster rational decision-making, but to support processes that make alternative opinions clearer and more visible.

As the world's borders become increasingly blurred due to globalisation, the humanitarian crisis and a growing population, it is more important than ever to seek new ways in which we can co-exist both democratically and sustainably. While the subject of co-existence can be analysed on very different levels, small-scale initiatives of sharing and collaborating might foster larger ones, as well as empowering people to think differently.

One way of approaching this socio-political framework is what Ezio Manzini (2015) describes Design for Social Innovation as: "everything expert design can do to activate, sustain and orient processes of social change toward sustainability" and social innovations as "new ideas that simultaneously meet social needs and create new social relationships or collaborations" (p. 11); to phrase it in another way, innovations that are at the same time good for the society and enhance society's capability to act. These kinds of innovation are by no means new, but the increasingly globalized world poses new opportunities and challenges (e.g. economic crises and environmental disasters), which means that a majority of people will have to radically redefine their ways of living and their ideas of well-being (Manzini, 2015). As designers, we believe that we have an ethical responsibility to design for a better world by supporting these processes of social innovation with expert design.

In this regard, we believe in Co-Design as the most suitable approach. While various forms of citizen-involvement have merit, Co-Design seems to be the best to apply not only to involve citizens as informants, but to enter into a collaborative process, supporting mutual learning between citizens, designers and other actors involved. Moreover, a Co-Design process might lead to more sustainable designs as the citizens will take part in the design of solutions, which could support the sense of ownership. Lastly, Co-Design is important, as it is a way in which to support people in practicing their fundamental democratic rights of deciding their own destiny and taking part in shaping it for future generations.

1.2 Learning Goals

In this section, the official learning goals for the thesis as well as the personal goals are presented.

Official learning goals

The Service Systems Design Master's program at Aalborg University Copenhagen lists the following in its curriculum ("Curriculum", 2017):

Knowledge:

- Must have knowledge about the possibilities to apply appropriate methodological approaches to specific study areas.

- Must have knowledge about design theories and methods that focus on the design of advanced and complex product-service systems.

Skills:

- Must be able to work independently, to identify major problem areas (analysis) and adequately address problems and opportunities (synthesis).

- Must demonstrate the capability of analysing, designing and representing innovative solutions.

- Must demonstrate the ability to evaluate and address (synthesis) major organisational and business issues emerging in the design of a product-service system.

Competencies:

- Must be able to master design and development work in situations that are complex, unpredictable and require new solutions (synthesis).

- Must be able to independently initiate and implement discipline-specific and interdisciplinary cooperation and assume professional responsibility (synthesis).

- Must have the capability to independently take responsibility for own professional development and specialisation (synthesis).

Personal learning goals

In addition to the goals provided by the study board, the group established its own objectives to explore throughout the thesis.

- To combine and apply tools and knowledge from the different modules of the Master program and facilitate discussion with different actors, involving different stakeholders in a co-design process.

- To learn to collaborate with an organization addressing the same purpose.

- To contribute to the empirical framework of 'common spaces'.

- To contribute with meaningful insights for the communities involved in the process.

- To learn from the process of collaborating with and learning from people with different educational backgrounds and to use the lessons learnt to create value for all involved.

1.3 Methodological Approach

In the following chapter, the methodological approach will be defined through mapping the relevant theoretical contributions and the disciplinary areas in which it has been framed as well as its contextualisation through the help of expert interviews that has provided relevant indications for the specific context, and the study case of this thesis.

In the interest of providing the reader with the appropriate methodology framework, several approaches will be presented throughout this section (Fig. 1).
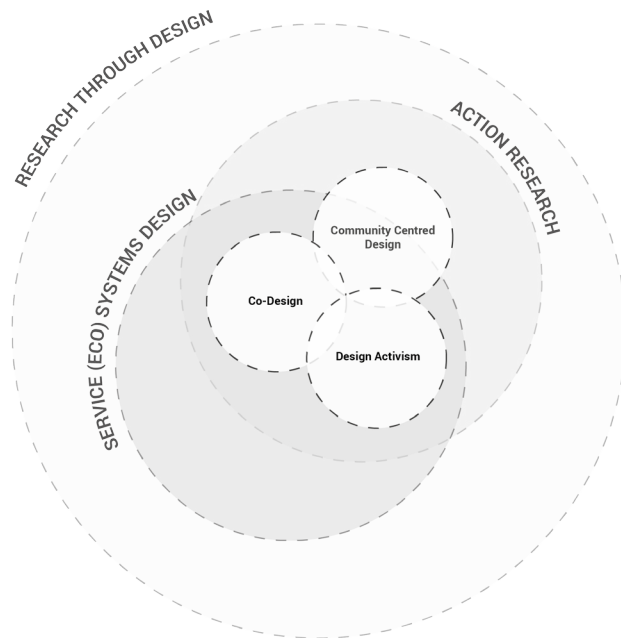
Fig. 1 Representation of different methodological approaches adopted through the thesis

1.3.1 Research through Design

Throughout this thesis, the overall research approach has been 'Research through Design' (RtD). By applying RtD, the design process itself is seen as a legitimate method of inquiry (Zimmerman et al, 2010). In 1993, Christopher Frayling coined the term when he proposed to differentiate between various kinds of design research. He describes RtD as "Taking design as a particular way of thinking, and a particular approach to knowledge, which helps you to understand certain things that are outside design" (Frayling, 2015).

In this regard, Manzini (2015) refers to RtD as a research practice that produces visions and proposals where the research actions taken usually adopt original methods as well as the uses, tools and skills of the designer practice and culture.

The nature of RtD differs from traditional scientific research, since it brings in a level of subjectivity. RtD can therefore be seen as a combination of creativity, subjectivity, reflection, and discussion where the knowledge produced must be explicit, discussable, transferable and compoundable (Ibid).

In this perspective, the aim of this thesis has therefore not only been to produce artefacts but also to contribute to knowledge production of the topic unfolded. Nevertheless, the use of design methods, techniques, and practices –in the form of sketches, models, visuals, experiments, etc.– has been essential for the creation, explanation, discussion and communication of the knowledge acquired.

1.3.2 Action Research

In relation to RtD, Action Research is seen by many authors as an interconnected practice. This process involves researchers working along with other communities as part of a common practice

to improve the way issues are addressed (Whyte et al., 1991). According to Whyte, throughout Action Research, communities and members of organizations are seen as active subjects, while "researchers serve as professional experts, designing, gathering the data, interpreting the findings, and recommending action to the (…) organization" (Whyte et al., 1991, p. 20). This means that research rigor is accomplished whenever members of an organization take an active role in the project along with the design researchers through both active involvement and by challenging and stimulating discussion of their actions.

As reported by Cal Swann, Kember and Kelly argue that this approach to research usually occurs when a combination of three conditions are met 1) when its object of study is placed in a social practice that requires a change, 2) when it is a participatory process where researchers work in collaboration with a community, organization or other actors, 3) when the project is iterative though a circle of planning, acting, observing, and reflecting in a documented and systematic analysis (Swann, 2002).

In this regard, the team wishes to state that this practice has served to produce knowledge around the theme of common spaces and the designer's role in supporting the activation of these spaces through collaborating with a community.

1.3.3 Service (Eco)Systems Design

Service Design is an emerging and evolving approach with no common definition or clearly articulated language (Stickdorn & Schneider, 2011). However, over the last decades, there has been an increasing interest in this perspective and also a rise in the number of academic projects and papers dealing with it. Service Design provokes a shift in value creation from material goods to immaterial actions and performances (Sbordone & Morelli, 2017). Despite the many different visions of the term, some characteristics

can be identified as common denominators. Service Design is an interdisciplinary, holistic and integrative approach, meaning that it benefits from the methods and tools of other disciplines, such as anthropology and strategic design, and at the same time, the need to manage the complexity of its area of concern through the collaboration and mediation of a wide range of actors (Stickdorn & Schneider, 2011).

Moreover, Service Design focuses on a user-centred approach, or the so-called *actors approach*. That is, the reality is assumed as a social construct where there is an open-ended process in which the contextual perceptions, the current paradigm and the interaction between actors take place. In this sense, through empathetic research, the actors involved can provide a deeper understanding of their realities. Therefore, the actors approach function as a core requirement in the development of successful design systems since it contributes to research and qualitative data. Likewise, a Service-Dominant Logic (Vargo & Lusch, 2014) considers the user's role as being active and responsible in the value creation process, changing the perception from passive service receivers to active co-workers through interaction between a constellation of stakeholders.

> "The focus, in the Service-Dominant Logic, is on processes that activate exchanges, that are based on the use of a shared pull of resources. The single interaction between users and artifact of the good dominant logic is replaced by a complex interaction within community of users, according to an evolutionary dynamic. The central theme introduced by this logic is related to the activity systems of individual users and communities; it is inspired by the life contexts and fuelled by a complex system of sense relationships" (Sbordone & Morelli, 2017, S617).

Furthermore, the systemic perspective of design is a quality that also embraces Service Design, since the design activity cannot be conceived without systemic thinking, due to the fact that it

analyses elements of reality to generate new links between them and create new systems which in turn provide new meanings.

Within the systemic perspective, the service ecosystem design framework is presented as a collective and continuous process in which actors create value-in-context through making, disrupting and sustaining institutional agreements to realize desired futures. Actors configure new ties and proposals and they contribute to the socio-material world by overcoming the constraints (Vink et al., 2017).

1.3.4 Additional approaches

As part of the problem statement (presented below) has a practical real-world nature, it was essential that the design approaches taken would have the most promising chance of prompting real change. Furthermore, the case that will be presented here also required that designers took the role of conveying other ways of working to change the perceptions of the community involved and accordingly shift their priorities. With the aim of altering perceptions, this required an addition to the designers' mindset. It was therefore relevant to employ theoretically described perspectives to provide direction and focus to the process. This was achieved through Co-design, Community Centred Design and Design Activism.

Co-Design

The most suitable way to approach the project from the Service Design praxis has been the application of Co-Design in decision-making processes. Co-design is a well-established practice consisting of actively and creatively engaging actors in the whole span of the design process with the aim of having an impact with long-term and positive consequences (Sanders & Stappers, 2008). This methodology has its roots in Participatory Design developed during the 1970s in work with trade unions in several Scandinavian countries, in order to bring a new approach where user involvement was seen as a way of ultimately leading to improvements and innovation (Ibid). This practice gives the actor a chance to add value throughout the design process; thus, the more the actor is involved, the more probability there is of co-ownership arising, which in turn will encourage long-term engagement (Stickdorn & Schneider, 2011).

Community Centred Design

The Polimi DESIS Lab defines the Community Centred Design approach (CCD) as "where understanding values and behaviours and collaborating with the most active social communities in conceiving and developing solutions [...] is the distinctive work of the designer" (Manzini & Meroni, 2012).

This approach focuses on fostering creative communities and collaborative organizations to shape new forms of living. The community is seen as an enabler for local change and as a valuable resource. When adopting a CCD approach, two main competencies are required from the designer: on the one hand, a capacity to empathise with a certain community, to gain knowledge through field immersion and an ability to build relations with people; and on the other, the ability to apply professional knowledge when designing with and for a community as well as to enable non-designers to partake in the co-design of solutions which are consistent with the context and the community needs by developing tools for participation (Cantù & Selloni, 2013).

Design Activism

The design activist Alastair Fuad-Luke, in his work 'Design Activism: Beautiful Strangeness for a Sustainable World' (2009) describes Design Activism as: "design thinking, imagination and practice applied knowingly or unknowingly to create a counter-narrative aimed at generating and balancing positive social, institutional, environmental and/or economic change" (p. 27).

In more specific terms, Design Activism is often defined as design's role in three areas: 1) questioning the status quo, 2) raising awareness, and/or 3) promoting social change (Markussen, 2013). In his paper 'The Disruptive Aesthetics of Design Activism: Enacting Design Between Art and Politics' Markussen (2013) develops what he calls the disruptive aesthetics of design activism. This means that on the one hand, design activism has an aesthetic potential in its capability to open the relation between people's emotions and behaviour; "between what they do and what they feel about this doing" (Ibid. p. 39), and on the other hand, it has a political potential to disrupt existing power structures and authorities and thus "raise critical awareness of ways of consuming, working and living" (Ibid).

1.4 Collaborations

With a view to potential collaboration, the team approached Sharing.Lab, a non-profit organization based in Copenhagen which focuses on creating a network of thinkers and doers, empowering communities through research and experimentation in urban areas with a specific interest in common goods ("SHARING.LAB", 2018).

Their professional approach is based on reflection on action, focusing on social innovation, placemaking, and strategic communication as their key areas (Ibid).

"All of our work is based upon reflection on action, and we are dogmatic about DOING alongside the THINKING"

"Sharing.Lab is a network of urban actors with multidisciplinary skills, who research and experiment with common places"

Sharing.Lab is an interdisciplinary and international team that principally consists of three women whose interests lie at the juncture between urban studies, innovation, technology and social

changes. They are currently working on action-oriented projects, keeping the common good as the overall objective (Ibid).

Their approach and values were in line with the designers' own focus. Hence, a collaboration with them seemed an appropriate way to join forces and obtain a more enriching experience. From the perspective of Sharing.Lab, the collaboration was a way of obtaining more knowledge and resources to achieve certain objectives around the theme of *common spaces* –their current subject of research; a way to expand and include different ways of approaching the issue while guiding and generating more expertise and insights together. From the team's point of view, the collaboration was an opportunity to work in a real professional environment and obtain a more enhancing and challenging experience, as well as to gain easier access to stakeholders, and benefit from Sharing.Lab which would act as a mirror in joint decisions and on the team's work.

Due to their willingness to create a network of thinkers around the area of interest, the team's collaboration was also expanded to other smaller contacts with new actors, such as the French research and foresight consultancy firm, Chronos and a Master's student in sociologist in France working on the same topic. Thus, the team began to form part of this constellation of actors seeking to support each other's vision and work (Fig. 2).

The common ground of this constellation of actors is a shared interest in commons and the concept of common spaces, which will be explained further on.

Additionally, a link was established with Medborgerne in order to support and base the work on a particular case.

Medborgerne is an association or 'citizens alliance' founded in 2015 focusing on the Nørrebro and Nordvest districts of Copenhagen,

Chronos

Ms Student
Sociologist

Sharing.Lab
Caroline de Francqueville Hansen
Elisa Katriona
Rebecca Norberg

SSD Team
Giulia D'Ettole
Drude Emilie Holm Ehn
Tania Cearreta

Ms Students
Architects

Medborgerne
Andreas Lloyd
Tea Fromholt
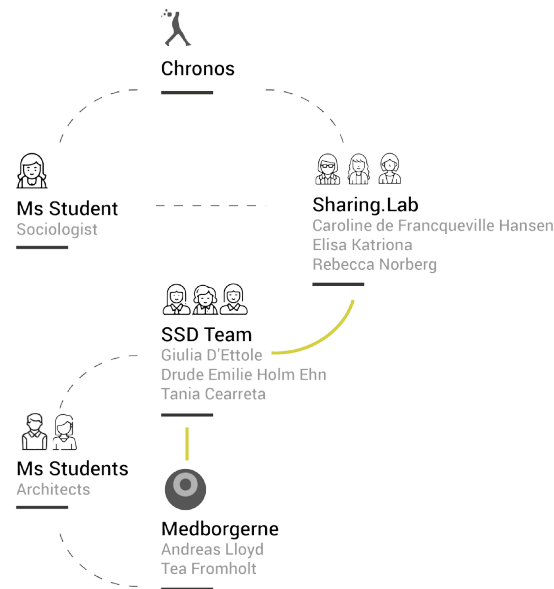
Fig. 2 Constellation of actors involved throughout the work process

where up to 25% of the residents are immigrants or descendants of immigrants from non-Western countries. This diversity requires new methods and approaches to the organization of the community; hence they work to organize civil society's diverse communities so that they can work together for the common good. Their members include schools, religious communities, housing organisations and volunteer associations among others. Their approach focuses on building broad-based local citizen alliances. The purpose of these alliances is to gather local communities crossing beliefs, social backgrounds, subjects, hobbies, ages, and associations, reinforcing their democratic power, and enabling them to create change. Instead of working with citizen involvement, Medborgerne wants to work with politician involvement. This goal is pursued by gathering the various voices of the community in a unified demand that

political action be taken, in terms of allocating funds for improving the Nørrebro and Nordvest districts and securing long-term sustainable changes in the local community ("Om Medborgerne", 2018).

"Lokale fællesskaber med politisk slagkraft"
(Local communities with political impetus)

The collaboration with Medborgerne has revolved around the specific case of the Tryg Nørrebro Station campaign which will be explained in further detail below. The team's role has been to assist Medborgerne in their cause by involving citizens, challenging futures and gathering insights for Medborgerne to use in their further work on the case in question.

1.4.1 Expert interviews

Throughout the entire process, experts and researchers from different fields were approached with a view to acquiring knowledge on various approaches for working with commons and common spaces. The purpose was also to compare and confirm the team's perception on common spaces and to learn from their professional experiences. They are presented below, since their insights have of key importance in shaping this thesis.

01 **Anna Seravalli** (Seravalli, Appendix 1)

Anna Seravalli is a senior lecturer and design researcher at The School of Arts and Communication Malmø University. Seravalli's background is in Product and Service Design and she holds a PhD in Design and Social Innovation. She collaborates closely with citizens, NGOs, civil servants and small businesses in the city of Malmø (Sweden) to research questions of participation, collaboration, decision-making, and ownership in initiatives seeking to improve environmental and social sustainability in an

urban context. In particular, she has worked with projects related to alternative production practices, exploring these initiatives in collaboration with grassroot organisations and municipal structures.

Aim: The aim of interviewing Seravalli was to get an understanding of her professional knowledge of commons and common spaces as well as the concerns, issues, methods, and processes they intrinsically entail. The aim was also to get her point of view on how Service Design can contribute to the design of common spaces.

Main takeaways: The main points that the designers took from the interview with Seravalli on commons and common spaces relate to the way in which the power distribution of decision-making is managed and the importance of the designer's having an exit strategy, so that the design culture can be transferred to the actors in charge of maintaining the space.

Seravalli also highlighted the importance of the designer as a provider of tools and methods through which a community can support further iterations as well as address possible conflicts emerging in the process. She also drew attention to the value of actively involving the actors through Co-Design both before and during the process of creating a future common space, as this would foster ownership and responsibility towards the space.

Lastly, an important point was the notion that designers are never finished with their work, as it is an iterative process that needs to remain open to the possibility of changing and reconfiguring its elements, since closing 'the design' might imply that it is not welcoming to newcomers, with the result that it could no longer be considered a common space.

02 **Adrià Garcia i Mateu** (Garcia i Mateu, Appendix 2)

Adrià Garcia i Mateu defines himself as a Transitional Designer, driven by the interest of dealing with the pressing issue of planetary unsustainability resulting from the predominant lifestyles. Over-depletion of resources and social inequalities are the two main consequences he addresses as a Transitional Designer. Garcia i Mateu's background is in Product and Service System Design, and his vision is to design human ecosystems, contributing to the process of shaping resilient human interactions in both society and nature. In 2004, he co-founded HOLON, a design collective based in Barcelona, and since then he has worked on several international projects with organisations leading the transition towards a planetary society, such as Interface Inc., UN Environment, and La Borda SCCL.

Aim: The purpose of interviewing Garcia i Mateu was to obtain knowledge from a professional service designer who has experience in designing common spaces and to gain insights into his methodological and practical approach to the subject.

Main takeaways: Along the same lines as Seravalli, Garcia i Mateu highlighted the important role of the designer in establishing arenas where different actors can address different expectations and interests. He envisioned a common space as a space where physical and relational practices happen, a place for self-realization and self-development.

Garcia i Mateu also highlighted the flexible and adaptive attitude of designers in keeping community processes alive and iterative, and thus supporting a culture of change among them. He stressed the significance of the practise of service designers as experts in addressing the different needs, dynamics, interactions and possible conflicts on a systemic level.

03 Peter Munthe-Kaas (Munthe-Kaas, Appendix 3)

Peter Munthe-Kaas is a researcher and change agent, working with action research in public innovation and experimental city development. Munthe-Kaas holds a Post-doc from Aalborg University Copenhagen and his research has focussed on experimental cities, urban complexity, and citizens' involvement. He works as a consultant for public employees and other actors with interests in developing value-creating solutions in the city.

Aim: The purpose of interviewing Munthe-Kaas was to gain insights from his experience in activating places with communities and his knowledge on the designer's role in the process. The team also sought his specific advice on how to approach the case that forms the subject of study.

Main takeaways: Munthe-Kaas stressed the importance of citizens being involved in creating a space, in order to feel ownership of it. He also outlined that carrying out engaging experiments in the urban space includes people who would not normally participate, leading to the creation of new stakeholders. He also highlighted the importance of involving actors who already have a stake in the area, since they can act as gatekeepers to the wider community and might block a project if they were not included.

Likewise, he emphasized that there is no "right" way of approaching public spaces since they are controversial and shaped by multiple perceptions and there is therefore no 'one truth' and the vision of the space will always be subjective, depending on which actor you involve. In this regard, the designer must be mindful of who is invited to participate in shaping the future space.

1.4.2 Overview of collaboration processes

The following Fig. 3 (next page) shows an overview of the team's different encounters –physical and online–with the aforementioned collaborators and experts throughout the thesis project.

The following thesis consists of two main phases: on the one hand, the shaping of a theoretical framework on the theme of common spaces; on the other, practical validation of the concept through a case study. Throughout the analysis, the team applied skills, tools, and knowledge from different design disciplines in order to unfold the topic, to design for and with a particular community a set of co-design urban experiments (Fig. 4).
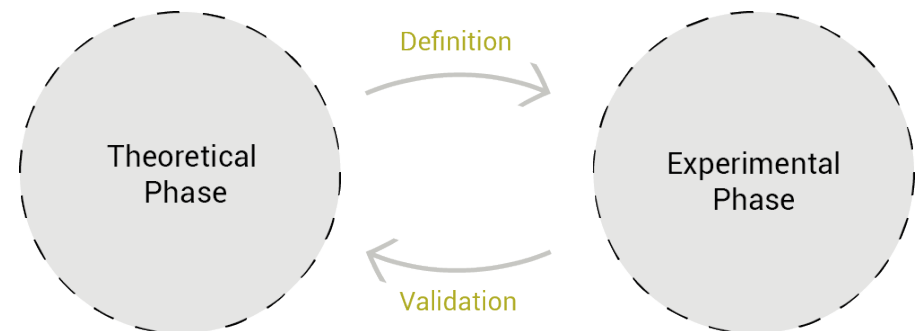
Fig. 4 Visualisation of the iterative workflow between the theoretical and experimental phase of the thesis

JANUARY   FEBRUARY   MARCH   APRIL   MAY   JUNE

SHARING.LAB

SSD TEAM

MEDBOGERNE

EXPERTS

internal work
external work
Sharing.Lab
Medborgerne

● physical meeting
■ skype meeting
▲ workshop meeting
⬡ expert interviews
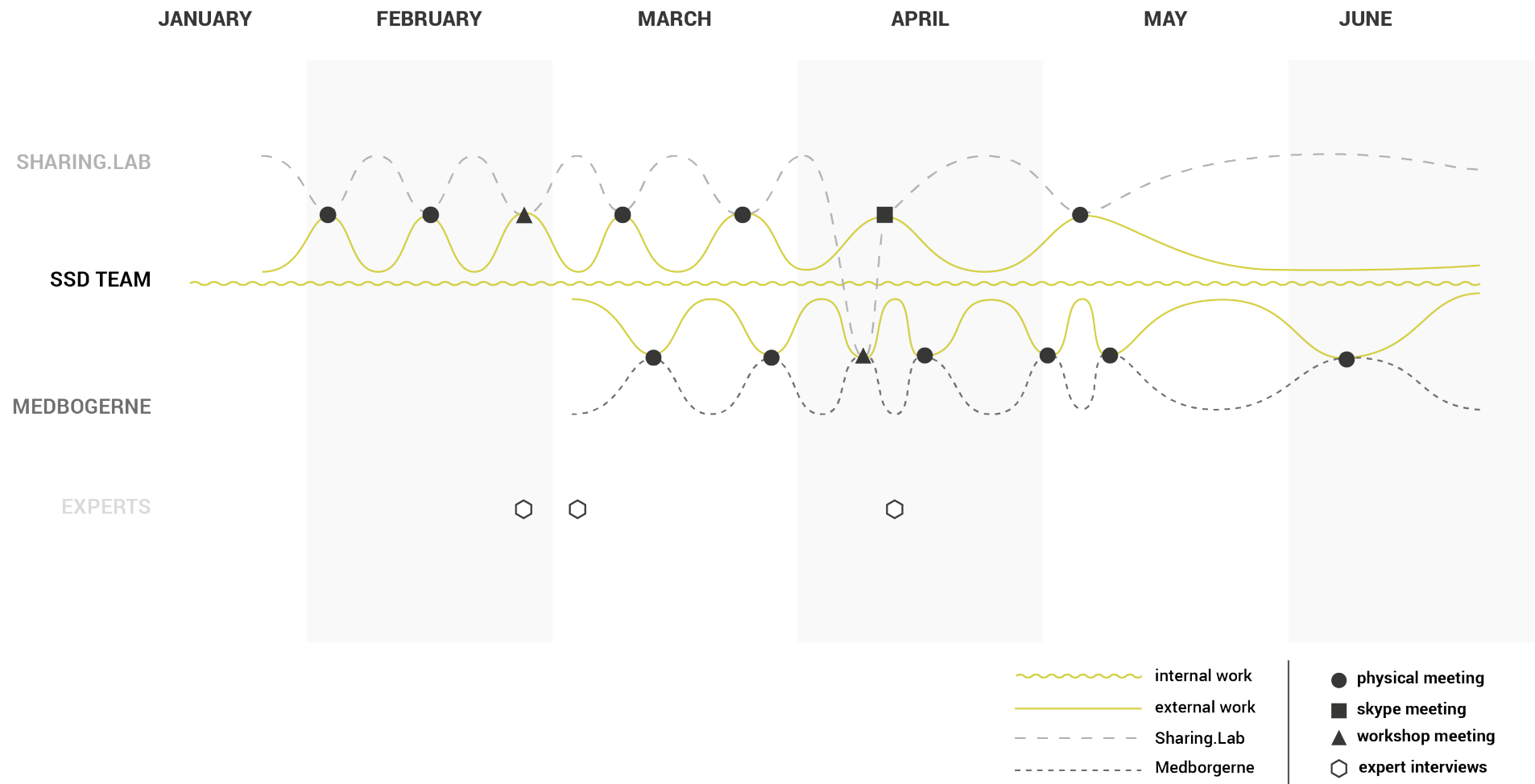
Fig. 3 Overview of the collaboration encounters throughout the thesis

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02

CONTEXT

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2.1 Transformation of the urban landscape

At present, more than half of the world's population live in urban areas. By 2050, the global population is expected to have reached 9.8 billion, 66% of whom will live in cities, meaning that our cities will grow larger and more crowded (UN, 2017; UN, 2014). This accelerating urbanisation means that cities will be faced with fundamental societal challenges of an environmental, economic and social nature, posing challenges and opportunities for municipalities, which will have to find ways to absorb the growth sustainably and keep cities liveable despite a scarcity of resources.

The liveability of a city is one of the key factors that determines whether a city is attractive for its citizens, visitors, and businesses to carry out their social and economic activities. The first question that must be asked is therefore: *What makes a city liveable?* Although there is no concrete definition of the term liveability, some of its features include a resilient local economy, affordability, accessible and sustainable mobility, robust and complete neighbourhoods and lively public spaces; in other words, liveability might be defined as the experienced life quality of a city as a result of governance, urban planning, economy and the social, cultural, and physical capitals and values of a city (Fig. 5) (Rambøll, 2014).
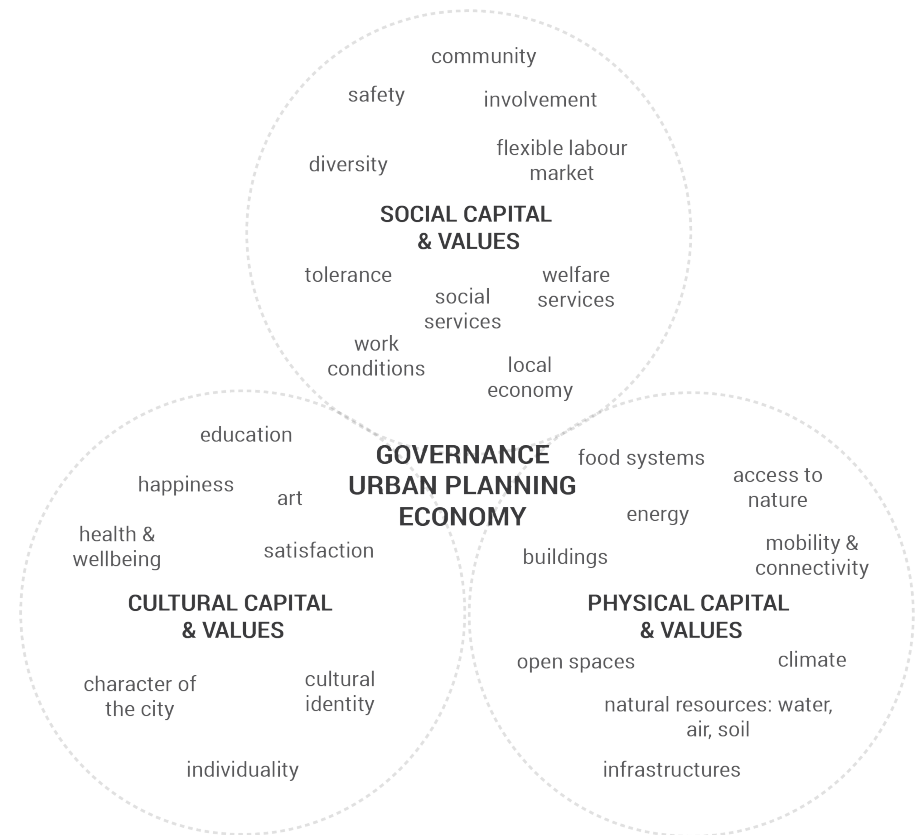
Fig. 5 Holistic view of the liveability of a city (modified from Rambøll, 2014)

The complex societal alterations that are threatening the liveability of cities can, however, not be adequately dealt with by local government and the silo department's executive alone, but require new forms of local governance.

Neoliberalism is often presented as the embodiment of the contemporary urban condition, in which the mobilisation of capital in accordance with global economic flows has led cities to focus on local growth models that revolve around local and regional competition (Kaethler, Blust & Devos, 2017). As a result, the urban space is often seen and mobilised as an arena and asset for market-oriented growth, with the commodification of social life and the provision of various instruments being viewed as ways to increase capitalist profit (Ibid). This means that the contemporary urbanized world is currently predominately ruled by interests organized around the economic extraction of profit, which does not necessarily favour the liveability of cities for citizens at large, but might rather benefit the elite, or those in power, to a greater extent.

In the majority of cities, urban planning legislation requires citizens to act according to specific regulations and rules, imposing limitations on their experiences. The consequences of this legislative power are, however, not always transparent and often appear not to reflect the interests of those living in and practicing the city (Markussen, 2013). For instance, citizens are not normally allowed to plant a tree or erect a bench in the urban public area, even though the majority of citizens would not be opposed to this idea.

In large-scale urban transformations, such as parks or stadiums, citizens are typically invited to engage in the process to achieve equitable progress. Nevertheless, this process is somewhat broken as citizens are being asked to react to proposals they often do not understand at a scale over which they have limited control, rather than being asked to engage in and contribute to incremental change at a neighbourhood level (Lydon, 2012).

While those in power might have difficulties in handing over part of the responsibility and co-designing futures with citizens, the new generations are having an easier time in sharing and distributing ownership and control (Sanders & Stappers, 2008). The shift in attitude is largely due to the Internet, which has given a voice to those who were previously not invited to partake in the conversations (Ibid). Although the existing power structures are largely built on hierarchy and control, new forms of local governance are emerging that are open to engaging various stakeholders in taking responsibility and initiatives, by maintaining dialog with local authorities and citizens. These often take the form of Urban Labs or Living Labs which can be described as: "participatory platforms for open innovation that support experimentation with real users in real contexts" (Scholl et al., 2017).

Moreover, Sharing Economy and Circular Economy have had a major influence in the world and new services are rapidly emerging built on the peer-to-peer based activity of obtaining, giving, or sharing access to goods and services. This sort of 'collaborative consumption', combined with other initiatives, might be one of the solutions to the scarce resources; however, it also poses a 'wicked problem' as the business models of the sharing-based platforms might again largely benefit a select few.

One of the questions that remains, therefore, is: *How might we ensure that a majority of citizens feel as well as take ownership of and responsibility for the city and its transformation?* Architects and urban desk planners often design indoor and outdoor spaces that they envision becoming *common spaces*, spaces meant for various activities —be it a recreational area in a co-working space or an appealing urban infrastructure— intended to make the urban space more inviting and democratic. Despite the merit of these values, they are often only conceived at the planner's desk with little effort to involve people from different communities in the design, sometimes resulting in attractive spaces that are left abandoned.

A place is by definition a 'space endowed with sense'; or to put it another way, a space that is meaningful to someone. Given that meaning is created through conversation, one can only talk about a place if there is a group of people talking about and acting within it (Manzini, 2015).

2.2 The contemporary public realm

Polis & Urbs

As already mentioned, cities are undergoing continuous transformations. The effects of economic and socio-cultural processes have an impact on the way in which the urban environment and the public realm is constructed and practised. The anthropologist Manuel Delgado (2007) highlights the different dimensions between the construction and perception of the city, using the concepts of *polis* and *urbs*, as proposed by Henri Lefebvre in his book 'Le Droit à la ville' (The Right to the City) in 1968. The term *polis* corresponds to the conceived, planned and designed city whose creators are politics, architects, and urban planners, for instance; while the term *urbs* represents the practiced, used, strolled, and experienced city. These two entities are in permanent dispute since the *polis* exerts a dominating control attempting to impose itself on the *urbs*, which conversely exists due to its own intrinsic characteristics. In such dialectic confrontation, it is relevant to understand which processes and dynamics emerge within the *urbs* and which qualities and features allow it to prevail.

Production and perception of space

The Marxist sociologist Henri Lefebvre (1991) examined the complexity of the meaning of *space* and the *production of spaces.* His argument revolves around the idea of space as a social product, a complex social construct based on values and the social production of meanings which inevitably affect spatial practices and perceptions. One of Lefebvre's main points is that a space *per se* has nothing to offer to a body that a body cannot contribute to the space. Namely, a place is created when objects or actors bring to it nexuses, perceptions, textures, shapes, histories.

> "Every space is already in place before the appearance in it of actors; these actors are collective as well as individual subjects inasmuch as the individuals are always members of groups or classes seeking to appropriate the space in question. This pre-existence of space conditions the subject's presence, action and discourse, his competence and performance; yet the subject's presence, action and discourse, at the same time as they presuppose this space, also negate it." (Lefebvre, 1991, p. 57).

That is to say that when an actor enters or activates in a prior existing space, she has an effect on the subject's actions. This means that actions, features, and practices shape places and vice versa. The shift in perception from the 'conceived city' to the 'practiced city', argued by both Lefebvre and Delgado, entails the contradictory, conflictual and political character of the processes of the production of spaces.

Lefebvre argued that every society –and hence, every mode of production– shapes a particular space, its own space. Cities cannot be viewed merely as an agglomeration of people and things in space, but as a spatial practice (Lefebvre, 1991), stressing the multi-dimensionality of the spaces. Returning to the differentiation between *polis* and *urbs*, explained above, the concept of multidimensionality rejects the strategies from urban-planners, which they adopt when they take the city as a predictable and profitable object (polis) instead of recognizing the complexity and unpredictability of urban life (urbs), as mentioned above (Fraser, 2007).

Similarly, Delgado (2007) defends the urban as the indeterminate

and inorganic, the diffuse, the fortuitous, the changing, the heterogeneous and the complex; a "space perceived, practiced, lived, used, dreamed". The city therefore has to deal with its contradictions, with the same forces that create, destroy and define it.

> *"The raw material of the city is precisely urban life, which must always by definition have that altered dimension; since at heart, the city is an organism that is nourished by the same thing that alters it. [...] Let us not deceive ourselves. Much of urban life is made up of inequality and injustice. We cannot deny or exclude the sad, the poor and the ugly from the picture of the urban. What lies at the foundation of cities is not happiness, but passions: they are to some extent Faustian. The urban conflict is a pleonasm. The urban is conflict." (Fundación CajaCanarias, 2017)[1]*

How urban life is expressed in the public space seems to be a difficult but exciting area to approach, since the understanding of *public* is to some extent a confusing term. According to Benjamin Fraser (2007) in his analysis of Delgado's thesis, the public space is more a process, a movement rather than a settled location. Taking this into account, it is important to be aware of the meaning of the term 'public' as it could entail the risk of perceiving it as urban planners do, that is, as the *polis*.

The degradation of the public

When addressing public spaces, it is important to highlight the continuous and increasingly accentuated degradation of the public, of that space that theoretically belongs to everyone. The

———————————
1 This quotation has been translated from Spanish by the team. The original version is the following: *"La materia primera de la ciudad, que es justamente la vida urbana, que tiene que tener siempre esa dimensión por definición alterada: puesto que en el fondo, qué es la ciudad sino un organismo que se nutre de lo mismo que lo altera. [...] No vamos a engañarnos. Una gran parte de la vida urbana está hecha de desigualdad, de injusticias. No podemos negar ni excluir de las fotografías de lo urbano, las personas tristes, las pobres, los feos. Lo que fundamenta las ciudades no es la felicidad, sino las pasiones; son de alguna forma u otra fáusticas. El conflicto urbano es un pleonasmo. Lo urbano es conflicto."*

impoverishment of urban wealth, the lack of resources, and scarcity are becoming progressively more palpable when it comes to defining the public. Those areas officially defined as public space, that is, squares, streets, parks, gardens, stations, playgrounds and benches, for instance (Fig. 6), are therefore more and more vulnerable to commodification and neglect (Pelger et al., 2017).
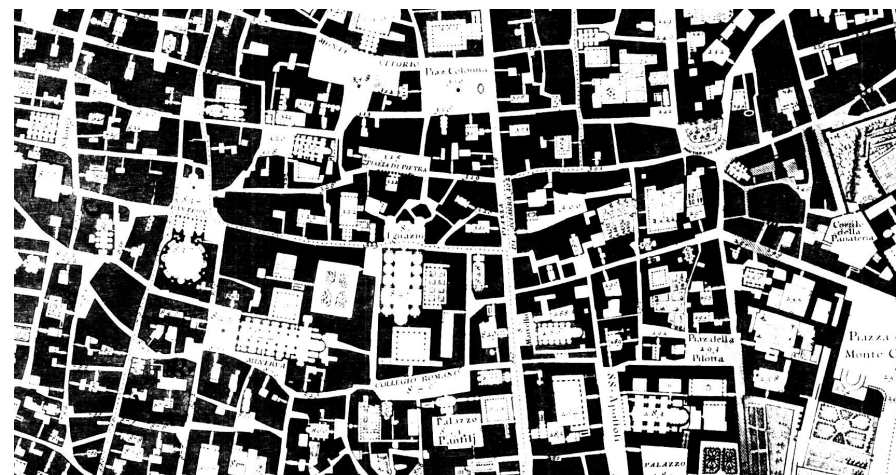
Fig. 6 Giambattista Nolli's map of Rome in the 18th century; public spaces are depicted in white, private spaces in black. What they reveal are the relationships between public and private space

Along the same lines, a variety of recurring criticisms have characterised the debate on the public space, defining that degradation in terms of neglected spaces, invaded spaces, exclusionary spaces, consumption spaces, privatised spaces, segregated spaces, scary spaces and homogenized spaces, as a particular form of capitalist urbanism (Carmona, 2015).

> "Most of the critiques of public space are predicated on a normative notion of the public realm as an open and inclusive stage for social interaction, political action, and cultural exchange. [...], it is also true to say that public space has rarely, if ever,

achieved such a utopian state. Not least, this is because the "public" in public space is not a coherent, unified group but a fragmented society of different socio-economic (and, today, often cultural) groups, further divided by age and gender. Each part of this fragmented society will relate to public space (and to each other) in different and complex ways." (Ibid. p. 376)

The right to the city

In this field of tension between the multiple perceptions and the socio-economic context, the growing privatization of public goods has conversely given rise to diverse forms of citizen participation and engagement; from new economic production processes – i.e. Circular Economy– to new political decision-making processes.

There is therefore a pressing need to discuss how spatial practice and models should be addressed (Pelger et al., 2017). That discussion might underpin questions such as what kind of cities –social bonds, lifestyles, and values– citizens want. In this regard, Henri Lefebvre (1996) claimed 'the right to the city' as the right of every citizen to change themselves by changing at the same time the city.

Moreover, the concept involves two primary rights for urban residents: the right to participation, and the right to appropriation. The first supports a central role for citizens, or *citadins* in Lefebvre's terms, in decision-making on the production of urban spaces. The second involves physical access, usage, and occupation of such spaces. According to the social theorist David Harvey (2008):

> "The right to the city is far more than the individual liberty to access urban resources: it is a right to change ourselves by changing the city. It is, moreover, a common rather than an individual right since this transformation inevitably depends upon the exercise of a collective power to reshape the processes of

urbanization. The freedom to make and remake our cities and ourselves is, I want to argue, one of the most precious yet most neglected of our human rights." (p. 1)

It is therefore important that citizens should be aware of the need to take sides in the processes of thinking and practising the city; the need to participate in defining new ways of living by assuming a stronger role in such mechanisms and being owners of public places and common practices.

2.3 Commons & Commoning

The tragedy of the commons

During the twentieth century, an increasing awareness of the scarcity of natural resources led to a debate on common resources. In 1968, the ecologist Garrett Hardin wrote 'The Tragedy of the Commons', which can be considered as the starting point of this discussion. In the article, Hardin argued that "freedom in the commons brings ruin to all" (Pelger et al., 2017) which is to say that the individualistic attitude of a growing population would lead to the overexploitation of resources.

Hardin presented his theory through the case of a shared pasture land, claiming that individual farmers having open access to the common resource would increase their own herds in order to maximize profits, thus causing exploitation of the land through overgrazing. In his view, common resources should be nationalised and state-managed. In human history, however, there have been cases where communities managed to self-coordinate in time and avoid the *tragedy* before reaching the point of no return (Bruni, 2012).

Managing commons

In the 1990's, the American economist Elinor Ostrom demonstrated how communities have succeeded in managing Common Pool Resources through certain mechanisms and proved them to be more efficient than state or market management in the long-term (Gorenflo, 2017). Seravalli (2014) reports that Ostrom defines commons as "a pool of resources and facilities, as well as institutions that involve some aspects of joint ownership or access" (Seravalli, 2014, p. 103).

Based on her definition, commons should be seen both as a resource or 'object', and as a managing process or *commoning*, which De Cauter defines as "the decision-making on how to act on this object" (Pelger et al., 2017). In her studies, Ostrom developed several criteria for managing the commons, including resource management, the setting of boundaries, collective decision-making processes, clear sanctions, monitoring procedures and local governance systems (Meagher, 2013).

Likewise, the American activist David Bollier claims the relationship between a resource and its users is the main component of the commons, which is based on *commoning* governance arrangements. According to Bollier, the commons is "the wealth that we inherit or create together and must pass on, undiminished or enhanced, to our children. Our collective wealth includes the gifts of nature, civic infrastructure, cultural works and traditions, and knowledge." (Bollier, 2014, p. 175).

According to Ostrom and Bollier, the role of the users –the community– is central when managing the commons.

> "If we want water, public land, parks and many common goods to be managed not only by the State or the for-profit or capitalist market (for the reasons just mentioned), then it must be

recognized and assigned an important place to the civil society also in terms of economy and business." (Bruni, 2012)[2]

At the same time, as the Sharable consortium discuss

> "the commons needs to be elevated to a dramatically higher level of importance in urban development, but not to the exclusion of the state and market. Instead, the three spheres of commons, state and market must be put on a peer basis institutionally, harmonized, and managed to control the excesses and foster the strengths of each." (Gorenflo, 2017, p. 32).

A diverse political economy, within the three spheres, can address the different local and global needs without having a 'one-size fits all' solution.

2.3.1 Types of commons

Historically, any study of the commons mainly covered universal natural resources such as air, water, fisheries, land, etc. In the last decade, "due to the spread of information technologies, we have seen a collectivization of knowledge and authorship take place within the virtual space of the Internet (…) leading to the concept of knowledge commons" (Pelger et al., 2017, p. 3).

Along with the production and consumption of immaterial resources, the Internet facilitates the creation of new practices of sharing, networking, and collaborative participation "among widely, distributed, loosely connected individuals who cooperate without relying on either market signals or managerial commands" (Benkler, 2006, p. 60).

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2   This quotation has been translated from Italian by the team. The original version is as follows: *"Se vogliamo che l'acqua, il suolo pubblico, parchi e molti beni comuni siano gestiti né solo dallo Stato né solo dal mercato for-profit o capitalista (per i motivi appena accennati), allora occorre riconoscere e assegnare un posto importante alla società civile anche in tema di economia e di impresa."*

The growing collection of immaterial goods and services as well as the sharing of knowledge, information, skills, etc., supports and extends the study of the commons to cover cultural and creative resources.

Only recently have the formation of new collaborative communities and the empowerment of citizens through digital platforms opened up the debate on the urban commons (including open spaces, streets, green areas, etc.) and the corresponding commoning processes.

> "Research on urban commons is fairly new. It remains to be seen if the commons can become the new, dominant paradigm for resource management – as some commons activists posit – in a place like the city where all the forces of society come to bare." (Gorenflo, 2017, p. 32).

2.4 Research area

In view of this analysis of changes in the urban landscape and the temporary public realm, the team felt it relevant to investigate how citizens can actively shape liveable public spaces through commons and commoning practices. From here on, therefore, the public space will be considered as a system in which multiple actors exist and act within their own ecosystems (Fig. 7). These ecosystems are all interrelated as they correlate with one another both through the physical space, but also through the co-creation of value. This requires focusing "on the connections and relations between people, subjects, objects, and ideas – rather than just the things themselves" (Nelson & Stolterman, 2014, p. 58).

It is therefore important to consider the experience of service that takes place between those ecosystems, i.e. between infrastructures, organisations, and citizens. This is important as
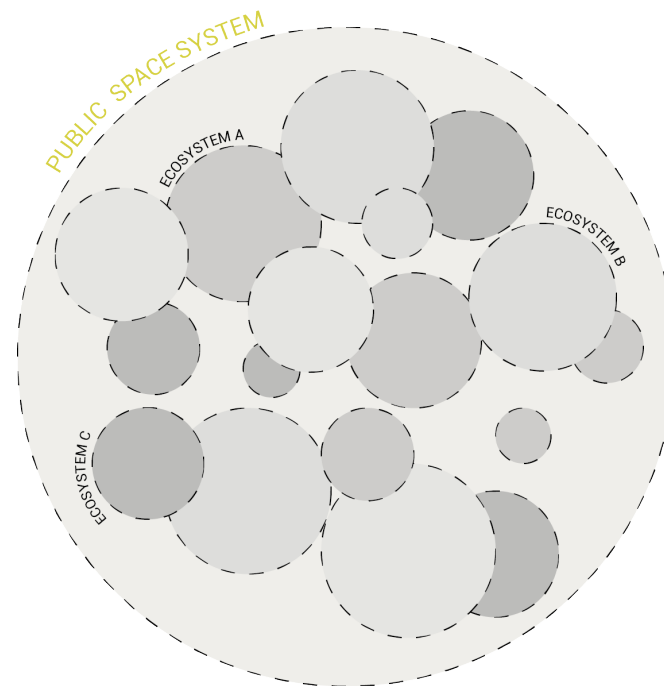
Fig. 7 Abstract representation of the public space as a system of ecosystems

it could be argued that the public service experience is one of the unseen forces that can make an urban public space a success or a failure.

The investigation has been developed in two parts. The first part is an attempt to address the concept of common spaces and provide a theoretical framework. The second part aims to investigate the role of the designers in the activation and maintenance of those places based on an empirical case.

The understanding gathered from the combination of theory, expert interviews, and vision alignment with the collaborators.

" *What constitutes a* **common space** *and how might designers support the* **activation**, **interaction**, *and* **maintenance** *of and within the* **ecosystem** *of such* **spaces**? "

The understanding on how such spaces are created and maintained as a *commoning* process.

Focus on urban common spaces, outdoor and public places

A combination of interlinked elements that are necessary for the system to be sustainable

03

WHAT CONSTITUTES A COMMON SPACE?

3.1 (Urban) Common Spaces

In order to unfold the meaning of common space and its elements, it is necessary to analyse and understand the differences between the various types of *places* where common space is created. For the purposes of this thesis, the focus shall be restricted to urban common spaces materialized in the city landscape.

> "Engaging with commons those fundamental natural and cultural resources that serve a community well-being-also requires coming to terms with spaces. This is because the question of resource availability always extends to the question of the place where such resources are available or are made available for the community —and therefore to the question of a community's spatial organization." (Pelger et al., 2017, p. 2).

The concept of common space is still vague and debatable. Indeed, a common space can be seen as a place where ownership is shared, a space where resources are equally accessible or a space where "new forms of social life, forms of life-in-common" are created (Stavrides, 2016, p. 2). When we discuss the common space, then, the nature of the place may be public, semi-public or private (Fig. 8).

Nevertheless, based on the theory of commons, its key characteristics are that it is *open* and *accessible*. It can be argued that a private place, with its limitations and restrictions, can still be a common place if it supports the creation of social capital and reflects common values.

Space as commons:
The asset of material and immaterial resources available in a place

Community:
A particular area or place considered together with its inhabitants

Private Space:
An area or place where the access is limited to its users and is owned by the private sector.

Public Space:
An area or place that is open and accessible to all people, regardless of gender, race, ethnicity, age or socio-economic level.
.
(UNESCO 2018)

Third Place:
A place where community life unfolds through playful conversation. It is neither public or private.

(OLDENBURG, 1989)

Fig. 8 Explanation of different types of places where common spaces could potentially be created

Fig. 9 Representation of the key elements of common spaces

The architect and activist Stavros Stavrides describes common spaces as "a set of spatial relations produced by communing practices" which means that common space is not simply the sharing of a place but implies a set of practices through which a community explores the "emancipating potentiality of sharing" (Ibid).

A place itself is not a common space unless it is activated through a set of practices by a group of people or stakeholders. Furthermore, a common space *happens* when people share a vision, gather and agree on the governance of the resources. A common space can therefore be considered as a social construction, a process of value co-creation and consumption which is materialized in a place and supported by different types of ongoing activities. The following diagram (Fig. 9) shows the team's vision of the elements that should form the basis of common spaces as well as their relationship and value production. The model will be further tested and contrasted by applying it to a study case.

The model should be understood as the ecosystem of a common space, meaning that all elements are vital conditions for a common space to be a sustainable system and hence to allow value co-creation to occur.

3.2 Workshop: aligning visions with Sharing.Lab

Throughout the initial round of research, the authors gained a deeper understanding of commons and common spaces. However, there are different views and opinions on the topic and how to approach it. For this reason, the team organized a half-day kick-off workshop with Sharing.Lab (Fig.10). The overall aim of the workshop was to align agendas, to share insights, values, and visions and to shape a mutual understanding of common spaces.

👤 **Number of participants:** 6

📍 **Location:** Meeting room at Rainmaking Loft

🛠 **Tools:** Picture cards, Common Spaces cards, brainstorming, 5 whys, mind mapping, affinity mapping, energizers

🕐 **Time:** 3 hours

Fig. 10 Discussion of the teams' understandings of common spaces during the workshop

Part one: Criteria

As a starting point, the participants were asked to share their perceptions and understanding of common spaces through visual exercises. The discussion of commons and common spaces was facilitated by using both abstract and concrete visual examples (Fig. 11; Fig. 12; Fig. 13) (Appendix 5).

Fig. 12 Presentation of common spaces' template during the workshop

Fig. 11 Abstract photos used for the Sharing.Lab workshop

Fig. 13 Discussion on the templates on common spaces completed in the workshop

Once the participants had agreed the right mindset, the discussion was followed by a brainstorming session. During this session, participants had to write down the qualities and criteria of a common space on Post-it notes. Afterward, the notes were placed on a wall and presented to the others (Fig. 14).

Through an open discussion, the team conducted a pattern recognition and identified core characteristics of common spaces such as community involvement, activation practices, regulations and governance, accessibility, agility/flexibility, etc. (Fig. 14).
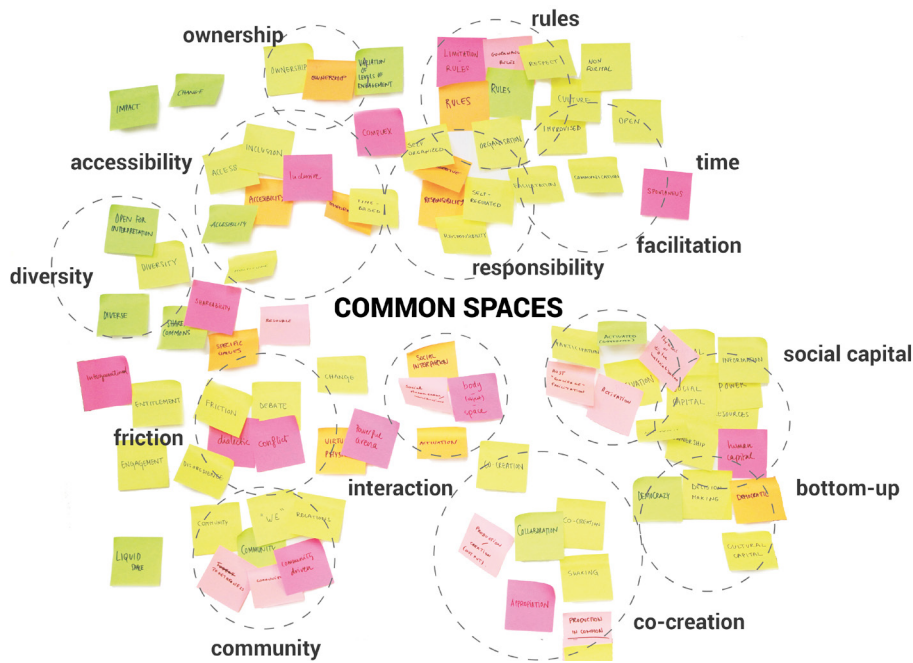
Fig. 14 Overview of the qualities and criteria related to the concept of common spaces as proposed by workshop participants

Outcome

Throughout the workshop, different qualities for defining common spaces were discussed. It emerged that the relevance and definition of these characteristics can vary depending on the type of space considered –public, private or semi-managed– and the value generated.

For this reason, the team agreed to apply those criteria as a framework for mapping different types of common space.

Part two: Values

Afterwards, the team gathered to debate the values of working with common spaces. In order to achieve a deeper discussion, the participants used the *5 Whys* technique to develop their personal values and address the question: Why are common spaces important? The purpose was to arrive at an understanding of the root cause for working with common spaces.

Thereafter, each participant presented her motivation in working with common spaces to the rest of the participants. By presenting and discussing the different motivations, the team was asked to reach consensus by selecting the top five relevant values (Fig. 15).

Fig. 15 Overview of the 5 Whys tool on the value of addressing common spaces

Outcome

The team managed to reach consensus and identify shared reasons for working with common spaces.

- Sustainability: not only in terms of material resources but also on a societal level, creating sustainable social relations.

- Stronger communities: both inclusive and resilient.

- Design for the many: consider the impacts of a community on a larger scale.

- Sharing is caring: create awareness and educate people to live together and support each other.

- Purposeful survival: changes towards a more resilient and sustainable world is necessary as protection of both individual and societal interests. 'Change for the better'.

3.3 Parameters for common spaces

With the aim of showing the fluid and multifaceted nature of common spaces, four parameters were identified for understanding and further analysing certain spaces, inspired by the work of Chronos and Sharing.Lab (Chronos, 2014) and the knowledge generated at the workshop.

01   Community involvement

The extent to which the actors are involved in a common space. *Active participation* means that the community has a high level of participation in organising, planning and coordinating activities as well as in the maintenance of the spaces. *Passive participation* refers to a community which passively attends events, activities and actions without being part of the initial building process. *Implication* indicates that there is quite a large commitment from the community but not full involvement.

02   Accessibility

The extent to which access is granted to citizens/users of the spaces. *Restricted* access implies a strict procedure for using or taking actions in the space such as membership, a fee, registration on a digital system, etc. A *porous* space has certain defined restrictions for taking part in the actions/activities but is open to the public. *Open* access means that everyone can access and be part of the commoning processes happening in a place.

03   Adaptability

The extent to which the space is adaptable. The space might only be used for its *pre-defined* use —such as eating in a community kitchen— however, it might be open to *misappropriation*, as a working space, for example, making the space more adaptable. If the space is used for different functions —i.e. community kitchen, working space, cinema, event venue— it becomes highly *flexible*.

04   Governance

The extent to which the space is governed in terms of the regulation of decision-making processes. If it is *open*, everyone can partake in the decision-making and perform activities on their own. *Partial regulation* suggests a space that is open if the regulations and the decision-makers agree to let someone perform the activity. *Fixed regulation* implies that there is a specific set of rules that have to be followed in order to partake in the space.

3.4 Different types of common spaces

In this section, different spaces in Copenhagen shall be analysed to show the many forms the concept of common spaces and their characteristics can take (Fig. 16), through an analysis of previously defined parameters (Fig. 17).

Community involvement

Passive participation   Implication   Active participation

Governance

Open regulation   Partial regulation   Fixed regulation

Accesibility

Open   Porous   Restricted

Adaptablitity

Pre-defined   Misappropriation   Flexible

Christiania
Community

Superkilen
Public Space

Byhaven 2200
Space as common

Absalon
Third Place

Rainmaking loft
Private space

Fig. 16 Visual representation of the analysis of five different common spaces according to the parameters

	Description	Location	Practices	Actors
Public space: Superkilen	Considered one of the most ethnically diverse and socially challenged public parks which hosts objects and sculptures representative of more than 60 nationalities proposed through public participation as the driving force of its design.	'Superkilen' is almost a kilometer-long park situated through the Nørrebro area.	Recreational and cultural activities: skating, walking, playing chess, gathering, cycling, screening movies, socializing, relaxing, doing sports, concerts etc.	Various actors benefit from this public space: skaters, students, families and the elderly. The residents of the surrounding social housing project Mjølnerparken, are among the users who spend most of the time in the park and they represent more than 57 nationalities (mostly Middle Eastern and African).
Third place: Absalon	Absalon is an old church which has been transformed into a community living room, a recreative place accessible to everyone. Although it is privately owned, the place as been offered to the community and it can be considered a third place, where people are welcome to meet and create new forms of social life	The church is in the district of Vesterbro, Copenhagen.	The space is considered a shared living room where you can meet friends, relax, study, play and socialize. Absalon is used for several activities such as community dinners, concerts, lectures, movies, yoga classes, tennis, table games, etc.	The place is maintained by a group of employees and is accessible to both locals and visitors.
Community: Christiania	Christiania is a self-organized and anarchist community born in 1971 as a result of the occupation of a military zone. Their goal is based on promoting community, sharing and autonomy in contrast to the financial speculation of current societies.	The community is placed in Christianshavn, Copenhagen.	Christiania's community holds a wide range of activities such as meditation, yoga, regular music events, theater events, common baths, sauna, variety-style shows, and particularly the permission of using soft drugs	The residents in Christiania have to take responsibility and action for the support of the development in the local community. However, Christiania is an open area for everybody to use, so citizens and tourists are welcomed in this area.

Fig. 17 Analysis of five different types of common space in Copenhagen

Types of commons	Community involvement	Accessibility	Adaptability	Governance
Knowledge, space, time, furniture, infrastructure, and playgrounds.	It can be argued that in the beginning of its creation, there was a quite active participation since lead users from different nationalities were asked to contribute by suggesting about the objects and its design. However, once built, the involvement of users shifts towards the "implication" point. This square provides a large open surface in the area, which is the reason why it is often used for different temporary cultural activities organised by local communities, such as cultural mixers, open-air live music concerts, and storytelling events	Since it is a public space, the Superkilen area is completely open to everybody.	The square and the park are designed with specific furniture and shape, nevertheless, the citizens can organize, use and convert the space for their own purposes. Even so, there is a quite strict regulation regarding graffiti and paintings since Copenhagen Municipality makes a big effort in erasing graffiti nearly as quickly as they appear. So, there is a certain control over the aesthetics of the space.	The park provides several opportunities for activities and initiatives for local events, such as basketball tournaments, 'Roller disco' and 'DAC race', which add to the positive focus on the area. Spontaneous and small initiatives can be held at Superkilen, however, bigger temporal events require permission. Moreover, according to park regulations, each citizen of the vicinity is welcome to make suggestions on ways to improve the area.
At Absalon, people share material resources as tables, benches, games and they contribute to the creation of cultural and social capital.	The community around Absalon is quite diverse in terms of participation. Most of the users are passively taking part in the activities and using the space to socialize. On the other hand, there is a wide group of motivated citizens who contribute in the activation and maintenance of the activities and initiatives run in the place.	The access to Absalon is free and open to everyone. Some activities require a small contribution in order to cover the expenses such as yoga classes or certain concerts.	There is not an imposed use of the space. Although it is design to support community initiatives, people are free to use the space for personal activities as meetings, study, work. On a general scale, the use of the space for social and community action prevails.	The place is run by a team of employees. Most of the activities are offered to the community who are not part of the decision-making processes. In order to propose and run an initiative, the person need to contact the managers.
There are some strong shared values among the community. Therefore, the commons are the land, the infrastructure and the philosophy of the place linking in a chain passing knowledge, wisdom and tolerance between generations.	Due to its self-organized nature the level of involvement of the community in the decision-making process is very high. Christiania's highest authority is the community-meeting. They discuss the issues and problems that affect the whole of Christiania within regular and diverse meetings.	There are quite restricted norms concerning the accessibility to the Christiania community. The housing assignment procedure at Christiania is regulated and the demand is high. In order to determine who the room or home is given to, neighborhood meetings are held, and a unanimous decision must be reached.	The residents in Christiania have a common responsibility for the area's development and condition. Therefore, due to its self-organization and the common decisions around the area, the space is quite flexible. There are some pre-established areas and buildings made for a certain purpose, such a children's area, baths, cafés, pubs etc. but the space can be easily adaptable to host other kind of activities, such concerts, flea markets, recreation and so on.	The responsibility for the common good is shared. In that way, they avoid an elite and top-down management in the development of the town. In this sense, there is a regulation towards some sensitive themes such as rubbish management, drugs consumption, strict bans on arms and insignia on leather jackets for instance.

	Description	Location	Practices	Actors
Space as common: Byhaven 2200	Byhaven 2200 is a local open community garden that was created in 2011 with the aim of showing alternative ways to use and relate to public space.	The community garden is located In the public space in the neighbourhood Nørrebro.	While the concrete practice of the place is urban gardening, with a focus on growing local food products and medicinal plants, the overall purpose of the space is to create awareness about environmental problems, promote sustainable solutions and improve the social relations in the neighbourhood to build strong community bonds, making the practice not only gardening, but also the sharing of knowledge and resources to enforce community bonding. The space is also free to be used for various events, from birthdays to lectures.	All citizens with an interest in the space. As it takes place in a public space there is a requirement to have a board of decision-makers, however, this is only the formal practice, in reality all decisions are consensus based and are taken with participants at common meetings and in working groups which are open to anyone.
Private space: Rainmaking Loft	Talent Garden Rainmaking is a private co-working space where residents share facilities and space for work and socialize.	The office takes place close to Copenhagen's waterfront.	Talent Garden Rainmaking is a hub for tech start-ups. The hub offers entrepreneurs a space for work, networking and shape business opportunities. Each member can choose between different options as renting a team room, a fixed seat, a flex desk or get a day pass. The overall aim is to create an international network for entrepreneurs where each resident is a resource for the others. Moreover, Rainmaking founded an accelerator to support the startups in boosting their businesses and organizes events such as workshops, dinners, talks etc., to support the networking between residents	The space is shared by over 50 startups. The members can invite external actors for meetings, workshops, etc. The hub's staff is responsible for the maintenance of the working spaces, the canteen as well as the bar service.

Types of commons	Community involvement	Accessibility	Adaptability	Governance
Material resources for gardening, the land, as well as social and cultural capital.	While the most dedicated users of Byhaven 2200 are involved in a very active participation by maintaining, organizing and planning activities in the space, passers by might participate passively in the space.	As Byhaven 2200 is located in public space, it is completely open for anyone to access it without any restrictions.	The prescribed use of Byhaven 2200 is urban gardening, however, as the place is open to and being used for other activities, the adaptability of the space is more towards misappropriate.	As Byhaven 2200 is placed in public space, it is somewhat governed by the municipality. However, as all decisions regarding the space are made in consensus with the people willing to participate, the governance is still rather open.
All the residents share material resources such as working spaces, chill areas, meeting rooms, kitchen equipments, and catering services. Moreover, they have the chance to co-create and consume cultural and creative commons such as skills, knowledge, information as well as to strengthen social relations.	The residents can be considered mostly passive participants, since they are offered different services but are not taking part in the decision-making of the offerings. Nevertheless, the services are designed based on the needs of the companies joining the hub, which means that residents can passively affect the decisions about upcoming services, events, etc.	The access is highly restricted to members. Although the space is open to everyone, a daily or monthly fee is required to use the resources.	The different areas and spaces are mostly used as designed in the first place. The use of the spaces is not controlled which means that members might use determined areas for other purposes on a temporary basis, for example by using dining tables for work meetings.	The norms and rules related to the space are fixed and decided a priori by the Rainmaking team.

3.5 Public Common Spaces

A public space is by definition a space that is open and accessible to everybody. This explains why the public space is the most suitable sphere for supporting social relations and the creation of social capital.

> "When public spaces are successful […] they will increase opportunities to participate in communal activity. This fellowship in the open nurtures the growth of public life, which is stunted by the social isolation of ghettos and suburbs. In the parks, plazas, markets, waterfronts, and natural areas of our cities, people from different cultural groups can come together in a supportive context of mutual enjoyment. As these experiences are repeated, public spaces become vessels to carry positive communal meanings." (Carr et al., 1993, p. 344).

The public space provides an opportunity to meet, observe, listen and relate with others. It is through these audio-visual contacts that new relations are built.

In the book 'Life between buildings', architect Jan Gehl presents various degrees of contact intensity between individuals and describes the public place as an enabler for passive contacts. These low-intensity contacts are the basis from which other types of contact can grow and this is why the public space is highly important in the creation of social capital (Gehl, 1987).

Like Gehl, well-known activist Jane Jacobs (1961) also argues the importance of that street-level vision and the interactions that happen on sidewalks. Through the metaphor of 'the sidewalk ballet' she seeks to highlight the qualities of mobility, spontaneity, and sensuality that characterize streets, and also to express the complex approach to urban life that is often under-recognised in the urban visions of cities. In the 1960s, she and William H. Whyte posited the concept of *placemaking*, to create and support lively

neighbourhoods and invite public spaces by advocating citizens to take ownership of their streets, and an understanding of every public space as 'active' in a continuous choreography of citizens' movements (Ibid).

An example of these active public spaces can be seen in Copenhagen in many different places. Figure 18 below shows three different public spaces that the team considers to be activated common spaces, based on the above mentioned parameters.

Superkilen // Nørrebro
becomes a Common Space when there are activities organized in the square, i.e. film screenings or other kind of practices, supported by a certain community. The citizens' accesibility and governance towards the space is pretty open and users can use and adapt the place as they wish, always within parameters of respect and the existing infrastructure. Due to its multicultural nature, the place has been actively used and frequented by a wide range of citizens.

Israel Plads // City Center
becomes a Common Space when the square is used as a common ground for public activities, like fleamarkets, children's playground or concerts. Citizens can access it openly and the adaptability of the space is quite flexible, even thought the community involvement is passive.

Sønder Boulevard // Vesterbro
becomes a Common Space when activities and events of different nature happens. The KIHOSKH and other cafes are acting as a gathering point for a lot of neighbours and young people that also use the public space for seatting/chatting, and Naboskab swap-station is supporting the circular economy among its inhabitans.
The implication of the neighbours and the governance of the space are quite active and open, as well as the accessibility and adaptability of the place for different purposes.

Fig. 18 Three public spaces in Copenhagen considered as activated common spaces

Based on observation of these activated public spaces, it emerged that the involvement and participation by a wide community is essential to define the successful use of space.

The team therefore considered it would be of interest to explore how to activate a common space by increasing its usage from within a community as well as how to motivate and engage citizens in the activation process. The overall aim was to activate a space by prompting *social* activities, besides *necessary* and *optional* ones. *Necessary* activities are essential actions such as going to work, waiting for the bus, going to the supermarket, etc. *Optional* activities are actions taken in certain conditions, based on personal wishes, for example, taking a walk or sitting in the sun. *Social* activities are:

> "all the activities that depend on the presence of others in public spaces (...) including children at play, greetings and conversations, communal activities of various kinds, and finally −as the most widespread social activity− passive contacts, that is, simply seeing and hearing other people." (Gehl, 1987, p. 14).

3.6 First set of conclusions

As previously mentioned, cities are growing exponentially, introducing new challenges with regard to societal sustainability and liveability. The expansion of cities in terms of infrastructure and services cannot keep pace with the rising influx of new residents. It is therefore important to rethink the way urban spaces are shared and practised. To do so, it is necessary to consider not only the production of spaces as physical goods but also the production of places, the set of practices through which a community manifests itself.

Despite all their skill and expertise, urban planners, architects, and strategists cannot predict how the social structure of a city will look like in the future, nor what its driving values and cultural assets will be. For this reason, in order to support a more liveable city, the community itself needs to take ownership of the urban space, to be part of future decision-making processes and to experiment with alternative ways of 'life-in-common'. This implies a shift from the consumption of public spaces, which is given to people, to the production of common spaces, which are taken by people (Stavrides, 2016).

Based on the analysis of the material collected through desk research, interviews and meetings, the team attempted to define what constitutes a common space. At this point, a common space will be considered as a process in the making, through which a group of stakeholders co-create value by sharing visions, tools, and governing practices.

To do so, it is necessary to create processes where communities are involved in creating the future spaces and thus possibly to bridge the gap between the envisioned desk design and the future use of the space. These kinds of processes can begin with various forms of interventions, so-called 'placemaking activities', which are not top-down design or discipline-driven, but are adaptable, community-driven, collaborative and inclusive activities that focus less on the tangible infrastructure and more on the processes of activation of such spaces.

In order to validate the findings of Part 1, it seemed useful to make a practical case study in order to experiment with the activation of a specific public space. This study is presented in the following section.

04

HOW MIGHT DESIGNERS SUPPORT THE ACTIVATION, INTERACTION, AND MAINTENANCE OF AND WITHIN THE ECOSYSTEM OF SUCH SPACES?

Having addressed the first part of the problem statement, aimed at generating the theoretical framework for this thesis, the second part involves a more specific design challenge, requiring application of the knowledge gained in a practical case.

For the sake of clarity and in order to justify the underlying reasons for the decisions and actions taken in this project, it should be stated that the case that will be discussed in the next section is not currently considered by the team to be an activated common space. Nonetheless, through appropriate processes, practices, and actions, the space in question could be considered as a common space in the future.

In the following case study, *Tryg Nørrebro Station* will be described and analysed. However, before unfolding the case that has been studied as a potential 'common space', the area and context of the study shall first be described, since these are fundamental elements for understanding the case itself.

4.1 Case context

Nørrebro & Nordvest

Every neighbourhood has its own identity. Nørrebro is the smallest, but also the most densely populated area in Copenhagen. Historically, Nørrebro began to take shape when the ramparts around Copenhagen were dismantled in the 1850s, and from the outset it was a place of diverse nationalities. In 1890 it was populated by 21 non-Danish nationalities living in close proximity (Schmidt, 2015). Nørrebro developed into a workers' neighbourhood with small apartments and during the 1970s several buildings were occupied by activists due to the very limited housing conditions in Copenhagen. The neighbourhood has had a history of activism ever since.

Today, a gentrification process has started to take over certain parts of Nørrebro; nonetheless, the neighbourhood is both branded as and takes pride in being multicultural and diverse. The fact that it used to be a workers' neighbourhood is still reflected in the architecture and also in the cultural and social life of the area, with strong union traditions. Nørrebro is the most diverse quarter of Copenhagen in terms of cultural and social groups; it is home to some of Copenhagen's citizens with fewest resources as well as a resourceful middle class. 22% of the citizens in Nørrebro are immigrants or descendants of immigrants, as compared to 14% in Copenhagen as a whole (Hausenberg, 2011).

This diverse population means that there are many contrasts in the neighbourhood's urban landscape, something that the development of the 'Superkilen' space, analysed above, sought to portray. The neighbourhood of Nordvest has many of the same characteristics as Nørrebro, and the two neighbourhoods are often spoken of as being the same. However, whereas larger parts of Nørrebro have become more mundane, Nordvest has not yet been exposed to the same level of gentrification (Fig.19).

Fig. 19 Pictures of Nørrebro & Nordvest

Nørrebro Station and the surrounding area

Nørrebro Station is situated at a junction between the neighbourhoods of Nørrebro and Nordvest. The station is an elevated railway station and was built in 1930 in a functionalist style to a design by architect K.T. Seest (Fig. 20, Fig. 21) It is now a listed building.

Fig. 20 Picture of Nørrebro Station and the elevated railway

Fig. 21 Picture of the interior of Nørrebro Station

The junction is now one of the busiest in Copenhagen, served by the heavily used 5C and 4A bus lines and the S-train line F. It is also used as a transit point for pedestrians, cyclists, and cars. The area around the station is therefore always bustling. It is not a space where people choose to sit down and relax, but one that always seems to be on the move, resulting in a rather hectic atmosphere. Figure 22 shows the relationship between the private and public space in the area. In the last eight years there has been ongoing construction of the new metro line on most of the open spaces around the station area, meaning that the spaces have been closed to public access; the transit point will come under even more pressure when construction is completed.

Besides transit, another constant in the space is the Føtex supermarket, however, this is also what Marc Augé (1992) defines as *non-place*, a space for coming and going and not for lingering. A few benches have been installed in front of the supermarket, occupied throughout the day by various passers-by. Once construction on the metro has been completed, a fairly large space in front of Føtex called Basargrunden will be opened to the public again (Fig. 23). This space will be described further in the case description. Lygten Station is situated on the opposite side of the elevated railway. This is a cultural centre and is available to rent out, meaning that it is only open for events that might not always be accessible to the general public (Fig. 24). On either side of the cultural centre there are squares, both called Lyngsies Plads. While one mainly acts as a transit point for pedestrians and an outdoor cafe in the summer, the other is never activated by anyone, despite being located next to both the cultural house, a bus stop and Nørrebro Bycenter, the local shopping centre.

Fig. 22 Map of the current Nørrebro Station area by Architecture Master's students: public spaces are depicted in white and private spaces in black

Fig. 23 Picture of Basargrunden area

Fig. 24 Picture of Lygten Station square

Fig. 25 Police confiscating objects from the Roma community

Fig. 26 Roma community selling objects under the elevated railway

Beneath the elevated railway, a Roma community sells stolen or retrieved goods on the ground without a permit. The police come every few days to close down the market, but the vendors reappear as soon as they have left (Fig. 25). While this group of people is not cherished by everyone passing through the station area, they seem to be the only constant visible community taking ownership of the space (Fig. 26).

4.3 Tryg Nørrebro Station

As mentioned in the beginning, Medborgerne is a citizen alliance working to unite stakeholders in Nørrebro and Nordvest on common grounds, so as to gain political attention by making unified demands as a community. They call this approach *politician involvement* as opposed to *citizen involvement*, since citizens are partly represented through the member organisations or can partake as volunteers. Medborgerne works with shared decision-making between its members, with the result that all members' voices are heard and feelings of co-ownership and responsibility are fostered for their various causes and neighbourhoods.

Tryg[3] *Nørrebro Station* (Safe Nørrebro Station) was one of Medborgene's first attempts to unite their members behind a common cause. Nørrebro station has been a victim of a large amount of construction work on the new metro lines. According to Medborgerne, the result has been that this space is not considered 'safe'. Since the area of Nørrebro has been a part of a city renewal project in 2015, Copenhagen Municipality collaborated with COBE Architects, who came up with a catalogue of ideas for transforming of the area around the station. This was approved by the technical and environmental committee. Frank Jensen (S)[4], the mayor of Copenhagen Municipality, stated at the time:

> "Nørrebro Station is on its way to becoming one of the most important junctions in Denmark, especially when the Metro City Ring opens in 2019. Therefore, it is important that we look at how we can make the

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[3] The Danish word *Tryg* has a slightly different meaning to the English word *Safe*. Tryg means that one feels relaxed and comfortable with the space/people/situation around and has trust in them.

[4] Frank Jensen is a Danish politician, member of the Danish Social Democrats (S).

area more cohesive and how we create more safety –particularly around the elevated railway." [5]

However, no funds were set aside to put these plans into action and Medborgerne therefore saw the need to take renewed action. Through the voices of their members and by involving citizens who frequent the area, they drafted four demands to present to the politicians:

01 Warm and safe lighting around Nørrebro Station and under the elevated railway – combined with a lighting plan for the rest of the area.

02 Management of the toilets around Nørrebro Station, to enable access to public toilets until a long-term solution has been established.

03 Decoration of the platforms at Nørrebro Station, to make it a safe urban space that does not encourage vandalism.

04 The establishment of a public square on Basargrunden that can function as a safe and green meeting point for the area.

To gain political attention, Medborgerne held a communal dinner on Basargrunden, where they invited politicians and citizens to join for 'Food, cosiness, and action!'. The event, entitled 'Eat together - for a safe Nørrebro Station', was held on March 13th 2018, two weeks before the politicians were due to make the annual allocation of funds (Fig. 27).

Although Medborgerne managed to gain attention and gather a large number of signatures from citizens (Fig. 28), the area only received a limited budget allocation, mainly for lights around the station and for paving Basargrunden after completion of the metro.

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[5] This quotation has been translated from Danish by the team. "*Nørrebro Station er på vej til at blive et af de vigtigste trafikknudepunkter i Danmark, og der kommer især tryk på, når Metro City Ringen åbner i 2019. Derfor er det vigtigt, at vi ser på, hvordan vi får hele området til at hænge bedre sammen, og hvordan vi får skabt mere tryghed - særligt omkring højbanen*"

The plan had previously only envisaged a gravel area surrounded by a fence – resulting in a space that could not be accessed by citizens.

Fig. 27 Communal dinner organized by Medborgerne at Basargrunden in March

Fig. 28 The design team supporting the Tryg Nørrebro Station campaign

Although this represented a small victory for Medborgerne, the space would still be left rather bare and might not foster a feeling of safety among citizens around the station.

Moreover, while the catalogue of ideas presented by COBE Architects (Fig. 29) claimed to have called on citizen involvement throughout the design process, the proposed design seems not to match the citizen statements, as presented in the catalogue: *"Remember the spirit of the space, keep the identity!"*.

Fig. 29 COBE Architects' drawings for the architectural planning of Basargrunden

Within the framework of public common spaces, *Tryg Nørrebro Station* appeared to be a good starting point for supporting the creation of a common space and a way for the designers to immerse themselves in practical work in a real context.

The following section presents the design team's work with Medborgerne and their campaign.

4.2.1 Purpose of the collaboration

When the team first approached Medborgerne, it emerged that while the organization aimed to transform the area into a safer place, no ongoing physical actions were planned to change the status quo.

As already mentioned, the space in question cannot currently be seen as a common space due to the fact that there is neither a co-creation of value in the form of social capital nor a strong sense of ownership towards the space from the neighbours. Despite Medborgerne having a stake in the area, they are not continuously intervening in it to support their vision of a safer place.

There is therefore a lack of established practices and processes by the community and a lack of clear self-governance of the resources, with the result that the only management of the resources is that imposed by the Municipality on the regulation of public spaces (Fig. 30). The ecosystem of the common space is therefore not currently sustainable as those elements are vital for value to be created and to be able to define it as a common space.

On this basis, the team believed that there was potential for a future common space if the community would take ownership and action over the space. Likewise, the capability of supporting and orchestrating the existing elements posed a challenge for the team and an interesting object of study as a way of understanding and analysing the processes needed for value creation to occur.

Consequently, the team contacted Medborgerne's community organiser to discuss a possible collaboration. The community organiser is in charge of managing and providing information to Medborgerne's members.

Fig. 30 Medborgerne's current ecosystem

He can be seen as the gatekeeper to the community, which is why it was necessary to gain his trust and get him onboard with the collaboration.

The aim of the collaboration was both to support the organization's cause and to provide the design team with the opportunity to experiment with the activation, interaction, and maintenance of temporary common spaces in the station area.

Through this cooperation, a new temporary collaborative ecosystem was generated around the station area by linking actors and resources and defining roles, rules, and norms of the collaboration (Fig. 31).

Moreover, the two parties considered it important to actively involve local actors in the process, since an ecosystem cannot be considered in a vacuum as it will always be linked to other existing ecosystems.
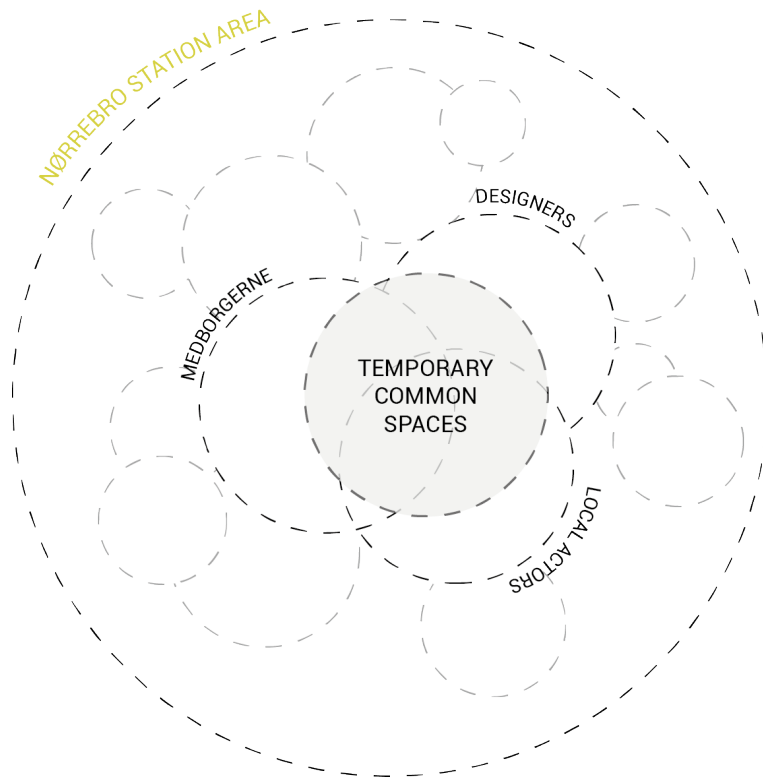
Fig. 31 Abstract visualization of the generated temporary common space in the intersection of different ecosystems

4.2.2 Safety vs. Ownership

As already discussed, safety lies at the core of Medborgerne's campaign. To ensure a sense of safety around the station area, the organization drafted four demands regarding the physical environment of the station.

Throughout the process, the team have examined how the transformation of the physical setting would make citizens feel safer. For this reason, it seemed useful to begin working on the case by investigating the meanings and perceptions that citizens attribute to the term 'safety' and to understand under what conditions they feel safe.

By definition, safety is "the condition of being safe from undergoing or causing hurt, injury, or loss." (Merriam-Webster Online, n.d., safety, Def. 1). By interviewing people on the meaning of safety, it emerged that the feeling is highly subjective; it does not necessarily relate to hurt or injury and it is only partly influenced by the physical space (Fig. 32; Fig. 33).

Through an analysis of the different meanings attributed to the term, the team shaped the hypothesis that safety comes when one feels a connection to and/or ownership of a space.In this case, ownership is understood in its figurative sense and refers to the feeling of belonging that citizens have towards an area. The sense of ownership comes when citizens feel empowered and have a stake as well and also when they have a personal connection to the area.

This indicates that the sense of belonging is connected to the habits, relations, and regulations that characterize the relationship between the person and the place. In other words, a stronger feeling of belonging and connection to a place can potentially lead to a perception of greater safety among citizens.

SAFETY

Community / Coexistence / Care / Free / Open / Respect / Freedom / Serenity / Quiet / Ecumenism / Dailylife / Joy / Freedom / Known / Home / Comfortable / Welcomed / Be myself / Comfort / Ease / Relax / **People** / Light / Ease / Light / **People** / Recognition / Codex / Inclusion / Aesthetics / Community / **Warmth** / Hyggeligt / **People** / Codex / Calm / Recognition / **People** / Gardens / **Warmth** / Smiles / Familiarity / **People** / Light / Home / Cleanliness / Community / Friendly space / Homely / Embodied / Trust / Peace / Freedom / Peace / **People** / Community / Calm / Relaxed / Clean / Light / Relations / Friendship / **Warmth** / Summer / Community / Kindness / Hygge / Family / Overview / Smile / Hyggeligt / Willingness to meet / Open spaces / Trust

Fig 32 Mindmap of safety related words from the interviews' insights

OWNERSHIP

Bond / Recognition / Respect / Assert the rights / Freedom / Safety / Free use Free time / Free shape / Familiarity / Comfortability / Memory / Individual / Private / 'Mine' / Privacy / Freedom / Home / To be a good example / A circle / Private / Private / Private / Liberal / Conflict / Home / Limits / Expectations / Confrontation / Sentimental / Memories / Home / Egoism / Recognition / Warmth / Routine / Common Cause / Identity /Joint decision / **Responsibility** / Pride / Conversation / Discussion / Cocreation / Power / Hard Work / Community / Collective / **Resposibility** / Commons / Participation / Development / Collaboration / Common / Relation / Knowledge / Familiar / Inclusion / **Resposibility** / Feelings / Community / Power / Joint decision-making / Participation / Willingness to Meet / Respect / **Responsibility** / Safety / **Collectiveness** / Democracy / Shared / Freedom / Friendly / Relations / **Responsibility** / Home / Private

Fig 33 Mindmap of ownership related words from the interviews' insights

4.2.3 Workshop: Co-designing urban experiments

"Cities have the capability of providing something for everybody, only because, and only when, they are created by everybody."

–Jane Jacobs

As discussed above, given the complex and changing nature of the space around Nørrebro Station –due mainly to the demolition of the Bazaar on Basargrunden, and the multiple urban plans at this traffic junction– the appropriation and usage of that space by citizens has become ever more transient, weakened and diffuse.

Having compiled the concepts related to the words *ownership* and *safety*, it became more evident that, in order to begin a process of empathy, activation, and re-appropriation of that space, it was necessary to start by creating awareness around it in order to support a placemaking process.

For this reason, a co-design workshop with Medborgerne's campaign group was conducted on interventions in the public space; small experiments which would transform the place during a specific period of time. The goal of the workshop was to get as many people involved, to brainstorm on the experiments together with the campaign group, in order for them to feel more in charge of the process and to feel a stronger bond towards the area and the *Tryg Nørrebro Station* campaign that Medborgerne is leading.

Number of participants: 16

Location: Conference room at Medborgernes office

Tools: Love letters, brainstorming, mind-mapping, mood board

Time: 2 hours

Part 1

As a starting point, the sixteen participants were asked to think of three words to describe the concept of ownership and the concept of *tryg*, as had previously been done with citizens (Fig. 34). The brief exercise allowed them to question and unleash their thoughts on the multiple and diverse meanings. Moreover, from the team's point of view, it was a way to question and expand their four demands.
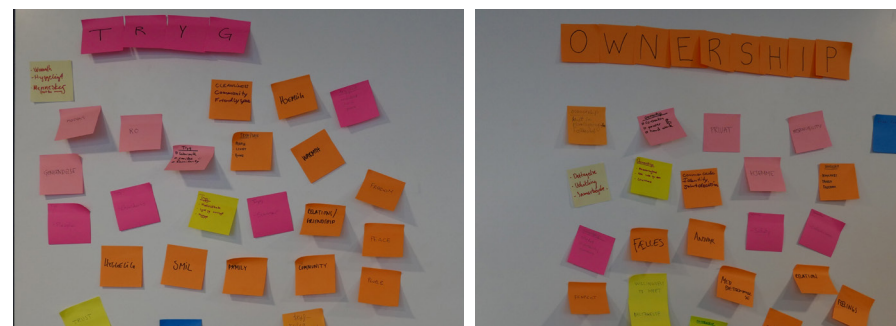

Fig. 34 Overview of the words proposed by Medborgerne about Tryg and Ownership concepts

Fig. 35 Medborgerne campaign group writing the Love Letters in the workshop

As a starting point, the sixteen participants were asked to think of three words to describe the concept of ownership and the concept of tryg, as had previously been done with citizens (Fig. 34). The brief exercise allowed them to question and unleash their thoughts on the multiple and diverse meanings. Moreover, from the team's point of view, it was a way to question and expand their four demands. They were then asked to write a letter addressed to Nørrebro Station using the *Love Letter* or *Break-Up Letter* tool in order to understand their (emotional) relationship with the space, by setting out their insights on the different perceptions, feelings, concerns, and ideas in an agile and attractive way (Fig. 35). The same method was used in an online survey posted openly on many Facebook groups —several Nørrebro-related Facebook groups—with the aim of capturing more impressions from anonymous local people. In total, thirty letters were collected (Appendix 7).

Part 2

After the first part of the workshop which focused on establishing the atmosphere with regard to the area, the team hung up a mood board with different inspirational pictures showing outdoor activities in public spaces. The mood board was used as a way of triggering the imagination of the participants and initiating a joint brainstorming session (Fig. 36). All the ideas were discussed and collected, and at the same time the aspect of feasibility was addressed (Appendix 5).

Fig. 36 The design team explaining the inspirational poster to Medborgerne members at the workshop

Outcome

The positive outcome of the workshop with Medborgerne's campaign group was an indicator of several aspects. Firstly, the value of co-ideation and joint decision-making, by agreeing on performing several experiments in the station area to create sensitivity and awareness towards that space in the neighbourhood. The discussion concluded with a decision to hold a week of actions and a final event in order to create visibility, empathy and provoke new imaginaries for the space. They also felt that generating these experiments in the urban space —in the form of a community diary, posters of the Love Letters, a few examples of some of the ideas that emerged— was a stimulating and attractive way of drawing attention to the *Tryg Nørrebro Station* campaign. Another point of interest is the non-hierarchical nature of Medborgerne. The workshop coincided with a meeting that Medborgerne had organized internally, because its community organizer —the current gatekeeper— did not want to make any decision without prior discussion and agreement of the members of the organization.

The workshop proved essential in bringing stakeholders together and emphasising the 'practice of listening', meaning being sensitive from the outset to the actors and the bonds that already exist on the scene, understanding the different values, emotions, meanings, relationships and power relations.

Along the same lines, the team attended an event-workshop organized by Medborgerne on April 14th as part of its dynamics of citizen participation with the aim of raising issues related to the district of Nordvest with local people and the members of the organization. The event was attended by approximately seventy people who were invited to talk about different questions and solutions to neighbourhood issues in groups of five to six people. In addition to the content of the event, the team was interested in understanding the practices of the association, the methods used and the power to convene local people. It was also an opportunity to meet other members of Medborgerne face to face and hear their perspectives.

4.3 Design experiments

"The trust of a city street is formed over time from many, many little public sidewalk contacts... Most of it is ostensibly trivial but the sum is not trivial at all."

— Jane Jacobs

As the activist, Jane Jacobs (1961) says, it is precisely through continued contacts in the public space that a sense of place is generated, built from many little encounters which make the streets more surprising, lively, compact and variegated. With this premise, the seven different design experiments agreed upon with Medborgerne were chosen to serve as a first contact with the Nørrebro Station area.

The seven experiments were located in various spots around the station area in order to activate and question the use of the space and to ensure visibility to as many people as possible. They had different purposes and acted as different tools. Some acted as several tools at once. They can be categorized as follows:

- *Engaging tools,* to attract people to the stall, generating interest and curiosity to get them in the mood for co-designing;

- *Enabling tools,* to share a common understanding about the object of conversation and lead the dialogue for the time of the activity;

- *Collecting tools,* to collect qualitative and quantitative data in order to share, analyse and reflect on them. (Cantù & Selloni, 2013)

4.3.1 Communication

A Facebook event was created (Fig. 37) to increase visibility and promote the experiments. In the workshop, it had been decided that the design team could use the platform of Medborgerne to promote and engage with citizens, affording access to people with a direct stake in the area. Each day during the event, the design team would post various forms of media on both the event page and on Medborgerne's official Facebook page to show the community what was happening in the station area and who was behind it. In some of the more participatory design experiments, people were also invited to participate online if they did not have the opportunity to come and join the activities offline. The Facebook event can be seen here, and Medborgerne's official Facebook page here.

Fig. 37 Header picture screenshot of the event posted on Facebook

The following section describes the experiments, their purpose, the type of tool, time, role of the designers, reactions, location and immediate outcome (Fig. 38; Fig. 39).

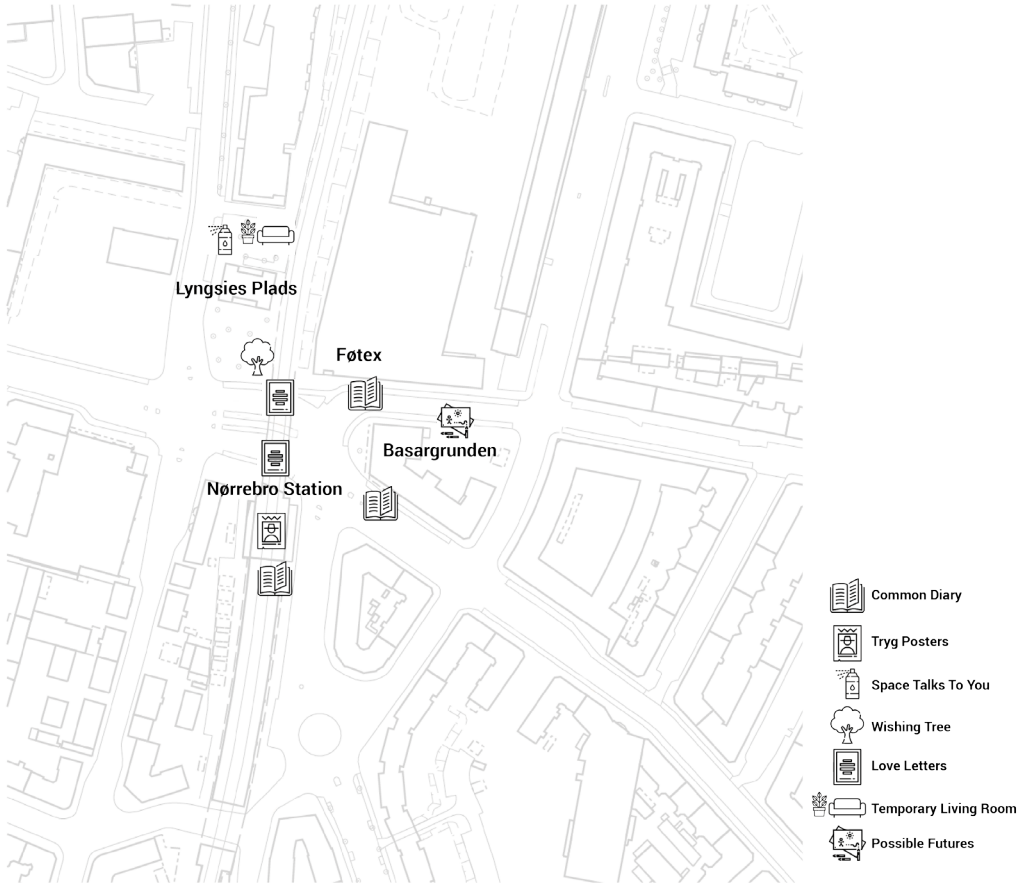Fig. 38 The area chosen for the design experiments on a map of Nørrebro

Fig. 39 Map showing the location of the experiments conducted in the Nørrebro Station area

DESIGN EXPERIMENTS

01 Experiment
COMMON DIARY

Description: Three common diaries placed in three different spots around the station area. They contained a short description of their purpose, with suggestions on the kind of content that could be written in them (Appendix 6a).

Purpose: The purpose of the diaries was to co-create a collection of visions and perceptions on citizen's everyday lives and to compile a collection to be used to gain insights for further development of the area. Another purpose of the diaries was to encourage citizens who engaged with them to think about the community they partake in as a common.

Type:

Engaging ●●●●○
Enabling ●●●○○
Collecting ●●○○○

Timeframe: The diaries were placed on Friday 20/4 and removed when all the pages had been filled 7 days after.

Location: The diaries were placed on three benches, one in the train station, one at a bus stop and one in front of Føtex (Supermarket).

Role of designers: The role of the designers was, first of all, to design the material for the diaries before placing them at the various spots. Thereafter, the diaries acted for the designers as a trigger/provocateur by giving citizens a chance to read the voices of their neighbours. Each day the designers would check the diaries, adding new pens and documenting their use by taking photos of the content and of people writing in them.

Reactions: The fact that most of the pages in the diaries were completed within a few days shows that they were quite extensively used and sparked considerable curiosity. Many people read the diaries while waiting for the bus/train and a few posted pictures of them on social media. Although the diaries provided positive feedback, there was some misappropriation in their usage.

Outcome: The outcome of the diaries is threefold: the content of the diaries, the triggering of citizen's curiosity and the involvement of the community in creating the collection of perceptions.
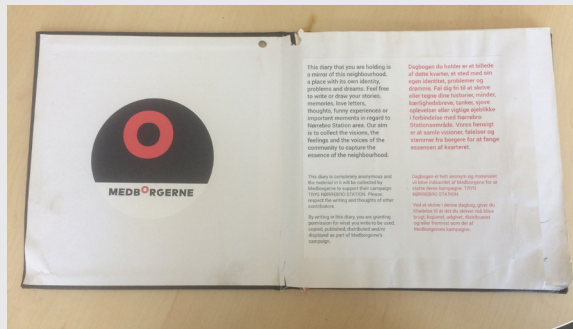
02 Experiment
LOVE LETTERS POSTERS

Description: Posters in red and black background and white typography showing the love letters or break-up letters that people from Nørrebro had written to Nørrebro Station (Appendix 6b).

Purpose: The posters were intended to build empathy towards the area and to trigger personal feelings, as well as to understand local peoples' concerns, emotions, and relationships with the Nørrebro Station area.

Type:

Engaging ●●●●○
Enabling ●●●○○
Collecting ●○○○○

Timeframe: Saturday 21/04 – as long as they last.

Location: The posters were placed on walls under the elevated railway in both traffic directions.

Role of designers: The designers' role was to compile the content for the posters from an online survey and offline at the workshop with Medborgerne. The designers have also communicated the content of the letters and documented the process.

Reactions: People in the street watched the designers while they were setting up the posters and read the content afterward. Citizens' reactions were of curiosity and interest towards the content of the letters.

Outcome: The outcome of this experiment was to trigger citizens' feelings towards the space and make the emotions visible to other citizens.

KÆRLIGHEDSBREVE
TIL NØRREBRO STATION
FRA KØBENHAVNS BORGERE

LOVE LETTERS
TO NØRREBRO STATION
FROM CITIZENS OF COPENHAGEN
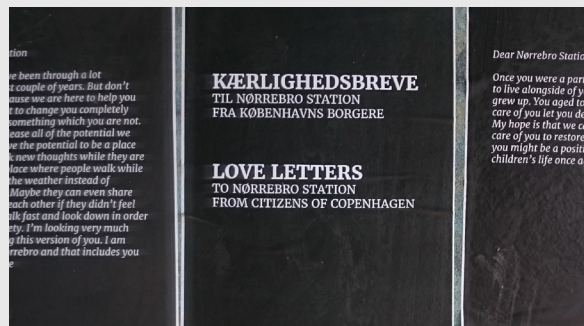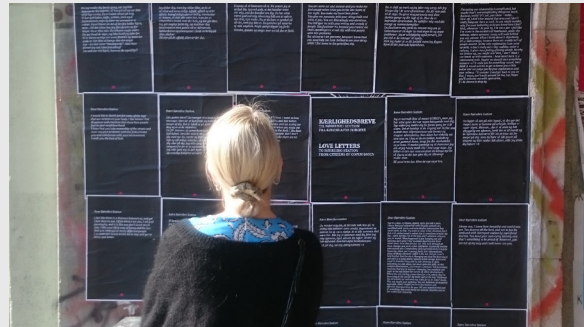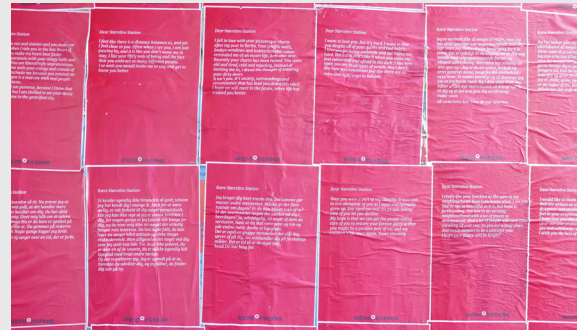
03 **Experiment**
SUPPORTERS' PORTRAITS

Description: A collection of portraits depicting supporters of Medborgerne's campaign (Appendix 6c).

Purpose: The portraits aimed to create awareness about the campaign Tryg Nørrebro Station.

Type:

Engaging ●●●●○

Enabling ●○○○○

Collecting ○○○○○

Timeframe: Friday 20/04 – until removed.

Location: The portraits were placed inside the station, besides the stairways leading to the platforms.

Role of designers: The designers had to print and place the portraits in the paths of transit. Their role was also to prompt empathy by showing a diverse group of supporters, as well as documenting the process.

Reactions: People showed an interest when the designers were installing the material on the walls and looked at the portraits while walking through the station.

Outcome: The outcome of this experiment was to create awareness and bring further visibility to the campaign and to Medborgerne.

04 Experiment
THE SPACE TALKS TO YOU

Description: Quotes and questions written in spray chalk on the ground (Appendix 6d).

Purpose: The purpose of the quotes and questions was to provoke citizens to question the use of the space and to trigger reactions towards it. At the same time, it was an attempt to create a personification of the space by giving it a 'voice'.

Type:

Engaging ● ● ● ○ ○
Enabling ● ● ○ ○ ○
Collecting ○ ○ ○ ○ ○

Timeframe: The quotes and questions were written on Saturday 21/4 and remained until it began to rain on the following. Wednesday.

Location: Lyngsies Plads.

Role of designers: The role of the designers was to write the quotes and questions and let them act as triggers/provocateurs. Thereafter, the designers' role was to observe and document the reactions of passers-by.

Reactions: The quotes and questions seemed to arouse curiosity among passers-by. Some stopped to read a few of them, but seemingly with little interest. However, when the designers were spraying the sentences, more people seemed interested and stopped to look, as this is normally a space where nothing happens.

Outcome: Triggering citizens' curiosity about the space.
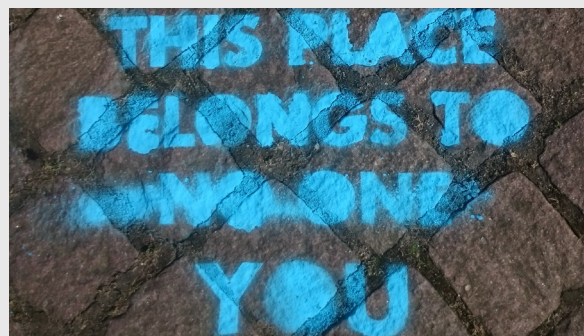
05 Experiment
TEMPORARY LIVING ROOM

Description: A temporary living room staged through the installation of a sofa, an armchair, a tea table and decorative items in the square. Signs were erected to explain the purpose of the installation (Appendix 6e).

Purpose: The installation of a temporary living room meant showing alternative uses of the space, to challenge its current unused status and spark the imagination of visitors and passers-by.

Type:

Engaging ●●●●○

Enabling ●●●○○

Collecting ○○○○○

Timeframe: Sunday 22/04 from 11:30 – 15:00

Location: Lyngsies Plads.

Role of designers: The designers' contribution consisted of putting the furniture and other objects in place. They also provided a series of possible topics to discuss as well as snacks and coffee to enrich the experience. During the installation, the designers experimented with different levels of interactions with passing citizens, sometimes merely observing and sometimes engaging.

Reactions: People were curious and a large proportion of passengers noticed the changes to the setting. Fewer people were willing to sit and start a discussion; in general, people seemed more willing to sit when there were no other citizens or observers around.

Outcome: Through the physical transformation of the setting, the team excited people's imagination with regard to the space. In addition, the team activated the square by increasing its usage. During the intervention, bystanders experienced the place as a social setting, a third-place, a common place to sit, get a coffee, chat and walk through. A few people also observed other citizens' use of the space with curiosity from afar.

06 Experiment
WISHING TREE

Description: An individual tree with notes and pens to be used by locals to make wishes for the Nørrebro Station area. Additionally, a description of the purpose was included (Appendix 6f).

Purpose: The aim of the experiment was to co-create content (concrete wishes) and values (perceptions and dreams), so as to collect and understand the projected desires for that space.

Type:

Engaging ●●●●●
Enabling ●●●●○
Collecting ●●●●○

Timeframe: Monday 23/04 - till removed (Citizens were still writing and interacting with the tree after a week).

Location: Physical installation on Lyngsies Plads and online platform (Medborgerne Facebook page).

Role of designers: The designers created the material required and prepared and documented the use of the tree and the wishes. They also acted as facilitators, encouraging pedestrians to interact with the space and the tree.

Reactions: The team noticed that citizens were more willing to engage when the designers took the role of facilitators, but not when they merely acted as observers, even though all the necessary material was provided. Most likely, the designers' presence intimidated the passers-by, because a few days later, it was observed that various groups of people had engaged with the tree independently. All in all, there was a general curiosity and willingness to contribute, as well as positive feedback and attitude towards the experiment.

Outcome: The result obtained is the collection of wishes, arousal of the curiosity of passers-by and the involvement of citizens to think about ideal or concrete desires for that space.

JEG ØNSKER AT
MANDFOLKLIGHEDEN
MÅ BLOMSTRE ENDNU
MERE EN DEN GØR I
FORVEJEN ♡

اتمنى كل الشعوب بتو ديرو
يعيشون بسلام
RespeKT
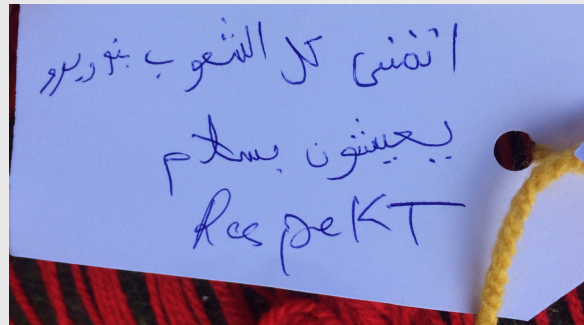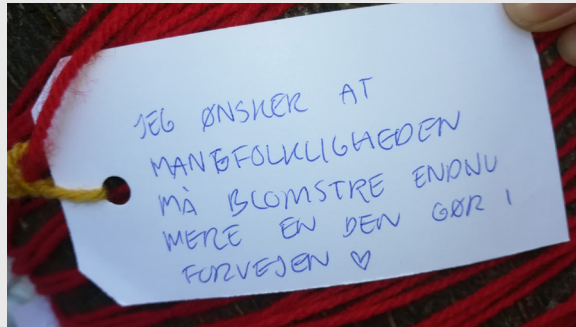
07 Experiment
POSSIBLE FUTURES

Description: An illustration of the station area, with Basargrunden cut out. A tool with which citizens can draw their imagined ideas for the future empty area (Appendix 6g).

Purpose: The future thinking exercise involved letting citizens and people from Nørrebro to graphically envision and express their wishes and needs about the area in the form of activities.

Type:

Engaging ●●●●●
Enabling ●●●●●
Collecting ●●●●●

Timeframe: Friday 27/04 from 11:00 to 15:00 - Afterwards, people continued drawing on other white canvases until Wednesday 02/05 (The canvases were removed because of the weather conditions).

Location: Basargrunden.

Role of designers: In order to support the residents' imaginations, the designers actively engaged with bystanders, asking them for concrete activities they would like to carry out in the space. The designers invited people to contribute with their drawings and, at the same time, the team interviewed citizens about their perception of the area and their feelings towards it and collected and documented their thoughts.

Reactions: The experiment was very well received by the participants. The diversity of the people contributing –children, families, couples, homeless people, immigrants, young people, some politicians, a few elderly people – and the diversity of backgrounds enriched the result of the exercise. They expressed their thoughts through illustrations and spoken word, ranging from the practical and functional to the fanciful and utopian.

Outcome: The results obtained are the collection of desires and visions for the area, the arousal of the curiosity of passers-by and the involvement of citizens in thinking about ideal or concrete needs and wishes for Basargrunden.

4.3.2 Immediate impact of experiments

During the week of the design experiments, approximately 150-200 citizens were actively involved, engaging directly with the designers. However, this figure does not include the people who experienced and engaged with the experiments when the designers were not present.It is difficult to determine the impact of the design experiments, as many acted independently without constant observation and there was no access to the thoughts of those who engaged with them. However, a few assumptions on the immediate impact can be made.

Firstly, the people with whom the designers interacted had very positive reactions to the experiments and the work the designers were doing (Fig. 40). Secondly, some of the experiments were posted on various social media by citizens who passed by them, showing that they were of interest (Fig. 41). Thirdly, while the designers were working on one experiment, they were often told about the other experiments by citizens show understood the connection but not who was behind it. Nevertheless, it reveals that the design experiments were noticed and that the area had been activated by "introducing heterogeneous material objects and artefacts into the urban field of perception" (Markussen, 2013, p. 43).

Fig. 40 A passer-by interested in the Love Letters Posters under the elevated railway
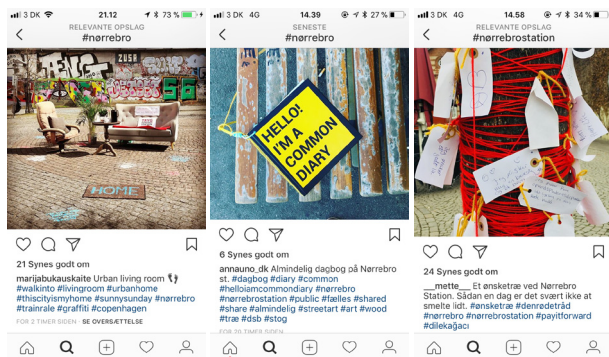

Fig. 41 Screenshots from Instagram about a post related to the experiments

Fig. 42 Picture retrieved from Medborgerne website showing the Årets Anker award

The discussions with citizens during the experiments also revealed that only a few knew that there were no concrete plans for the station area −after the termination of the metro construction– and thus the intervention in the urban area also served to inform citizens, who could in turn inform the designers about their visions for the area. By being physically present on the site, the designers created connections to various curious stakeholders, among them a national politician and two architecture students who were doing their final master's project on redesign of the station area. This last encounter created the basis for an additional collaboration, as they were interested in getting the insights gathered for their project and the designers were interested in gaining their knowledge as well as facilitating contact between them and Medborgerne.

A few weeks after the experiments had been conducted, Medborgerne received the Årets Anker award from HK Hovedstaden (Copenhagen capital region's trade union). Medborgerne's community organiser stated that the experiments and the online communication around it might have been supporting elements in obtaining this award as they had created noise around the organization and its cause (Fig. 42).

> *"This years award winner builds bridges between the population, union life and politicians. At the same time they have a strong local affiliation - a love and dedication to Nørrebro and Nordvest - that makes the two parts of the city even better places to live"* - Frank Jensen, Mayor of Copenhagen.

4.4 Deliverables to Medborgerne

The insights gained through the various experiments and interviews with citizens were given to Medborgerne through two deliverables.

The first was a presentation of the design experiments to the campaign group, where they had a chance to ask questions and enter into a dialog about the results obtained. The design team's agenda was to show the campaign group the value of the experiments and trigger a change in their mindset from believing that the only way to make the area *safe* is by pressuring politicians to set aside funds for changing the physical environment of the area, to believing that the construction of connection, empathy, and ownership towards the space might be equally or more valid to support their cause. The design team's vision was that the campaign group would continue to do similar experiments in their further work and to ensure that the insights obtained would be learned by all members of the group to consequently support the implementation of the knowledge in Medborgerne's community.

The second deliverable was an insight-delivery report, with detailed explanations of the experiments, crunched data of the interviews with citizens and some pointers for Medborgerne on several elements the designers had noticed while on the streets and engaging with citizens (Fig. 43). It also included all the material – photos, posters, wishes etc. – the designers had obtained. All of this material was delivered at a meeting with Medborgerne's community organiser in order to discuss the insights of the deliverable and to explain it in further detail. The insight deliverable can be seen in Appendix 4.
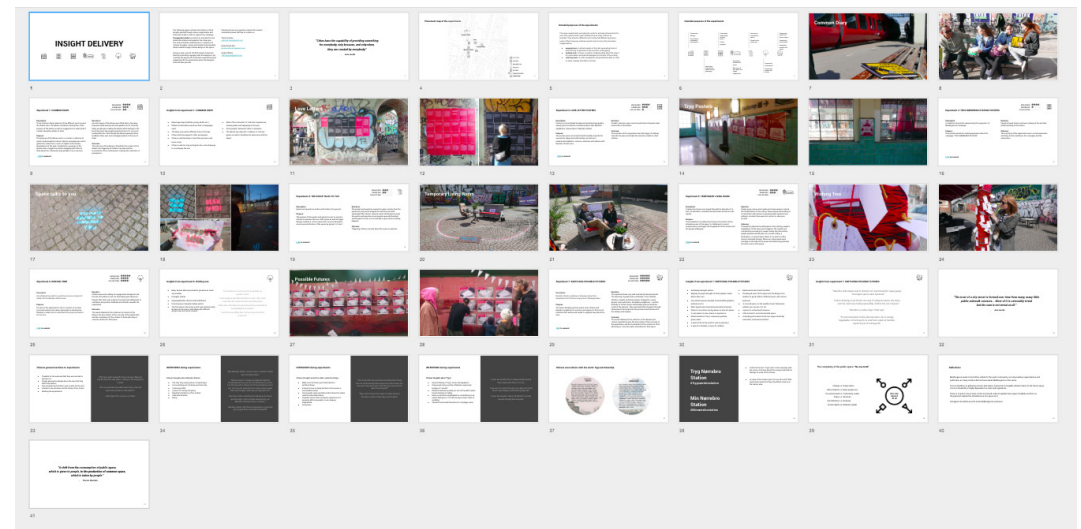

Fig. 43 Screenshot of insight report delivered to Medborgerne (see Appendix 4)

4.5 Medborgerne's Spring Plan

When the design team approached Medborgerne, they had already planned their overall goal for the spring. However, they did not have specific ideas on how to achieve their objective but saw the team's proposal as valuable because it correlated with their plan. The design team's aim was to support the creation of a common space, exemplifying it through Medborgerne's cause.

The timeline shows the organization's Spring Plan as well as key actions taken by the design team to support Medborgerne in obtaining their goal (Fig. 44). A more detailed description of the designers' actions will be presented below.

The Spring Plan ends in June 2018, when Medborgerne is to organise a panel debate on the theme 'The Future of Nørrebro Station', taking as its point of departure the activities the design team has been conducting and new architectural drawings of the station area. These new drawings will be made to make it visually engaging for press and politicians, since Medborgerne believes that this is the only way to gain their attention. The intention is to capture video footage of politicians promising to change the area, which can be used to pressure them to take action in the organization's further work.

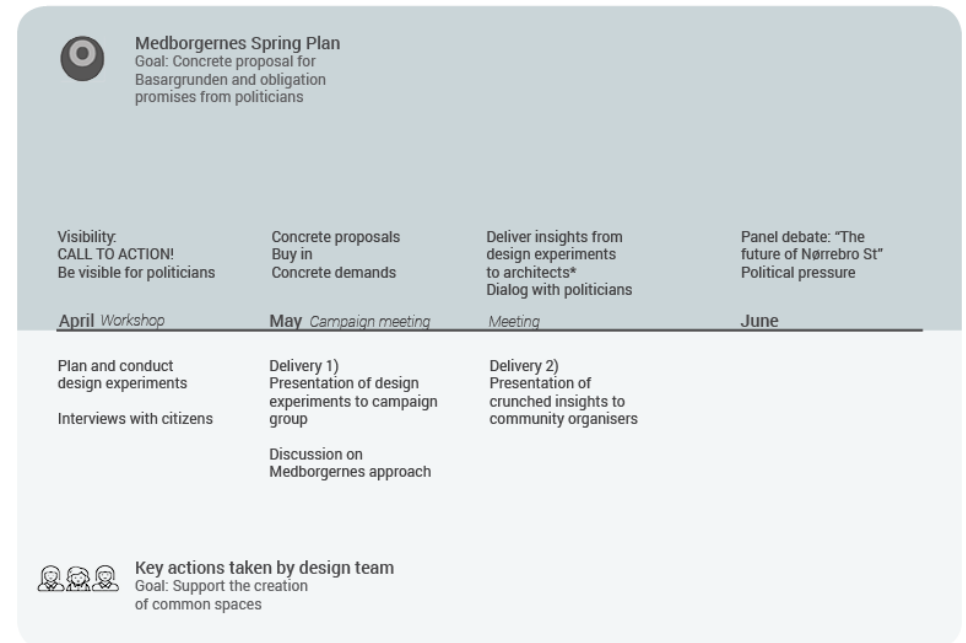Fig. 44 Timeline showing Medborgene's Spring Plan and key actions taken by the design team

* The specific insights gained from interviews and the wishing tree and possible futures experiments will be used by Medborgerne to give to architects so that they can create an informed design of the station area with as much involvement/insights on the visions and wishes of those who use the space as possible

4.6 The Designers' journey through their collaboration with Medborgerne

In order to examine the role of the designer in supporting the activation, interaction, and maintenance of common spaces, the study case, *Tryg Nørrebro Station*, has been presented. It supported the practical experience of working with common spaces by co-designing a set of experiments with and for the community.

In order to gain a holistic view of the steps taken throughout the process, a visual representation of the journey was made (Fig. 45). The journey shows the actions taken by the designers while collaborating with Medborgerne as well as the online and offline touchpoints encountered.

In order to activate different spots in the Nørrebro Station area, the team co-designed a set of activities with the campaign group. As mentioned, the aim of the experiments was to engage citizens in different activities, to trigger a sense of belonging, to support social interactions, and to increase usage of the area within a wider community.

With the same goal, a final event was planned as a concluding action and as the designers' 'exit strategy'. The aim of the final event was to bring several stakeholders together and organize a full day of activities. In a second moment, the design team decided to invert the leading roles in the planning, giving the community organizer a chance to take leadership of and plan the event. The team found the shift a valuable way of letting Medborgerne's team take ownership of the work done and maintain the process. Due to time limitations and lack of resources, the event has been postponed to June 12th, to coincide with the panel debate of the Spring Plan.
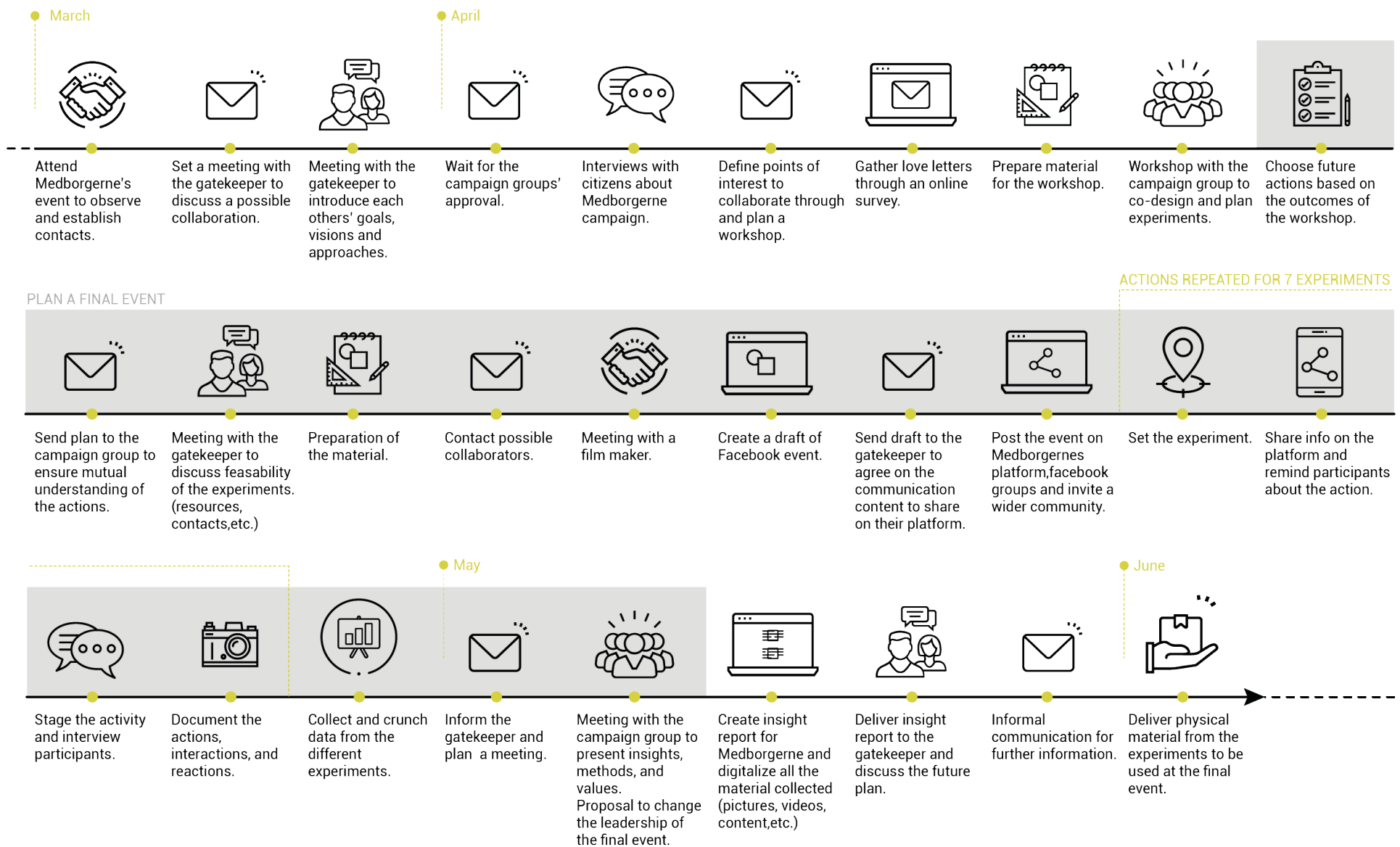
March

Attend Medborgerne's event to observe and establish contacts.

Set a meeting with the gatekeeper to discuss a possible collaboration.

Meeting with the gatekeeper to introduce each others' goals, visions and approaches.

April

Wait for the campaign groups' approval.

Interviews with citizens about Medborgerne campaign.

Define points of interest to collaborate through and plan a workshop.

Gather love letters through an online survey.

Prepare material for the workshop.

Workshop with the campaign group to co-design and plan experiments.

Choose future actions based on the outcomes of the workshop.

PLAN A FINAL EVENT

ACTIONS REPEATED FOR 7 EXPERIMENTS

Send plan to the campaign group to ensure mutual understanding of the actions.

Meeting with the gatekeeper to discuss feasability of the experiments. (resources, contacts,etc.)

Preparation of the material.

Contact possible collaborators.

Meeting with a film maker.

Create a draft of Facebook event.

Send draft to the gatekeeper to agree on the communication content to share on their platform.

Post the event on Medborgernes platform,facebook groups and invite a wider community.

Set the experiment.

Share info on the platform and remind participants about the action.

May

June

Stage the activity and interview participants.

Document the actions, interactions, and reactions.

Collect and crunch data from the different experiments.

Inform the gatekeeper and plan a meeting.

Meeting with the campaign group to present insights, methods, and values. Proposal to change the leadership of the final event.

Create insight report for Medborgerne and digitalize all the material collected (pictures, videos, content,etc.)

Deliver insight report to the gatekeeper and discuss the future plan.

Informal communication for further information.

Deliver physical material from the experiments to be used at the final event.

Fig. 45 The designers' journey through collaboration with Medborgerne

4.7 The temporary common space: enabling ecosystems

As mentioned earlier, the team does not consider the station area an activated common space since there were no stakeholders taking ownership of supporting a set of actions in the space. The team found an opportunity to experiment with the activation of a common space by enabling a community who shared a vision –the *tryg* feeling in the case of Medborgerne– to activate the station area through the design experiments in order to support the creation of social capital.
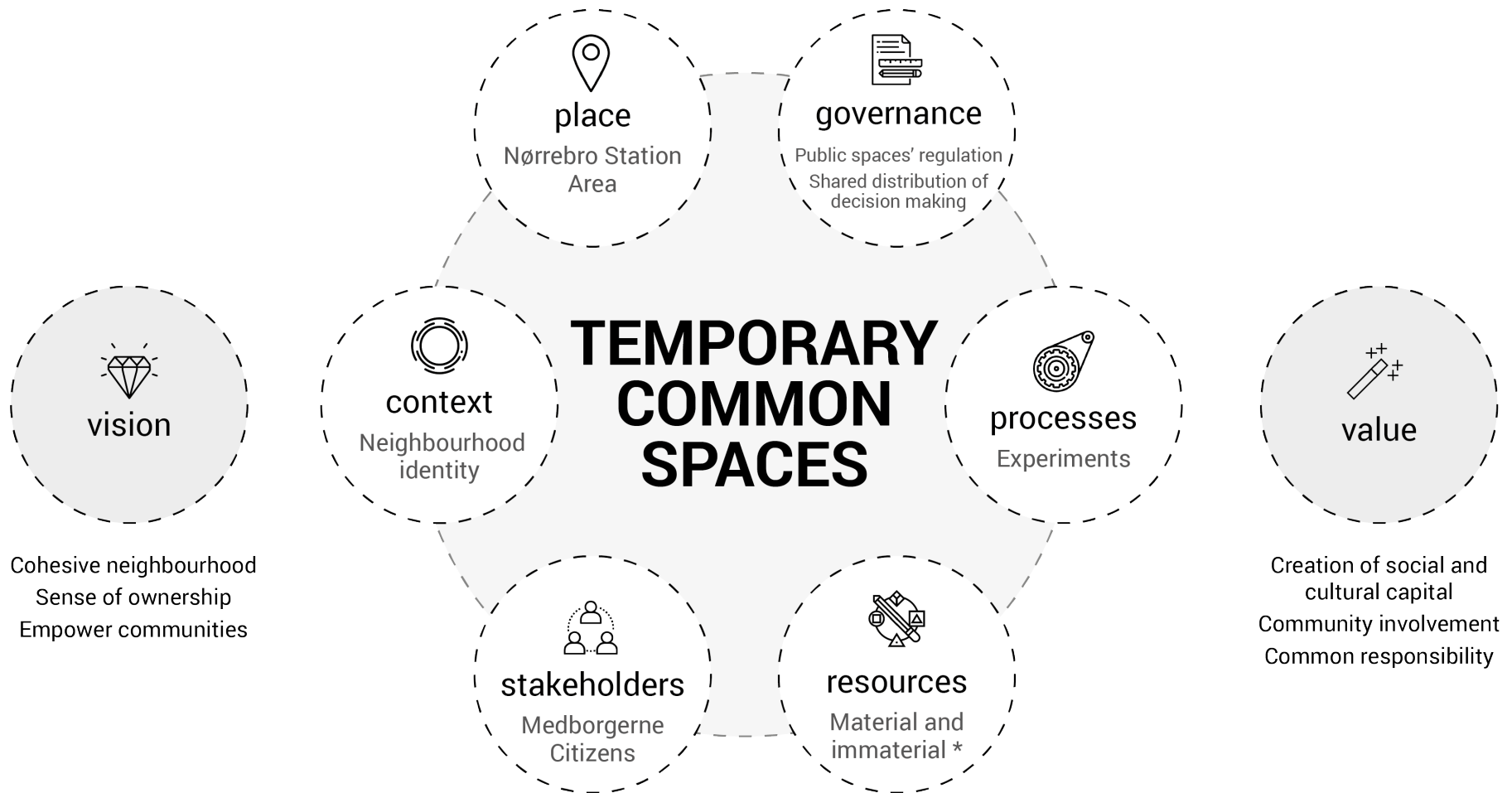
Despite the complexity of enabling ecosystems, due to the fact that they cannot be entirely changed through a single project (Manzini, 2015), the collaboration with Medborgerne targeting a specific local project – the *Tryg Nørrebro Station*– made it possible to align and coordinate a variety of possibilities and thus, to have an impact on the local area (Ibid).

As mentioned in the first part of this thesis, a place becomes a common space through a set of practices, through a process of commoning. In this case, it can be argued that activities in which citizens were actively involved –such as the common diary, the future sketches, the wishing tree and the living room– can be addressed as a set of practices.

Although the place has not been fully activated, the team was able to create 'temporary' common spaces where citizens co-created and consumed material and immaterial resources and explored the potential of sharing (Stavrides, 2016). Nevertheless, in order to be considered an activated place, the process of value co-creation should be supported by ongoing actions. For this reason, it can be argued that the area has only been 'temporarily' activated (Fig. 46).

In order to ensure continuity of the process, the team provided tools and methods to Medborgerne and discussed the values of supporting common spaces in the area of interest.

The team also held a meeting with Medborgerne's community organiser to discuss the lessons learnt from the collaboration and the values and motivations for fostering similar processes. The outcome has been collected and used as content in a *Motivational Matrix* (Manzini, Jégou & Meroni, 2009). It shows the motivations of the possible local key actors that have a stake in supporting the transformation of the area around Nørrebro Station from being solely a public space to become a common space. It also shows what individual actors can offer and obtain from one another in the process (Fig. 47).

vision

Cohesive neighbourhood
Sense of ownership
Empower communities

place

Nørrebro Station
Area

governance

Public spaces' regulation
Shared distribution of
decision making

TEMPORARY COMMON SPACES

context

Neighbourhood
identity

processes

Experiments

value

Creation of social and
cultural capital
Community involvement
Common responsibility

stakeholders

Medborgerne
Citizens

resources

Material and
immaterial *

* **Material**: diaries, pens, papers, home decorative
items, love letters, photos, sketches, notes, place, etc.

Immaterial: feelings, wishes, knowledge, ideas,
fears, time, visions, space, etc.

Fig. 46 Nørrebro Station Area as a temporary common space through the practice of experiments
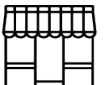
GIVES TO →	MEDBORGERNE	CITIZENS	MUNICIPALITY	LOCAL BUSINESSES	CULTURAL INSTITUTIONS
MEDBORGERNE	- Ownership - Create a more coherent community - Improve livability of N/NV - Support their strategy about "common goods" - Community involvement and partecipation - Pressure politicians to act - Support the organization by gaining visibility - Increase the impact of their work	- Chance to be involved in the decision-making about N/NV - Political work on behalf of the community - Connections between other citizens/local actors/businesses -Build the ground for a coherent community - Knowledge - Stakeholderness	- Improve livability in N/NV - Manage processes of citizens involvement - Provide insights on N/NV - Knowledge - Improve coherence in N/NV	- A platform on which they can voice concerns - Possibility to be involved in the decision-making about N/NV - A network of local actors - Stakeholderness - Knowledge	- Support the creation of cultural-social capital in N/NV
CITIZENS	- Knowledge - Support Medborgerne - Visibility - Involvement - Resources	- Ownership - Self realization - Ties with other citizens - Knowledge - Improve public space - Support a coherent neighbourhood - Creation of social cultural capital	- Care and maintenance of the place - Insights/ Knowledge on trends etc. - Activation of the area - Livability of N/NV - Improve coherence	- Possibility to increase income	- Support the creation of cultural and social capital in N/NV -Knowledge of the citizens identity
MUNICIPALITY	- Infrastructure - Support for the union - Fundings to improve the space - Recognition - Support a sustainable development of N/NV	- Infrastructure - Support a sustainable development of N/NV - Regulations	- A more sustainable city - Improve livability in N/NV - Improve coherence - Support the creation of cultural and social capital in N/NV - Better public space	- Infrastructure - Regulations	- Infrastructure - Support the creation of cultural and social capital in N/NV
LOCAL BUSINESSES	- Knowledge - Support Medborgerne in decision-making processes - Visibility - Involvement - Resources	- Increase the attractiveness of the area - Services/ utilities	- Activation of the space	- Ownership - Visibility	
CULTURAL INSTITUTIONS	- Knowledge - Visibility - Involvement - Resources	- Support the creation of social-cultural capital	- Support the creation of social-cultural capital - Promotion of culture		- Support the creation of cultural and social capital in N/NV -Knowledge of the citizens' identity/culture - Promotion of culture - Ownership - Visibility

Fig. 47 The Motivational Matrix presents the motivation to support the creation of common spaces

05

ACTION JOURNEY

‒ ‒ ‒ ‒ ‒ ‒ ‒ ‒ ‒ ‒ ‒ ‒ ‒ ‒ ‒ ‒

Action journey for activating common spaces

Since the role of the community is vital for a common space to happen, it is necessary to reach and activate a potential group of actors by creating awareness of the values of common spaces and to gain their interests in the process.

To better understand the dynamics of the community, it is relevant to understand its internal culture and structure, identify and establish contact with the key figures and organize informal meetings to meet the different actors.

As Anna Seravalli argues, it is important to actively involve stakeholders and local actors before and during 'designing the space' as this will ensure that their needs and interests are visible in the future common space, thus ensuring greater engagement from participants in the activation process.

"I think it is important to start mapping up the different actors and stakeholders which are around this space and are already interested in this space or might be interested in the space and also in commoning around it, and out of that try to experiment or prototype as designers; How is this a common space? How could it be? What is it that we want to share? How can we decide together? The (designers') way of

working is very much about organising different kinds of activities that bring a lot of different actors and try to explore how to do things together and how you can collaborate." (Seravalli, Appendix 1)

To support active involvement by the community, it may be beneficial, in several phases, to use a co-design approach. Co-design processes allow the designers to implement the design culture in the community, to teach 'by doing' creative methods and tools. Passing on the 'design culture' is a way of supporting reproduction of the process in the future, so that it can be repeated over time −which is the essence of open-ended processes −without the presence of a designer (Seravalli, Appendix 1).

Furthermore, since shared ownership is essential for defining a space as common, a co-design approach would support its collaborative management.

"An additional benefit of co-creation is that it facilitates future collaboration, as it brings groups together and thus creates a feeling of shared ownership over the concepts and innovations that are being developed." (Stickdorn & Schneider, 2011, p. 199).

Exit strategy: final event/ activity/ etc.

Structure findings, collect data and insights for possible external use

Discuss, reflect, iterate on the set of actions

Co-design with local community

Experiment in the place: promote/ create / document

Reach a community with possible interests in the area

Establish contacts with the gatekeeper

Define a common ground for action

Involve pro-active people, ideation, co-design actions

Define roles, purposes, time and locations

Communication strategy to reach a wider community

Reach consensus within the community

PLAN EXIT STRATEGY

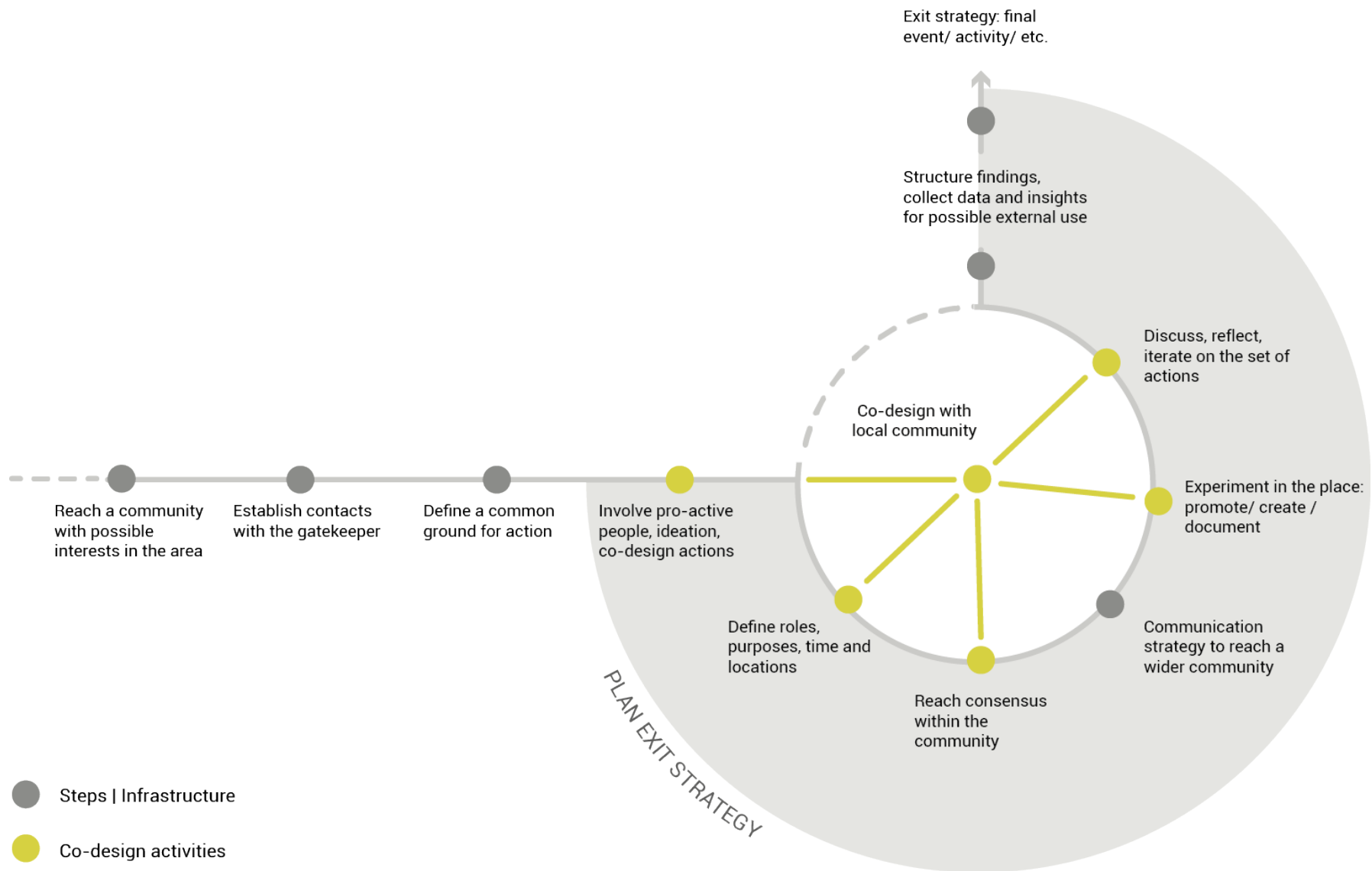Steps | Infrastructure

Co-design activities

Fig. 48 Action journey for activating common spaces

As experienced by the team, the role of the designer is to facilitate the activation process and ensure that the different actors are on board and have a clear understanding of the roles, regulations, resources, and actions needed.

Another key aspect of the activation journey is to create a proper communication strategy that ensures that the wider community is aware of the process and thereby able to participate and contribute to the future common space.

It is important to document and structure the findings of the activation process in order to ensure that they are useful to others. This is important as the findings might be of specific use to the community for further iterations, but also because it may benefit external actors who have other interests in the space, be they architects, developers, politicians etc. In this way, they can make decisions informed by the community.

Moreover, from the initial phases, the designer needs to plan an 'exit strategy' for various stakeholders in order to avoid a break in the process if anyone leaves. *What happens if a stakeholder leaves? Who will take charge of the vacant position?*

The same applies with regard to the designers' role. It is important for the designer to plan her own exit strategy. This can be done throughout the activation process, by providing all the methods, knowledge, and information needed to be a key figure of the community, a gatekeeper.

06

REFLECTION
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Throughout this thesis, several theoretical concepts have been presented as well as a practical case study; the combination of the two has given a conceptual ground for answering the research questions. The following section contains reflections on the different matters of interest that the thesis has addressed.

6.1 The complexity of addressing public spaces

Public spaces are where the complexity of urban life, habits, limits, values, norms, and actors manifest themselves. This intricacy materializes when these elements act in the space; namely, when citizens use and go through that space. However, the way of orchestrating this complexity is still a challenge that is often misinterpreted by those who always decide that how. The multiplicity of interests of the stakeholders connected to an area is materialized when the different actors impose their primary concerns in pursuit of their benefit.

According to political philosopher Chantal Mouffe (2007), "the public space is the battleground where different hegemonic projects are confronted, without any possibility of final reconciliation", highlighting the infeasibility of having a space exempt from problems and conflicts and where there is no place for consensus. Nonetheless, it is precisely in that confrontation that the value of the process resides and, in Jane Jacobs' words, where the 'beauty of chaos' emerges: "Intricate minglings of different uses in cities are not a form of chaos. On the contrary, they represent a complex and highly developed form of order" (Jacobs, 1961, p. 222). A clear expression of this confrontation has been the space presented through the case study; the diverse perceptions, feelings, and interests of citizens towards the Nørrebro Station area have been the team's framework in which to act. This intricacy has been captured by various means; through conducted research, by approaching and participating in Medborgerne's organization, by gathering multiple insights through interviews with citizens, and by collecting findings from design experiments.

The team also believe that the complexity of the network of actors with a stake in public spaces calls for a multifaceted approach as well as a diversity of methods. In order to develop a vision for such spaces, it is also necessary to identify and approach a community. The active involvement of this community is crucial when it comes to challenging the governance and uses of a space.

In this regard, from the designers' point of view, it is a question of issuing an invitation to this arena of confrontation: *Who are the actors invited to envision the space? Who feels welcomed?*

It is therefore relevant for the designers' practice to be aware of who is being invited to participate in the process, and who is being left in the dark; ultimately, it is about being conscious and consistent with the decisions that are taken. In this connection, on the one hand, the team identified Medborgerne as a strong and active community which in turn represents a diverse group of local actors with a stake in Nørrebro and Nordvest. This means that the team had the possibility of interacting with a wide range of actors.

On the other hand, the experiments were aimed at reaching a very diverse group of people; examples of this are the various languages used by citizens in the *common diaries* experiment and the variety of age groups engaging in the Basargrunden's *possible futures* experiment. Nonetheless, other social groups —such as the Roma community— did not feel as welcome. The researcher and urban planner Peter Munthe-Kaas highlights this position, also with regard to the feeling of *tryg*:

> *"The right way of doing the city doesn't exist and it will always result in certain groups being privileged and others being underprivileged, so it is always about choice, not about truth. [...]They won't agree on anything, maybe you can navigate a little bit [...], but you will always leave someone out. If you want to create a really nice safe Nørrebro Station, then you will have to get rid of the drug dealers, you will have to get rid of the people doing drugs, you'll have to get rid of anyone that is loud and obnoxious and that's just a choice; it is probably safe for some of those right now, and will be very unsafe if it is like a clean nice hipster 'cafe-latte' place instead, so these are choices to be made and safety as 'tryghed' is not one thing; it is a multiple thing depending on position." (Munthe-Kaas, Appendix 3)*

In this regard, peripheral actors are often disregarded in political decisions. In Mouffe's (2007) words —the 'agonistic struggle'— this controversy is the core of a vibrant democracy. Public spaces should therefore, promote and support a multiplicity of voices and opposing views by debating matters of concern constructively and passionately (Emilson & Hillgren, 2014). This is precisely what the team wants for the Panel Debate to take place on 12th June 2018 on 'The Future of Nørrebro Station', which will include politicians, Medborgerne and citizens.

6.1.1 'Tryg' Nørrebro Station

When the team began investigating the term *tryg*, they found it interesting to contrast this term as used by Medborgerne in their campaign with the real feelings of some of the Nørrebro Station locals. The research by Medborgerne and their four points of demand did not entire coincide with the team's research which involved interviewing the citizens participating in the experiments directly. In the view of some of the citizens, the use of the word *tryg* [6] in the name of the campaign made them question whether they should feel insecure. In this line, embracing the two perspectives, the team wanted to challenge Medborgerne by questioning the campaign's name.

It could be argued then, that one of Medborgerne's faces relates to the politicians' perspective of cities —namely the *polis*— by addressing some of these issues, for example, by installing a lot of street lighting in places where people are or feel unsafe. According to Peter Munthe-Kaas,

> *"that makes them incredibly insecure because they look like prisons or places you don't want to be in because there is so much very*

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[6] One of the reasons why the campaign is called *Tryg Nørrebro Station* was because of several gang-related shootings that took place in the area when the organization began their campaign. One of the ways of attracting the attention of politicians was to use the term to underscore the (dis)uses of the space and obtain funds to address the demands of citizens.

uncomfortable light there. If you create spaces where nobody wants to be, obviously nobody will go there and it is terrible to walk through them, whereas what many people seem to find unsafe or think is unsafe is that there are a lot of people hanging out in the streets or in the areas. In contrast, however, in many areas that it is exactly what creates the feeling of safety – the sense that there is a community, there are people you know and faces you know. So, there are a lot of paradoxes in this field which makes it really hard to work with."
(Munthe-Kaas, Appendix 3)

As Munthe-Kaas notes, working with a feeling of security is a delicate issue; one has to be careful when asking people and trusting their answers, since they probably do not know what would make them feel safe. People are so dependent on the embodied feeling of specific situations which are related to their memories and connections to the places.

In this sense, the other face of Medborgerne reflects the confrontation with the more 'institutionalized' vision, which supports the idea that there has to be a community, activities and multifunctional spaces –an arena for social interaction– for people to take ownership of that space. This duality has been embraced by the team in addressing the nature of that feeling and in joining a discussion session with Medborgerne on what should exist in the station area.

6.2 Public space as a system of ecosystems

As already mentioned, the public space can be considered as a system in which the whole is more than the sum of its parts – in this case, of its ecosystems. Indeed, these ecosystems do not exist in a vacuum since they are connected through their actors, resources, infrastructures etc. When working in the public space it is important to be aware that designers or urban planners cannot

design a "perfectly bounded artefact and simply drop it into a place within a dynamic environment" without generating impacts (Lindenfalk & Resmini, 2016, p. 552).

For this reason, addressing the public sphere implies a shift from a holistic approach, which adopts a single perspective, to a systemic one, which includes multiple ones (Ibid). When enabling common spaces, it is important to address not only their elements and sub-systems but also the way in which these ecosystems will impact or be linked to pre-existing ones.

Moreover, it can be argued that ethical, sustainable ecosystems can only emerge if all the different actors are involved in a participatory process. This also implies that designers can design for ecosystems but not control them (Ibid). In this participatory process,

"design experts play a special, fundamental role: they collaborate in the creation of an environment favorable to such coalitions, meaning (social, economic and technological) ecosystems in which diffuse designing capability can emerge, increase incompetence, and give life to a variety of design processes."
(Manzini, 2015, p. 53)

In this case, this has been achieved by creating a favourable environment involving both citizens and members of Medborgerne, and by temporarily altering the internal arrangements of the organization to support co-design activities, as well as using formats and tools such as workshops, exhibitions, scenarios, etc.

In this thesis, design has been considered as

"as a process that involves both setting the preconditions for a process of change and opening up opportunities for new design things in which future users and stakeholders can discuss new matters of concern according to changed conditions and re-design the outcomes of previous design things" (Emilson & Hillgren, 2014, p.69).

One example is the set of design experiments conducted by the team. These provided an opportunity for citizens to engage and debate matters of concern. Moreover, the insights gained sparked new discussions within Medborgerne's campaign group, challenging their previous perceptions. Enabling common spaces means working with an ongoing process of reconfiguration of actors and resources in local ecosystems which can indirectly lead to an improvement in the 'whole' public space experience, as was the aim of the study case here.

Furthermore, this experience can only happen if the design of these ecosystems is left open to future transformations in which all actors can be actively involved.

> *"I think ownership and consumerism are seen as two different poles, right? The experiences as a consumer of an urban space or a co-creator or urban space. And if you are a co-creator, a part of it, then your sense of ownership is completely different than if you are consuming, because then you expect someone else to put it there (professionals) so then you can come and use it when you want, on demand. I think, for ownership to happen it is vital that you have some part that is somehow part of designing something, some elements of it and balancing how much to design for people, and how much to let them design for themselves" (Munthe-Kaas, Appendix 3)*

This suggests that allowing room for co-creation of the public space supports a feeling of shared ownership among the actors involved, sets the basis for long-term engagement toward the process of creating common spaces, and thereby generates a better experience of the public space.

6.3 Approaches and role(s) of the designers

The goal of the work presented above has not been to seek a new ground-breaking innovation; rather it has been to support two different communities —Sharing.Lab and Medborgerne— in their work by applying the designers' way of approaching challenges through starting social conversations on the future of cities. The aim was also to create a theoretical framework with which other designers —*expert* and *diffuse* — can approach the challenge of creating common spaces.

In the co-design process, citizens, members of Medborgerne and the Sharing.Lab team were all considered as designers. Nonetheless, in this section only the roles taken by the expert designers will be considered — i.e. the professionally trained designers who authored this thesis. However, the expert designers' ways of working are not singular and have required several changes of mindset and an ability to apply different modalities of design.

As reflected in the structure of this thesis, the design process was conceived in two parts. The first involved establishing the theoretical basis through a compilation of different literature and an exchange of knowledge with external actors. In this, the team acted as **design researchers** to produce the knowledge required to design. Although the second part of the design process, the case study, was presented as being the practical approach, it must be said that it also contributed to the research and to acquiring a deeper understanding of the concept of common spaces and their nature. The underlying role adopted by the designers was therefore that of researchers through the practice of design.

Within the praxis of Service Design and Co-Design, it was crucial to apply a systemic perspective and involve an active community in the value creation process, given the intricacy of navigating within the existing systems and ecosystems of the specific context.

For this reason, the figures of **facilitator** and **mediator** become important in supporting the **co-designer** in her work. During the workshops and the participatory design experiments, the designers were required to manage divergent interests and to gather and communicate ideas from and amongst participants. In this regard, the designers acted as more than just facilitators; they were able to give substance to ideas and to provide visions and objects by depicting and providing tangible evidence, not only as the starting points for sharing visions but also to boost "engagement and empowerment processes, and consequently possible social innovations" (Selloni & Cantù, 2013, p. 14).

It also included the designers' abilities to establish a creative setting by conceiving different scenarios through which to feed and trigger social conversations. This was done by bringing the designers' ideas and culture to Medborgerne and challenging their approach to the *Tryg Nørrebro Station* case by bringing alternative ways of addressing the challenge to the conversation – in this case, the notion that connection to a space and the creation of common spaces might have a greater impact on feelings of security, as opposed to engineered solutions which might take years to complete, even if they did go ahead. Another aspect of the designers' role was to analyse the insights and ideas collected from citizens and channel them to Medborgerne and to the architects, supporting in this way the idea that the future design of the station area should be informed by the citizens using the space. In short,

> "the importance of service designers collaborating with other local actors in the project development is underlined, suggesting they be seen not so much as facilitators but as vision bearers, triggering, inspiring and leading the community centred design process." (Selloni & Cantù, 2013, p. 2).

In the many different roles adopted by the designers and in their work with Medborgerne, the overall design mode has been that of

design activist, where the general emphasis was on challenging citizens' ways of being and behaving in the area around Nørrebro Station, using the design experiments to provoke and question the *status quo* and through that, to spark fruitful discussions on the future of the space. Here, the designers' role has also been to "provide tools for ideation and expression" within the co-design process (Sanders & Stappers, 2008, p. 12). Moreover, as well as the proactive attitude that formed part of the nature of the design, the aesthetic quality cannot be underestimated. It conferred on the design experiments

> "an aspirational character, so that citizens are attracted and want to join them. [...] the aesthetic quality is the harmony that comes from combining agreeable locations with a proper set of design friendly tools, in order to facilitate and make participation more enjoyable and convivial" (Selloni & Cantù, 2013, p. 14).

Along the same lines, the experiments conducted in the urban space are seen as an active invitation to engagement and interaction, thus offering new ways of inhabiting the public space (Markussen, 2013). In this way, Design Activism transforms the conditions for the space experience: "Insofar as these objects and artefacts set new conditions for people's urban experiences and actions in daily life, design activism should be seen as having an aesthetic dimension, along with its political dimension." (Markussen, 2013, p. 4)

Viewing design practice as 'blendings', in which diverse actors come together to design and discuss matters of concern (Emilson & Hillgren, 2014), this practice is also seen as an open-ended process that involves both setting the preconditions for a change and providing new opportunities in which those actors can discuss and explore their concerns through collaborative experiments (Ibid). As an example, the co-designed experiments and the public debate that will take place in June act as objects of design and make the matters of concern public.

As mentioned, designers need to be aware of the iterative and transforming nature of the ongoing design process and thus, in Seravalli's words "be open to the possibility of changing and re-configuring its elements" (Seravalli, Appendix 1). It also means that designers need to be aware of the advantages and disadvantages that this flexibility can entail. There is a value in establishing the culture of change in the community and cultivating an active space (Garcia i Mateu, Appendix 2) –as the team sought to do in the case of Medborgerne– but it also entails a risk of failure when one of the key elements in the community's ecosystem changes.

Specifically, this dichotomy had to be embraced by the designers in their work with Medborgerne, when it was announced in late May that the gatekeeper had decided to leave his position as community organiser Medborgerne from August 1st and his role would therefore be passed to another person.

6.4 Evaluation of collaborations

Medborgerne

As discussed above, the design team and Medborgerne had different points of interest in working with the station area, but their alignment resulted beneficial for both.

Of particular interest was the value generated through the collaboration of professional designers and a civil society organization with a bottom-up approach. This was of interest because by combining their political agenda with the designers' ways of working, the designers used their skills to work politically and may therefore have contributed to creating value for Medborgerne by increasing their possibility for political impact.

Mutual professional acknowledgement has been the overall perception throughout the collaboration. The design team immersed themselves in Medborgerne's community by participating in various events and meetings with them, thus gaining their trust.

Medborgerne gave the team full permission to use their platforms, their cause and to experiment with them. They were also willing to discuss various matters of concern and to embrace the suggestions presented by the team.

Sharing.Lab

While there was initially a clearly defined value in collaborating with Sharing.Lab, the visions of the design team gradually diverged from those of Sharing.Lab as the work progressed. Where Sharing.Lab is currently spending most of its time mapping common spaces in Copenhagen and networking to support a future business model, the design team's interest lay in experimenting with the practical work of how a specific public space could be activated. While the design team remains very grateful for the opportunity to discuss and develop the term 'common space' with Sharing.Lab, circumstances and divergent interests meant that the design team may not have benefitted fully from the constellation of actors that Sharing.Lab forms part of, though this was largely due the fact that only one Skype meeting was held with Chronos and there was no physical face-to-face meeting.

Although every attempt was initially made to align visions of the collaboration, in hindsight it appears that the scope should have been defined more clearly, in order to avoid disappointment among both teams.

6.5 Impact

In addition to the immediate impact of the work done for Medborgerne, as discussed above, it is also relevant to reflect on the long-term effects. If truth be told, this is challenging to determine. Although the work was received with enthusiasm, it will take time to understand whether the 'design culture' has been transmitted and adopted by Medborgerne. This is largely due to the timeframe of this thesis; under ideal circumstances the timeline should be continued to include numerous additional experiments, facilitation, and guidance, in order to ensure that Medborgerne adopts the design culture in their planning. One of the purposes of the 'insight report' delivered to Medborgerne was to overcome this obstacle.

As addressed earlier, one challenge in the collaboration was in imposing new priorities on Medborgerne's existing project. Nonetheless, a specific impact of the engagement with the organisation can be seen in a letter sent to the campaign group in May (Fig. 49), arguing that the most important goal of the future work is to focus on social and cultural values that support liveability, as opposed to physical and technical infrastructure. Given that was one of the key elements that the designers sought to convey to Medborgerne, and that it was not on their agenda before the collaboration began, this change suggests that the designers did manage to 'tweak' their mindset to some extent.

Additionally, an extended timeframe would also have allowed the designers to approach the case in a more strategic manner. While Medborgerne does represent the voices of the wider community, the actors involved might have had different motivations and aspirations if they had met in another context.

Furthermore, additional actions could have been taken to include non-member organisations in the project, allowing more actors to discuss matters of concern and get them engaged in the transformation of the station area. It was hoped to address this issue by staging a final event that would engage other types of stakeholder. To this end, the designers took various actions to find an available venue, appropriate content, and to plan the overall event. However, it proved impossible to coordinate the different elements within the available timeframe, and the designers therefore handed leadership of the future organisation over to Medborgerne.

Although the designers were fortunate to gain access to and the trust of the community's gatekeeper, the announcement that he is to leave the community must lead us to question whether the actions taken by the team have been sufficient to secure the insights and the ways of working in the organisation, since the gatekeeper was the designers' primary contact throughout the process.

Another potential impact to be considered is the conceptualized 'action journey' presented above. If the designers test it further and communicate it to beneficiaries, an ideal outcome would be the designers' contribution to/and creation of common spaces.

MEDB●RGERNE

FREMTIDENS NØRREBRO STATION

På baggrund af det input, vi samlet, bakker de fleste lokale borgere stadig op om de store linjer i COBE arkitekters forslag til program for Basargrunden:

Ophold & møde, Byens torv, Markedsplads / basar, Afskærmning mod trafik, Cykelparkering, Opbevaringsmulighed for markedstelte

Men der er også et udtalt ønske om, at byrummet skal passe til kvarteret, og ikke bare føles som en glas/stål kopi af Nørreport.

Det vigtigste mål er at skabe et **multifunktionel socialt mødested**, der inviterer til fællesskab, ophold og samvær snarere end det transit-område, som der i dag. Et byrum, der viser mangfoldigheden og det levende multikulturelle fællesskab der er Nørrebro/Nordvest.
Fokus skal være på sociale og kulturelle værdier, der understøtter "livability", snarere end på bestemt fysisk og teknisk infrastruktur, eftersom denne i høj grad allerede er bestemt gennem lovgivning og lokalplaner. Her er kort opsamling:

Grundlæggende behov:
- God, tryg belysning
- Adgang til toiletter
- Cykelparkering
- Overskuelige lyskryds
- Bredere fortorv og bedre plads til bløde trafikanter (med plads til folk, der venter på bussen)
- Mindre trafik generelt.
- Multifunktionelt open space /plads med til kulturplatform / socialt mødested
- Siddepladser
- Integration med Lyngsies Plads

Ønsker:
- Bazar- små butiksarealer til lokale iværksættere og handelsdrivende
- Speaker's corner
- Klatrestativ eller lignende – formet som lokalt symbol/budskab
- Forskellige niveauer, trygge siddeplader med udsigt / skærmet mod ryggen
- Træer og grønne arealer – fx lodrette grønne vægge eller byhave
- Springvand, drikkefontæner, vandkunst.
- Afskærmet hjørne til hjemløse (like what Hulgårds Plads eller hjørnet Nordre Fasanvej/Hillerødgade)

Fig. 49 The letter sent out to Medborgerne's campaign group in May

Translation of yellow box: The most important goal is to create a multifunctional social meeting place, that invites a sense of community, a desire to stay and togetherness rather than the transit area it is today. An urban space that shows the diversity and the vibrant multicultural community that is Nørrebro/Nordvest. The focus should be on social and cultural values that support liveability, as opposed to focusing on concrete physical and technical infrastructure, since this to a great extent is already decided through legislation and district plans

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07

CONCLUSION

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Throughout this thesis, the team has sought to portray the relevance of supporting the creation of common spaces as a practice for improving liveability —the *experienced* quality— of cities. It is the designers' belief that in order to increase liveability, the power of decision-making of the public sphere should be shared among citizens, rather than merely being delegated to 'those in power'. It is therefore essential to address the complexity presented by the urban space and to understand the continuous confrontation between the *polis* and the *urbs*; the conceived city and the one that is practiced by citandins.

Returning to the concept of the space outlined at the beginning of the thesis, in agreement with Lefebvre it has been seen it as a social construct based on values and the production of meanings, as shown in the multiplicity of perceptions on the Nørrebro Station area. In this regard, the diverse visions of spaces frame the public space as complex and agonistic, where its contradictory, conflictual and political character emerge.

The case study presented here allowed the designers to navigate and orchestrate this intricacy while collaborating with Medborgerne's campaign group. Through this connection, the designers wanted to shift the organization's perception from one of consumers of public space, demanding change from the *polis*, to one of co-producers of common spaces by taking ownership and responsibility for the space.

This thesis has defined a common space as a participatory process in which a community —in this case, Medborgerne and local citizens— co-creates value through a set of governing practices of resources and activities. In addition, it should be seen as an ecosystem in itself, but also as a sub-system within the public system. Moreover, a common space ecosystem should not be considered as an accomplished state but rather as a process always in the making, where actions and practices are constantly being called into question.

The public space is by nature a ground for agonism and controversy and this implies the emergence of different, heterogeneous ecosystems. To overcome the so-called 'tragedy of the commons', communities should not become closed entities and should avoid potential accumulation of power and resources; rather they need to be open to newcomers and new reconfigurations within the system.

In order to support a more sustainable and liveable public space, these ecosystems should not only co-exist but also be porous and open to mutual confrontation with other ecosystems, expose

themselves and become aware of the different visions and practices emerging in the space.

For this reason, the role of the designers in supporting constant confrontations becomes valuable –inside and outside a certain ecosystem– due to their ability to feed the social conversation with creative input, to mediate and facilitate discussions on matters of concern and to provide tools and methods with which to co-design futures and support communities in navigating current complexity.

In order to contribute to the research area of common spaces, the authors have proposed an action journey, aiming to support the activation, interaction, and maintenance of common spaces, based on the practical case study presented.

Nonetheless, the design team has only 'temporarily' worked with the activation of a common space and thus future long-term investigations are needed on the activation and maintenance of urban common spaces, to enrich the current knowledge available on the topic. As there are not, to the designers' knowledge, any established practices, methods, and tools for supporting the creation of urban common spaces, this area poses opportunities for design research.

As mentioned at the beginning of this thesis, it is the designers' goal to support processes of social innovation with expert design. As this thesis has tried to enhance one specific community's capability to act and increase the liveability of cities –thus doing something that is considered good for society– this goal has been partly met. However, this is not to claim that the outcome of this thesis has been a social innovation, merely that the research and actions taken by the designers have supported a process of social innovation.

As already mentioned, these processes need to be open-ended, a notion that is important when dealing with the complexity of the city that will never pose one truth. In Italo Calvino's book 'Invisible Cities' (2009), Marco Polo argues that:

> "With cities, it is as with dreams: everything imaginable can be dreamed, but even the most unexpected dream is a rebus that conceals a desire or, its reverse, a fear. Cities, like dreams, are made of desires and fears, even if the thread of their discourse is secret, their rules are absurd, their perspectives deceitful, and everything conceals something else."

Therefore, it should not only be in the designer's interest to support the creation of common spaces but also in citizens' interest and desire to stand at the forefront in managing those fears and dreams and thus to claim their right to the city.

08

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Copenhagen, May 2018

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APPENDIX
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Appendix 1.

Transcription of interview with Anna Seravalli

Common spaces in general:
(Understanding the perception of common spaces)

INT: Could you describe for us what constitutes a "common space" in your opinion?

Anna: A common or a commons?

INT: A common space, we understand that a common space is an arena or a pool where commons can be shared or activated somehow, so we also distinguish the commons as a resource and then then the common spaces as a ground where to activate, and also when we say common space to you, it doesn't have to be academic or scientific, just what kind of space you are thinking of them

Anna: Oh okaaaay, Physical spaces or examples or?

INT: It could be anything

Anna: That's a tricky one, erhmm, I think, of course one can think about a public space as common spaces, but then there is a question of, what does it mean that a space is common (commons..) I don't know how you are playing with this, I'm not sure I understand exactl, errhn, but I think it's very much about spaces which are… that the people whom are using them has some kind of understanding, some kind of possibility to have control over them and understanding about the fact that they have this control or potentially could have this control over it, and then it could be public spaces but it could be as well as, if you think about spaces of NGOs, it

depends also what you think about spaces, do you mean physical spaces, mental spaces…

INT: What would you say are the two main criteria to characterize a "Common Space"?

INT: Yeah, we know that it is super broad , the concept that we are playing around with but ehh from what you said, the two main criteria that characterize a common space is the shared regulation or this shared ownership of the spaces? Control?

Anna: Yes, it is the shared control, it depends if you look at how commons have been discussed, initially it was very much about, okay, you have a resource and this is owned together with others, but more recently with the emergence of "new commons" which are both describing software, but also commons within the city, then its not sure that you have this shared ownership, think about examples of urban gardening, I mean the land is often owned by the city or by a private owner, and then what happens is that, its not that the participants have the formal ownership or shared ownership of this land, but then there are numbers of strategies or formats that are put in place to insure that you have the shared control over it, so its very much about this idea of sharing control and, using this resource together, it about, for sure some kind of regulations and practices, which don't necessarily mean that you have formal agreements, it could also be in informal ways of working, but it could also be somehow to continuously…. Its about trust, about being aware of this sharing as a participant, so its also about, how do you work on this level on creating awareness about, this is a shared resource and we hope we can manage it together..

INT: Anna, I just forgot to tell you that we are recording the interview, so we have it as a resource, is that ok?

Anna: yes

(All laughing)

INT: Okay.. So you mention this "common gardening", could you maybe give us another example of what you consider a common space? Could you give us concrete examples of those spaces?

Anna: Yes, it depends, do you mean physical spaces or do you mean also online spaces? There are a lot of examples of online platforms…. The first that comes to my mind is GitHub, a repository for sharing and it is not a physical space, but it is still a space for sharing and collaboration and for people to use it as a resource for driving communing activities…. But when it comes to physical spaces it could

be also a municipal cultural center, but it depends on how it is driven right… For example if you look at… Now I'm referring back to Italy, where there are a number of cultural institutions which maybe have been dismissed by the public sector which then have been taken by the public whom are driving them, there are a number of theatres and other kinds of initiatives which are created by grassroots movements, so in that sense they are common spaces, driven collectively and …

INT: Does that mean if a cultural house is driven by the city, is it then not a common space?

Anna: Not necessarily, as I said, it depends how the city is entering in a collaboration with the people that are using it, it depends very much on who, that is the key question, who is deciding over it, I think I sent you two book chapters where I discuss this, I try to explain this idea of that one thing is sharing, we share resources and we share different skills, but when we talk about commons, it is very much the question of who is deciding, who is in power here and we can have sharing, if you think about for examples AirBnB, where you share rooms, but it is an actor, which is a company that decides the rules, so when we talk about commons it is very much about looking at how is the power distributed, who is deciding here, and commons is very much pointing towards that you need to have a shared distribution of the decision-making, so you are sharing not only the resources but also the way you decide upon what you are supposed to do. If you have a cultural institution that is driven by the municipality it could be a commons, yes if, the municipality is entering in a dialog with the people using it (Previous experience with common spaces)

INT: Have you worked with "common spaces" in urban areas? (If so, how? issues etc.) (18 min ca)

Designing common spaces: (Activation of space)

Anna: Yes

INT: Because we read about STPLN and other initiatives that also have been run in Malmø, but what happens with the public space, what happens when we analyse or we try to map those spaces, urban spaces, (drude interrupting) I think the point being is that its in a public space and not just, and not just… it seems like fabrikken and the other things that we read about that you were involved in, there is already set a frame for the physical space, so have you done any projects that is more in the public space outside

Anna: No, I've been working mostly with physical spaces

INT: Do you still consider it a "common space" when the power of decision-making is lost, but you have a third party that has decided a set of rules, giving openness, but also regulates newcomers? Is that still a common space, or it depends on how the actors are involved, on which level, how do you see that?

Anna: That is a tricky question, and perhaps that is difficult to cut a line, because very much of this emerging of common space within the city, where so much the city is involved and sometimes is taking this role, in literature it is called the enabler, so the city as an actor that enables the commons and provides rules, it can be discussed, I mean, it is difficult to say is it a commons or is it not in relation to how rules are defined but if you look at the original meaning of commons it is very much about this distribution of power, so very much the way that there is one actor deciding upon the rules, it also important to look at how this actor is operating and how he makes himself or herself accountable to participants, the things the actors decides are somehow made transparent to participants and the participants somehow have the possibility to discuss to some extent

INT: Which are the processes that are required when activating a public space? (making it a common space)

Anna: ohhh, that's an interesting one.. It's a lot, I think there are no general rules, it depends a lot on what is the context in which you are operating, and who are the actors, it depends very much on what kind of space you are talking about, is it an open space, is it a closed space, it depends on who is driving the initiative, who is pushing for this space to be a common space, is it a local bunch of citizens which are interested, is it coming from the municipality, is it coming from you as designers? But very much I think it is important to start mapping up the different actors and stakeholders which are around this space and are already interested in this space or might be interested in the space and also in commoning around the space, and very much out of that try to experiment or prototype as designers how is this a common space how could it be and what is it that we want to share and how can we decide together about and very much the way of working is very much about organising different kinds of activities that bring a lot of different actors and try to explore how we do things together and how you can collaborate and… What kind of spaces are you thinking about?

INT: The thing is that we are doing a collaboration with this startup, they want to be an association where other startups can grow out from, but they are urban planners on a very theoretical level and are not doing so many things, so we are there to practice both the think and do approach. Cultural habour à what events could the start- up do under the event

Anna: Then I suggest, it's a lot of.. I don't know, how this habour looks like, but it's a lot of ethnography leg work, so you should go out and try to meet the people whom is maybe living there or who is planning to do activities there and try to understand their needs and aspirations and what they are looking for from this habour, and then try to understand, is it the municipality that is driving this festival or?

INT: Yes, I think so, and some other actors I guess.

Anna: Then talk with them and what their plans are about and what are their aspirations and perhaps try not to meet them altogether but separately because usually you find quite interesting things, because you find out that perhaps they are aligned in certain things, but perhaps they also have different kinds of interests. It could be that although the agree about this festival, they don't really completely understand each other and then I guess I could be good if first you map out these different actors and then perhaps you can organize some workshops with them, where you help them in planning perhaps, thinking a little more concretely, okay, what is it that we wanna gain from this festival and what would be some kind of long term perspective of that the festival happened

INT: How did you start the "infrastructuring process" to align actors needs and expectations? Could you give an example of decision-making at Fabrikken?

Anna: Yes, that requires a lot of time and it was mainly by time, that you don't have, so I would not suggest you to do as I did... Because what we did then was organising a lot of festivals, occasions and events that bring together different people to see how they could collaborate, but now you don't have that time right. What you could do then is to use workshops but to discuss major ideas up here (high level) general level, principals to try to become a bit more concrete around possible activities and try to introduce some kind of long term perspective, okay we do this, some activity around food, okay.. what can we learn about this on the long run? And is food something that is promising in the long run collaboration, should we instead focus on chess playing... But it combines very much, you going out and understanding this area and potential actors that could be involved and take time facilitating the dialog between the actors that are already there...

INT: What were the main issues and how did you manage to listen to all actors concerns?

Anna: There is an issues with, at the same time you want to bring different actors together, but of course by bringing different actors together you have also different interest and they don't necessarily go along and perhaps there is some kind of general wish to try and bring these interests together and make them coexist, but

sometimes they just doesn't work, so it is important to sometimes realise, when is it actually impossible to create a collaboration and then let it go. Something that is important and that I strongly recommend you is that, in the initial phase there is always a lot of enthusiasm from everybody, hey this is going to be super cool and everybody is super exited and has a lot of energy, and it is very good, because you can capitalize from this commitment. But it is also an important moment is which to think about, how would we think about it if something would go wrong, so how can we use this space where people are enthusiastic and happy to also think about formats or procedures, possible ways to address conflicts that might emerge along the way and how do we ensure that we still have a good communication, how do we keep this possibility to communicate and discuss also those things that could be difficult along the time, some difficulties might emerge based on interests that are divergent or external things happen, but it is important to keep... what is fundamental for commons is how do you keep actors talking to each other also when things are not going well because that is the major treat, because then things start not going well and then perhaps... you don't have a way to discuss these issues or an arena and then people leave, relationships get worn out, trust is lost you know and then it is very difficult to continue, so in many cases it has been happening all the time, that when these sorts of things happen or arise, it often ends up with some of the actors leaving and perhaps that's... it depends also on how they leave, because its not necessary that everyone has to be engaged to enternity, but also how do you create a good way for someone to exit, a good exit strategy, but also to talk about problems and issues and it could be, it quite resisting if you think about that it is in the beginning, but it could be quite useful on the long run, it has also been brought up in commons literature, ways to discuss conflicts etc.

INT: Do you have any good examples of ways to engage citizens in common spaces? (maybe examples of interventions that have been fruitful)

Anna: It depends a lot on the local conditions and what are specifically there. In your case, who is there, and what are they specifically interested in, who is represented, it can't recall specific examples at the moment for public spaces at the moment

(Obstacles and maintenance of common spaces)

INT: Besides the points that are mentioned in the article, what other obstacles occur when trying to activate "common spaces"? What elements are important to keep in mind when designing multifunctional spaces for a diverse group of people?

Anna: I think it is very important to somehow under design things, leave space

for others, for the users to come in and adapt thing for their own needs, in this way you give them more ownership, and they will also be better at expressing and finding solutions to their own needs, this way you gain their lomg term engagement, but as I said before, these things are always temporal, it could be that it takes 6 months, 2 years, 20 years, but at some point it can be that it ends, and then the case is again, how do you make sure that it ends in a good way, how do you have good exit strategy, good processes that means that the exit of an actor wont create an explosion of the commons... And also how do we consider the possibility for also new people to come in because this is also the attention that happens, of cource in the beginning there is a lot of space for people to come in, but then they cant.. this structure tends to become ossified?? Which means that it tends to become quite stable in time and then it might be difficult for new people to come in, so it is also about how do we keep these spaces to have some kind of openness for new people to come in or at least discuss about decisions

INT: what have been you thoughts about creating this form for openness for newcomers then?

Anna: It is very very very complex because it is often... sorry I don't have any good advice for you... So many stories of challenges, its very complex, cause it is about how do you make people feel that they have ownership and at the same time that they keep the space open, there is this, in some cases it might be better to have an actor that is somehow regulating the sharing and taking charge of creating new space for people coming in, but it is also how do you do this in a way where you don't... still in dialog with the people coming in, it is very much a delicate balance I would say, I'm sorry.. The most important thing is to keep these questions u along the way and create ways and as designers perhaps what you can do is to help your actors reflect about these things and also come up with strategies where they can keep asking themselves these questions along the time, right? Are we still an open space? Do we need to still be an open space or not, is it fine if we close up?

INT: How do you measure if a project has been successful when it is long-term of nature? How can we really measure the impact or the successfulness?

Anna: that is another really good one, I guess what I would suggest you is that you define criteria together with the actors in the beginning, and you decide what would be a successful space and how do you follow up on this over time, I mean you don't need, I mean it could be, and I engourage you and also the actors to have some hard meassurements as how many people are coming in, but perhaps also, how do you create space, like the more difficult things to quantify, how do we make sure that people have the shared ownership, this kind of value, I mean all these

points are something that requires a long time, but I guess you can pick one and work with with the actors

INT: Besides public funding (+ research fundings) how do you solve the financial issues of keeping the activation processes alive?

Anna: (laughing) that is another key question, because money is so incredibly important, because you need it, but it is also so poisoned, it the sense that it never comes free, it always comes with a lot of things attached, this could be solved with different strategies, and this is something that possibly you could research and resonate with the actors you are working with, is it about first of all, do we need to grow? Do we want to grow? Do we want to grow fast? Do we want to look for several project funding's?... ehat happens when the project ends? Or do we want to use another kind of approach, do we want to be slower, but perhaps that builds another form of economy that is not based in money, can we involve people in other forms of skill sharing for example, time-sharing for example in exchange for some privileges. You can discuss this beforehand of course, but you need also to try it, for example we tried in fabrikken with different models, the time-sharing worked well in the beginning, but then it went to a crisis where a membership was introduced and people preferred to pay money rather than work, but it's also interesting to see how things work, because now they are in the space they got some people involved and are no longer working with membership, but are back to time sharing. It's good to consider these different models with the actors you are working with and also discuss, what do they mean on the long term and how can you experiment with them who are you working with and what kind of people are you getting... In fabrikken in the beginning it was very much hackers, idealists and of course we should work for another world, and fuck money and this kind of stuff, with this kind of group it is possible to experiment with different things, but if you get middleclass Mr. & Mrs Svensson, that we got when the membership was introduced then the have another set of values, like they just want to pay because they don't have time, if I have an hour a week to come here, then it is already a big achievement for me, I don't have enough time to volunteer to. So it depends a lot on what kind of group you are working with....

INT: do you think it is possible to run these kinds of spaces without having that passionate person or key figure?

Anna: No, not really, and indeed fabrikken went through a major crisis when they introduced the membership because, cause when the project finances ends they are back to basics, then you need to find this group of people that are willing to push forward and drive initiatives, I think it is also about finding the right model in

between, because it is also about how to avoid the what happens when you have really wiiling people that are then worn out or disappears, because things change in life. So its about, you buildt on people that have commitment but also you take care of them somehow, so they workload is not to0 much for tg´hme, but also so you can ensure that even if they would disappear then it would not... it would still allow things to continue, so I guess its somewhere in between, but I guess its not always possible to have

INT: Besides the systemic outline you show in the article, what other values do you see in Service Design in relation to Common Spaces?

Anna: I think its very much this attention towards user and user perspective and I guess then, in this case, it should be more a kind of co-design process because you need to get people involved, because it is really important that you get the users and all the people involved in the design of the space and that you put them at the centre, to participate in how to create this sense of ownership and commitment and I think design has this ability to think in this kind of perspective, start up, from the perspective of the user or the stakeholder, so in that sense I think that it's an important aspect , but its also very much about introducing culture of prototyping and iteration – we are never done. Especially with these kind of spaces. It willnever be done somehow, on the contrary it is important that it stays open somehow, so it is possible to change things and reconfigure how can you create or Passover this kind of culture to other actors, this way of thinking so that it stays with them over time

INT: In the case of fabrikken, when a third party took over, is the user then still involved? (longer question)

Anna: Not really and this is why I think... (SAYING SOMETHING I DON'T GET) ... What is happening there now is that when the NGO took over on deciding things, it meant that people were less and less commited, so what happens is that they got project funding, but then the funding ended and then they found out that they needed... how are we going to continue this, so they started again from scratch and found some of the previous users that where quite interested in not letting the place go down, so now they are kind of back to the first model and thinking more bottom-up and creating basically another NGO to take care of fabrikken which is crazy, but I think its also interesting how things evolve and that sometimes you need to go back to where you started..

Another thing I find a bit problematic, something you can maybe think about with your stakeholders, is also how you ensure that you are learning all the way and how do we keep this learning part of the process, because it is also the people in

charge now, have no memory of what happened in the first place, so I have been talking to them a couple of weeks ago, to also bring this historical memory, how can you think about how could you keep them learning and passing over learnings over time? So the go on, they experiment but this knowledge over time doesn't get lost, why did they at that time take a certain decision and what happened when they tried that, a way of documenting, we are so bad at learning, and we never go back, especially when you are working with project structures that is pushing you forward but never gives you the time to go back

INT: 16 – how do you reach citizens? (longer question)

Anna: we work a lot with activities, we organise workshops, we organise events, we organise hackathons, we employed a person that was living in the area and who worked as an ambassador for this space and also helped to identify local actors and other people we should talk to, so that is also a good strategy to use, but I would say that there are also some advantages in working with events or some kind of party frame of activities which are not meetings but a more designerly frame which are not meetings, its not formal workshops because it creates another kind of atmosphere and they invite people to participate in another kind of way that is perhaps easier, its not so demanding, its about well, we do an activity and if you want you can join and then perhaps if you are interested you can stay and we can talk more about what we are planning to do

INT: to make people feel invited in?

Anna: Yes, but in order for this to work, it is important that you do this preliminary legwork of basically involved possible stakeholder and actors if you are so lucky to find someone from the area that has a good knowledge, then it would be very important, if they have already a good network that you can work with

INT: did you use online platforms to reach people? Or is that risky

Anna: we used social media quite a lot in both projects, but it is also understanding what kind of social media you should use when it comes to these kinds of things (54:35)The people that shows up, is the people that you have been in contact with

(discussion about social media)

INT: How do you see the role of the (service) designer when designing "Common Spaces"?

Anna: I think it is very much about introducing and working as a designer and working a lot user cantered, co-design, stakeholder approach, the importance of prototyping, I think the most important thing would be if you could get involved with this for years, but you can't

Appendix 2.

Transcription of interview with Adrià Garcia i Mateu

A: Adrià Garcia i Mateu
D: Drude Holm Ehn (facilitator)
T: Tania Cearreta
G: Giulia D'Ettole

Introduction

A: So, what it is about?

D: It's about common spaces, but it's more about what design can do to support the activation, interaction and maintenance of those commons spaces. And I think, our primarily focus in gonna be on urban common spaces, or how can we design those urban common spaces.

T: We have a collaboration with Sharing Lab, which is like a small startup. We have this connection with them to try to map and build a typology on the common spaces, and then, our idea was to have this more theoretical approach in the beginning and then to try to do some interventions in the urban area. We think is gonna be something in the harbour in Copenhagen, because of this festival that is gonna be in August. We will have to hand it the project before, but maybe we can start...

D: ...doing some interventions of what could be done during the festival so...So, we have some questions for you!

A: Sure! Go for it.

Common spaces in general

D: So to begin with, if you could describe for us what constitutes a "common space" in your opinion? Like what do you think of?

A: Does it make any sense if I frame a bit where I come from in terms of common spaces and those kind of stuff, or shall I just jump into the questions?

D: ...yes, please..

A: yeah, let's say, I'm a person, just like a regular designer with not...ah.....When I was in Uni, I was in really like into this kind of mindset, so it's awesome that you might understand and are already there, and the ways on which I've been

getting through it it's basically through this space in Barcelona, which is called Can Batlló, -Tania might know about it-, it's a bit like...in different context and so on, Christiania-ish, so it's an old factory that now has been somehow occupied with the permission of the municipality, to run hundred of different community projects. That's a bit where I come from in terms of the idea of common spaces and stuff like that, so I've been involved in that in Can Batlló, starting this project of co-housing. Somehow I'm gonna be talking from that kind of space, just to frame it. What is a common space for me? aaam..I don't know, I guess you have been in contact with the whole...Ostrom and all the stuff about commons, yes. What she defines, more in an immediate response I would say....(silence, thinking) These days I've been thinking a lot about, I was in Berlin and I was talking to a french girl, I was sharing about one of the key learnings for me when I was living in Scandinavia, that is the thing of understanding the education, not as peaking cherries, but like not leaving anyone behind. So, we need to be this, everyone up as a whole and somebody will go up with the energies. That's awesome as a front runners, but my job is to not to leave anyone behind. So when I think what is a common space, I kind of think in this way where all the privileges, status, power and all those things going on in society and equality and power-relationships, which are cool, I'm not judging it...It's just...interactions happen and that shapes our reality and that's awesome, and yes, I'm gonna work to balance them as much as I can. For me common spaces is this space where somehow it's balancing them. It's a space where people... where somehow might be leaving behind, or might not have this...physically spaces to develop whatever they are doing; where they just can feel welcomed...That's what I would say when I am thinking of what is Can Batlló, that's the idea that comes to me. It's like a lot of potential because, there is something about space, as an architectural or as a the physicality of it, that it holds a lot of potential. There is something about the physical space that is interesting, that ..fuck! It's so..., you see the space and you can feel it, whatever you are into you could project into there, you know? So I think it's really really powerful. The whole process with Can Batlló, is actually the biggest factory in Barcelona in terms of square meters, and it has been left for the community to do stuff, and when you get in the spaces it's like ...you start dreaming. So, the first (point) would be some house spaces for people to find their own thing. Second, I would say it's common spaces as call, as a direct physical call to hold your potentials, or anything you might have as dreams.

D: Can I ask a question...with the factory?

A: Yes please, jump, jump...

D: Is there anyone who is setting the rules for how to interact there or is it totally

free?

A: It's, basically, I think there are just some factories that they know that they can and cannot intervene, but again, it's a continuous negotiation and dialogue, if you want to put it more polite, but it's basically, like a critical negotiation between the people and municipality to claim spaces. So, if you start doing things, it's like "okay, we start doing it" and then the municipality talks about it and...So there are no so much rules. Now, a new rule, is that, when there is an agreement, let's say on using the space, they pay for the electricity, water and the wifi, that's the only thing that they do; the municipality I mean.

D: So, who pays..? The municipality pays for that.

A: Yes. So that's a bit the infrastructure. As a designer I'm now going to a design the policy making, it's amazing..because...Again, framing a bit, I'm a designer who has a focus on service design and sustainability and working with communities and all those kind of stuff; but, it's always at the level of the individual and the organization, or team, or community, whatever you want to call it, and now with Holon [Adrià's service design collective] we are moving, or at least I have the willing to develop that and what we are doing now is a project on bridging these communities as a interlink with other communities and mobile sector projects. So basically we are starting in a bit of policy making. And I've been working in one of thing that it's called "Transition Design" which is basically, like systemic design, like stakeholder facilitation, and these kind of stuff, and visioning, and you know, "twenty years of transformation of the sector of maternal sector" that I was working in for example, so things like that but, from more a design perspective. But basically what you call Transition Design, which is emerging, I've been pushing because of the Barcelona mindset to become a bit more policy-making for commons, like design for policy-making and commons. 10:20So I'm pretty into these days, and how can we, let's say, promote commons from design, not just in the space, which is something that you are doing, but commons in the sense of for instance, in the housing. In Denmark, you have the "andelsbolig" , we don't have such a thing in Catalonia, so how can actually create this common spaces in the sense of housing. The housing itself is a space, it's life and it's a space for care and reproduction, but it's also a common. So, I would say that I'm doing the same thing that you are doing, or that you are aiming to do as the intervention in the physical space.

D: But I mean, I think we would love to do that project, it's that we don't have the time to do it. And it's definitely a more interesting scope what you are doing, supernice...

A: It's a long term...By the way, I'll jump into another thing: I'm a man, white, and I tend not to speak sometimes clearly, or quickly, so if people don't stop me...I'm trying to be conscious, but anyway, just you to know that you can jump into it.

D: No worries, I'm a danish woman, I mean we also are..(gestures and laughs)

A: (laughs) But anyway, when you were saying before the project you were thinking to do, the first thing that came to my mind is "how can you do something? 12:00 That is not the classical design intervention, which is awesome as well if that is what you want to do and if you are really conscious of the implications of this kind of going to some space, intervening, here and there. Also because the time for your work is limited. You will have, what? four months, five months, or something like that, so I would love to know more about what you are thinking. Maybe it's still open, but I would encourage definitely to think it in a way that it's not something that looks nice in a portfolio, for you but also, what can you actually create to contribute to the community.

D: What would you say are the two main characteristics of Common Spaces?

A: Depends. If I think, at the beginning there is this thing about the inviting, maybe I said it before. Yes, the invite. ...Oh, wait a minute, I have to take this phone call. I'm sorry [...]

D: So, inviting, and the other characteristic..?

A: Yes, so what are the two main characteristics of common spaces. Yes. I don't know, when I said inviting, I was thinking from the aspect of human, as designer, as uxdesigner, and all this kind of stuff. I would say also...there is a whole political discourse of transformation, like spaces for experimentation of different ways to relate to....I don't know. 15:54 For me, the most important thing in life is understand how to relate to the other. The other as your own body, your mind; the other as the people that surround you, the other as this blanket, with the whole object-oriented ontology of the importance we keep to the objects. The others as the animals, and how do we actually articulate, meaning within the universe and meaning within the community and all this kind of stuff. And it's something that we are being so fucking stupid at doing it in the western cultures and eastern a bit better. And for me that's the key of human experience and I think the commons are somehow building on that. I know that it might be a bit too, okay, "you just smoke something", but it's really for me like a space for actually, working into a relational culture, specially for me as a service designer is all about aesthetics and ethics, and relational practices. That is somehow respectful or more wise into this 'me' and the 'other'. I think that's really really powerful and political and you name it and

somehow is what common space is about. Invite, make, just a seat for that.

D: When you design these spaces, how do you kind of set the "regulations or boundaries" for the in order to make them work? Is everyone involved or only a group of lead users?

A: I think here, we need to 'de-designerize' ourselves, I think that the whole design culture discourse is being driven by white man and, you know, all this kind of stuff, and it's always about 'me doing something' and the whole design as an attitude it has been 'I have an idea, and I'm gonna transform whatever it is reality'. Do you know the three responses of the brain, to say when you are in that kind of situation that's what how we're programmed to act. When I think in the reality, it's just like the fees of fight, it's adapting or modifying; the way in which you are in reality. So I'm always engage in the reality by accepting, modifying or leaving. That's something that our brain does without noticing because the whole biology it's made in a way so we don't need to use brain power and we do it like this (quickly) [gestures] I think that design is about modifying this part of the brain; that socially it has been male dominated. The thing with common spaces especially is that the whole design intentionality, I don't think that you can really go into this and just design something. For me, it's a matter of creating conditions for other people or for whoever intervenes to take this attitude of modifying the thinking of 'this is mine' instead 'I'm gonna intervene, I'm gonna take the lead'. I think that's the way that I work when I work in this kind of spaces. How can we create conditions for whoever is up to take this lead and modify. An also accepting other and all this kind of stuff. I think this is the general strategy...Then as a designer, there is this thing of ...when I'm in these spaces, I don't know if you personally have been in these spaces...I don't know how to say, I'm not a designer, I don't feel as a designer. Like equal...not equal, I know that everyone has his own particular skills and culture and this stuff. But in a way, you just do stuff, it's just that it happens to do it qualitatively in a different ways. It might be drawing things better instead of being in a conversation, or might be jump really quickly at giving it shape and making small prototypes or I don't know, whatever. So, my experience at being in these spaces, I have to re-learn to not to be in these spaces as a 'Adrià de designer' but as a 'Adrià, the human being, the citizen' that has a particular skill set. So, being in the situation of 'this is what we are doing, and I want to purpose something else and then, I will do it talking about visions, doing bodystorming, making a small theater or something. That is just because of me, as a designer, I'm really interested in theater and using the body to perform; but probably, another designer would jump into (another thing), so that's what I mean. I wouldn't say that Design would do this, but you as a designer have some sort of particular skill set that

you have develop in your life based on whatever interest, and then you will apply it there. I don't know if that answers your question but, I would say that that's the way I would approach it.

D: Next question is about the activation and maintenance of those common spaces. So the first question is, which elements you think that are important to keep in mind when designing multifunctional spaces for a diverse group of people?

A:Yes. I guess that there is an assumption on what you are saying like multifunctional spaces.

D: Is that an assumption?

A: Yeah, why you are coming with the assumption of multipurpose space is the starting point?

D: I don't know, but in a lot of the spaces that are designed for commons or for common use has various needs...

T: Well, also to invite more people, no? To invite more people to use or to occupy or practice the space.

A: Sure. Yes, it's a sort of assumption. Your question then was, I'm just going there because...

D: So, what kind of elements are important to keep in mind when designing these spaces? Maybe, just take the multifunctionality out of it and just what are the important things when designing for people?

A: Sure. Interventions in the space? sort of interior design kind of thing or could be more broadly understood, like intervening the space. It could be in terms of language, it could be in terms of social rules, and you don't touch anything about the space. Is it also this?

T: Yeah. I think so.

A: (laughs) Keep it simple, in the sense that all this kind of...I know that it's a fucking buzzword, but the design for inclusion, thinking that people don't care about you as a designer and what you are doing in general...I always do this metaphor that designers spend ten or twenty or forty hours into something that people spend ten seconds. I would say yes, whatever you are doing just ...this empower yourself. I know that maybe I'm just mixing with my whole dealing with the de-patriarchalize design. As a designer I'm always about the empower myself, you as a woman you should also do that. There is always this balance of bringing you own and not forgetting that you are an agent. But yeah, the design principle

would be this, empower yourself.

And then, other things that we are doing with La Borda [co-housing project in Can Batlló] is ...what are we doing? Yes, so bring your culture. It's very valuable as a designers.I was walking in La Borda and I had to renew my design degree title. There has been some changes in the legislation so I had to do another project so I wrote the Thesis about it. (it's online, it's in english and bla, bla,bla.) One of the reflections when I was doing the thesis was asking what I contributed with? and what are the qualities that I bring? What would not have happened if I would not have been pushing there for it?26:30 the conclusion that I arrived is that things become much more visual, things become much more embodied, things become much more joyful, things become holy human experience. For me, bringing the whole human experience into stage is also what I have been pushing or contributing with, and I think it's been well-taken and it's been interesting...

D: But..but when you talk about that, you talk about the role of the designer in this project, almost...

A: Yes...

D: So, you talked about visuals as well and it's also one of the facilitator. I mean...

A: Yes, I agree.

D: ...No, but it was more a question...

A: Yes, so, then I agree.

D: Alright, so do you have any good examples of ways to engage citizens in common spaces?

A: Again, from literature or from research...Lately, when I'm thinking about these questions I just think that there is plenty. I'm sure that you know plenty as well.

T: But, successful? Because, I think that we always have some issues. Okay, you try to involve the stakeholders, try to activate, engage ...and then, what happens with the maintenance. There is not a successful case that is in a long term and where people really include this culture of the commons. So, in your case, o in the case of La Borda, I don't know how you treat this long term situation.

A: There is a new trend coming in design, that is 'Strategy without design', is a book from some guys. Basically is design meeting, or complex management meeting design or whatever you want to call it. What they say is basically for this long terms complex (projects) as social settings are, you cannot really design. What they are calling is like there are some heuristics, which is basically rooms

for fun?*** that you can learn to follow when you are actually growing a garden: you often check how is it going, if there is something to act upon, check what is it call the 'black sounds, take any disturbance not as a fighting for it, but take it to something to build upon, and that it's productive. So, this heuristics, design principles you could say, for taking care about. In my experience, many of the projects that I've been on, they are successful. It's important to extract as a designer what is the knowledge there, so then we can make it easy and replicated somewhere else; but, otherwise, I look at Can Batlló and it's a space with three-four hundred initiatives where they hold general assemblies and they have different commissions, and it's self organize. If you ask me what is the kind of protocol as an overview, that is what it would be. Of course, there are some organization that fails, and some of the organizations that don't. In my understanding, if I take La Borda, which is a bit smaller space of like 60 people, we are definitely always readjusting or settling expectations.31:50 So, that's something that became a key feature; It's like having a good culture of change. At the end of the day, it depends how we want to understand this commons spaces. If you want to understand for a 'fixed' 'I want to reach that, like I want to create a school, and when the school is created I won't change anything' which in a way is a bit fictitious, because always it's gonna be evolving, but still, you have a clear goal, let's say. Or if you actually don't know what are you doing, but you just want to keep that alive, because you want, I don't know, you need a space for the community to evolve. In both cases, you are basically dealing with change, and usually people is not really used to the change. Design has basically the change-culture, and it's about as what we said before, visuals, iterate, and try out small stuff, but dealing with the expectations is one of the key things that we are dealing in La Borda. Yeah...doing things, that is something for me related to the danish culture, but maybe if I've studied, I don't know, in Romania, I will also get there, but the whole mindset of [finger snapping] (actively doing things meaning) like 'Come on! Let's do stuff', I would say that is also a thing to maintain the things, to have more spaces for discussion but also for doing... [thinking] Yes, the whole..I'm repeating myself, but the whole human experience: bringing emotions into the table. Mmm..I don't know what else.. [thinking]

D: Okey, so the next questions is more about service design in common spaces.

A: Yes.

D: So, what is your experience in using service design for the design of common spaces? And maybe some examples of the approaches that you take in?

A: Yes, so I can show you also the approach we are following. It's a bit what I wrote

in the Thesis so you can check it there as well. As a framing there is something interesting is that in our cooperative, even if it's very politicize, feminist ideas are really there and all these ideas, I think it's really really interesting that in this collective brain that we are, in the four or five years that we have been working in La Borda, the whole service design, even if we like or not, it falls into the care idea of the feminist economy of productive-reproductive kind of stuff, so we are in a reproductive space, into the soft things, and then into the material, hard-part as finance, the legal stuff...So all this different things in our project, they have happened really in the beginning, and we as organization, as a common space, we have been paying for it. Because we thought that there is underlying culture traditionally composed by male, white dominated, rational, logical things are more difficult and therefore, you pay for the experts. And the whole conflict management, organizational design, service design, or how we want to live together, there are been really different things that are important as well for the development of these common spaces; and they have been always, you know, happening when we need it. Even though, I'm in the conviviality commission, we have been pushing for it, we haven't been paying, so we just have been... Bytheway, Tania, if you come back we just got a bit of fundings, so..

D: (Laughs)

A: And, this thing that there has not been money, you know what I mean, so as the pre-framing for me it was really like...I opened my eyes, 'Wait a minute! This things are not valued, because they are soft, because are things that you cannot touch, because is not material. You know the whole post-materialistic side that we live into. So I think first, to keep in mind is that when we are designing services in the commons, we need to remind to bring that into the conversation, that yes, it's a post-materialistic design, it's a relational design, it's the design that better aligns with the idea of the commons, in my understanding, and usually that is not always clear from the beginning, and if you don't make it explicit, people can just like say 'ok, whatever'.So, that being said, how it has been designing services in this case, again, it's very specific to the housing context, I haven't been doing service design for Can Battló, which is a bit the Christiania, open space kind of.. But in my experience, you know this government digital service in the UK? I really recommend it. The government of England has been introducing service design into the government for now almost a decade, and it's an example of how to shift in government introducing both service design and digital culture. Basically we use that as a model for designers and policy representatives let's say, in a plain language, so we do research just to frame a bit and we have this open conversations about what do you envision, what are your expectations around the

service. For them is like having a conversation, something that it's not designing, it's just talking, yes we use tools, but it's more a conversation...

D: So, which tools do you use?

A: Yes, for instance, with the expectation mapping, it's just like a conversation about asking 'what do you think' and I take notes, and so on so forth, sometimes I visualize it while we are speaking, sometimes not, and this can happen as a google doc that I share with them. ...I don't know, that's the thing, I'm also becoming .. and that's something that I would love you to pass on, I know that it's a process that design needs to go with, but I think that I'm a bit beyond tools right now. I also use thins metaphor that I learn when I was in Denmark, as a society it seems that danish people they were not as worried by doing things right, but by doing the right things, and doing it "ok", you know?, that was my perception. With the tools, I think is the same thing: designers, they are worried about 'ok, I need this tool, I need to do it perfectly' and this kind of stuff, and then you learn that yes, there is plenty of tools, and then you just pick one doing in that way or another, and then you don't become that "fetich" "protocolary" in using tools. So, yes I care that we talk about the expectations, and we explicitly map them and talk about them and capture it, and then, depending from the conversation I visualize it or I put them in the screen or whatever. Anyway, so expectation mapping, then we do something that it's interesting for me: we try to capture what we call the 'Strategic dimensions' which are things in the service that if we...If you have this dimension, for instance, in the laundry (in the case of La Borda), we have the expectation thing, and then we have the strategic things would be which washing machines, which booking system, if we are doing it with external people or not... So there are somethings that become important as the foundations of the building let's say, that we try to identify them as soon as possible, to somehow create variables, or mini-scenarios. That helps to frame the conversation, why are this things emerging, like you start like brainstorming and introducing the conversation, and then you start addressing, 'ok what's is there'. So you look for this patterns, and that's the third dimensions, that maybe can happen first, which is creating scenarios: an overview from the human, personal thing. So if I have to say to my mom, and we need to design a laundry, and we need to talk about the possibilities, what does my mom get talking about the possibilities? For instance, with the eating together, we talked about the Swedish model, which is about eating together every evening and then, you have to be organize and cook...So you create this kind of concepts for the scenarios, and it's interesting to see that in very different services, the strategy to reach to these concepts, they have been different. One has been the classical model, the matrix thing. Another has been for just topics that have emerged from reference we got.

I would not be "german" in this way, of saying it has to be one way or another, but just be playful to create these sort of scenarios. Another thing that we do as well in the process, we map the experience, storyboard, thinking, in human perspective and then in temporal perspective, and then ...What I realize that like a designer thing, it's that these three things has been useful for them and for us, all the stakeholder mapping, the relationships, the system map etc., it's like a dimension for analysis for them and so for us to really go deep. It's interesting because, we have been hired now for another project, that it's a toolkit about creating a toolkit for how to create other La Bordas sort of, - so, Tania, I don't know if you are coming but also it would be nice to work in this project- and when they were hiring us, one thing that the guy said was: 'I love how you take something simple, you make it so complex, to make it even more simple'. So, this tools are part of this "complexification" that happen behind the curtains, that they don't give a shit, but still it's nice that we do it. Then what we do as well is embodying, so when we are working with the service, we create the scenarios and then what we do is what we call it embodiment that can be theater, it can be a desktop walktrough, it can be taking the storyboarding and put it as a small clip ...put a piece of paper in the middle and just put post its and discuss...In whatever way, to bring this idea of the service, of the process with the body: service embodiment, we call it like this because we use the body as a part of the understanding while thinking. ...What else do we do..?...yes, then is something about testing, in details explaining what we like what not, so we get a general overview, but also in detail, we do this and we take it into the design detailing. I don't know if it is relevant for any common space, but something that we do in the project, is that because we are designing how we want to live together and for this mother [as an example] we are not living there yet, because we are building the whole building, so if you have a service from 0 to 100, and 0 is ok we can do this, and 100 is actually we are living there, we don't design the services to 100, but always designing all of them up to 70, and then having a plethora of scenarios for each service, to have three scenarios. So if you have 6 services per 3 so, 18 scenarios at 70 per cent, so they can somehow experience a bit of scenarios, so they can cherry-pick different of them and say 'I would love this scenario with this, and this with this' , so then we can have a holistic conversation of how do we want to live together, because the different services affects the others. So instead of going superdeep and stuck, we try to go more like this [meaning in circles and all around].

T: ...another thing is that..,because yesterday we were interviewing Anna Seravalli, and it was interesting because we asked 'ok, but what happens if there is not a lead user that is pushing? or what happens if in the beginning everybody is like

enthusiastic, but then what can be done to support this 'keeping alive' thing?

D: If you need that one, superpassionate person, that is there all the time..

A: Actually the research that I'm doing, there is this superpassionate woman, and she has been studying the commons in the digital context, like Wikipedia, Mozzilla..., and it's well know that in this collective projects, in commons oriented digital, there is the law of there is this one percent that is really fucking active, you know, championing, and it can be that is the same people or that changes. In this 90 or 80 per cent, really big percent, being there, they do something, and then the others really passive that the don't do anything at all. That happens to be a pattern of human organization, at least in the digital perspective, so yes, that happens. So, how can you encourage?, In La Borda, for instance, there is this pattern that repeats, for us is our live, is the space for growth...As a designer, you have this idea, and you want to achieve this, but then the reality, live happens, so I'm the person that thinks that dynamics can first than the structure. It doesn't make for me any sense to push the structure into dynamics, when the dynamics go somewhere else. So, for me, the whole Ezio Manzini, amplifying the whatever is there and to me is about always to be open, 'where is the fly going? where is the flower growing? why?' So you don't have to impose something. But also, in our case, we need to build the entire house, so there are some budges, some things, but when the energy is low, one of the things that we do, for instance, is that we do sessions to reconnect with the vision and mission, with the who we are, why are we here; we call the emotional maps, that is something that I introduced there, which is basically a space for us to say how do we feel and what does it make us feel. It's not a space for resolution of anything, it's not to solve anybody's conflicts, but just a space to create a shared intimacy, and that helps a lot to people to reconnect, and engage again. We also do a small survey called it commitment survey, which is about checking 'How do I feel with what I'm doing, if I feel overloaded, yes, no, if I feel that I'm obliged to do this things, because I'm good at doing it but I don't want, I prefer to do other things. Maybe I want to learn new things. The last thing that I promoted and we do, is take these commons spaces as a space for growth, as a learning spaces, so I keep reminding people, what do you want to use this space for? not using in the utilitarian way, but in terms of how do you want to use it as a platform for you to develop something awesome, or funny or cool for yourself. So that would be the strategies that I would follow.

D: Okey, so thanks a lot, I really like your approach of design and good luck with everything!

A: Thanks to you! Tusind tak!

Appendix 3.

Transcription of interview Peter Munthe Kaas

T: What does safety mean to you in relation to public space? as an urban planner

P. In danish we have two different words, we have "tryghed" and "sikkerhed" and they are treated very differently in relation to public space. But they sort of go together I guess, you have safety and then you have tryghed, which would be more like comfort or something like that. Safety for me would be like the physical engineered safety of space, or at least that is how it is treated by most public employees, you can measure safety in an empirical correct way, fx when you work with traffic safety in the city you say that Copenhagen is perfectly safe, it is as safe as can be because we measured it and we know, but that does not mean that it feels safe, or that people feel safe. Fx I've been told by people that work with traffic planning that, when you go up to traffic lights and the bicycle path will end before the traffic light and it will start a bit after and for a lot of people that feels unsafe but it is empirically proven that it is safer, and there is a lot of these contradictions in and around safety. The when it comes to safety as tryghed - this is not a field I know a lot about, but I have assumptions - it seems to me that a lot of what people believe will make them feel safe, is actually not what makes them feel safe fx we have a tendency of putting up a lot of light in areas where people feel/find unsafe and that makes them incredibly unsafe because they look like prisons or places you don't want to be because there is a lot of very uncomfortable light there, if you create spaces where nobody wants to be, obviously nobody will be there and it is terrible to walk through them, whereas many people seem to find unsafe or think is unsafe is that there is a lot of people hanging out in the streets or in the areas - the wrong people - of course, whoever you define as wrong. But on the other hand when, in many many areas it is exactly that, that creates the feeling of safety, that theres is a community, there is people you know and faces you know and stuff like that, so there is a lot of paradoxes in this field which makes it really really hard to work with and I would, if I were to work with something around safety and the feeling of safety then I would be very careful about asking people and trusting that because I don't think we actually know, so dependent on our sort of embodied feeling of specific situations and that has a lot to do with our memories of places our connection to places, fx if we feel included in some sort of process around a space, it will immediately make us feel safer around it because we know it and it is ours, so we are a part of it and we get - we become a stakeholder in something

- and then suddenly you feel as if you are a part of it rather than different from it, that's my random thoughts going.

T: What does ownership mean to you in relation to space? 3 w

P. Just three words?!

T: You can elaborate...

P. First of all that our cities are in crisis become of lack of ownership of public space right now. And I think that is too a large part is because we have over-engineered cities in many years and we have centralized our cities and we tend to think that the right answers are to be found by professionals that, as I said before, they know what safety means and they measured it and proved it, but it doesn't seem to work in many cases. So... Very curated public spaces has been the norm for many many years, maybe with some sort of process first to try to include someone, but still, the spaces are professionally designed, they are professionally done, they are professionally planned and "driftet", which is run or something like this. At least from my perspective that doesn't create ownership of the space, being involved in the space creates ownership of the space, that you know that you have been a part of doing something to the space "I put that rock there, I planted that flower"

T: Explaining what we are doing, problem statement, elements of common spaces, explaining nørrebro station and Medborgerne

T: We read a few of your papers explaining some of the cases you have been involved in, could you sum up the main similarities in the activation processes of those spaces? How does the activation happen? can you see some patterns in involving the community fx

P. Yeah, I think the projects I've worked with have similarities but they also have differences and like the way planners and citizens have interacted, the purpose of the experiments have been quite different, errhmm, from something that I would call strategic design experiments, that it, design experiments that are very much from the planners side of the table, planners wanting to do something but they don't know how, so they try it out with some citizens and they have an enlightened perspective on planning afterwards and then over to something that is more like a citizen driven urban spaces, f.eks. the urban garden in Nørrebroparken, which is changing quite a lot right now actually, erhm, which is citizens wanting to do something and trying to involve planners in taking ownership of public space, those processes are quite different in many ways... you want similarities between them...

T: Maybe there are no similarities?

P. Hmm, I think, it is pretty obvious to me that as soon as you start doing something physical in public space, you involve other people than those who would otherwise participate, so you create new stakeholders because the people you encounter in public space are not the ones that would go to a meeting or a workshop... They might be but you also find a lot of other people on the street, I would also claim that you often open for controversy, which is a word I would use a lot, not necessarily meaning active disagreement, more often meaning controversy about what a space is, you challenge the is-ness of a given space by saying, this empty gravel area, does not have to be an empty gravel area, it could be a football field, oh ok, but that creates controversy, because in someone's mind it is just this empty gravel field, but now it is also something else, so at a very fundamental level you challenge the reality of the space, that it is not one thing it is multiple and you open for new imaginaries of what a space could be, and that is the core power, as far as I can see, of doing these experiments and these prototypes, prototypes have a slightly different vibe, it is more instrumental, experiments is, we don't know what we are doing we are just trying stuff out, so that is really important, to open social imaginaries would be a really core thing and then of course to create some sort of connection the the space, a lot of planners are kind of scared of doing these experiments and this kind of citizen involvement because they say that it creates expectations, planners are often very afraid of creating expectations because what happens if what if we are not making a plan that lives up to the expectations and should we even make a plan because someone expects it, because are they right about what should be there... I think that, that is right in some ways that you create expectation, but I see it as something positive, because it creates ownership and involvement, someone is actually interested in this space now and the weren't before, that's fantastic that more people are interested, what you need to hold at the same time is that people won't agree on what the space should be and nobody ever agree on how the city is supposed to be, there will always be controversy and there will always be disagreement about the future city and I think that is the key point that I'm trying to teach planners all the time, is that the oneness that they are seeking, the truth about the city the right way of doing the city doesn't exist and it will always point to some certain groups that are being privileged and to someone being underprivileged so it is always about choice, not about truth, doing the right thing. Erhm... and if you have that perspective then it is fine to create some expectations, but you will at the same time realize that you are creating expectations for a lot of different groups of people, a lot of stakeholders, and they won't agree on anything, maybe you can navigate a little bit and sort of form a coalition, but you will always leave someone out. If you want to create a really nice safe Nørrebro Station, then you will have to get rid of the drug dealers, you will have to get rid of the people doing drugs, you'll have to get rid of anyone that is loud and obnoxious and that's just a choice, it is probably safe for some of those right now, and will be very unsafe if it is like a clean nice hipster cafe latte place instead, so these are choices to be made and safety as "tryghed" is not one thing it is a multiple thing depending on position.

T: In your opinion, which key figures are needed to ensure the success of such spaces?

P. I need to address succes first, because that is of course also multiple, what is successful for some, is of course a complete failure for others, and that doesn't mean that we can't create better public spaces in some way, we just always as far as i'm can see need to open the discussion better for?: who are invited on the stage, who are in the dark. I think there is different approaches in creating stakeholderness, one way would be to invite already existing stakeholders and do something with them, they can often be the gatekeepers for the larger community, erhm, that is useful, sometimes necessary because they will block your project if you don't, seen from my perspective these people are often also highly problematic because they have their own agendas, their own projects and interests, and sometime they can really be standing in the way of doing something that could really make a big difference because they have a very particular focus, because they worked on the exact same place for the last 10 years and they just want a cinema there and if you are suggesting anything other than that they will try to block your project, erhm, on the other hand, if you work with an ANT framework, there are all of these stakeholders, who are you able to get interested in what you are doing, and you don't need everyone, because the city is controversial and everyone probably won't be interested in what you are doing, someone will probably be in opposition to it, but can you create some sort of alliance around what you're trying to do with some of the stakeholders, that's basically all you need. And again when I say some of the stakeholders, it is also creating stakeholders in that process it's not only the ones that are existing and that can be like, one extreme could be that there is probably some sort of association and businesses around that has some power, some sort of taking care of second generation immigrants association, medborgerne, there's probably a couple more, there is the culture house, verdenshjørnet that is private, they are all pretty big stakeholders that could be involved and made interested in something. By using some methods that would be one extreme you build this sort of large coalition about doing a pretty big project, the other would be to go out on the street, like

the better block projects, guerilla activism or urbanism where you just go and do something with the people who are there, and then they are stakeholders all of a sudden. Because they are not necessarily connected to the people that claim to represent them, like everyone is trying to do good work, but a lot of these key stakeholders tend to think that they represent the people they say they represent better than the people say if you actually ask them, so, yeah, it's a really fun method to just be on the street and do something if that's what you're doing especially in that area, then what I would take care to do, or my approach would be, to do events rather than doing installations, because its a pretty rough area to leave anything in.

D: so by involving different stakeholders, what would your approach be to involve what the majority of people would say was "the wrong people"? Roma…. How would you involve them?

P. …. drink coffee with them, talk to them. They are so marginalized, both by danish culture in Copenhagen, but also by themselves, there's a marginalized self identity, I think, but that might just be my prejudice. So, I think it's really really hard to do that, and most likely, it's very possible that if you have success in creating an interesting urban project they will disappear. Because their problems are more fundamental than this specific urban space, that's not what their presence is about, there is some space that isn't defined in a way that excludes them.

D: I think it is interesting when we talk about "ownership" because they seem to be the only ones that actually are taking the real ownership over this little space of Nørrebro Station where they are selling their things every day, and having a very clear presence, so these are essentially some of the people that other people feel unsafe around.

T: In your experience, what are the processes that are needed for ownership to occur?

P. It's very different. I can't talk about that in singular way I think. But of course, there has to be some sort of stability, and that is always the hard part in these project and to be honest, there has not been a key element of my work in most of the experiments I've done; because I worked with planners to get the planners to do experiments, and I left them to figure out how to consider the process. So, how do you create ownership? Well, one way would be to organize of course, like formally organize, create an association that does something, like 'Square Association' that cares about the square and has some rules about how is going to work and how are they gonna do in some years, and have some public fundings, so…that is a very traditional way of doing it. A more interesting way of working,

I think, would be to make some sort of partnership; that's a quite popular in municipality right now, where you acknowledge that civil society is probably not going to be able to take care of it on its own. Because that's, we sometimes have a tendency of doing that thing: make something that is really really fun and lot of people come and that's really nice, because it's new and interesting and then, after a month or two, a year or two, starts degenerating. And then, you can either do a new project which would be a pretty good way of working, as far as I can see, like just accept that it's temporary and it's only going to be here for a year and then, when it doesn't work any more, you just try to do something new. Probably it's the cheapest solution. Another way would be to have the public sector aspect of it that there are some funds to clean up the space, to fix the space and stuff like that, and that's has been done by the public sector, and of course, that's out of scope for your project, but that could be a suggestion or design suggestion for how to land or 'anchor' your project, I think. A thought could be to create a 'informal culture', that's more in the 'Building Social Capital' , if it succeeds and creates a space where hundred people wants to meet every morning and do yoga, and drink coffee, before they go to work, and that comes embedded in the culture of Nørrebro, then of course, that works on his own historical culture thing, but also requires a completely different kind of work, I think. It's hard to do that, but of course, that's also the most interesting; if you can create that… And I think in that it is about creating some usable formats, something that is possible to enter for people. Association is possible to enter for some very particular people, but there are some good alliances in all the institutions around this place, that are already interested in that somehow. The last one is so…you need to be so emerged, embedded in the place, that it's hard to say actually how and who there will be there and do that. But, it becomes about the invitation, probably you read it a lot about, and what is the invitation that you are putting out there, and what does that open for people?, what are they invited to? Who feels invited by your invitation? There can be a lot of formats on that, it could be like 'we are doing this, three months, on the second Wednesday, we have something here, and we expect some of you to be able to continue on that on your own if it works' like creating something that make it easier to be generative and reproduce afterwards.

T: So, do you think that we can talk about ownership in relation to urban public space, or is it merely "shared participation"?

P. Yeah, that goes into the cultural aspect, that I was talking about before. I think ownership and consumerism are seen as two different poles, right? The experiences as a consumer of a urban space or a co-creator or urban space. And if you are a co-creator, a part of it, then your sense of ownership is completely

different if you are consuming, because you expect then someone else to put it there so then you can come and use it when you want on demand. [silence, thinking] I think, for ownership to happen is vital that you have some part that somehow is part of designing something, some elements of it and the balancing of figuring out how much to design for people, and how much to let them design for themselves, that's the tricky question always. Some of the projects I've done in parks, and stuff like that, where we've tried to look and going there, build with people, people haven't actually been that interested in building and definitely not that good at building; so most of the work has been done by professionals. But just the sense that they have been part of it has been quite important for them, they can ask for something or say "maybe that should be slightly different" that has made a big difference.

T: What do you believe is the main responsibilities of the facilitator/designer/urban planner in the activation process as well as when leaving the space behind?

P. Yeah, there is a lot of critique been posted of designers, and others going in and then creating these new ideas about what the world could be and then, leaving people alone afterwards...It would be like going to a psychiatrist and you are in the middle of the drama, and then he says "ok, we are done!" [laughs] this was my hour with you". So, how do you create a full circle in the process, where you either say (and this would be the easiest solution) "we want to do this" instead of saying "we are doing it FOR YOU, and you are supposed to be grateful for us coming and doing something in your space", we often tend to do that, I tend to do that quite often, but maybe a nicer way to say it would be "we are very interested in this space and we want to see what happens if we do this, and we are going to leave in a month, and if you are inspired give us a call and we might come back and do something with you, and that could be fun". That it would be lowest level of engagement where somehow you don't demand anything of the participants, rather than "we are just trying this out". That's also on the level of what expectations are you creating around yourself. I would say that, it's really good to get people to dream, imagine the city with other eyes, maybe even demand a different kind of city, a city that they want at least, but at the same time avoid the expectations that you are going to fix it for them, or just because they are participating it's going to be different. There are those two aspects to hold at the same time: this dreaming, and then that you are not going to be there with them.

D: You were saying, in the beginning, specially for us, we can't realize any of this visions that we are making it...I mean, do you think that people are equally engaged in participating, in drawing different kind of futures, in different ways, if you say: "it's not gonna happen probably, but we can envision it". I mean, I was

thinking how you actually get people to be involved if you from the beginning ethically say "okay, we might not even be able to do anything, but what would you?" Because we are coming in a position where yes, we are creating some partnership between the start up and Medborgerne, but in the end, we are students, and if they want to use our work, great! but we don't know.

P. Yeah, that's how it is, no matter who you are, it's not because you are students, it's because the world is difficult to manage. I think one way of doing that is to have a concrete product that you are going end up with, it's like "we are going to make these posters" things that someone is getting. That's the product that you promise that you are going to make, and then you can't say anything about how that is going to be use, you just are trying to gather different ideas or opinions, or visions or whatever, to make the planning process more enlightened, and then... maybe think about how that could be part of the space in the future, if it's possible to put it up, in the future, whatever you do, put it up in the space and make it that people can work with it afterwards, "these were some visions, some statements about the future about the space, that are controversial, can we make it as a design installation that people can add to afterwards, more statements or more drawings, or whatever. That would be one way of..so it's an installation that discusses the space somehow. I think promising a clear product would it probably make it easier for people to say "ok, that sounds nice, I want to be part of that".

T: And what you would say that are the biggest pitfalls when trying to get people involved in activating spaces?

P. It takes a lot of time. People take a lot of time if you are talking to them, involving them, it's just a lot of work! It's also fun, because you get to meet new people...but it's really time consuming and you tend to get some blindness because you meet a number of people and that's the world you see and then you don't see other worlds that are also present so, from a research angle, that's important to hold that what you see it's just a partial truth. You can even try to actively engage with some of the people that you imagine that you are not talking to, if everyone you've talked to is middle class, white, dane you might not have hit the full target group of the area, and maybe people need to be engaged in different ways also.

T: And in this transforming mindsets, do you have any cases where you managed to shift the mindset of citizens? Meaning, making them take actions on their own, instead of waiting for politicians or other actors to take initiative?

P. If I would look for cases of that, I would go to a Better Black projects, they have a lot of brilliant case studies of how to do exactly that. I haven't dive so deep into their material, but that seems to be what they are good at, even though they are a

bit, a bit superficial, it seems very very easy, I've never experienced a process that was that easy, like "oh, and then all these people just came magically!" [laughs] they probably have some fundings from somewhere, talked to a lot of business owners about it before they did it, so there is a lot of navigation in that. There is a lot of work being done. Be engage to yourselves, is probably the good perspective. When you realize that you want to do something and you are involved, as I said before, I would try to break out of the words of students-position, specially the position of being there to do something for someone else. You are also invested into this project and help the political interest in something, and that makes it visible, and you need to understand that, what do we want to do? why do we want to do it? and bring that into the project also, rather than trying to hide that, because, that makes you much more authentic on what you are doing; probably more interesting to work it for the people that you are working with.

T: We are very interested in this maintenance part that we have been talking about, so okay, we go there, we want to do something here, but then, how to keep, how to maintain it, what happens then when we leave it. So how can we ensure those kind of practices, so throughout the navigational practice that you explain, do you have any good case on how to empower citizens and get them mobilized?

P. I think the urban garden in Nørrebro Parken is a pretty good example, but it's also a very bad example as it only last until this year, and now it degenerated into a state-weathers? 43:32 close to no volunteers involved and it doesn't happened yet, but I think it's being transformed now into a more Municipality-driven, so there is still citizens that are doing things, but it's through the Municipality somehow. But that worked for a couple of years, and maybe we shouldn't make this 50 years project, that's like the way we usually plan cities, everything should last 50 years, but why really? It's pretty fucking cheap to make a urban garden and we can just remove it again, and we would have used far less money than trying to create some fancy new interesting space. That's one approach, that there is not even the need to last that long, maybe you can just stay with things as long as there is energy for it.

T: And why would you say that the project was good from one side and not so good, so what are the things that make them be like that?

P. There is a lot of local involvement, there is a lot of people living close to the park that they want to be part of it, sort of conglomeration of those people and people with less interest in this specific things. Of course, there were some people that were really driven and really really wanted to do this, and you almost always need some of those, the people who want to coordinate a little bit, and want to structure

around it, even in the most flat self-organized organizations, you will see that there are some people that put a lot of energy into maintaining the self-organization of the organization. It's very difficult, especially in a project like yours I think, to go into that perspective, because you are there for such a short time, so the only way of really working that way in a student project, would be to go out there and stay there, be in the space so much that you with your presence make it different for quite a long time, and then while you are in the space, try to create the bonds to other people that become interested and make it clear for them that you are only going to be there for this long.

D: Also, why we are asking this is also because of the theory of the commons and this common spaces that we are working with, so other professionals that we have been talking to, everyone says "well, there are no successful cases, because in the end you transform how the organization is kind of working or the community, so you have somebody who is taking the governance one way or another; and then it's not a common space any more, so, it's this two different scales that we are working on, one is doing and how can we maintain some sort of activation, the other is when is it actually a common space. So this is why maybe we are asking to understand.

P. I'm not very deeply into the theory of commons but seems like from a more my angle...I always go back to this ANT, and there is always different interests in any space at the same time, you talked about assemblages, like spaces are not just one space, it's always multiple, used in many different ways, and that goes into the commons aspect as far as I can see. So, you would also not say that what you do if you intervene in a space is changing 'the space', but just creating a new space, a new assemblage in this space, that it on the top of, or with all the others. It's adding to the multiplicity somehow. In that all spaces have that character more or less, but is that character of be multiple and also be in commons.

T: We have being seen this ANT (Actor Network Theory) also in Anna Seravalli's project when we interviewed her...

P. Who?

T: Anna Seravalli

D: She's a lecturer

T: So, we have seen this ANT, but we didn't really learned in our Master what is about, I know that it's something about human and non-human connections in a space, but how would you approach it in that case for example that we have now? I mean, how can we apply that?

P. Ehh...I think if you...You read the article about 'Planning Practices and Democratic Design   Experiments'? That's sort of going into the ANT aspect, ANT inspired at least, so...and I work with it in a very sloppy activistic way in my work, is not like ANT scholar at all, but I think it could be interesting for you to look at what you're doing out in the space as an interest process.. like you're trying to make someone interested in developing the space into something different than what is it right now and you're using interventions to do that and you're role is to unroll and mobilize these people into new reality, basically..where they all with you believe that something else is both viable and desirable in the space. And that's like the core.. and of course most of the actors you work with are humans but there are also a lots of stuff out there that is also highly relevant for what the space can be and how it can be mobilized; for example it won't be very green until someone mobilizes and make some trees interested in being there.. so how do you do that? how do you create that process? I think that's the interesting part of the interview for you ad the sort of theoretical backdrop of it is like.. can write a metatheory chapter about it if you want to but..yeah

T: Ok, so now we thought that maybe it would be nice to see if you sketch a journey of your before, during and after of your project of Tåsinge Plads. How was the co-design process in the renovation of that urban space, if you can sketch it more or less, what are the touchpoints and the actors involved.

P. it was a long time ago! So, I enter the project in 2011 I think...ehm..and before that there are been a lots of artists's interventions on the square and when I came..I don't actually remember how it looked but it was something like two bigger roads crossing here and then you have this litthe isle of dog walkers park, here in the middle with tall grass and nothing was really being used. Then these artists made few interventions, they put up some sticks and stuff and they got interested in doing something more. So it wasn't a municipal project, it came from these artists that where like 'ah, this is an inspiring place' .Then in 2012, as part of my PHD they started building these new installations, a lot of garden houses and they made some dinners there as part of this project, they cut the grass, that was an incredible complicated process to do.. you couldn't get the municipality to move the dorms because something, something.. there is a lot of small..

T: limitations?

P. Yeah, you can't put garbage cans up because that's a decision that need to go all the way   to the top of the municipality. So there is a lot of small exclusions down there. So that was run for.. around half a year I think.. they also had this.. instant hygge things that I quite liked.. ehm..

D: When was it?

P. It was every wednesday and sunday I think.. they would be on the square and.. ehm.. they would just have a table, some coffee and some cake and they would invite people to sit and have a chat about the space or whatever. I think they were doing this on wednesday and and sunday they would do other stuff and people were welcome to come to those stuff with them. A very, very much in this like ' we are just doing it and you can come in.. take part of it'. So as far as I remember, it was quite used in that period from 12 to 13.. and people started little groups around the space. I remember there was this particular person that was very very active and really enjoyed it.. I think he was unemployed or pensioned guy that really really liked this area and walking around building stuff. So they have this little group of people that were active in doing stuff and a user group that started to just hang out there ... because there are not many green areas around there. And this is also where I sort of leave the process because I had to write my phd and stuff ..and after that as far as I know there is a user group that started here and was sort of involved in the continuus planning but the main thing was that the real planning started. And in the real planning this user group was very minor thing and from what I heard from Bergitte and others who worked out there, there has been a lot of discontent around this.. they had a lots of dreams and they had specially this community feeling that was very important for them and they felt that this was killed when the real planning started and that was too hard and too technical and were stuff they weren't interested in.. but this perspective, this ownership perspective was sort of killed in the process. Then in 2015.. the works took quite a while.. but this was a quite fast process and they built this new ground thing out there. It seems to be used.. these people don't seems to be connected to it anymore, they sort of left on the way but you have this new.. great design triangle thing out there..flower beds that are always nice..but it is also a terrible boring place compare to this that was sort of handmade and very basic, but actually very charming.. for me at least. It was like people..this is not people, this is technical somehow..

D: that's a personal preference..

P. of course, there's probably a lots of people that very like this and find it too frustrating and too homemade or something like that. But if we go back to safety and feeling safe in public space.. that's a preference but my believe is that this thing feels much more safe.. real people out there doing stuff and they are nice! It's normal people like you that are doing stuff.. of course it is scary if there are drug addicts that are sitting in this garden house that they have built themselves but.. and there is garbage everywhere.. you might not feel so safe. So it's all balancing

it. And from that I guess it has developed into a new nice Østerbro where there is a lot of cafelatte spots and.. But this is not a project I know much about but this sort of my prejudice around it.

D: So Medborgerne.. they didn't have any idea of what we were doing and they were a little bit like 'okay, cool! do this..' and we were going in a meeting format with them and we change it around so we were doing a workshop with them and there were 15 people who didn't know how to do this but it was supercool and they were excited of being a little creative. So we had a lots of ideas for different interventions and then these one are the ones we sent to them. We are gonna do one week of different things everyday and then we are gonna do a big event. At the big event we are get them more involved so they will be part of it and these smaller things we will mainly do by our own but using their name to support their cause, basically. So.. the first thing we are gonna do is to place diaries in 4 different places.. to get people to write whatever. Then we are gonna hang out posters.. we made people write these love letters to norrebro station and some of them are really poetic, some of them are just suggestions but we are gonna make posters and put them under the station..

P. cool!

D: They have a lot of emotions connected to it. Then also.. how we first get in contact with medborgerne, they were first doing this small intervention on their own, actually, before the municipality was deciding how to distribute funds for areas. So they did this but very political in the square and they took all of these photos with people holding signs of Trygnørrebrostation. So we are gonna put them in the station, on posters as well. Then we wanna do a sofa saloon in the square between Bycenter and Lygten station. Then we were thinking to have like.. some ideas of what you can talk about..diversity, the space..

Then, in the big event we'd like to use this format again and then invite local artists or politicians or just random citizens, people from Medborgerne to talk.. if it would work, we don't know..Then, a wishing tree.. so make citizens write down wishes around the area and hang them just to create something visual. Then, we are gonna be drawing and spray with chalks or using tape to make the space talk... so even it's gonna be provocative or like 'imagine if this was...' . We were also thinking about building a tree that is not actually a tree just to say 'imagine if I was a tree' .. a bit like what we were talking before. Then, we are gonna take a big piece of paper on the metro constructions and invite people to draw what would be nice to be here and have different discussions. We probably are gonna make more days just to see and also doing it on small papers if people don't feel comfortable in doing it

on the big one. Then we are gonna hand ballons with invitations for the big event. So..this is kind of what we presented them. We are gonna do these things for sure and maybe also other things.. It's not very planned but we kind of wanna do a full day of things happening but the big thing would be an outdoor movie screening if we can get the right actors involved. Medborgerne has a lots of contacts so we are gonna go and see if they have access to projectors and things like that..and then do a food thing as well and games and different things for the full day.

T: And we were also thinking about.. I think it was Andreas.. to involve the sellers out there and maybe do a fleamarket so they can put their stuff from the ground to the table and to say.. ok, it can be a way of involving and engaging them to see what happens now that they have a stake here.

D: This is all experimental and in the end we have to design something.. in the end we are probably gonna do a toolkit or something on how to activate space and we are gonna be very critical cause there is a lot of toolkits that are not being used.. but we have to do something..so this is where we are..we are thinking to ask our supervisor if we can consider the big event as our design.. but probably not! This is our issue right now..

P. I think it could be fun.. you talked about putting up trees but it would be too much work for you.. to put up things of the all urban area, like doing a stage for a theatre play.. setted up different but it is obviously fake because it's cardboard stuff.. that would be really fun to see..

D: but we are not very strong craftsman...

P. That is also a lot of work to do.. of course..

D: it could be super fun..being able to move it around...Do you thing that sounds good?

P. it sounds quite fun..ehm..

D: do you see any issues?

P. ..ehm.. what I'm missing here... that's a nice method to involve something.. is why? What is being done here? What are you trying to do?

D: our hypothesis it that the feeling of tryg is not really linked to the architecture drawings.. it's really about ownership.. maybe not ownership but more connections to the space.. so the more people you get to sort of see there is a value to be there or understand something is happening.. will make you feel safer. But that's hypothesis..it's not something we can prove necessary...

P. No.. I think actually asking about the maintenance, what it's gonna lead to, what it's like.. cause there is a lot of opening up of the space so what is the final product that you give to the local community and can part of this be made semipermanent or be left behind, for the next ones.. and that can be more or less instrumental, artistic.. maybe you can do a time capture like...we did this in 2018 and this is how life was and leave that as seethrough time capture or something.. as an artistic statement or it could be ' we made this report for municipality on how to create life'.. or a video to look how easy it is to transform the space, to do something completely different..maybe as an interestment device for Medborgerne, for example.. because if they have a video of you doing something, that is transforming the space in a quite decent way, they can get another million from municipality to make activities in the space rather than making physical changes in the space..cause that is also a discussion in this, how much is it about the physical and maybe if we spend these 50 millions to make a new square you can spend a million for the next 50 years on making different activities.. maybe that could be better. So sort of what discussion are you entering into the local community about urban planning.

D: it's also very interesting because everybody is saying 'we don't want gentrification, we wanna keep the spirit of Noerrebro..' but at the same time they are like 'ah, it needs to be clean, we need to get rid of the graffiti, we need to do this..' S it's very contradictive. People are saying the same things..

P. It became very popular to say you don't like gentrification.. but that's a critique of the way the city is developing. That's unavoidable in some ways.. an interesting discussion for me is how do you avoid throwing out all the people that are not fitting into the new reality. We are not interested in keeping everything, half of the things we have done in the past are pretty useless, crap that should be left in the past as far as I can see. A process of gentrification can also be conservatism, it's like we don't want things to change. For the housing for people in Copenhagen maybe we need tall buildings, we don't have to live in crap small apartments.. that's why should we? Of course it's problematic to leave some people out of the game of having an apartment in Copenhagen. Gentrification is definetely an interesting problem but it's also a buzzword these days in communities that work with urban development, almost an useless word. You really need to open it up before it gets interesting to talk about.

D: That's very interesting. I use it a lot!

P. A lot of people use it a lot and that's always a dangerous side. A lots of people start saying something as if it is something and not describing what they mean by

it, which means we are building a sort of consensus around this just being wrong. I don't think we are understanding each other better by saying gentrification..

G: The video was one of our outcome that we'd like to report visually, to mantain and share it on social media or through their newsletter. Another idea was to collect these drawings for them because they are in contact with politicians and, maybe next year, when they are gonna apply for fundings, they can some physical materials to support their cause. Then there was this toolkit/ design strategy and we don't know yet if target citizens or associations so they know what to do to activate a place, what are the regulations.. have a guideline to find stakeholders interested in the place, organize a workshop, check regulations,etc..

D: But these have been done already, we didn't find one in Copenhagen but we found some from other countries..

P. you can do it but it won't be used.. this is my immediate reaction to it. At least it's more important to know how to get them in use that to actually make them. Maybe if you make something very nice, in a nice format that is downloadable then it might be a good career move for you, to publish a guide for how to do public interactions around commons on a webpage that you can refer to in the future.

D: That's not a bad strategy..

P. I've done that a couple of times in my career. It's nice to have these online reference points, even though they are not widely used. I made a fundraising guide in 2003 for cultural projects and it still pop ups, once in a while, people email me about fundraising.. so if you think strategic that way I think it's useful. But then use it for that rather than try to make a good tool..

D: We have been stuck on a toolkit for a while and then focusing on other things but now we are very critical towards making one. But we have limited amount of time left and a lot of work so we might end up doing it and then critic it.

G: it's also because our starting point was to empower citizens to take initiatives. So we thought about what we can provide them, that is tangible so that we take them by hand in the process..for example remind them about regulations so they know that they can bring 30 people in a place without needs for permissions but it's different if you have to bring over 100.. basic knowledge...

D: We are also assuming that people want to do something..

P.I've just been interview from a guy from a local newspaper in Island Brygge and they are working with something similar, on how to make citizens more involved in doing local projects and they've made some ideas competition. The basic question
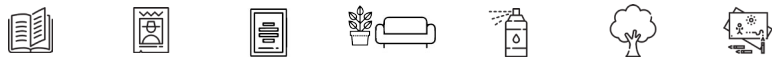
was what do you do as a citizen if you want to start a project? As far as I can see, there are two, three ways to do it, to work with that, depending on the level of what you want to do. If you want to do something in the public space you gather 20 people and you just do it, don't ask anybody for permission because that will make your project impossible.If you want to do something slightly bigger than that, you go into your closest public institution as libraries or culture houses and you ask one of the nice people there to help you, they know and they're paid by the municipality to help you out with doing that. And if they don't know, they know somebody who can help.. thay are actually very good at it.Then on a even bigger scale, as activate part of a building to do something different fro what it's beeing used now...for example one wants to make a museum under a bridge where there are machines and that's a large scale political project. That's an interests' process, you have to convince people that your idea is valuable, you have to make a lots of people interested in what you're doing, that can be having tousand people to sign or it can be making prototypes. But that's a large scale interestement process. And when you want to impose permanents on the city than it need to work on a completely different manner. I would say all the staff about rules and regulations it's not interesting cause it changes a lot, quite often and you can google it, otherwise you can do to the closest culture house and ask, they would know because they've done it before. That's would be always my advice for people that want to do something, they have nice employees working there.

D, T, G: Thanks for the interview!

Appendix 4.

Insight report delivered to Medborgerne

INSIGHT DELIVERY

"Cities have the capability of providing something for everybody, only because, and only when, they are created by everybody."

-   *Jane Jacobs*

The following pages contains descriptions of and insights gained through various experiments and interviews made in order to support the campaign **#trygnørrebrostation** as well as to activate the area around the station and question the status quo. The work should be understood as a collection of citizens thoughts, visions and dreams that hopefully will be visible through a future design of the space.

During a week, around 150-200 citizens have been directly involved by engaging with the designers, not counting the people who have been experiencing and engaging with the experiments when the designers have not been present.

Should you have any questions about the research conducted, please feel free to contact us.

Tania Cearreta
cearreta.tania@gmail.com

Drude Emilie Ehn
drude.emilie.ehn@gmail.com

Giulia D'Ettole
 dettolegiulia@gmail.com

Placement map of the experiments

Lyngsies Plads

Føtex

Basargrunden

Nørrebro Station

Common Diary
Tryg Posters
Space Talks To You
Wishing Tree
Love Letters
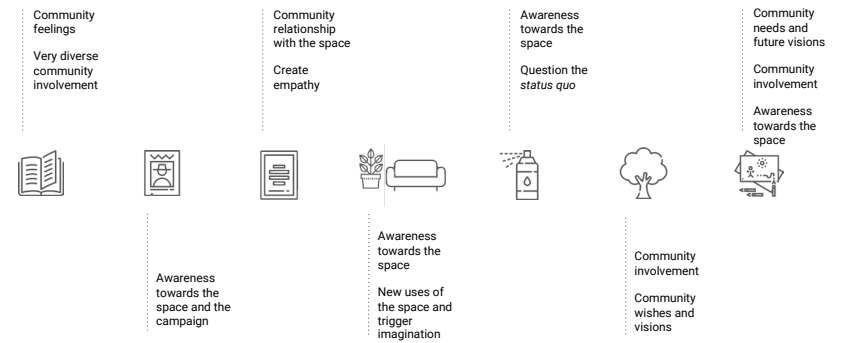Temporary Living Room
Possible Futures
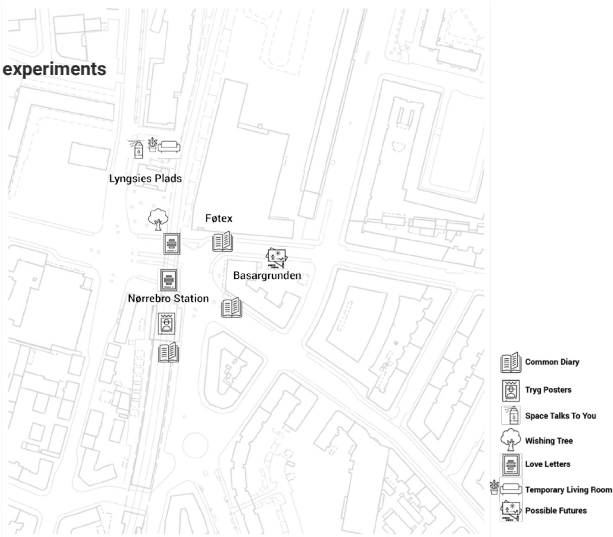
Intended purposes of the experiments

The seven experiments were placed in order to activate and question the use of the spaces and to gain visibility from as many citizens as possible. They acted as different tools as they had different purposes, some of them however acted as several tools at one, they have been categorized as:

- **engaging tools,** to attract people to the stall, generating interest and curiosity to get them in the mood for co-designing;
- **enabling tools**, to share a common understanding about the object of conversation and lead the dialogue for the time of the activity;
- **collecting tools**, to collect qualitative and quantitative data in order to share, analyse and reflect on them.

5

Community feelings

Very diverse community involvement

Community relationship with the space

Create empathy

Awareness towards the space

Question the *status quo*

Community needs and future visions

Community involvement

Awareness towards the space

Awareness towards the space and the campaign

Awareness towards the space

New uses of the space and trigger imagination

Community involvement

Community wishes and visions

6

Common Diary

Experiment 1: COMMON DIARY

Description:
Three common diaries placed in three different spots around the station area. The diaries contained a description of the purpose of the diaries as well as suggestions to what kind of content should be written in them.

Purpose:
The purpose of the diaries was to co-create a collection of visions and perceptions about citizen's everyday lives and to gather this collection to use for insights for the further development of the area. Furthermore, a purpose of the diaries was to trigger the citizens engaging with them to think about the community they partake in as a common.

LINK to material

Reactions:
As most pages of the diaries were filled after a few days, they were quite heavily used and gained a lot of curiosity. Many people were reading the diaries while waiting for the bus/train and a few people posted pictures of it on social media platforms. Even though the diaries gained positive feedback, there was some misappropriation of the use of them.

Outcome:
The outcome of the diaries is threefold: the content of the diaries, the triggering of citizen's curiosity and the involvement of the community in creating the collection of perceptions.

Insights from experiment 1: COMMON DIARY

- Mixed age range (children, young, adults, etc.)
- Different nationalities and more than 10 languages used.
- The diary was used in different times of the day
- Citizens left messages for other passengers.
- Citizens used the diary to mark their presence and leave a sign.
- Citizens used not only writing but also some drawings to accompany the text
- Most of the notes refer to "real-time" experiences, showing what was happening in the area.
- Some people "answered" other's comments
- The diaries were placed in "waiting" or "resting" places in order to facilitate the interaction with the object

Love Letters

Experiment 2: LOVE LETTER POSTERS

ENGAGING: ●●●●○
ENABLING: ●●●○○
COLLECTING: ●○○○○

Description:
Posters in red and black background and white typography showing the love letters or break-up letters that Nørrebro neighbours' have written to Nørrebro Station.

Purpose:
The posters were conceived to build empathy towards the area and to trigger personal feelings, as well as to understand neighbors' concerns, emotions and relation with Nørrebro Station area.

Reaction:
People's reactions were curiosity and interest towards what was written in the letters.

Outcome:
The outcome of this experiment was the trigger of feelings towards the space and make the emotions visible to other citizens.

LINK to material

Tryg Posters

Experiment 3: TRYG NØRREBRO STATION POSTERS

ENGAGING: ●●●●○
ENABLING: ●○○○○
COLLECTING: ○○○○○

Description:
A collection of portraits representing the supporters of Medborgerne's campaign.

Purpose:
The portraits aimed at creating awareness about the campaign "TRYG NØRREBRO STATION"

Reaction:
People showed interest and were looking at the portraits while transiting in the station.

Outcome:
The outcome of this experiment was to create awareness and bring further visibility to the campaign and the association.

LINK to material

Space talks to you

ENGAGING: ●●●○○
ENABLING: ●●○○○
COLLECTING: ○○○○○

Experiment 4: THE SPACE TALKS TO YOU

Description:
Quotes and questions written with chalk on the ground.

Purpose:
The purpose of the quotes and questions was to provoke citizens to question the use of the space as well as trigger feelings towards it. At the same time it was an attempt to create a personification of the space by giving it a "voice".

Reactions:
The quotes and questions seemed to gain curiosity from the passers-by, only some stopped to read a few, but with seemingly little interest. However, when the designers wrote the quotes and questions more people seemed interested and stopped to look, as it is normally a space where nothing happens.

Outcome:
Triggering citizens curiosity about the space in question.

19

Temporary Living Room

20

ENGAGING: ●●●●○
ENABLING: ●●●○○
COLLECTING: ○○○○○
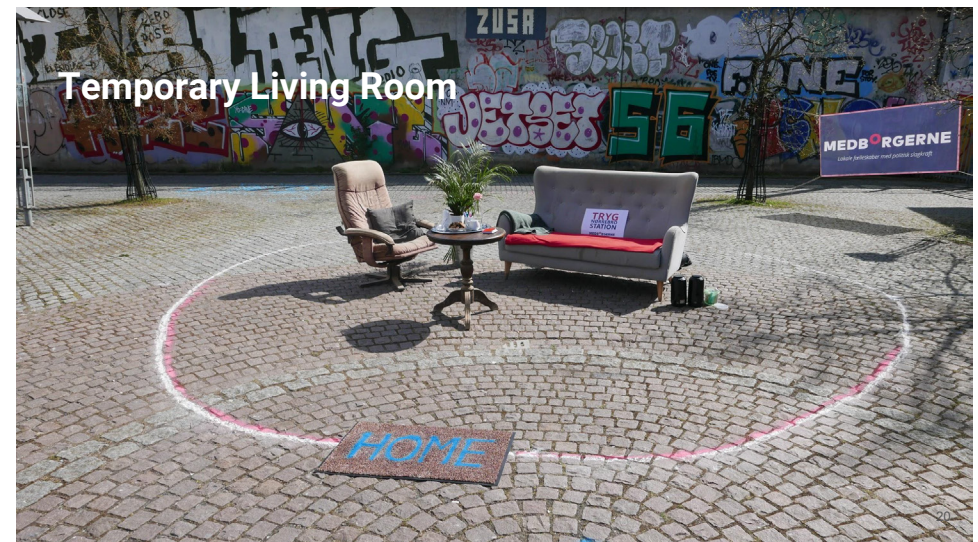
Experiment 5: TEMPORARY LIVING ROOM

Description:
A temporary living room staged through the allocation of a sofa, an armchair, a tea table and decorative furniture in the square.

Purpose:
The installation of a temporary living room meant to show alternative uses of the space, to challenge its current unused status and trigger the imagination of the visitors and the people walking by.

LINK to material

Reaction:
People were curious and a wide part of passengers noticed the modifications in the setting. Fewer people were willing to sit and start a discussion; in general people seemed more willing to sit when there were not visitors or observers around.

Outcome:
Through the physical transformation of the setting, people's imagination of the space was triggered. The square was activated by increasing its usage. During the intervention, people experienced the place as a social setting, a third-place, a common place where to sit, grab a coffee, discuss and walk through. Moreover, a few people were standing on the side of the square and observing passively the other users of the space.

Wishing Tree

Experiment 6: WISHING TREE

ENGAGING: ●●●●●
ENABLING: ●●●●○
COLLECTING: ●●●●○

Description:
An individual tree which is used by locals as an object of wishes for the Nørrebro Station area.

Purpose:
The aim of the experiment is the co-creation of content (concrete wishes) and values (perceptions and dreams), thereby to collect and to understand the projected desires for the area.

Reaction:
Citizens were more willing to engage when designers took the role of facilitators, but not when being just observers. Despite that, there was a general curiosity and willingness to contribute and positive feedback and attitude towards the experiment.

Outcome:
The result obtained is the collection of content of the desires, the provocation of the curiosity of the pedestrians and the involvement of the citizens to think about big or concrete desires for that space.

LINK to material

Insights from experiment 6: Wishing tree

- Many wishes about preservation (preserve as much as possible)
- Divergent wishes
- Keeping Nørrebro diverse and multifarious
- Diverse group of people making wishes
- The first person who wrote a wish was a Romani man. By being in the space and talking with different groups new ties can be created.

"Et område hvor man har lyst til at opholde sig og være social"
"I wish people would talk and listen to each other more"
"I wish that the world was full of my little ponies"
"Håber alle mennesker har det godt sammen, med plads til mangfoldighed og respekt"
"I wish that everything that can be preserved, will be preserved"

Possible Futures

Experiment 7: SKETCHING POSSIBLE FUTURES

ENGAGING: ●●●●●
ENABLING: ●●●●●
COLLECTING: ●●●●●

Description:
Nørrebro Station neighbours' drawings about their imaginaries for the future empty area of Basargrunden.

Purpose:
The future thinking exercise meant to let citizens and Nørrebro neighbours to envision and express in the form of activities their wishes and needs in a graphic way about the area.

LINK to material

Reaction:
The experiment was very well received by the participants. The diversity of people that contributed –from children, families, couples, homeless people, immigrants, young people, some politicians, few elderly neighbours – and the diversity of social classes and backgrounds enriched the result of the exercise. They expressed their thoughts through illustrations that range from the practical and functional to the fantasy and utopian.

Outcome:
The result obtained is the collection of the desires and visions towards the area, the provocation of the curiosity of the pedestrians and the involvement of the citizens to think about big or concrete needs and wishes for that space.

Insights from experiment 7: SKETCHING POSSIBLE FUTURES

- Extremely divergent wishes
- Majority of people thought of other people's needs before their own
- Very diverse group of people involved (demographics, profession etc.)
- Most people were envisioning recreational spaces
- Places to sit, places to play, places to interact, places to eat, places to relax, places to experience
- Nature elements: Trees, community gardens, grass, water
- A space that can be used for various purposes
- A space for families, not just for children

- Barrier/protection from the traffic
- Thinking all users of the space into the design, from shelters to good coffee in different spots, with various purposes.
- A covered space, so the weather doesn't determine whether you can use it or not
- A place for cultural performances
- Little interest in commercial/retail space
- A meeting point, where locals can support and help each other, communal activities

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Insights from experiment 7: SKETCHING POSSIBLE FUTURES

"Nørrebro skal stoppe med at drømme om slumromantik, nogen gange må tingene gerne være top-down"

"Cobe's drawings only fosters one way of using the space, the stairs can't be used very multi purposefully, it limits the use of space"

"Nørrebro is urban, keep it that way"

"Et sted med plads til alle, ikke bare børn, der er mange legepladser, vi har brug for et sted hvor resten af familien også har lyst til at bruge tid"

"The trust of a city street is formed over time from many, many little public sidewalk contacts... Most of it is ostensibly trivial but the sum is not trivial at all."

- **Jane Jacobs**

Citizens general reactions to experiments

- Thankful for the work and that they were invited to partake in it
- People gaining knowledge about the area that they didn't have before
- Few people knew that there was no plan for the area
- Interest in the activities and the future of the station
- Relating the experiments

"25th April, what a beautiful time to be alive! Whoever had this fantastic idea (diary) - thank you for bringing me a smile"

"This is a great idea (possible futures exp.), have you seen the love letters in the station?"

"Hello diary! This is such a cool idea!"

INTERVIEWS during experiments

Citizens thoughts about Nørrebro Station:

- The only truly unique place in Copenhagen
- A true melting pot of cultures and diversity
- Confusing traffic
- A place of coming and going
- Beautiful architecture (The station)
- Café-latte Østerbro
- Decay

"Dear Nørrebro Station: You're a mess. A vibrant, chaotic mess, but still a mess."

"We don't want to change you [Nørrebro Station] completely and turn you into something which you are not. But we want to release all of the potential we see in you. You have the potential to be a place where people think new thoughts while they are waiting for 5C."

"Diversity is often something we talk about, but never quite live fully. In this complex development, you [Nørrebro Station] remain a constant."

"Nørrebro station, DK's fineste funkisstation, synd at du igen og igen bliver overmalet med grafitti"

INTERVIEWS during experiments

Citizens thoughts about the sellers under the bridge:

- Make room for them, give them tables to sell their things
- Interest in how to integrate them in the area in a sustainable manner
- Some people expressed discomfort about the sellers under the elevated railway
- Prejudice about them as people, expressions of grouping all Roma people in one category, stigmatized.
- Annoyance

"I don't mind that they are there and selling their things, but I do mind that they take things that I have thrown out, because if they don't sell it, then then just leave it and it doesn't get recycled"

"They need to have more respect to other people in the area, in terms of how they use the space"

INTERVIEWS during experiments

Citizens thoughts about "Tryg":

- General feeling of "tryg" across demographics
- Only people living outside of Nørrebro expressed feelings of "unsafe"
- Relations between people you see in the public space fosters feelings of safety
- Metro construction highlighted as contributing to an unsafe feeling as it "closed the space down" (lack of visibility)
- Should I feel unsafe? Reactions to campaign name

"I never feel unsafe, there is always people around, I feel unsafe when there is no one"

"I only use it to transit through on my bike, but I think that if I was walking I would feel equally safe"

"I never feel unsafe on either my behalf or my kids, we pass through here everyday"

Citizens associations with the words *Tryg* and *Ownership*

SAFETY

Community / Coexistence / Care / Free / Open / Respect / Freedom / Serenity / Quiet / Ecumenism / Dailylife / Joy / Freedom / Known / Home / Comfortable / Welcomed / Be myself / Confort / Ease / Relax / **People** / Light / Ease / Light / **People** / Recognition / Codex / Inclusion / Aesthetics / Community / Warmth / Hyggeligt / **People** / Codex / Calm / Recognition / **People** / Gardens / **Warmth** / Smiles / Familiarity / **People** / Light / Home / Cleanliness / Community / Friendly space / Homely / Embodied / Trust / Peace / Freedom / Peace / **People** / Community / Calm / Relaxed / Clean / Light / Relations / Friendship / **Warmth** / Summer / Community / Kindness / Hygge / Family / Overview / Smile / Huggeligt / Willingness to meet / Open spaces / Trust

OWNERSHIP

Bond / Recognition / Respect / Assert the rights / Freedom / Safety / Free use Free time / Free shape / Familiarity / Comfortability / Memory / Individual / Private / "Mine" / Privacy / Freedom / Home / To be a good example / A circle / Private / Private / Private / Liberal / Conflict / Home / Limits / Expectations / Confrontation / Sentimental / Memories / Home / Egoism / Recognition / Warmth / Routine / Common Cause / Identity / Join decision / **Responsibility** / Pride / Conversation / Discussion / Cocreation / Power / Hard Work / Community / Collective / **Responsibility** / Commons / Participation / Development / Collaboration / Common / Relation / Kwodoledge / Familiar / Inclusion **Responsibility** / Feelings / Community / Power / Join decision-making / Participation / Willingness to Meet / Respect / **Responsibility** / Safety / Collectiveness / Democreacy / Shared / Freedom / Friendly / Relations / **Responsibility** / Home / Private

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Tryg Nørrebro Station
#Trygnørrebrostation

Min Nørrebro Station
#Minnørrebrostation

- Confront the term "Tryg" used in the campaign with the vision of citizens about the concept and with the feelings of some of the citizens.

- In some of the citizens point of view, the word TRYG made them question if they should feel insecure in the station area.

The complexity of the public space: "No one truth"

Change *vs.* Preservation
More shelters *vs.* Move people out
Personal needs *vs.* Community needs
Chaos *vs.* Structure
Gentrification *vs.* Diversity
Social capital *vs.* Material capital

One size doesn't fit all
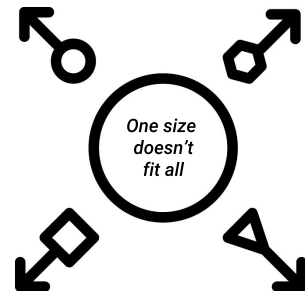
Reflections

Medborgerne needs to be further visible for the wider community, not only member organisations and politicians, as many citizens did not know about Medborgerne or the cause.

Focus should be on gathering visions and values, instead of on tangible infrastructure for the future space, since its feasibility is highly dependent on rules and regulations.

There is a need to focus more on the social and cultural capitals that support livability and less on the physical capital (the infrastructure of a space etc.)
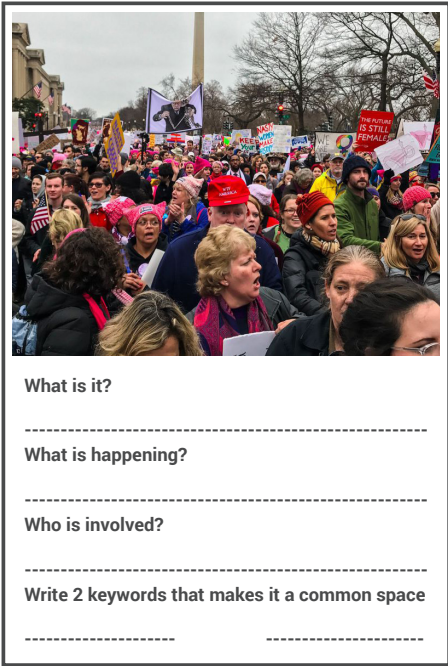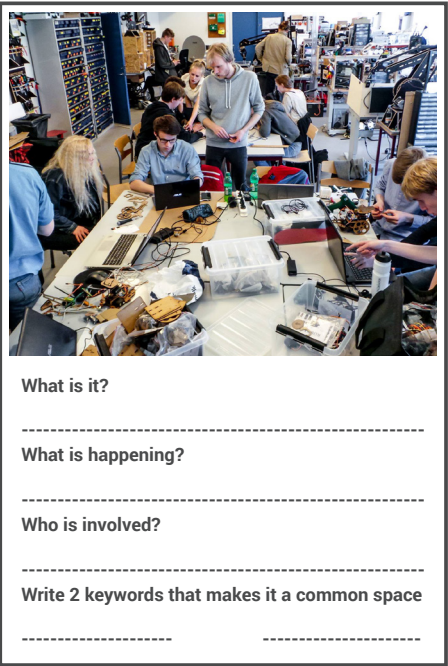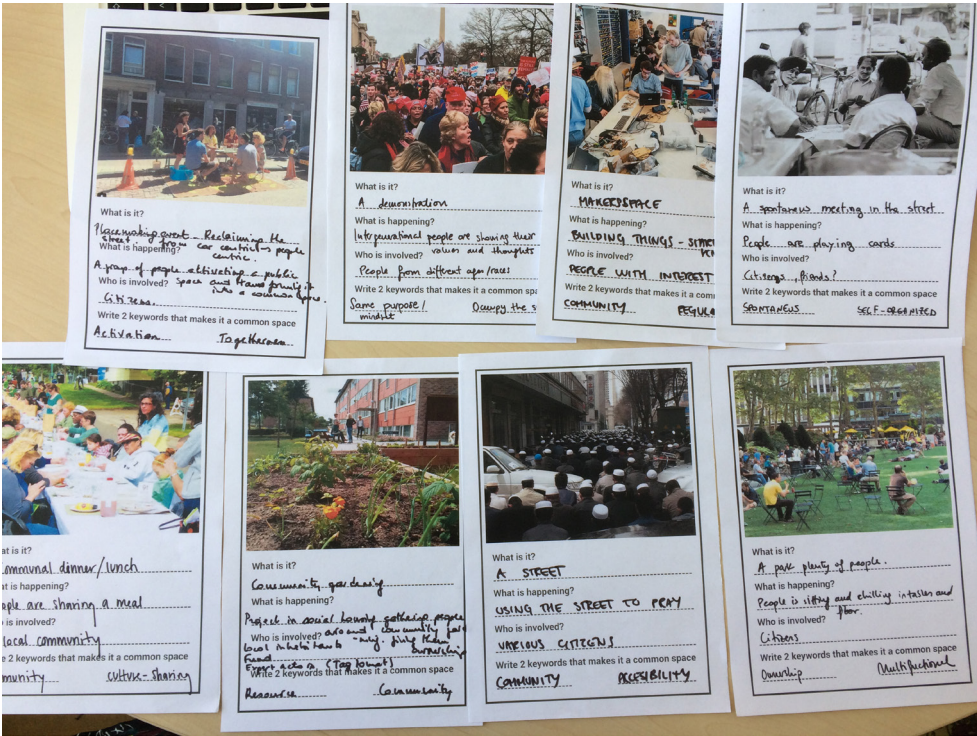
Instagram should be used to mark Medborgerne's presence

Appendix 5.

Material from workshops

A: Example templates of concrete examples of common spaces as understood by workshop participants

What is it?

What is happening?

Who is involved?

Write 2 keywords that makes it a common space

----------------------   ----------------------

What is it?

What is happening?

Who is involved?

Write 2 keywords that makes it a common space

----------------------   ----------------------

B. Photo of abstract visuals from which participants described common spaces
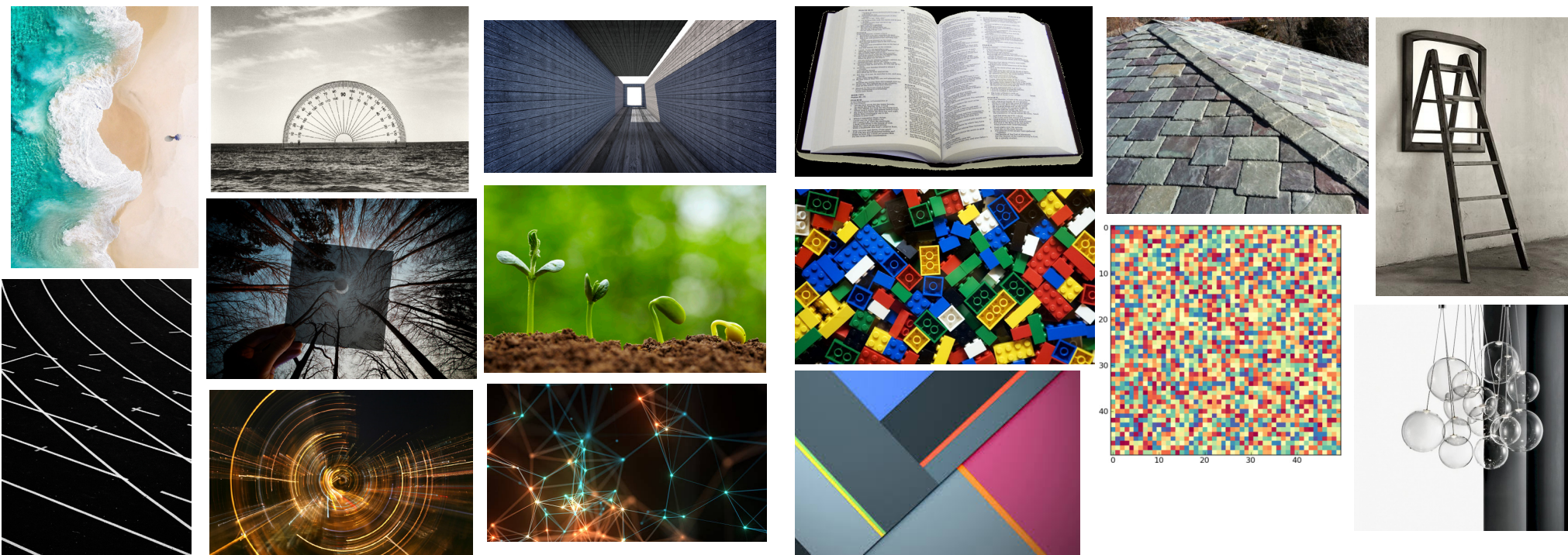
C. Photo of the outcome of the 5 Why exercise conducted at workshop 1

D. Brainstorm and mapping of what constitutes a common space with workshop participants

E. Moodboard of various urban intervention to use as conversation starter

F. Love letters written in workshop by participants

G. Mapping of "Ownership" and "Tryg" at workshop

Appendix 6.

Material from experiments

A: Picture of common diaries, LINK to material
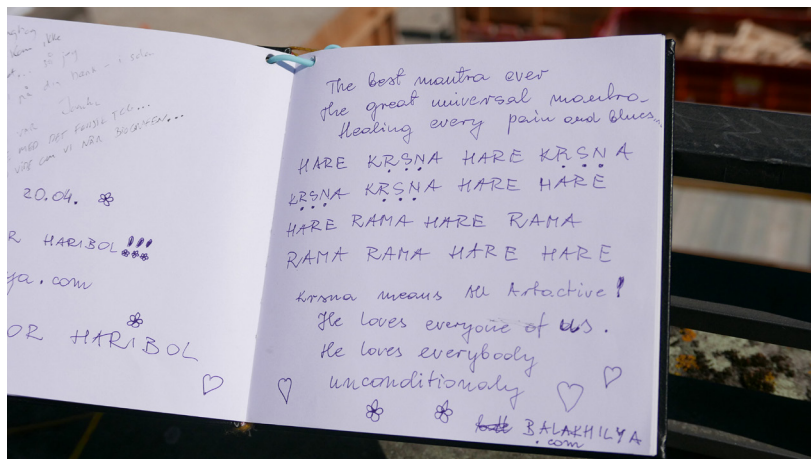
B. Picture of possible futures LINK to material

C. Picture of Love letters [LINK](#) to material

D. Picture of wishing tree [LINK](#) to material

E. Picture of temporary Living room LINK to material

F. Picture of "Tryg supporters posters" LINK to material

G. Picture of "Space talks to you" [LINK](#) to material

Appendix 7.

Format of online survey