

LIVELY CITIES TOOLBOX



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LIVELY CITIES: RECLAIMING PUBLIC SPACES FOR PUBLIC USE

FOUR YEARS OF RETHINKING PUBLIC SPACES

Launched in 2011, the four-year Lively Cities project – which is co-financed by the INTERREG IVB North-West Europe programme, the Walloon Region and its partners – aims to strengthen communities and bring about sustainable economic development. Led by the Belgian Association of Town Centre Management (AMCV), the project brings together the public-private partnership of La Louvière Centre-Ville Centre de Vie (Town Centre Management), the city councils of Aberdeen (UK), Brighton (UK), Eindhoven (NL), Lille (FR) and Tournai (BE), and Wageningen University – Van Hall Larenstein (NL). These partners pooled their diverse knowledge and expertise to design or redesign public spaces with and for communities.

WHY?

In response to the financial and socio-economic crises of recent years, cities launched large and often expensive urban renewal projects. However, these projects largely did not bring about revitalisation and led instead to the unexpected emergence and proliferation of spaces that were underused, misused or simply not used at all.

Although these renewal projects often resulted in beautifully designed spaces, they were not conceived for and with the local community. Uncared for and subject to daily abuse, these spaces caused city cores to rupture, resulting in fragmented centres and a worrying disconnect between districts, clusters and communities. Neglected or used only as transit areas, these spaces fuelled a vicious circle of decline and fed the unattractiveness of urban North-West Europe.

Many European countries appeared to face similar issues in comparable spaces and were unable to reverse this negative trend on their own.

HOW?

Lively Cities proposes an appropriation of the public domain by communities. Public spaces are reconceptualised along business lines and potential users are targeted based on their shared values. This results in a space and atmosphere that users can feel, experience and identify with. Spaces are designed or redesigned according to communities' and users' needs and interests and not just following architectural imperatives. Lively Cities aims to build and re-establish links between districts, clusters and communities, thereby generating substantial economic development as communities reclaim public spaces.

Lively Cities uses the concepts of placemaking and place management – which are relatively new to Europe – to transform dead spaces into attractive areas where people would choose to spend their time. These concepts have already reworked dull, lifeless spaces into highly competitive destinations in Australia, New Zealand and New York. Through placemaking, public spaces develop an identity and are readopted by local communities, who can relate to a unique environment that has been tailored to their expectations and needs.

ULPS: URBAN LIFESTYLE POINTS

The first year of the project was dedicated to defining a methodology that all partners could use. Having received training on placemaking, the partnership developed its own Lively Cities methodology through ULPs – a compilation of place branding, place-making and place management. These three elements are the key to designing and redesigning public spaces successfully.

1 - **Place branding** redefines the identity of a space.

2 - **Place making** proposes schemes and actions in line with the visions and values of the Lively Cities project.

3 - **Place management** tests how these schemes are performing on a daily basis, enabling mid- and long-term improvements.

This constantly evolving process can be launched and developed easily and affordably in a variety of spaces.

PROJECT STEPS

YEAR 1	Create a joint transnational methodology based on initial training and the partners' pooled knowledge, skills and competencies. Assess public spaces that have been targeted for change. Identify potential schemes and actions to be taken.
YEAR 2	Test schemes identified in Year 1 to determine their relevance and effectiveness. Monitor, assess and improve actions before final implementation. Identify how schemes will be managed beyond the initial test period.
YEARS 3 & 4	Implement long-term placemaking actions . Ensure place management is implemented, as it is vital for successful space transformation.

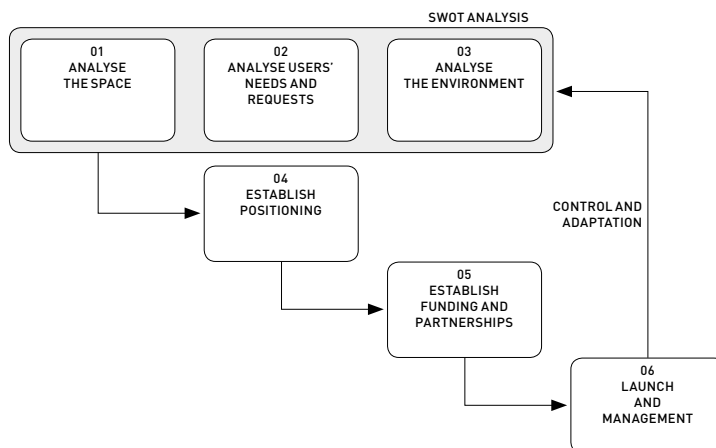
ADAPTING MARKETING TO PLACE MANAGEMENT

Marketing appears to be an effective tool for integrating communities in the process of reconceptualising public spaces. Under a more 'social' approach, marketing should both determine the needs, desires and interests of target groups (communities and potential users such as residents, business owners, workers, visitors, investors and students) and meet user demands effectively and efficiently in a way that preserves or enhances the well-being of users and society.

This can be achieved by integrating common marketing tools to create added value for public spaces, namely by developing ULPs. This new way of thinking about and managing public spaces uses and adapts experiential marketing techniques centred on the unique selling point (USP) to achieve similar results to those obtained in retail, such as:

- **Attractiveness** – A simple but drastic space redesign, such as that implemented in Brighton, invites visitors to see a space in a new way and observe their environment.
- **Curiosity effect** – Free concerts, art and performances encourage users to participate or stay longer.
- **Status effect** – A unique design with pleasant, sophisticated amenities arouses a sense of value and pride.
- **Dramatisation** – Spectacular events, such as Wavre's winter garden, and the use of sounds and lights can attract users and increase the time spent in a space.
- **Appropriation effect** – Inviting users to create their own space, for example, through removable urban furniture, may facilitate social links and build a sense of ownership. The place management approach therefore uses real-life experiences from other fields bring urban areas back to life.

CREATING A ULP



01 ANALYSE THE SPACE:

The aim of this preliminary phase is to compile all available information on the space and answer questions such as:

- Who uses space?
- How and when is the space used?
- What amenities and events does the site offer?
- Why is the space not used?

Traditional market research tools can be adapted and used at this level in the form of community meetings, interviews and questionnaires, workshops and focus groups, behaviour mapping, counting, tracking and observation techniques. A good example is the 'tops and flops' system used by the city of Tournai (Belgium), in which users take photos of what is best (tops) and worst (flops) about a space (for more information see the related section in the toolbox). It is also important to list any constraints and obstacles, such as historically listed buildings.

02 ANALYSE USERS' NEEDS AND REQUESTS:

Before defining users' expectations, it is necessary to identify who the potential users of the space are. This can be done by mapping the communities that have a connection with the space. Once these users have been identified, their feedback can be obtained through mechanisms such as surveys, interviews and storytelling. The aim of this approach is to study how users – individually or in groups – use spaces and identify which spaces to use. This data allows users' needs and requests to be identified and solutions designed to meet their expectations, resulting in the more successful integration of different users with a space. By defining and categorising users based on a common way of thinking or acting, the main target communities can be identified and targeted.

03 ANALYSE THE ENVIRONMENT:

Every targeted space is naturally part of a larger district, which is part of a city, which in turn is part of a wider region. It is therefore important to analyse the area around a targeted space in order to integrate that space with the wider area. The objective is to create a space that has unique value and does not compete with its surroundings but rather complements them, creating natural links and bringing added value to the whole area.

This step can be summarised in an analysis of strengths, weaknesses, opportunities and threats (SWOT), where the strengths and weaknesses are related directly to the space itself and the opportunities and threats reflect the wider environment that the space is part of and the context in which it evolves. The purpose of this analysis is to identify the schemes and actions that are possible and those that are unlikely to work. It uses a space's assets to counter any weaknesses and takes advantage of the opportunities to negate the threats.

04 ESTABLISH POSITIONING:

With the in-depth knowledge that we now have about a space, we can identify a positioning strategy. Positioning dictates the way users will perceive a space. It is created and reinforced by factors such as the amenities made available (removable tables and chairs for personalising spaces within a space, green areas, water sources, etc.), the services offered (free books and newspapers, board games, sports lessons, public toilets, etc.), the day-to-day management of the space (cleaning, security, animating, etc.) and communication and branding. A positioning strategy should be simple, attractive, credible, specific, sustainable and perennial¹. In urban planning, positioning can be developed around four main aspects: identity, conviviality, accessibility and usage.

1 - Identity relies on the comfort and image of a space. This is supported by logos and branded designs and the delimitation of the space through immediate visual recognition, such as flags, banners and stickers. It also encompasses the feeling of security and cleanliness fostered by visible management, such as maintenance staff with easily recognisable, colour-coordinated uniforms.

2 - Conviviality emanates from the atmosphere of a space, which is closely linked to socialisation and a balanced mix of communities using the space and sharing the same values.

3 - Accessibility is determined by how easy it is for a person to enter a space, regardless of factors such as age, sex and ability. It refers to the availability of diverse and reliable services for accessing the space, such as public transport, roads and bike facilities. It also necessitates that a space be easily recognisable through signage bearing the space's logo or branding;

4 - Usage is regulated by the activities (free lessons provided by committed communities, artistic performances, etc.) and services (audio guides, bins, toilets, etc.) that are offered, as well as the available amenities (such as seating, weather shelters, chess tables, pétanque or bowls grounds, etc.).

¹ Mercator, Lendrévie, Lévy, Lindon, DUNOD, 2009

05 ESTABLISH FUNDING AND PARTNERSHIPS:

Identifying and implementing a positioning strategy requires resources such as amenities, a management team, equipment and communications. The cost of this must be calculated upstream and a feasibility study completed in order to identify the funding required for successful project implementation. The identification of public and private partners is vital for long-term success. It is important to look beyond the initial set-up phase – the success of a public space created through placemaking is measure by its capacity to last in the long run. Funding therefore needs to be approached with a long-term view.

06 LAUNCH AND MANAGEMENT:

The day-to-day management of a space requires the establishment of a highly capable, multidisciplinary team that combines a wide range of skills and knowledge. Project stakeholders should be given clearly defined duties and responsibilities. Communication campaigns targeting each user group should be launched simultaneously. It is important that communication happens at every step of the process so that stakeholders remain constantly involved. This should allow communities to see the temporary but potentially disruptive impact of improvement works as an investment in the future rather than a negative.

CAUTIONARY NOTE

It is important to bear in mind that a space will evolve over the course of time – by its nature; a ULP is constantly in motion. The success of a ULP also lies in its capacity to follow new trends and meet its users' changing needs and requests by continuously improving its offerings.

MARKETING AND PLACEMAKING RESEARCH

Any placemaking strategy launched by the partners inevitably required various kinds of information. Throughout the process described above, the partners had to make important decisions based on their knowledge of the situation.

Information gathering is therefore vital for the success of the project. The process of information gathering, which can be used to answer almost any question that arises, can be broken down into different stages:

- Identifying the problem
- Initial documentary research
- Defining the research objectives
- Choosing the method of information collection
- Field studies
- Processing the information and disseminating the results to facilitate effective decision-making

The problem-identification phase is where we identify the major issues that may arise; for example, in the SWOT analysis we seek to identify the strengths and weaknesses of the space as well as the opportunities and threats from the wider environment. Later on we consider visitors' expectations, the success of any activities and the balance between achievements and real needs.

Gathering information can be costly. It is therefore important to conduct documentary research before embarking on a resource-intensive field study. At this stage we compile all existing information on the topic. In our setting this may involve looking at city archives to identify previous projects, consulting trade and residents' associations and their publications and examining the general press.

We can now identify what vital information is missing and define our research objectives.

We can choose a collection method based on the information to be gathered. Two approaches are possible:

- Qualitative: where we gain a deep understanding of the topic by asking open questions and gathering opinions. This can be useful, for example, if we want to find out the motivations for or barriers to using a space.
- Quantitative: where we collect a large volume of basic information from many individuals (usually a group that represents all of the stakeholders) to validate simple statements. This can be useful, for example, for analysing the overall success of an activity such as La Louvière Plage or Petit Montmartre.

Once the method has been chosen, field studies can be carried out. For a qualitative survey, methods such as individual interviews, group meetings and observations can be useful, while quantitative data can be gathered by postal, telephone or online questionnaires.

The information collected must then be processed and the results disseminated to facilitate effective decision-making.

ADAPTING STORYTELLING TO PLACEMAKING

Storytelling is about putting a story behind something, such as a name, a concept or a place. It is the ancestral way of sharing our vision of the world and our values and experiences while being entertaining at the same time. It is a powerful tool that is deeply anchored to culture; it is used to pass on information, explanations and emotions. To tell a story, we create a coherent unit out of disparate elements and give them sense and meaning. This makes storytelling a valuable instrument in the fields of marketing, organisation and pedagogy but also in placemaking, where it can be used to bring back memories of a place.

STORYTELLING DEALS WITH:

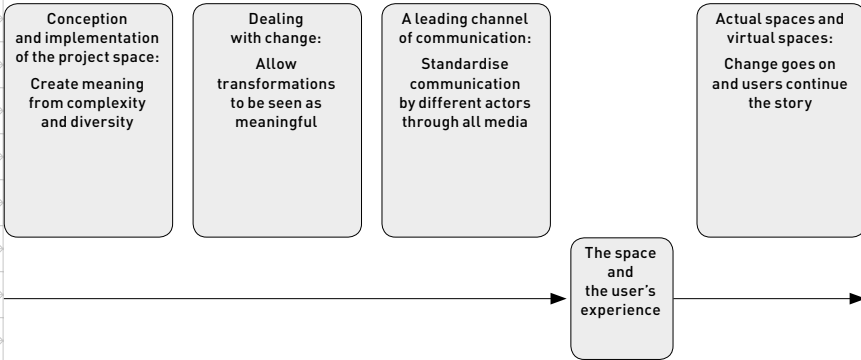
Complexity – The concept of placemaking happens in a multi-layered context and involves many actors and diverse elements in a complex process that needs to be given meaning. Complexity and diversity create gaps that must be bridged, and that's exactly what a story does. Storytelling benefits the listener but is also important for the author of the narrative.

Change – Placemaking naturally necessitates change. Stories deal with transformation and evolution; they attempt to weave these elements together to make sense of them. A good narrative integrates explanations with emotions and presents them in an entertaining way, making them accessible to the listener.

Communication – Placemaking is influenced by societal, institutional and political elements that are likely to require clarification. The different channels of information used by the various actors involved in transforming a space often give a fragmented picture of the process. This can be confusing and unappealing. A story is a good tool for standardising communication through different types of media.

Place experience – The way we experience a space depends not only on the concrete environment but also on the preconceived images we have of a place and the stereotypes present in our culture. Storytelling contributes to this image and adds immaterial value to a place, influencing the experience of the user. In return, stories can be formed from users' experiences.

STORYTELLING IN ACTION



CONCEPTION OF THE SPACE +

The choice and implementation of a 'new profile' that will transform a misused, underused or unused public space into a lively one depends on the integration of many factors. It is often difficult for the project team to bring these factors together. To realise all the steps leading to the creation of a ULP coherence must be created between all of these elements while leaving room for the many voices that want or need to be heard¹.

For this reason, organising this complexity into a script can help the project team find a clearer line of action throughout the process.

+ CHANGE:

The placemaking process changes both the environment and locals' patterns and habits. It is possible that not everybody will understand what's going on or why so much money is being spent on a particular space. Many people are sceptical when faced with change and need to be convinced of the relevance of the endeavour.

Unlike stories, which help us handle change by making it personally significant, explanations and activity reports are dull and have little emotional power.

+ COMMUNICATION:

This point is particularly important in our context as information not only comes from different sources (project team, stakeholders, funders, city and regional councils, etc.) but is also spread over different types of media (traditional newspapers, TV and radio reports, websites, social networks such as Facebook and Twitter, etc.). These diverse sources and media must follow an integrated strategy and convey the same message to present a coherent image of a space.

¹ Urban Lifestyle Point (ULP) = Place Branding + placemaking + place management.
Please refer to explanation above.

= ACTUAL SPACES, VIRTUAL SPACES AND USERS:

The creation of a ULP, especially when it enters a virtual space¹, is an ongoing process that requires continuous updates through appropriate communication. A story has to progress, maintaining the coherence between users' experiences and the image of the place presented by various media. Interaction with users can guarantee the authenticity of these communications. Users can participate directly in the development of the script by sharing their experiences in the virtual space. In turn, their input can be solicited through various tools.

GUIDELINES FOR NARRATORS

STORYTELLING IN PRACTICE

Each placemaking team has to deal with storytelling. Each place is unique, as is each placemaking team: specific situations and problems are dealt with in specific ways. While there are some general tools for storytelling, it is up to each narrator to interpret the reality in his or her own way and using his or her own thoughts and emotions. A good story includes a part of its author.

NOTE A narrative doesn't have to be told exclusively using words: pictures can say a lot and are a simple prop.

WHO IS THE STORY FOR?

This is a key question in storytelling. We adjust our narrative to the listener without realising it; we choose the appropriate language, format and humour and even adapt the content based on the audience. Having the same values and cultural norms as our audience often helps us be understood. Stories have to be directed and adapted to the target group. If many groups are being addressed, they will all have to be kept in mind when writing the script. All of the elements that support your story – the pictures, website design, music, etc. – will have to converge and be appropriate for your target group.

AUTHENTICITY

Be careful not to raise expectations that cannot be met. A false image may be at odds with the local identity and cause resistance. Similarly, it may result in disappointed visitors. Imposed narratives risk creating a gap between the concept and reality. It is vital to ground the story in the neighbourhood and design it in line with local identity to maintain authenticity. The story doesn't necessarily have to be 'true', but it must mirror the real situation and deliver an authentic message. So long as your message is credible, you can be as imaginative as you like.

¹ A virtual place is the transposition of the public space on the web to create continuous link & interaction between users and the place. For more information, please refer to the specific slip dedicated and named « virtual places ».

ELEMENTS OF THE STORY

1 - THE FRAME

- **Point in time:** The past, present, future or an imaginary time.
- **Setting:** In this case, the project space. It has changed throughout history and will be different still in the future.
- **Details:** Whether they are trivial, ordinary, emotional or funny, they lend credibility to the story.

2 - THE CHARACTERS:

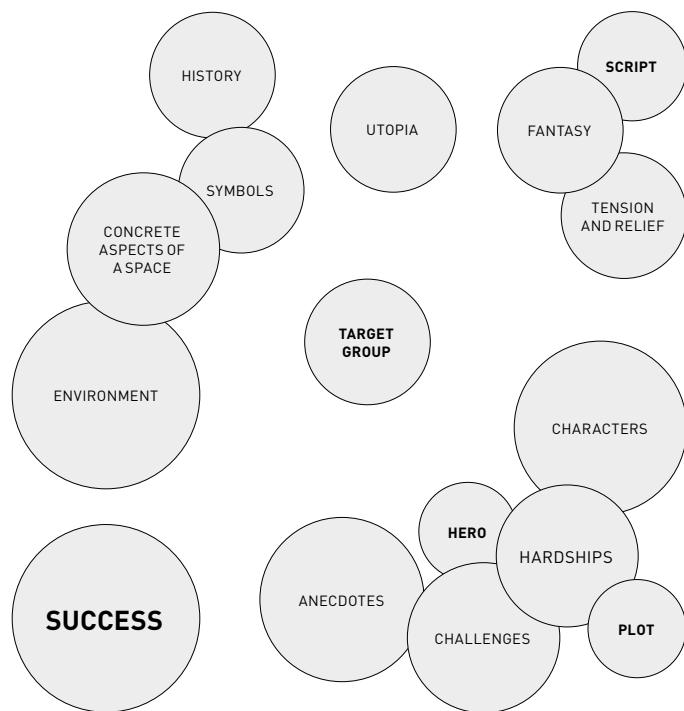
- **The hero:**
 - **A normal person:** Becomes a hero through unexpected circumstances. He or she has a positive image – good but not perfect – and has grown as a person by overcoming hardship.
 - **Identification:** The audience has to be able to identify with the hero, i.e. by sharing the same values, codes, dreams, needs or fears.
 - **Action:** The hero doesn't explain or analyse, he or she acts.
- **Good guys and villains:**
 - Good guys: Are helpful and faithful to the hero.
The 'project team' are the good guys!
 - Villains: May be individuals, institutions, fate, external circumstances or a crisis.

3 - THE PLOT:

- Drama: The hardships the hero overcomes and how the challenges and difficulties he or she faces enhance his or her success.
- Tension and relief: Keeps the audience focused on the story.
- Surprise: Shakes the audience and grips their attention.
- Peak: The hero succeeds and saves the day!

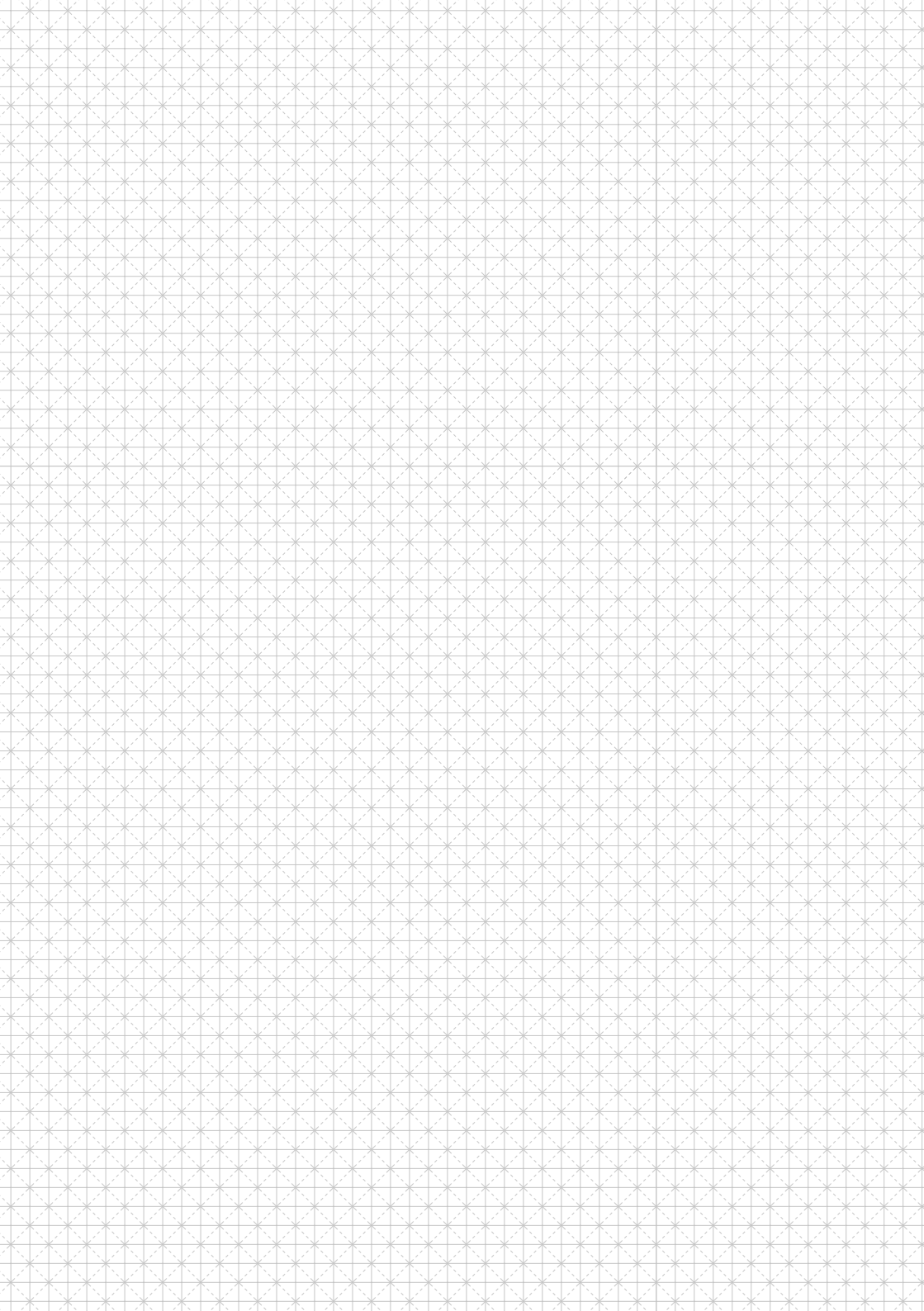
4 - THE ENDING:

- All's well that ends well!
- The hero's actions open the door to a better future. It can be a utopia – a dream that should become true.

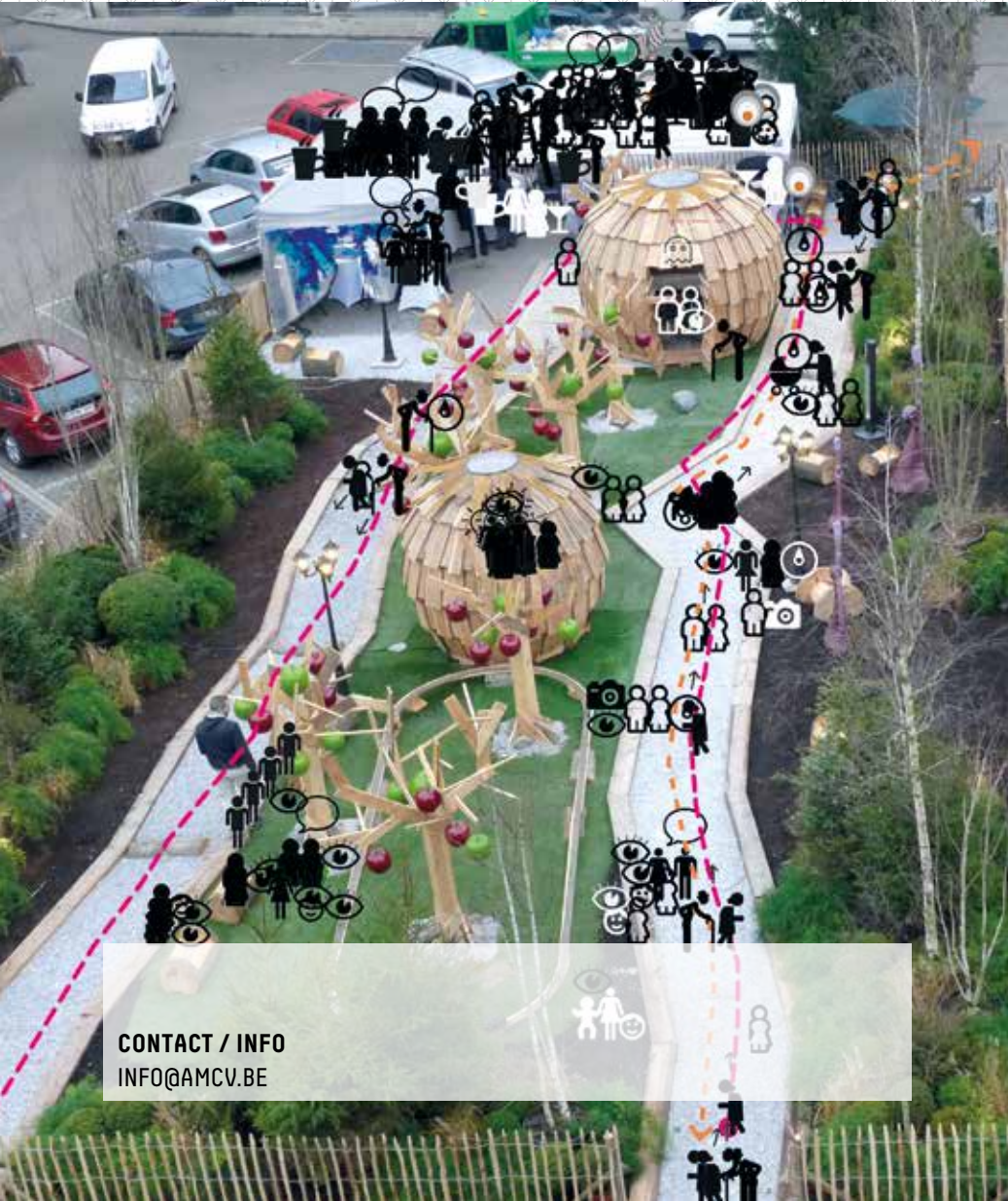


KEEP IN MIND

- Don't develop an intricate story; instead, create a strong, basic script. Some well-chosen words and pictures will say more than a long, dry monologue.
- Define your target group. The hero must be a symbol that the audience can identify with.
- What hardships are to be overcome? How and by whom? What trials and challenges are you facing?
- Define your objectives: what are your dreams for the project space? What is your utopia?
- Define the setting for your story. Identify the space in its wider environment (smaller or larger scale). The concrete aspects of this space provide you with various symbolic elements that can be used as building blocks for your narrative.
- Keep your story alive with anecdotes: they give authenticity.
- Truth is not necessary but credibility is: fantasy rooted in reality.
- Travel between history (the past) and utopia (the future).
- Rather than explaining the message, impose it. It is better to feel than to understand.
- Emphasise the solution instead of the problem.
- Limit the choices as choosing can make people uncomfortable. Use appropriate stereotypes; they can help comprehension.
- The ending should be a new beginning.



BEHAVIOUR MAPPING – AMCV



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CONTEXT

A tool that can be used at any time and anywhere to understand how a space is used, for example: who uses it, what do they use it for, when do they use it and for how long, and how do they use it?

ACTION

Behaviour mapping transposes a space onto paper and shows where people move within that space. Using a map of the space (based on drawings, photos or online maps) we mark where people stand, their age and gender, what they do in the space and how long they stay. Observations need to be made over at least one day or the course of a placemaking action.

Behaviour mapping is an observation tool and can be used before, during and after carrying out a placemaking action, allowing a full analysis of its impact.

NEEDS & EXPENSES

- Detailed map of the space informed by drawings, photos, online maps etc.
- Chart containing different user characteristics and actions that are relevant to the space and event, such as gender, age, activities (e.g. taking photos or reading a sign) etc., as well as a space for any important comments.
- Staff to collect data over the whole period.
- Staff to encode the data collected.
- Staff to analyse the data, diffuse results to inform communities of results and suggest improvements for the future.

WHY IS IT A GOOD PRACTICE?

- Can be done anywhere.
- Gives direct and unbiased feedback that lets us see exactly what people do in a space.
- Allows us to create user profiles.
- Lets us see how amenities, services, events etc. perform.
- Besides staff members' time, it's free!

OBSTACLES & IMPROVEMENTS

- Difficult to undertake when a space is overcrowded.
- Needs to be carried out continuously and without breaks to be relevant.
- Needs attentive staff that pay close attention and notice how long users stay, who they are joined by, whether they come back etc.
- Must be carried out by the same team for the whole period to prevent double entries.



Pooling results of a whole day of behaviour mappings.

PROCESS

- ① Create map of the space (using correct measurements and marking obstacles, stairs, trees etc.)
- ② Create chart with relevant user characteristics and activities, such as gender, age etc., as well as a space for important comments.
- ③ Indicate on map where an action is taking place or any services are offered.
- ④ Allocate staff to mapping or charting for a continuous period.
- ⑤ Collect as much data as possible during the time period.
- ⑥ Compile results and analyse data.
- ⑦ Inform stakeholders of results.
- ⑧ Propose improvements for the future.

COUNTING BY HAND – LA LOUVIÈRE CENTRE-VILLE CENTRE DE VIE, TOWN CENTRE MANAGEMENT



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CONTEXT

Can be undertaken anywhere over a particular action or day to day to assess the impact of an action on pedestrian flows.

ACTION

The person undertaking the counting (the counter) discretely positions themselves at a pre-agreed location where they make a numerical tally of pedestrians passing by. They count the number of pedestrians for a series of five-minute periods over an agreed timespan (often between 9.00 a.m. and 6.00 p.m. for shopping streets). The information is recorded on a data sheet, where conditions such as the weather are also noted. The counter then moves to another agreed location and repeats the process. Each location should be visited at least half hourly for the results to be meaningful. The counter repeats the process over the course of an event or every day over the review period.

NEEDS & EXPENSES

This depends on the size of the space being analysed. One counter may be sufficient to count pedestrian traffic in a small street, but two or three counters may be necessary for a larger space.

Counters should cost around €6.00 per hour and are easy to find via the Internet.

WHY IS IT A GOOD PRACTICE?

- Provides a range of valuable numerical data –e.g. comparing pedestrian traffic during a 'normal week' with traffic during an event.
- Measures the attractiveness of an event and how well an action performs.
- Gives concrete numbers to support the success of an action. This can help with attracting new partners, sponsors, etc.

OBSTACLES & IMPROVEMENTS

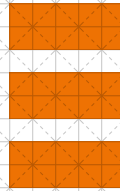
Data collection is limited to the hours that staff are available. This can be supplemented by installing and collecting data from pedestrian flow equipment.

PROCESS

- ① Prepare a data collection sheet.
- ② Position counter where they can see each person passing by.
- ③ Count the number of pedestrians for five minutes.
- ④ Note pedestrians and conditions such as the weather on the counting sheet.
- ⑤ Move to another location and repeat the process.
- ⑥ Repeat over the review period (a whole day, a whole week, the course of an event, etc.) visiting each spot at least twice each hour.
- ⑦ Prepare the results and use graphics to show data comparisons – e.g. the number of pedestrians for each day, location, etc.



A DESIGN COMPETITION – BRIGHTON & HOVE CITY COUNCIL



PROCESS



- ① Identify local stakeholders and invite them to form a stakeholder group to assist with project implementation.
- ② Carry out assessment to identify local community priorities and aspirations for the transformation of the area.
- ③ Set up, launch and manage competition brief, entries, selection panel and public exhibition.
- ④ Announce competition winner and negotiate contract to implement temporary transformation.
- ⑤ Implement and monitor temporary transformation and provide feedback to local community.
- ⑥ Prepare and consult on long-term proposal for the area, building on successful aspects of the temporary transformation.



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Before and after images of 'The Common Room' – the winning competition entry by Plan Projects and Luis Trevino Architects.

CONTEXT

A side road and small park off a busy shopping street in Brighton. More than 3.700 people walk through the project site on weekdays between 10am and 4pm but virtually no one stops to spend time in it. Incidents of anti-social behaviour are common.

ACTION

Competition inviting architects, artists and event programmers to submit ideas for a two-week pilot project to transform this neglected area into a space that would attract people and be valued by the local community and visitors. The competition brief highlighted site-specific issues that needed to be addressed. Five entries were shortlisted and developed further at a public exhibition. Feedback from this exhibition helped the selection panel choose a winner. The winning idea was piloted and monitored on-site for two weeks. Successful aspects provided valuable information for the long-term transformation of the area.

NEEDS & EXPENSES

- Communications (contact list, press release, email and social media alerts largely targeting professional organisations).
- Staff to arrange and support selection panel activities and meetings.
- Contribution for five shortlisted entries to create detailed proposals (£625.00 each).
- Exhibition panels (£826.00).
- Volunteers to staff public exhibition.
- Implementation of temporary transformation (£50.000).
- Volunteer fieldworkers to carry out assessment of temporary transformation.
- Staff to feedback assessment results to local community.



'The Common Room' concept of combining digital infrastructure with inspirational design that prompts social interaction, play and work-related activities in the area.

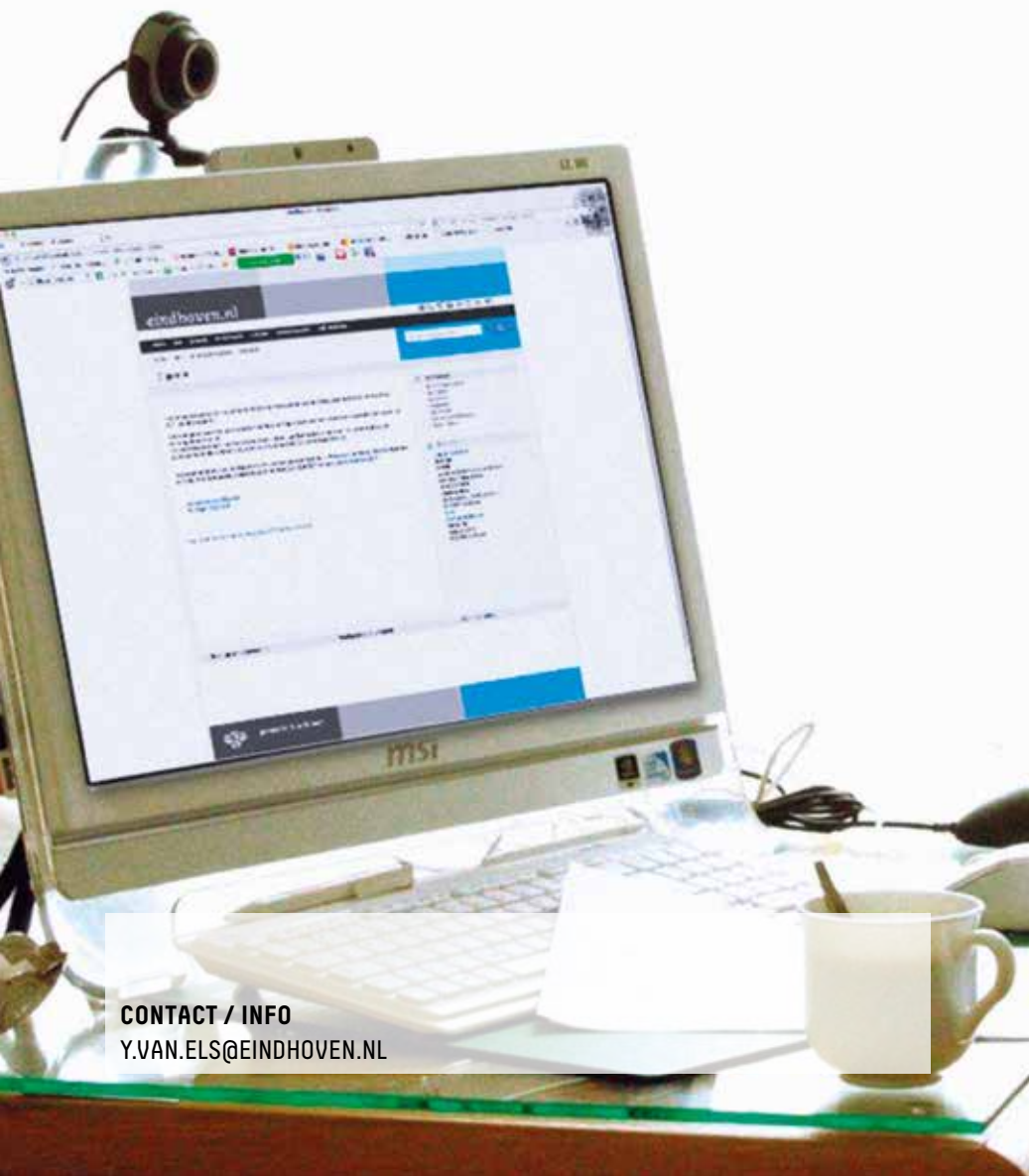
WHY IS IT A GOOD PRACTICE?

- Provides a range of innovative choices that respond to the context of the site and community requirements.
- Engagement with local community from the beginning and active communication throughout the project.
- Public exhibition provides opportunity for public to comment and inform selection panel decision.
- Enables representatives of the local community to actively participate in the choice of winning idea and inform long-term implementation.
- Use of volunteer fieldworkers to collect data helps reduce costs while providing volunteers with valuable work experience.

OBSTACLES & IMPROVEMENTS

Additional effort necessary to engage 'hard-to-reach' groups within the local community, in particular local residents. Door-to-door interviews and leaflet dropping helped raise awareness and encourage residents to get more involved. To make the most of the selection panel's time and energy, competition entries may be pre-assessed against some basic criteria to exclude those that are not feasible.

DIGIPANEL – EINDHOVEN CITY COUNCIL



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CONTEXT

Monitoring the impact of actions using a digital survey system. The 'digipanel' comprised 150 local inhabitants, representing a cross section of the Doornakkers community. They were asked to scrutinise and assess the degree of success of each of the local Lively Cities actions through completing digital surveys. The results provided data on the participants' 'relationship' with the three central meeting places in Doornakkers (St Joseph, Riebeeck and Toeloop) including as how they used them and how often. Two surveys were sent to each of the panel members.

ACTION

Communicate the intention to form a digipanel of local individuals. Ask digipanel members to respond to questions several times a year to provide feedback on processes and progress

This provides valuable data on the degree of success or otherwise of the tested actions. Each year after the main activity season is over, the digipanel is asked to complete a survey on their opinions the changes that have been tested on the three central meeting places. This enables changes in awareness and usage to be monitored.

NEEDS & EXPENSES

- Obtain inhabitants' email addresses.
- Communicate the new surveying method and intention to form a digipanel. Ask people to sign up.
- Find out about digital surveying methods (e.g. Google Docs).
- Utilise any research expertise from your own organisation.
- Carefully consider the wording of questions.
- In this instance, the overall budget was zero thanks to the availability of an in-house dedicated research department. Otherwise, a small budget would be necessary.

WHY IS IT A GOOD PRACTICE?

- an efficient means of collecting data.
- Effective use of social media.
- Provides immediate feedback and a good overview thanks to fast responses and high response rates.
- Repeating the same questions periodically provides valuable time-series data to monitor and compare progress of any actions.



OBSTACLES & IMPROVEMENTS

- Identifying whether the respondents are representative of the local population (e.g. various backgrounds and ages).
- Maintaining files.
- Frequency and timing of surveys (same time every year).

PROCESS

- ① Communicate the digipanel project.
- ② Get local residents to sign up.
- ③ Design questions and research method yourself or via research department (Google Docs).
- ④ Conduct surveys via the Internet.
- ⑤ Analyse responses.
- ⑥ Present and communicate results.
- ⑦ Decide frequency of surveys.

AN ECO-COUNTER – BRIGHTON & HOVE CITY COUNCIL



PROCESS



- ① Identify counter that matches project objectives and potential partners to share equipment costs and use.
- ② Allocate staff for counter maintenance, to monitor data feed and to coordinate bookings/use of equipment.
- ③ Identify best location for installing counter and ensure it is available and in working order when needed.
- ④ Install counter, making sure data feed flow is working and periodically check condition of equipment.
- ⑤ Dismantle counter at the end of the counting period, ensuring it is stored along with any equipment-specific tools and instructions.
- ⑥ Take into account any relevant influencing factors (events, weather, school holidays etc.) when analysing data.



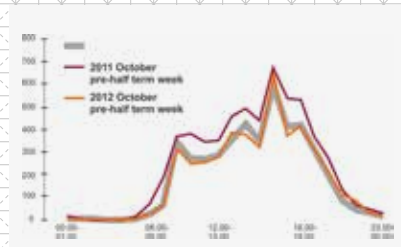
CONTACT / INFO

PLANNINGPROJECTS@BRIGHTON-HOVE.GOV.UK

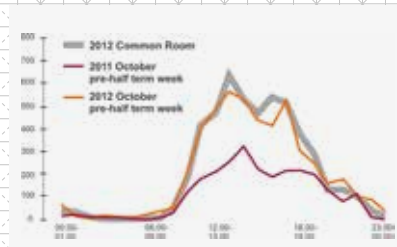
(FOR MORE DETAILS ABOUT THE EXPERIENCE)

INFO@AMCV.BE (FOR MORE DETAILS ON THE ECO-COUNTER ITSELF)





Graph showing average pedestrian flows recorded during weekdays in 2011 and 2012.



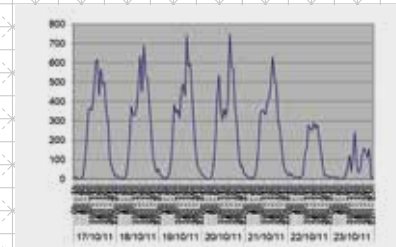
Graph showing average pedestrian flows recorded during weekends in 2011 and 2012.

CONTEXT

This Brighton-based project set out to transform a small street and park next to a busy shopping street in Brighton into an area for quiet informal relaxation. Various placemaking data collection techniques were used to build a profile of the area and its users. This information was used to launch a design competition for ideas to guide the transformation of the space (see slip 'Temporary transformation as a fundraising tool') and provide a baseline for comparing outcomes of the temporary transformation (see slip 'Temporary transformation as a fundraising tool'). An automatic people-counting device ('eco-counter') was used to record pedestrian traffic over a five- to six-week period. This yielded a range of useful data highlighting particularly high pedestrian flows during normal business hours and particular events, as well as variation in pedestrian patterns between weekdays and weekends.

ACTION

- Identify and acquire equipment suitable for outdoor use and, if possible, capable of remote data interrogation.
- Eco-counters can be expensive. If possible, identify partners interested in sharing the cost and use of the equipment.
- Ensure equipment is discreetly located and sufficiently robust to withstand potential damage.
- Identify most suitable location(s) for installing counter(s) according to equipment specificities.
- Ensure the counter is set up properly and recordings are being made from the start. From time to time, check that the equipment is continuing to function.
- Note factors that may have an anomalous impact on pedestrian numbers over the data collection period, such as events, weather conditions and school holidays.
- Organise staff to process resulting data, taking into consideration any factors that may skew trends in pedestrian numbers, such as those listed above.



Graph showing volume of pedestrian flow over a typical week (22/10/2011 and 23/10/2011 were a Saturday and Sunday, respectively).

NEEDS & EXPENSES

- Eco-counter: +/- €4.000 for the equipment + €300/year for processing the data collected.
- Staff responsible for maintaining counter components and installing/dismantling the counter on-site.
- Staff to monitor and extract raw data and coordinate sharing of equipment between partners.
- Staff to analyse data and report findings.

WHY IS IT A GOOD PRACTICE?

- An effective way of recording continuous time-series information on pedestrian movements.
- A simple and relatively inexpensive way to measure pedestrian volume and direction and identify patterns of pedestrian movement.

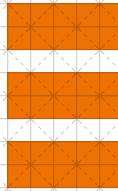
OBSTACLES & IMPROVEMENTS

The Eco-counter used in Brighton was purchased by the Lively Cities lead partner AMCV. Equipment-specific tools for installing the counter were needed and it is important to ensure these, and instructions for using them, are available when the time comes to dismantle the equipment.

When processing data take into consideration any events that might have an impact on the number of pedestrians in the area.

If comparing data, try to carry out counting exercises again at around the same time of year as this could provide a more reliable basis for comparison.

EXPRESS MONITORING – AMCV



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CONTEXT

Monitoring is essential for assessing the performance of pilot projects and place-making actions and can take many different forms. In the Lively Cities project the most common tools used were surveys, counting and observations, which are detailed in this toolbox.

However, users often have limited time and are not always willing to devote it to evaluating public spaces.

ACTION

Because of the little time people are willing or able to dedicate to monitoring, we decided to create new tools that focus on just one aspect of the assessment and are designed to be fun and playful.

One tool is to use a heart-shaped pair of glasses that users can be photographed wearing to show their 'approval' of a site and any activities that are going on there.

Another tool, which gives more detailed feedback, is to ask users to say in three short points what they like or dislike about a space and would like to see.

NEEDS & EXPENSES

- Heart-shaped glasses: 3 x €3.35 = €10.05.
- Like/dislike/would like to see: a short form designed in-house and an appropriate number of copies.
- Staff to build or customise the tools.
- Staff to carry out the monitoring.
- Staff to analyse the data collected.
- Staff to give feedback to stakeholders.

WHY IS IT A GOOD PRACTICE?

- A great way to assess the success or failure of a pilot project or placemaking action.
- Quick, playful and fun to complete.
- User feedback goes straight to the point.

OBSTACLES & IMPROVEMENTS

- Reliable and informative feedback is necessary for meaningful assessment.
- Users are not always enthusiastic about participating.
- Try to find new, creative and light-hearted ways of carrying out monitoring to make it more enjoyable for users.



A completed 'like/dislike/would like to see' form – three answers for improving the placemaking process.

PROCESS

- ① Focus on what feedback is important for the public space.
- ② Develop monitoring accordingly.
- ③ Provide fun and enjoyable ways of carrying out monitoring.
- ④ Buy equipment; design data collection form and print copies.
- ⑤ Users undertake monitoring activity.
- ⑥ Collect, encode and analyse data.
- ⑦ Feed back information to target audiences.
- ⑧ Improve placemaking accordingly.

GREEN LESSONS – VAN HALL LARENSTEIN, WAGENINGEN UNIVERSITY



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CONTEXT

The development of sustainable urban areas is a challenge for all, including local authorities. The successful management of urban green spaces is essential for a good quality of life, providing for recreation access to clean air and a peaceful environment. Research in environmental psychology suggests that contact with nature is good for mental health. Furthermore, an attractive environment is likely to influence house prices, as houses in attractive settings will have added value compared to properties that are less favourably located. These direct and indirect costs and benefits increase the value of green spaces and the need to consider green spaces from a different perspective for future sustainable planning purposes. In terms of the Lively Cities project, we aimed to answer the question: 'How do we use green elements to turn misused, underused or unused public spaces into spaces where people choose to spend their time?'. We identified some 'green lessons' that are crucial when planning and designing a public space for public use. These lessons include:

- In terms of 'Function and Greening': Gardening is cheaper than therapy and you get tomatoes.
- In terms of 'Users and Greening': Cities love trees but trees don't love cities.
- In terms of 'Time and Greening': One generation plants a tree; the next enjoys the shade.
- In terms of 'Maintenance': We come from the earth, we return to the earth, and in between we garden.

ACTION

Make residents and the local authority aware of the benefits of green spaces in order to enhance the planning and development of such spaces. Teach stakeholders the 'green lessons' so they can understand the complexities and challenges associated with green spaces and the provision of natural areas in cities. Enforce the 'green lessons' in future planning and development of public places.

NEEDS & EXPENSES

	€
– Communication about the 'green lessons':	2.000
– Stakeholder involvement (awareness of residents, authorities and users of the space).	
– Education and teaching of the 'green lessons'.	
– Marketing materials:	2.000
– Overall budget:	4.000

WHY IS IT A GOOD PRACTICE?

- Raises awareness of green spaces and the complexities and opportunities of such spaces when integrated in the urban environment.
- Enhances sustainable development, as nature is understood in terms of its capacity and function.
- Ensures that planners and authorities consider green spaces in the redevelopment of public spaces.
- Places the 'green agenda' in a language that all citizens can understand.
- Connects ethics and morals to the planning and design process.

OBSTACLES & IMPROVEMENTS

Green spaces are not always valued by all stakeholders and authorities. The value of green spaces as part of public spaces is often underestimated. There is a misconception that authorities should choose between 'development' and 'environment', but it is possible to integrate the 'environment' with future 'development' plans and ensure benefits for all.

Publications on the subject by Timmermans, W., Goorbergh, F. van der, Slijkhuis, J. and Cilliers, J. 2013: Het verhaal van de plek: Placemaking en storytelling. Tan Heck: Delft. ISBN 978-90-6824-43-6, p. 52
The Story Behind the Place – Placemaking and Storytelling. Editor: Martin Woestenburg. Tan Heck: Delft. ISBN 978-90-6824-44-3, p. 52

PROCESS

- ① Understand the 'green lessons'.
- ② Determine whether the 'green lessons' are applicable to the public space.
- ③ Make stakeholders and authorities aware of the 'green lessons'.
- ④ Enforce 'green lessons' within the redevelopment of a public space.
- ⑤ Educate planners and future developers about the 'green lessons'.

GREEN NATURAL LAWS – VAN HALL LARENSTEIN, WAGENINGEN UNIVERSITY



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CONTEXT

The design and planning of a space is constrained by what is feasible and sustainable from a natural perspective. There are certain natural laws that guide the planning and development process and understanding and incorporating the Green Natural Laws. Nature has a preferred way, and the natural laws that affect possibilities and designs should be understood. The Green Natural Laws constrain what is possible in the design of a space and the construction and function of buildings. These constraints come into play when the project moves from a design on paper to a physical structure. Any architecture and planning system that is based on this fundamental understanding of the structure of Green Natural Laws does not violate anything in the immediate or wider environment; it is a system that supports everything in nature. This approach was proposed for Place des Wallons, Louvain-la-Neuve (Belgium) as part of the redevelopment of the public space, incorporating city trees and green initiatives.

ACTION

Before redesigning a space or using natural elements, investigate the opportunities and restrictions under the Green Natural Laws. Find ways to plan and design without compromising the natural environment. When natural growing processes are manipulated, the maintenance costs will be higher. This should be taken into account when assessing sustainability factors.

NEEDS & EXPENSES

	€
– Investigate natural environment and possibilities:	5.000
– Understand Green Natural Laws that apply to the space.	
– Incorporate sustainable development approach to the space:	5.000
– Maintain green environment and adhere to Green Natural Laws:	5.000
– Overall budget:	15.000

WHY IS IT A GOOD PRACTICE?

- Ensures a sustainable development approach.
- Supports a green planning approach.
- Ensures that the natural environment will survive human intervention.

OBSTACLES & IMPROVEMENTS

It is difficult to understand all Green Natural Laws and is therefore recommended that the advice and opinions of experts be included in the design and planning of any space.



Trees need as much space under the ground as above it. SOURCE: www.nationalebomenbank.nl



... will grow into a forest.



City trees need as much space under the ground as above it. This should be taken into consideration when designing public spaces. Source VHL (Jansen, R. and Ruijrok, R. J. 2012. Green Solutions for Public Spaces: For City Managers and Placemakers. Thesis Management Exterior, University of Applied Sciences, Van Hall Larenstein. ABT-Repro, Arnhem. p. 80.)

PROCESS

- 1 Conduct a site analysis before designing any space.
- 2 Identify Green Natural Laws applicable to the space.
- 3 Find ways to plan and design without compromising the natural environment.
- 4 Consider maintenance costs as part of future sustainability planning processes.
- 5 Maintain green environment and adhere to Green Natural Laws.

POSTCARD FEEDBACK – ABERDEEN CITY COUNCIL



**WHAT
WOULD
YOU
LIKE FROM
THE GREEN?**

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CONTEXT

Using postcard feedback to analyse and promote a space has multiple benefits. Firstly, it is a way for interested citizens to register their views on and experiences of a space and any actions that take place there. Secondly, it is a communication tool for making people aware of the space. Thirdly, it provides a contact list for community members that have shown interest in a space and have the potential to play a greater role in supporting placemaking actions.

ACTION

Postcards can be used as part of a space analysis process to gather people's views. These can be used to inform any future plans and assess the impact of a placemaking action or event.

It is important to have a clear set of questions (no more than four) and communicate why you are carrying out the action. It is always a good idea to ask for contact details (and preferably an email address) so you can build up a mailing list for future actions.

You can establish a designated collection point for postcards. Ideally, this would be in the space itself, but you could also set up 'virtual cards' through social media platforms and build an online community.

NEEDS & EXPENSES

- Staff to design questions.
- Distribution points (unless going door to door).
- Collection/response point(s) – drop off on-site or at local business partners, via email, online surveys or social media etc.
- Costs: €
- Postcard and poster design: 145
- Printing postcards x 1.000: 110
- Printing promotional posters x 100: 50
- Distribution: free (door to door by staff and placed in local businesses).
- Total cost: **305**

WHY IS IT A GOOD PRACTICE?

You can quickly get a sense of people's views about a space (not only negative points but also opportunities). Many of these issues cannot be identified by external observation alone, so postcard feedback allows people to engage in the process of improving a space and indicate their interest in becoming more involved.

Presenting the feedback in a public space (whether physical or virtual) where appropriate can further support the process by demonstrating that you take the community's views seriously. Feedback can be discussed and used as the basis for any future activities.



Postcards were displayed as part of a city centre exhibition near the pilot site.

OBSTACLES & IMPROVEMENTS

Consultation through postcards can result in comments and feedback that are highly personal and not relevant to the community or space. This can be limited by using postcards during a placemaking action and having stewards or helpers on hand to give background information and guidance.

PROCESS

- ① Decide on questions and target survey group.
- ② Design postcards and marketing materials.
- ③ Identify collection points (physical and virtual).
- ④ Distribute postcards to target groups.
- ⑤ Collect postcards and gather data.
- ⑥ Analyse data and communicate findings.

GREEN FUTURES – ABERDEEN CITY COUNCIL



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Some more participants' comments on the space.



A group of community representatives and local businesses were invited to the site to take a walk around and consider what improvements they would like to see.

CONTEXT

Green Futures is a process of documenting members of the public's views on a space on-site and provide a human 'face' to feedback. It involves getting a person to visit the actual space and experience it before asking for their opinion on what changes are required by asking 'What do we need in this space?'. They then begin to think like a 'planner'; the consultation is much more thoughtful and as an observer you get a better idea of why someone has come to a particular conclusion.

ACTION

Members of the public are guided around the space and asked to consider what they feel are its strengths and weaknesses. After they have spent some time in the environment they are given a 'We need...' card to complete. People are then photographed with their comment cards in the space on which they are commenting. Alternatively, if they do not wish to be photographed, respondents can affix their card to the space itself. This process could also be applied to public consultations on new developments with comment cards possibly left on-site for the public to view. Displaying documentation on the consultation in a public venue or online is recommended to encourage further debate and discussion.

NEEDS & EXPENSES

- One or two staff to take groups to the site, explain the context and document any comments via photography.	
- Advertise and call for members of the public to participate.	
- Venue or online platform to present outcomes.	
- Camera (this does not need to be high specification – a phone camera can be used to keep costs down).	
- Costs:	€
- Marketing materials: posters	37
- Online /social media advertising (no financial cost)	
- Print materials: comment cards	100
- postcards	50
- Exhibition costs: printing costs and signage	243
- Total cost:	430

WHY IS IT A GOOD PRACTICE?

You are empowering the public by giving them the opportunity to express their views on the site and providing a human face to an opinion, so it becomes more than an anonymous comment. This is particularly useful for a deeper analysis of opinion, either before or after any pilot projects or interventions take place.

OBSTACLES & IMPROVEMENTS

People may not be confident enough or want to express their views in front of a camera. It is important to get a broad range of participants so comments are balanced.

PROCESS

- ① Prepare print materials and procure any equipment required.
- ② Advertise event and make a call for participants.
- ③ Take group to site and provide background information.
- ④ Ask participants to complete comment cards.
- ⑤ Photograph participants with comment cards.
- ⑥ Display comments on-site, at a public venue or online. Comments should inform future actions.

SOUNDSCAPING ANALYSIS – BRIGHTON & HOVE CITY COUNCIL



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CONTEXT

The acoustic environment of a public space can be a major contributory factor in what makes it appealing or unattractive. A negative soundscape is likely to result in fewer people using a space and a higher number of noise-related complaints. Rather than seeking the absence of noise, the art of soundscaping provides positive interventions in the acoustic environment, to shape or introduce appropriate sounds that can enhance people's enjoyment of an area. The Providence Place Gardens Project presented a good opportunity to analyse people's perception of the soundscape and identify how it could be improved.

ACTION

An assessment of the soundscape within the project area was undertaken. We then considered how the soundscape could be changed to create an improved acoustic environment. For the assessment, 'soundwalks' were developed along a pre-established route prior to and during a temporary transformation (see dedicated temporary transformation slip). This technique is known as 'soundscapeing'. The technique was adapted to this particular project by Brighton & Hove City Council's Projects Team with advice and support from the Noise Abatement Society and the EUROcities Noise Working Group.

NEEDS & EXPENSES

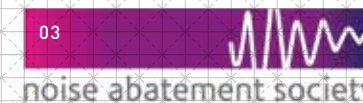
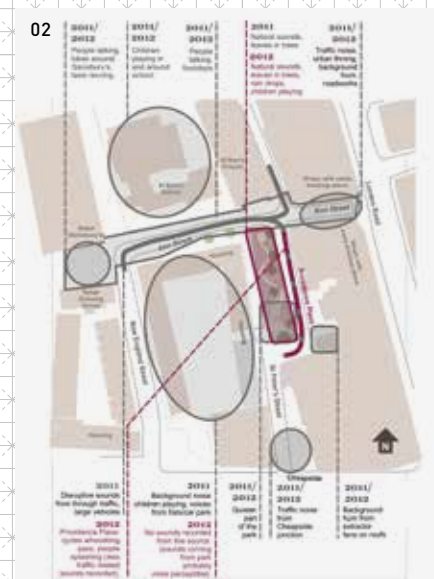
Staff to define soundwalks, train and lead on-site assessment with stakeholders and/or volunteers and process results.

WHY IS IT A GOOD PRACTICE?

Considering and enhancing the soundscape of places is becoming increasingly important as we understand more about low- and high-level sound intrusion and the negative impact of poor sound quality on people's health and behaviour. The soundscape can only be judged as perceived by the listener, so a participative process that involves local residents and space users is the only effective method of analysing this aspect of a space.

OBSTACLES & IMPROVEMENTS

Because a soundscape is subject to seasonal fluctuations and unique sound events, care must be taken to ensure that findings are representative and set within the broader context of the site.

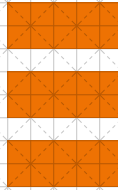


- 01 Assessors gather to discuss their findings after using a map to register sound (or the lack of it) along a particular route through the project site.
- 02 Map summarising group findings.
- 03 This element of the Lively Cities project was delivered in partnership with the Noise Abatement Society.

PROCESS

- ① Identify local stakeholders and/or volunteers to carry out assessment.
- ② Define 'soundwalk'.
- ③ Train stakeholders and/or volunteers.
- ④ Implement proposals.
- ⑤ Collate responses and put forward proposals.
- ⑥ Carry out on-site assessment with stakeholders and/or volunteers.

SURVEYS – AMCV



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CONTEXT

Anywhere and anything can be the subject of a survey!

A survey is a great tool for collecting community opinions and feedback on a topic, place etc. Surveys are also useful for assessing the success or failure of an action and determining how to improve an action or service.

Used both up- and downstream, they allow powerful benchmarking and fruitful comparative analysis of an action.

ACTION

Whether quantitative or qualitative, surveys need to be designed carefully if they are to be useful and support an action. Questions must be carefully constructed to provide useful and relevant information. Once developed, the survey must be answered before a deadline by a statistically significant number of interviewees to generate reliable results. You can choose to interview participants on-site or online or through a combination of both. Once the deadline is reached, surveys must be encoded and analysed before the results are presented and decisions informed.

NEEDS & EXPENSES

- Marketing knowledge.
- Internet access for designing the survey (and distributing it, if applicable).
- Staff to design the survey, interview participants (if applicable), collect and encode data, analyse responses and present results.

WHY IS IT A GOOD PRACTICE?

- Free software for building surveys is available on the Internet;
- A significant, comprehensive and useful tool for collecting the views of potential or existing users and getting their feedback.

OBSTACLES & IMPROVEMENTS

- Survey design needs careful consideration.
- Staff members have to learn to use survey software.
- Data analysis skills are necessary.
- Time-consuming but worth it!

PROCESS

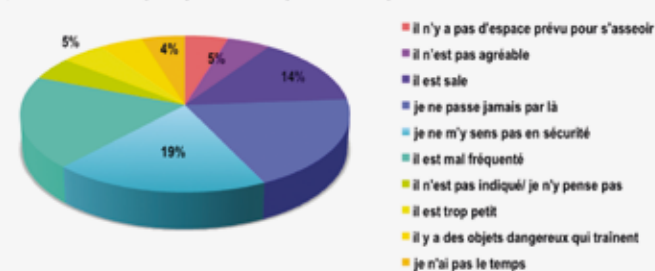
- 1 Determine subject and purpose of survey.
- 2 Design survey.
- 3 Distribute survey to existing and potential users on-site, online etc.
- 4 Get a sufficient number of responses for a meaningful analysis.
- 5 Present data and analysis to target audience.

ENQUETE UTILISATEUR

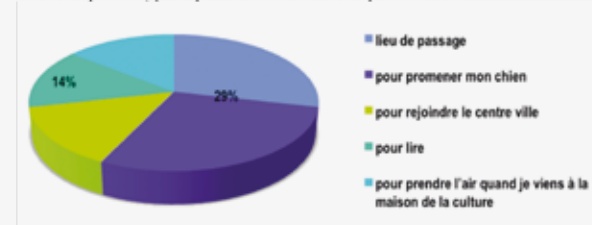
A Proximité du Square Quai Ferdinand Courtois

Q1 - 100% des personnes interrogées reconnaissent le square sur la photo qui leur est montrée, mais ne connaissent pas son nom exact (en a-t-il un ?). En revanche, s'ils le connaissent, peu le fréquentent. En effet, sur l'ensemble des personnes interrogées, 35% seulement y passent du temps, contre 65% qui n'y vont pas, voire, l'évitent.

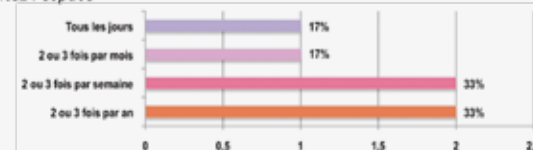
Q2-Le connaissant pourquoi ne le fréquentez-vous pas ?



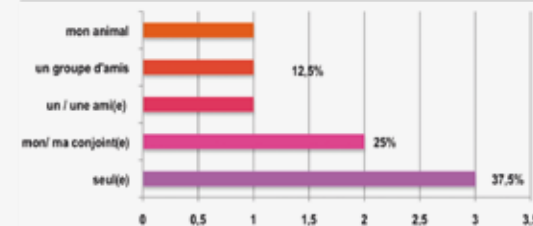
Q3-Si vous le fréquentez, pourquoi et comment le fréquentez-vous ?



Q4-En moyenne, vous fréquentez l'espace

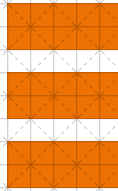


Q5-Avec qui venez-vous ?



Survey results.

TIME LAPSE – ABERDEEN CITY COUNCIL



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CONTEXT

To understand how a space is really used you need to be able to observe it over a long period of time. This can be both impractical and time-consuming. By using time-lapse techniques we can see how spaces are actually used over longer periods of time, including how people navigate a space, where they stay longest and the places they avoid.

ACTION

Firstly, identify suitable vantage points for placing the camera, such as a window space on an upper floor with a good field of view over the site. You must be able to negotiate access to these points and store the camera there safely. If you cannot find a suitable window space, you may need to invest in an outdoor time-lapse camera or carry out the time lapse at street level. Set the camera to the time-lapse setting and record for the desired period. The camera will record a series of still images that can then be uploaded to a computer and processed using time-lapse or video editing software. There are many pieces of software that have simple presets that allow you to import images and decide the playback speed.

NEEDS & EXPENSES

- Digital camera with time-lapse function. You do not need an expensive camera for this – you can even get time-lapse apps for some mobile phones.
- Camera tripod for steady shots.
- High vantage point (preferably covered and secure for longer time lapses).
- Computer and editing software to speed up, view and store final footage.
- Costs:
- Digital camera with time-lapse function: approximately €305
- Or purpose-built time-lapse camera with fixtures: approximately €85 for a basic model and up to as much as €3.700 for higher-quality models and longer recording capacity.
- Or ‘Lapse It’ – a time-lapse app for iPhone or Android suitable for shorter recording periods: free.
- Tripod: €40.
- Video editing software (in our case, this was already included in our computer package): includes free options such as VideoVelocity for non-HD videos and paid options such as Adobe Premiere Elements (€80).

WHY IS IT A GOOD PRACTICE?

- Over longer periods (hours, days, weeks etc.) provides a comprehensive picture of the actual usage of a site.
- Tells you not only how much the space is used but also how it is used, how long people spend there, preferred routes and periods of high or low activity, as well as helps you identify areas that are particularly popular or avoided altogether.
- A good use of resources: besides setting up, it does not require staff to spend long hours observing the site.



A still from a time lapse.

OBSTACLES & IMPROVEMENTS

Time lapse is not possible in all public spaces: you need a high vantage point where you can leave a camera securely and safely for a period of hours, days or longer.

You can purchase purpose-built time-lapse cameras that are very robust and can be secured to fixtures or lamp posts, but they are more expensive than using a regular digital camera or mobile phone.

Longer time lapses may require a camera with long battery life or access to a power source.

Time lapse is a great tool but needs to be used alongside other analytical tools; for example, it does not provide an insight into individuals' experiences of a site or motivations for using or not using a space.

PROCESS



- ① Find a secure vantage point for camera and decide how long to film for.
- ② Set camera to film for a set period.
- ③ Collect camera from site at end of filming period.
- ④ Transfer images to computer and use software to create time-lapse video.
- ⑤ Analyse footage.
- ⑥ Use results to inform future actions.

TOPS AND FLOPS – TOURNAI CITY COUNCIL



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An example of a top.



An example of an irrelevant, unavoidable flop.



An example of a top.

CONTEXT

This tool is about capturing positive (tops) and negative (flops) aspects of a public space in pictures and identifying room for improvement. It gives immediate feedback on a space or action and how it appeals to users. It can be carried out anywhere and on almost any occasion.

ACTION

People are asked to take photos of what they consider to be positive (tops) or negative (flops) about a space. It is open to everyone, regardless of factors such as age and background. The data collected gives an overview of the space and allows you to very quickly determine the main successes and failures of a space. This adds valuable information to the discussion on potential placemaking actions. Participants bring their own cameras and take up to five tops and five flops. Photos are then collected by staff leading the event and uploaded to a computer.

NEEDS & EXPENSES

- Participants bring their own cameras.
- Staff collect the images on one device, analyse the results and give feedback to stakeholders.
- Requires a computer with external storage for storing pictures, as well as photo organising and editing software.
- No additional costs.

WHY IS IT A GOOD PRACTICE?

- Positive and negative aspects are identified very quickly. Solutions can then be proposed to enhance the tops (e.g. beautiful buildings or green spaces) and transform the flops (e.g. by cleaning and maintain a space).
- An innovative way of carrying out public consultation.
- Directly involves communities in changing a space: community members take photos, propose solutions and can assess whether actions taken solve problems.
- It's fun and everyone can participate, whether young or old, local or tourist etc.

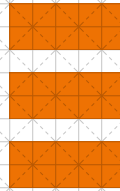
OBSTACLES & IMPROVEMENTS

- No camera, no tops and flops. Requires provision of equipment to transfer images from cameras to a computer, as well as photo software.
- Some participants report very personal issues that are not relevant to the community.
- A follow-up with a series of tops and flops actions must be carried out for long-term improvement of the whole space.
- Sometimes photos reflect isolated and unavoidable events (such as a dead bird) rather than recurring themes. A good briefing for participants is the key to successful data collection.

PROCESS

- ① Invite participants to the event (make it clear that participants must bring a camera).
- ② Brief participants to take up to five images each of tops and flops.
- ③ Transfer images to computer.
- ④ Gather and analyse tops and flops.
- ⑤ Design actions to transform flops (e.g. a picture of a rusted fence at Place Verte led to fences being treated and repainted).
- ⑥ Capitalise on tops when designing placemaking actions.

USING STORYTELLING – VAN HALL LARENSTEIN, WAGENINGEN UNIVERSITY



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Guerrilla gardening and book.

CONTEXT

Storytelling is a method that can be used to get people to express their own personal connection with a space and the value they place on it. Individuals are attached to spaces in unique ways: they may have personal experiences, emotions or memories of a place as well as shared experiences and histories. Spaces have a social reality, a psychological reality and perhaps even a mythical reality, comprising past events, images, stories and various other aspects that can be difficult to pin down. Storytelling is a method of collecting the social reality, experiences, values and memories linked to a space.

ACTION

Local communities are asked to narrate their experiences, values, emotions and memories that relate to a particular space. These stories are captured on paper or through video or audio recordings and are then analysed. Ganley (2010:10) reports how a tree was saved through a story told by a ten-year old, who used no supporting information other than personal stories about how great the tree was. This poses the question of what else could have been saved if we had slowed down long enough to share stories about what really mattered about a place.

NEEDS & EXPENSES

- Space to interact with the public and users of a space.
- Technology (such as video or audio equipment) to record stories.
- Staff to conduct participatory process, communicate before and during process, capture stories, analyse information and give feedback to stakeholders.
- The budget will depend on availability and choice of technology).



Techniques used: video and YouTube.

WHY IS IT A GOOD PRACTICE?

- Collects information from users in an attractive and informal manner.
- Grounded on the principle of 'participatory societies', i.e. can be used to raise awareness of the value of a space as perceived by the community.
- All generations can participate.
- An affordable, creative and accessible way of sharing and collecting ideas.
- A fast method of collecting data and conducting public participation.
- Storytelling has a part to play in the current data-driven, expert-dominated world of urban planning. It ensures a qualitative planning approach.

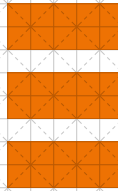
OBSTACLES & IMPROVEMENTS

Trying to trigger participants to think 'outside of the box' and tell stories about what makes a place special and valuable. Interpreting this information into 'social reality' and understanding the cultural and historical value of a space.

PROCESS

- ① Identify potential location.
- ② Identify communication strategy.
- ③ Communicate storytelling action.
- ④ Collect narratives (text, images, video, audio etc.).
- ⑤ Analyse results.
- ⑥ Give feedback and communicate narratives.

VOX POPS – AMCV



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Staff interviewing users.



CONTEXT

Finding a quick and fun way to assess the performance of an action on-site. Use a quick questionnaire to get feedback in real time from communities using a space.

ACTION

Agree details of questionnaire and, using a camcorder (or suitable alternative), interview people present within a space to obtain a range of user feedback and ideas for its improvement.

NEEDS & EXPENSES

- Filming equipment (camera, mobile phone etc.) – we used a camera: €600.
- Microphone (otherwise there may be heavy sound interference from wind and local noise) – we used the microphone on a smartphone.
- Three to five questions – the video should not last more than two to three minutes.
- Two staff members (one interviewing, one filming).
- Equipment and software to edit videos (vox pops).

WHY IS IT A GOOD PRACTICE?

- Can be done undertaken anywhere.
- Fun and easy to initiate.
- Users are often happy to be filmed.
- Can invite people to watch vox pops, increasing usage of your website.
- Provides direct feedback from the community.
- Easy to disseminate: vox pops can be posted on the Internet, YouTube, social media etc.



Vox pop in Namur: questions and answers.

OBSTACLES & IMPROVEMENTS

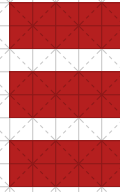
- Needs two staff members.
- Users sometimes shy or don't want to appear on camera.
- Avoid 'closed' questions that give yes/no or short answers, which are not as useful.
- Obtain video release forms (also known as appearance release forms) for all video participants. This simple contract gives you permission to use images of the signatory for commercial and non-commercial purposes. Having a signed release form may protect you in the event that an individual later decides to take legal action against you for using their image (e.g. for invasion of privacy or unfair use).
- Time-consuming, especially uploading video clips.

PROCESS



- ① Prepare questionnaire (not more than five questions).
- ② Find interviewees and ensure they sign video release forms.
- ③ Conduct and film interviews.
- ④ Edit vox pops.
- ⑤ Distribute vox pops via channels, stations, websites, social media etc.
- ⑥ Use feedback to improve space.

GREEN PLANNING: VISUAL DYNAMICS – VAN HALL LARENSTEIN, WAGENINGEN UNIVERSITY



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01



02

01 & 02: Source: Jan Van Merriënboer.

CONTEXT

Process design requires consideration of complex temporal conditions. Natural systems change the conditions of a site from an hourly to a yearly basis. Visual Dynamics consider different seasons when a space is being planned and acknowledges how colours, surfaces and textures change throughout the year. The changing shape and textures of the natural environment become the focus of the space. Strategy, design and natural colours must be intertwined to keep people engaged and encourage them to relax and participate in a safe space. Seasonal planning should therefore consider these changes, as they will affect the character and identity of a space.

ACTION

Incorporate the natural environment in the planning and design of a space. Identify the colours, surfaces and textures of a space and how these characteristics will change with the seasons. Make nature the focus of the design. Dualistic planning and creative design are critical for creating focal points that will be relevant and up to date all year round.

NEEDS & EXPENSES

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- Evaluate seasonal planning possibilities within the public space.
- Strengthen natural environment as a focus point: 1.000
- Incorporate seasonal visual dynamics (such as trees and flowers): 5.000
- Maintain natural environment and changing dynamics: 2.000
- Overall budget: **8.000**

WHY IS IT A GOOD PRACTICE?

- Creates unique designs for different seasons.
- Ensures natural environment is focus of design.
- Ensures visually appealing and inviting public spaces.
- Based on seasonal planning and space use.
- Natural environment is a unique selling point.
- Ensures space evolves according to the time and season, making it a place where activities can take place all year round.



Versailles

OBSTACLES & IMPROVEMENTS

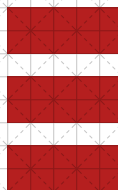
Adequate knowledge of the natural environment and season changes is an integral part of this approach. Enhance natural colours and contrasts in design. Requires continuous involvement and resources within the space and could be costly.

PROCESS



- ① Investigate possibilities for integrating natural environment in space.
- ② Identify natural focus points.
- ③ Enhance colours, textures and surfaces of natural environment.
- ④ Consider seasonal planning and how natural environment will change.
- ⑤ Ensure usage aligns with seasonal planning and space provision.

HIRE DIFFERENT EXPERTISES – EINDHOVEN CITY COUNCIL



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PROCESS



- ① Establish frameworks within which process engineers will operate and define the desired end results.
- ② Draft competency profile and determine project duration.
- ③ Choose suppliers according to recruitment procedures.
- ④ Hire successful candidate(s) and inform other candidates that they were unsuccessful.
- ⑤ Introduce new process engineer into networks and existing meeting structures and communicate this as much as possible.
- ⑥ Get started!





CONTEXT

The overall redevelopment of the area in Doornakkers, Eindhoven will greatly contribute to a process-orientated approach, in terms of both progress and content. We asked two external experts to join us in this process. These experts or 'process engineers' have expertise in spatial planning, redevelopment and social design. Together with the local stakeholders, they are responsible for the processes related to and success of the redevelopment of the St Joseph area.

- The senior project manager monitors the organisation and progress of the steps of the redevelopment process;
 - He also leads the process group, which contains key owners and tenants/occupants of the surrounding buildings in the area;
 - Together with the process group and by interacting with several working groups, the process engineers propose initiatives that help achieve the vision for the area. The process engineers must be recruited before the placemaking steps can begin. This generates success from the bottom up and ensures that initiatives stem from the local area and community.
- The goal is to create an attractive, clearly defined public area that will become a second central place for the neighbourhood. The project, titled 'public square', will develop on the historical and cultural heritage of the parish and its buildings, hidden gardens and playgrounds. First and foremost, the redevelopment follows a natural, organic method of area renewal, meaning that we seek out initiatives from the community and seize opportunities as they present themselves during the redevelopment process.

ACTION

Select, appoint and instruct the process engineers. Powered by the process engineers, pursue initiatives to achieve the vision set for the area. Work with a globally defined future and transition plan for the area, rather than a fixed blueprint for the final state of the redeveloped area. This participative and organic redevelopment approach involves identifying initiatives that meet the purpose and vision of the site and initiators who can actually operate and invest in these initiatives.

NEEDS & EXPENSES

1) Selection of process engineer(s) with the following competencies:

- Skills in the area of (social) experience of spatial planning, change management with a human-centred approach combined with integrated co-creation;
- Able to find unconventional and creative solutions using the (social) potential of the area;
- Can involve the inhabitants, clients and end users and their experiences in the change process and see the neighbourhood as a living laboratory for general purposes;
- Strong conceptual thinking;
- Able to develop concepts for real business cases and knows that marketing and branding (using storytelling) are as important as the development itself;
- Excellent communication skills;
- Can give provide economic stimulus through the intention to establish a business in the redevelopment area.

2) Budget: €44.000 (2 x 8 hours per week for 18 months).

WHY IS IT A GOOD PRACTICE?

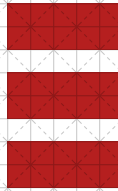
The process engineers approach is very low profile and accessible and works from the bottom up.

Because process engineers work in the neighbourhood itself they are already acquainted with the inhabitants and networks and know about the day-to-day problems the neighbourhood and its businesses face. This approach is therefore an easy way to lay the foundation for inhabitants and small business owners to organise vibrant and lively public urban spaces themselves.

OBSTACLES & IMPROVEMENTS

- Embedding the new organisation structure into the existing structure.
- Clarifying who does what during the process – what is the role of each member?
- Communicating with existing parties/partners, especially the Lively Cities working group (inhabitants/small business owners).

RETHINKING PUBLIC SPACES – VAN HALL LARENSTEIN, WAGENINGEN UNIVERSITY



WHY IS IT A GOOD PRACTICE?

- Transforms useless spaces into valuable, usable public places.
- Enhances sociability, use and activities, access and connections, and comfort and image of a space.
- Contributes to the overall value and identity of an area or city.
- Contributes to quality of life by providing quality living places.
- Regenerates and reveals the potential of a 'forgotten' square.

OBSTACLES & IMPROVEMENTS

Placemaking approaches need specific expertise and professional input in terms of planning and design. The vision of an area or city needs to be taken into consideration when redesigning public spaces into high-quality, usable places.

PROCESS



- ① Identify spaces to transform into places.
- ② Ensure redevelopment vision is aligned with wider vision for area or city.
- ③ Make use of expertise and professional input in placemaking process.
- ④ Incorporate placemaking approaches to transform spaces into places for public use.
- ⑤ Transform spaces into vibrant public places and create a network of lively places.



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02_Before and after: Transforming spaces into places in Louvain-la-Neuve.



CONTEXT

Space is a valuable resource but is limited. Consequently, the use of space needs to be planned carefully in line with a comprehensive, holistic vision. Spaces, places and buildings are more than just props in people's lives; they are imbued with meaning and resonance as they symbolise personal histories, interpersonal relationships and shared events in extended relationships, families, communities and wider culture. A place is a usable space, a space that serves a real purpose and has real value and lots of human energy. Many places have personal significance but research shows that people prefer to put their effort into spaces that have a shared public significance. Planners are the first to handle this transformation from spaces to places and need to integrate these values to plan and transform these spaces into meaningful (living) places. The value people attach to places is often diverse and complementary. This value can be represented by quantifiable and unquantifiable data.

ACTION

In the placemaking literature, public spaces are described in terms of four dimensions: sociability, use and activities, accessibility and connections, and comfort and image. These dimensions all have measurable, relatively quantitative features as well as qualitative features that cannot be measured. These features are shown in Table 1. The aim is to incorporate these features in the planned public space to bring about the transformation from space to place.

In the case of Louvain-la-Neuve, a simple but playful design completely transformed a deserted space into one that is used well and often.

Features of a space	Quantifiable	Unquantifiable
Sociability	Number of people, social networks, volunteers, use in the evenings, street life	Diversity, cooperation, neighbourliness, pride, friendliness, interaction, welcoming feeling.
Use and activities	Ownership of local businesses, land use, house prices, rents, shop sales	Enjoyment, activity, vitality, sustainability, uniqueness, authenticity, usability, indigenous
Access and connections	Traffic data, transport flows, through traffic, pedestrian activity, parking data	Continuity, closeness, connectedness, readability, suitability for walking, ease of use, accessibility
Comfort and image	Crime statistics, health statistics, condition of buildings, environmental data	Safety, cleanliness, how green it is, suitability for walking and sitting, spirituality, charm, appeal, historic value

Table 1: Quantifiable and unquantifiable features of a space.

NEEDS & EXPENSES

Incorporate multiple functions within a single space to ensure transformation from space to place.

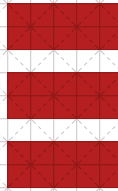
Include placemaking approach in public space redevelopment (including planning, design and expertise in placemaking concepts): +/- €20.000 (depending on level of expertise).

In the case of Lively Cities.

Fruitful transnational work between partners (AMCV, Louvain-la-Neuve Town Centre Management and Van Hall Larenstein) resulted in the creation of internships for two final-year students who produced amazing work on possible transformations for the Place des Wallons.

Students' travel expenses and accommodation for three months on-site: up to +/- €2.000. Temporary week-long transformation and interactive action: ideas tree (see slip 'A Tree of Ideas'), three interactive posters (design, printing and exhibition €300 per poster), two pieces of Panache furniture (€5.000).

BRINGING THE INSIDE OUTSIDE - LA LOUVIÈRE CENTRE-VILLE CENTRE DE VIE, TOWN CENTRE MANAGEMENT



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CONTEXT

There are many artistic spaces, cultural buildings and sports complexes in La Louvière. Unfortunately, they are not necessarily the most popular places in town. To make users more aware of what these places have to offer, we aimed to take the indoor activities that go on there outdoors.

By providing an outdoor space for existing community activities we can create a programme that fills the gaps between regular and seasonal events.

ACTION

Bring indoor furniture and equipment outside to allow regular users of indoor spaces to practice their activities outdoors. Non-users can discover new activities by looking on. For example, we brought mobile tightrope equipment to public spaces during events that we organised. During the springtime 'Jardin des Loups' (wolves garden) event, an artistic group performs tightrope-walking displays and invites people to try it. During the rest of the year, the equipment is used in circuses by professional tight-rope walkers. In the same way, the mobile tennis court that we purchased is used during events organised at the public space and at other times by the tennis club, which uses it for practice and to raise awareness among possible users.

NEEDS & EXPENSES

This depends on the activity type and whether it's possibility to create a year-round programme. Some activities can be practiced outside using the same materials used inside. Then, the budget includes only staff and communication costs. However, some activities require specific materials for outdoor use; for example, to improve a sports-based event we purchased a mobile tightrope and rented a mobile tennis court:

- Mobile tightrope: €1.290,28.
- Tennis court (rental): €3.388.

WHY IS IT A GOOD PRACTICE?

- Develops a bottom-up approach from communities and local stakeholders (circus workshops, urban artists, tennis and sports clubs etc.).
- Mobilises citizens who are practicing or watching.
- Can cover all kinds of activities.
- Creates social links.
- Attracts a varied audience.
- Builds on existing activities.
- Creates attractive communication opportunities.
- Free and open to all.
- Links indoor and outdoor places.



Circus tricks.

OBSTACLES & IMPROVEMENTS

- As with any outdoor activities, a 'plan B' is necessary for poor weather conditions.
- Mobile shelters may be a solution.
- Those who do indoor activities may have to be convinced of the value of going outdoors.

PROCESS

- ① List local indoor activities that may be relevant to an event.
- ② Contact related local groups and institutions to make them aware of the project and invite them to participate.
- ③ List necessary equipment.
- ④ Make public procurements and buy necessary equipment jointly with partners.
- ⑤ Create activity programme and communicate it.
- ⑥ Stage the event and enjoy!

CLEARING PUBLIC SPACES AND REMOVING OBSTACLES – BRIGHTON & HOVE CITY COUNCIL



PROCESS



- ① Identify physical and visual barriers to use and movement, such as fences, urban furniture, signs and changes in level.
- ② Design public spaces to meet the movement needs of people with disabilities, seniors and children.
- ③ Design public spaces to be flexible and allow a range of activities to take place, such as play streets and markets.
- ④ If possible, trial proposals cheaply before deciding on long-term design and investment.
- ⑤ Gather user responses to proposals at various design stages and improve plans based on feedback.
- ⑥ Consult widely with experts at various design stages, in particular those responsible for maintaining public spaces, to ensure longevity of project after completion.

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luis treviño architects



An underused, unwelcoming green space at the edge of the city centre.



Fences removed to transform space into an accessible and popular oasis for relaxation and play.

CONTEXT

The Brighton project set out to transform a small street and park off a busy shopping street in Brighton into a place that residents, workers and visitors could spend time in and enjoy. Community aspirations for transformation included a public realm that would enable people easy access to and free movement across the area. Meeting these aspirations was an integral element of the winning competition entry (by Plan Projects and Luis Trevino Architects) to test a transformative pilot scheme in the area – ‘The Common Room’ (see slip ‘A design competition’). The concept was underpinned by a strategy that involved removing the physical and visual barriers to movement across the project area to create a more accessible, navigable and flexible space where a range of activities could take place. The effectiveness of this approach became evident during the temporary trial (see slip ‘Temporary transformation as a fundraising tool’).

ACTION

Question demarcated areas for different types of use in the project area. These can be unnecessary and hinder more creative and playful use of a space and prevent people from moving freely through the area.

This will enable you to identify elements that could be removed (fences etc.), relocated (urban furniture, parking spaces etc.) and/or introduced to bridge changes in level (steps, ramps, seating etc.) to facilitate movement across an area and in particular, the movement of pedestrians and cyclists. Carefully review these proposed changes and discuss them with the residents that are immediately affected to understand their concerns (for example, safety and defensible space) to avoid unintended negative consequences.

Keep sightlines clear by removing or avoiding the creation of visual barriers, which can make the space difficult to read or navigate (signs, banners, sculptures etc.).

Align and cluster urban furniture to free up space for movement and other activities.

Design with the needs of the elderly, children and people with disabilities in mind, as this will ultimately provide for the movement of all users.

NEEDS & EXPENSES

- Consultants to produce and implement design for temporary trial: €50.000.
- Consultant fees: €6.000.
- Removal and reinstatement of perimeter fence around park: €1.200.
- Introduction of wooden steps for temporary trial (material costs only as steps were built by construction skills students from a local college, supervised by college staff): €14.500 (includes everything from materials to installation and dismantling by students).
- Staff to produce detailed design for long-term scheme (including for public consultation): €2.000.
- Estimated non-staff costs related to implementation of long-term scheme, steps, ‘pocket park’ and shared space across the project site: €790.000 raised outside the Lively Cities project, thanks to the initial trial.

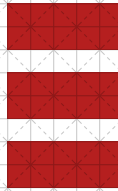
WHY IS IT A GOOD PRACTICE?

- Restores the balance between people and vehicles, creating a more comfortable, safe and accessible experience for pedestrians, cyclists and people with disabilities.
- Creates a place that is easier to ‘read’ and navigate.
- Creates a flexible place that can be used in a range of ways and for various activities.
- Promotes equal access and encourages a sense of community ownership.
- Gives a new view of the space.
- Successful temporary trial led to fundraising for a permanent transformation of the space.

OBSTACLES & IMPROVEMENTS

There are simple, low-cost ways of improving people’s ability to move within an area, such as removing fences and bushes – objects that can make a space more difficult to navigate and use. These solutions are not always evident, however. If possible, hold a competition to draw on a wider range of ideas and test these before permanent implementation. Keep an open mind and take advantage of unexpected opportunities; for example, in Brighton there were some interesting by-products of the introduction of steps, including the road alongside the steps being used as a shared space. This was not an intended element of the original proposal, but in light of the success of the temporary trial, shared space treatment was included in the long-term proposal.

CREATING FLEXIBLE SPACES – LA LOUVIÈRE CENTRE-VILLE CENTRE DE VIE, TOWN CENTRE MANAGEMENT



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La Louvière Plage.



Jardin des Loups.

CONTEXT

At visible spaces where there is social interaction, meeting spaces, spaces open to the public or various events.

In this case, the context was a square close to commercial routes, an underground car park and a weekly market. It has high visibility as it is near the entrance to the city from the main road, the main entry route to shopping areas and a parking space. The square also hosts events and fairs.

The aim was to build a year-round events programme by filling any gaps in the current events and activities schedule, reinforcing the site's reputation site as an event venue.

In this way, the square can be identified as the city-centre space where something is always happening; it evolves throughout the year and from season to season.

ACTION

The site's decoration and theme change according to the season and festivities.

With the support of a local public partner, it is possible to create an annual schedule of activities concentrated on a visible space. Try to convince prospective partners to add any of their own activities to the space schedule, concentrating events and making the space the public 'place to be'.

NEEDS & EXPENSES

€

- Round-the-clock security to prevent vandalism and theft. Special security guards at night (from 10.00 p.m. till 7.00 a.m.).
- A team of at least two people (urban stewards in our case) working for eight hours during the daytime.
- Expenses (for example, for a 17-day temporary beach event):

– Sand	2.900
– Sand removal	4.000
– Night-time security	3.700
– Furniture	5.000
– Palm tree rental	1.000
– Decorations	300
– Miscellaneous equipment	500
– Flyers and posters	1.600
– Total (excluding activity fees):	19.000

WHY IS IT A GOOD PRACTICE?

- A bottom-up approach organised in line with public expectations.
- Organises local partners.
- Resources are shared: a win-win situation.
- Develops social links.
- Takes advantage of a lot of activities, services and know-how.
- A free partnership.
- Creates a varied programme throughout the year.

OBSTACLES & IMPROVEMENTS

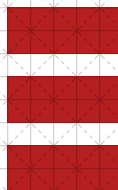
The tricky part is convincing partners to join the first round of the action or event and to create their own activities on-site.

Find the right arguments to highlight how beneficial participation in the event would be, e.g. what partners will gain in terms of visibility and increased awareness and appeal.

PROCESS

- ① Survey and analysis to assess expectations of pedestrians and potential users.
- ② Meet local partners with the potential to organise activities at the space.
- ③ Build year-round activity schedule with local partners.
- ④ Publicise activity schedule at the space and throughout the town using local newspapers and other media.
- ⑤ Partners organise activities with the support of other partners.
- ⑥ Monitor and improve activity schedule over time.

GREEN LINKS – VAN HALL LARENSTEIN, WAGENINGEN UNIVERSITY



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Areas in Doornakkers identified for redevelopment into green public spaces and part of the green links network.

CONTEXT

Doornakkers is a residential neighbourhood of Eindhoven that is characterised by 'normal' urban complexities, such as the degeneration of older urban areas and the shortage of high-quality social and public spaces. Public spaces were identified for redevelopment in order to create a green environment that enhances social interaction and community cohesion. 'Green links' is a network of green spaces and activities that are linked together within a neighbourhood.

ACTION

Identify public spaces that can be redeveloped within a neighbourhood. Identify the current users and stakeholders and invite them to tell narratives about their experiences, emotions, memories and usage of the public space. Use participatory planning to create new green development plans for the public spaces identified, linking all spaces within the neighbourhood and creating a green identity.

NEEDS & EXPENSES

- Communication about the anticipated design (participatory planning).
- Stakeholder involvement (experts create redevelopment plans together with residents).
- Site analysis and designs implemented.
- Cost of implementation depends on the vision and scale of the green links and the existing situation.
- Overall budget: €10.000–100.000.

WHY IS IT A GOOD PRACTICE?

- Various social and environmental factors are included in redevelopment plans.
- Range of uses and activities can be implemented, such as tea gardens, walking routes, public barbeque areas, children's play areas, natural playgrounds, areas of relaxation etc.
- Design requires an integrative approach that considers users' and residents' needs together with environmental factors.
- Enhances sustainability and ecological value of an area.
- Neighbourhoods gain a green identity.
- Raises awareness in specific locations and attracts residents to use spaces while simultaneously creating high-quality social spaces with environmental significance and function.

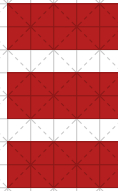
OBSTACLES & IMPROVEMENTS

Actors and stakeholders should work together to create green links and ensure that they are sustainable. This requires a larger scale of planning that incorporates various sites.

PROCESS

- ① Identify neighbourhood, potential green links and stakeholders.
- ② Collaborate to realise vision.
- ③ Identify specific sites for development.
- ④ Create green network by linking spaces.

BRINGING SOUND TO PUBLIC SPACES – BRIGHTON & HOVE CITY COUNCIL



PROCESS



- ① Identify suitable equipment, recordings for testing and suitable on-site locations for installing speakers (trees, lampposts etc.).
- ② Make sure equipment is functional (batteries charged if wireless) and securely placed (out of reach).
- ③ Gauge response to test and if successful, consider options for incorporating long-term facilities into area, including broadcasting options.
- ④ Assess existing and planned urban furniture that may be suitable for installing speakers and identify broadcasting requirements.
- ⑤ When identifying system specifications make sure these match the social and business profiles of the area, particularly if there are people living nearby.
- ⑥ Select designers to detail sound system according to specifications and obtain cost estimate to inform fundraising plans.



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CONTEXT

The Brighton project sets out to transform a small street and park off a busy shopping street in Brighton into a place that could be enjoyed by all who live and work around and visit the area.

Urban sound planning is a holistic approach to planning that applies research related to sound and noise to public space developments. In Providence Place Gardens we introduced sounds to analyse what the project area sounded like and explore ways in which the soundscape (see slip 'Soundscaping') of the area could be improved.

The temporary introduction of birdsong during a public exhibition in the park was used to test whether sounds could make a place more attractive for users. The positive response to this test meant that facilities to enable the use of sound across the park are now being designed into existing and planned urban furniture for the area.

ACTION

- Select and prepare sound recordings (think about what you want to achieve, e.g. 'introducing' desirable sound or 'masking' unwanted noise).
- Identify suitable locations and select broadcasting equipment that can be easily deployed for testing.
- Gauge response by observing behaviour and soliciting responses from passers-by.
- If test is successful, design outdoor sound system for the area as a long-term and flexible soundscape intervention.
- Consider how the system will be used over time and what the resource implications are.

NEEDS & EXPENSES

- Staff to:
 - Gather equipment
 - Select recording
 - Install speakers
 - Monitor response
 - Develop and implement long-term soundscape intervention proposal based on test data.



The speaker was placed in the tree behind the black rubbish bin in the left of the image during a public exhibition. The speakers were connected to an app on a phone used by the researcher to broadcast the recording.

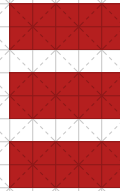
WHY IS IT A GOOD PRACTICE?

- Increases diversity and positive use of the space.
- Responds to quality standards identified in the 'Public Space Public Life' report (Gehl, 2007).
- Counters negative effects on health and well-being of urban industrial and traffic noise.
- Positive and engaging sensory experience encourages visitors to linger longer.
- 'Natural' sounds (e.g. birdsong) have positive therapeutic and stress-reduction benefits.
- Supports placemaking and sense of place.

OBSTACLES & IMPROVEMENTS

In Brighton the project site is surrounded by residential areas and a church that often holds classical music concerts. The system is designed so that church concerts could, in principle, be broadcast throughout the park. Given the profile of the area it is essential that the design and use of the system do not compromise amenity for residents and that residents are involved in the development and longer-term application of this project.

A FREE TERRACE – LA LOUVIÈRE CENTRE-VILLE CENTRE DE VIE, TOWN CENTRE MANAGEMENT



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CONTEXT

At an underused square that receives sunlight and where people feel secure. A square was identified that was partly surrounded by restaurants and partly empty and had little to offer. We targeted the underused section of the square. In the preliminary surveys, many respondents reported that the only way to stop on the square was to sit at the restaurants' outdoor terraces and purchase something to eat or drink.

The idea was therefore to create a place that the community could use without having to consume anything. At the same time, the layout needed to match the existing businesses' expectations.

ACTION

Arrange furniture such as chairs, sun loungers and umbrellas or sun shades on the square to allow people to take a break, eat their lunch, meet someone or access Wi-Fi, which you could also install. Giant games or board games can be made available to use or rent to those who want to spend time on the terrace with friends or children. Ideally, the furniture can be put away in storage on-site. If this isn't possible, storage facilities must be bought or created.

NEEDS & EXPENSES

Furniture:

- Chairs: 16 x €68.30 = €1.092,80.
- Tables: 4 x €95.50 = €378.

A staff member to set up the terrace each morning, clean tables during the day and put equipment away each evening.

WHY IS IT A GOOD PRACTICE?

- Transferable to many contexts and spaces.
- An action for all generations: unites children and adults and develops social links.
- Allows users to remain in public places without having to pay.
- Strengthens citizen relationships.
- Free access and exchanges.
- Needs good visual communication.
- Can be used for other activities and events.

OBSTACLES & IMPROVEMENTS

The terrace did not meet our expectations in terms of frequency of use and overall success, potentially due to the proximity of the free terrace to restaurants' paid terraces.

Indeed, many users felt embarrassed to sit and use a free space when other users had paid to be on the square.



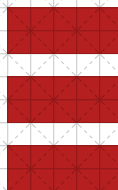
A free meeting.

PROCESS



- ① Conduct behaviour map or survey of the space.
- ② Identify appropriate space based on survey results.
- ③ Buy furniture and equipment (in collaboration with partners if possible).
- ④ Designate staff member responsible for terrace.
- ⑤ Arrange furniture and equipment on the space each day during the summer.

USING LIGHT TO CHANGE THE ATMOSPHERE – LA LOUVIÈRE CENTRE-VILLE CENTRE DE VIE, TOWN CENTRE MANAGEMENT



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CONTEXT

A visible and easily accessible square in the centre of town well suited to events or in a room during an event or action, such as a press conference room. Soft lighting can be used anywhere that you want to create a pleasant, welcoming atmosphere. You can use direct lighting supported by existing streetlights or explore other ways. In our case, we chose to use luminous furniture as a welcome to the 'Jardin des Loups' (wolves garden) event. The lit furniture was a design feature as well as a solid, convenient place to sit that evolved throughout the day: during the daytime, users could enjoy appealing, bright white, contemporary furniture; at night-time they enjoyed the furniture's soft glow and the peaceful, user-friendly atmosphere it created.

ACTION

To create a subdued atmosphere, the secret is to multiply the light sources in the space. Rather than a general light to illuminate the entire space, it is preferable to have several light sources in different spots. Each light source should produce soft light and you can also play with colours. It is easy to create an original, colourful atmosphere using LED lights. Soft light and a subdued atmosphere promote user relaxation and enjoyable evenings with family or friends.

NEEDS & EXPENSES

- One luminous cube = €150.
- At least four cubes are required to successfully change the atmosphere. Each cube takes eight hours to charge. In our case, the cubes were lit at night-time only and until 10.00 p.m. Therefore, they needed to be recharged in a secure space every two to three days for a few hours.

WHY IS IT A GOOD PRACTICE?

- Creates two spaces in one: the light transforms the designed daytime space into a cosy setting at night.
- Creates feeling of security.
- Promotes relaxation.
- Can be used for seating: a way of getting users to spend time in the space.
- Improves image and identity of a space.
- Can create a link between several spaces.

OBSTACLES & IMPROVEMENTS

Ideally, the furniture is put away in a storage room. If this isn't possible, a storage space with an electricity supply must be bought or created.

The furniture should be beautiful as well as luminous so it looks good by day and night, lit or unlit.

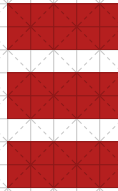


Luminous furniture by night.

PROCESS

- ① Find local suppliers.
- ② Choose luminous furniture: for high-traffic sites, opt for durable furniture.
- ③ Negotiate competitive price.
- ④ Charge furniture and install.
- ⑤ Illuminate furniture when it gets dark.
- ⑥ Enjoy space and new atmosphere.

AN EVENTS PROGRAMME – LA LOUVIÈRE CENTRE VILLE CENTRE DE VIE, TOWN CENTRE MANAGEMENT



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CONTEXT

In a large, accessible and highly visible square in the centre of town that is well suited to events. Create a programme that fills empty periods in the current events calendar.

ACTION

A good events programme is important for attracting visitors. Determine what type of event you want to organise, choose a date and place to establish a programme, and prepare communications. Good preparation is important for success. Communicate your events programme using:

- Posters
- Brochures and printed programmes
- Pamphlets
- Advertisements, articles in periodicals and newspapers, digital newsletters etc.
- Press releases
- Websites, Facebook, Twitter and other social media
- Verbal announcements at meetings

NEEDS & EXPENSES

Employ a graphic designer to create the visual programme. You could launch a contest to find the best design. Otherwise, €200–500 for graphic design for each communication medium. Communications materials could then be printed by a local partner (sponsor).

- Printing costs (approximate): €
 - A2 posters on semi-matt 115 gsm paper:

– 1.000 copies:	480
– 2.500 copies:	600
– A4 flyers on matt 135 gsm paper, two folds, 5.000 copies:	900
- Approximate cost of publication in local newspaper (A3):

– Article 270 mm x 191 mm:	12.000
– Advert 100 mm x 239 mm:	5.700
– Advert 100 mm x 94 mm:	2.300
- Other formats and prices available on request.

OBSTACLES & IMPROVEMENTS

If you can't find design and printing partners, you have to pay for the design and printing of the programme.



The witch hunt – part of the Halloween programme.



Posters promoting the event.

WHY IS IT GOOD PRACTICE?

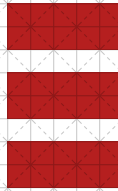
- Develops exchange of knowledge, information and experience.
- Establishes contact with users.
- Mobilises citizens who are participating or watching.
- Improves the image of a space.
- Can include all kinds of activities.
- Develops social links.
- Attracts a varied audience.
- Builds on existing activities.
- An attractive means of communication.
- Develops free access and exchanges.

PROCESS



- ① Determine what type of event you want to organise, a date and a location.
- ② Canvass local partners and stakeholders and invite them to propose activities.
- ③ If you have larger financial resources, you could use an event company.
- ④ Create a visual design for the programme that can be used with various communication tools.
- ⑤ Promote events programme through communication channels.

PROJECTS WITH CHILDREN – EINDHOVEN CITY COUNCIL



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CONTEXT

The placemaking concept taught us that it is important to organise events and activities that make urban spaces livelier. As such, we designated an outdoor events season from April to November and invited inhabitants to organise events. Since we have a very young population in Doornakkers, events with and for local children were an obvious choice. Special events for children will automatically involve parents, grandparents and other members of the family or neighbourhood, making urban spaces even livelier.

ACTION

We started with a group of creative inhabitants who organised activities and events for children. This group of artists formed a new group called 'culture nomads' and met during their work with the Lively Cities working group (a group of inhabitants, artists and small business owners who helped conceptualise future plans for reclaiming urban spaces for the neighbourhood). The cultural nomads organised events where children painted themselves on large sheets of paper and another project where children could make their own Doornakkers village from cardboard boxes.

NEEDS & EXPENSES

– Enthusiastic local artists (inhabitants) and potentially primary school involvement.	
– Communication costs: graphic design, flyers etc.:	200
– Cost of materials, refreshments, first-aid staff:	300
– Overall budget:	500

WHY IS IT A GOOD PRACTICE?

- Brings all kinds of people to an urban space and potentially those who would not normally go there.
- Makes people aware of new areas, encouraging future visits.
- Builds and strengthens connections between people through children.
- Children are enthusiastic and give lively marketing for the (new) area.
- A low-cost way of enhancing urban spaces, and it's fun to see children enjoying themselves too!

OBSTACLES & IMPROVEMENTS

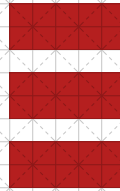
The events were not repeated although the children kept asking for them. Events should be held more regularly and maybe even become part of primary school or kindergarten programmes.



PROCESS

- ① Ask working group to think about activities or events especially for children.
- ② Let working group organise event, ideally in combination with local schools and kindergartens.
- ③ Ensure you have a budget for the event (we work on a co-financing basis).
- ④ Communicate event well through flyers, schools and local newspapers and social media groups.
- ⑤ Repeat event regularly.

SPORTS PROJECTS – LA LOUVIÈRE CENTRE-VILLE CENTRE DE VIE, TOWN CENTRE MANAGEMENT



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CONTEXT

In a large, accessible and highly visible square in the centre of town that is well suited to events. Sports activities can fill off-peak spaces during and between events. Showcases activities already going on in the community by providing an outdoor space for activities.

ACTION

Ask local sports partners to teach or demonstrate a sport at the space, bringing indoor equipment outside and allowing participants to practice their sports outdoors. Other users can discover new activities by watching or learning.

In return, local sports partners can display the brand or logo of their sports facility during the activity or distribute informational materials.

NEEDS & EXPENSES

This can be an action with zero costs, depending on the type of sporting activity: some activities can be practiced outdoors using the same materials as inside.

Sports instructors can ask their usual students to participate. To be accessible to all audiences, a variety of sports should be showcased. For example, we invested in:

- Outdoor dance floor, 16m²: €86
- Street footballs x 2: €40
- Beginners' tennis rackets x 3: €48
- Tennis balls x 6 boxes: €29
- So that sports can be practiced to music, a portable sound system and microphone were purchased (can be used wirelessly via batteries): €688.

WHY IS IT A GOOD PRACTICE?

- A bottom-up approach organised with communities and local sports partners.
- Mobilises citizens who are participating or watching.
- Can be used at any kind of public event.
- Develops social links.
- Attracts a varied audience.
- Builds on existing activities.
- An attractive communication tool.
- Free access and exchanges.
- Creates links between indoor and outdoor places.

OBSTACLES & IMPROVEMENTS

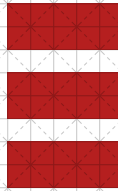
The hardest part is convincing managers of indoor sports facilities to allow sports to take place outdoors. Creating long-term relationships with sports coaches is important for success and ensures that they participate in future events.



PROCESS

- ① Identify space to use for sports activities during event.
- ② Meet representatives of local sports clubs.
- ③ Introduce event and encourage partners to teach and practise at the space for free.
- ④ Create a sports schedule including sports activities from various partners.
- ⑤ Promote sports activities through communications.
- ⑥ Attend event to welcome sports coaches and provide materials and sound system.

TRANSFORMING A CAR PARK INTO A GARDEN – AMCV



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CONTEXT

A lively city centre lacking green and quiet spaces for taking a break. Any central and/or strategic location in a city. The aim is create a space where community members can relax, play, read, have fun etc. free of charge.

ACTION

Spectacular transformation to reclaim public space for public use. In the heart of the city centre, transform a car park into a temporary urban garden with equipment, amenities and services that anyone can access and use.

NEEDS & EXPENSES

	€
– Authorisation to transform car park temporarily into an urban garden.	
– Fake grass 400m²:	5.000
– Real grass 1.050m²:	2.650
– Geotextiles 1.050m²:	720
– Plants and flowers:	5.900
– Photo exhibition:	3.375
– Urban furniture:	2.800
– Sun umbrellas x 2:	1.900
– Security x 17 nights:	3.500
– Communications (posters, flyers, etc.):	800
– Staff to set up and dismantle the garden and run activities/services throughout the action	
– Storage space between events	
– Overall budget for the summer edition:	25.845

WHY IS IT A GOOD PRACTICE?

- Opportunity to reclaim public space used by cars for public use.
- Brings green spaces to the city.
- Creates a safe, car-free playground for children.
- Communities don't have to pay or purchase anything to be allowed to use the space.
- Gives a new perspective on the city centre and makes a regular car park more attractive.
- Easily transferable to other sites.

OBSTACLES & IMPROVEMENTS

- Bad weather conditions led us to use different surfaces.
- Parking must still be available close to the space to avoid any negative impact.
- Difficult to make the transformation permanent. For the time being, it is only a temporary event that takes place twice a year.



Wavre centre-ville Town Centre Management installing the garden. ©GuillaumeAuvray



The car park before the transformation.

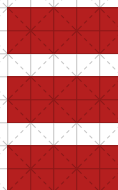


... and after the transformation.

PROCESS

- 1 Identify location, communities and stakeholders.
- 2 Propose a budgeted plan including duration, amenities and activities.
- 3 Once validated, prepare action with stakeholders, partners and suppliers.
- 4 Promote event.
- 5 Implement action and monitor progress.
- 6 Conduct assessment and propose improvements for the next edition.

WALKING ROUTES – EINDHOVEN CITY COUNCIL



PROCESS



- ① Make an inventory of and research special places, sites, scenes, historical buildings etc.
- ② Link different spots and places (following power of 10 principle).
- ③ Create walking route concept.
- ④ Walk the routes and identify logical places for signposts. Take photographs (or use Google Street View).
- ⑤ Find out what signposts are used for walking routes (identify any relevant preconditions and policies).
- ⑥ Pay special attention to future maintenance of walking route and signs.
- ⑦ Create design for signposts using external design agency (using company logo).
- ⑧ Meet design agency and signpost manufacturer to learn from them. Ensure walking routes are also checked by external agencies to get a different professional perspective.
- ⑨ Plan a grand opening event.
- ⑩ Design contract for future maintenance with third party.



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CONTEXT

To create a network of walking routes through Doornakkers and the surrounding countryside. Walks have different lengths, attractions and levels of difficulty to cater for walkers' needs and wishes. We chose a historical route (brown), an active route (blue) and a nature route (green). We used the 'Omloop' (roundabout) strategic principle that aims to create movement of people between new and old parts of a neighbourhood. We also aimed to familiarise inhabitants with the top 10 most beautiful places or objects in their neighbourhood (following the power of 10 – a principle of placemaking). Improving public spaces to get people out of the house to take a walk, exercise and improve their health is also a focus of our work in this specific area.

ACTION

First we made a list of interesting sites, buildings and green places in Doornakkers. It was important to connect them using points such as historical sites, pleasant views or meeting points. These points are marked along the routes with signs that provide information about the site and directions for different walking routes. Interesting sites include, among others, the St Joseph quarter, monastery, 'Austrian houses', cemetery and Eindhovens Canal. We designed three routes: a historical route, an active route and a green route, which extends into the countryside and connects with other well-known and -used cycling and walking routes.



NEEDS & EXPENSES

- Knowledge of Doornakkers: the power of 10 by PPS.
- Make interesting, themed routes.
- Design signposts for key points and junctions on walking routes.
- Research history or fun details about key points on the route and important information to go on signposts.
- Design a walking route map (paper and digital).
- Overall budget: €6.500.

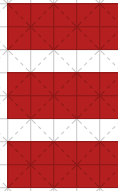
WHY IS IT A GOOD PRACTICE?

- Provides a link between new and old parts of Doornakkers.
- Creates movement.
- Is important for wellbeing and improves health.
- Brings in local stakeholders: the local hiking club participated.
- Creates awareness of beautiful spots in the neighbourhood.
- A marketing tool to improve local image (people talk proudly about their area).

OBSTACLES & IMPROVEMENTS

Management and maintenance costs, including the cost of vandalism. Establish a contract with a third party for future maintenance and costs.

A WINTER GARDEN – AMCV



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CONTEXT

Any central and/or strategic location in a city that lacks green space to relax in or quiet spaces to take a break. The aim is to create a new destination where community members can relax, play, read, have fun etc. free of charge at a time of the year when little else is happening.

ACTION

The idea of the winter garden is to propose an alternative to the usual Christmas markets. This city-centre activity should be free of charge and accessible to all. Between the end of summer and before the Christmas period we transform a car park into a spectacular garden for two weeks. The garden is built around two round huts and is decorated with fake grass, trees and apples.

An activity programme is offered, including light therapy, children's workshops, storytelling etc., as well as an oyster bar and hot drinks.

NEEDS & EXPENSES

- Authorisation to transform car park temporarily into a winter garden. Initially proposed for 10 days, we received a 10-day extension thanks to the garden's success and visual appeal.
- Two round huts that can be dismantled: two meters and three metres in diameter: €13.545.
- Two heaters: €1.328,68.
- Decorations, communications and security from the city authority.
- Staff to welcome users.

WHY IS IT A GOOD PRACTICE?

- Opportunity to reclaim public space used by cars for public use.
- Brings green spaces to the city.
- Creates a safe, car-free playground for children.
- Communities don't have to pay or purchase anything to be allowed to use the space.
- Gives a new perspective on the city centre and makes a regular car park more attractive.
- Brings life to the city at a time of year when little is going on.
- It is beautiful, quiet and brings tranquillity to the city centre.
- Creates links between places and events.
- Easily transferable to other sites.



General view of the winter garden.



An electric train.



An activity for children.

OBSTACLES & IMPROVEMENTS

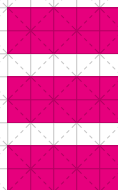
Because it is an unusual action (the first of its kind in Belgium and Europe, as far as we know), good communication is necessary to raise awareness and increase the appeal of the event. Weak communication resulted in a lot of questions from the community, who thought the event wasn't free and accessible to all and mistook the garden for a Christmas market.

Cold weather is definitely a problem, and more heaters will be needed for the next edition.

PROCESS

- 1 Identify location, communities and stakeholders.
- 2 Propose a budgeted plan including duration, amenities and activities.
- 3 Once validated, prepare action with stakeholders, partners and suppliers.
- 4 Promote the event.
- 5 Implement action and monitor progress.
- 6 Conduct assessment and propose improvements for the next edition.

ADAPTING ACTIVITIES TO THE SURROUNDINGS – TOURNAI CITY COUNCIL



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CONTEXT

Each public space has its own character, which is built upon its architecture, environment, communities and the people who spend time there.

- It is important that activities proposed are in harmony with the nature of the space, and meet the needs and aspirations of the community for the space.
- The success of an activity depends strongly on whether these conditions are met.

ACTION

- Analyse the features and potential of a space and its communities before identifying potential activities. Consider, for example, the type of space (background, green areas etc.), the community, any technical features (such as size, topography, structural elements etc.), local values, any current activities, and potential actors in surrounding areas.

NEEDS & EXPENSES

- Time spent observing, identifying and noting the character of a space.
- Analyse of information gathered and identify potential activities.
- Carry out consultation to share results and gauge community response to identified activities (e.g. organising a public meeting).

WHY IS IT A GOOD PRACTICE?

- Analysis is necessary to choose the most appropriate activities to develop within a space. It ensures that you will not waste time and energy on organising activities that turn out to be unsuitable.
- Taking into account the features of a space and its community can make activities more successful.

OBSTACLES & IMPROVEMENTS

- Not having enough time to analyse all of the features of a space and its community thoroughly.
- Some communities may propose activities that do not take into account inherent features or limitations of a space.
- Share results of analysis with communities.



01



02

01 Public consultation on-site:
Inviting local communities
to express their views.

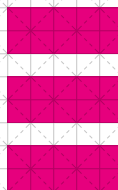
02 Activities for children based on
requests from the community.

PROCESS



- ① Identify features of space and communities that live there or frequent the area.
- ② Gather activity ideas that complement nature and spirit of space.
- ③ Discuss relevance of potential activities with community.
- ④ Test suitable activities.
- ⑤ Discuss success or failure of activities with community in terms of how well-suited these are to the space.

AFTER-SCHOOL PLAY – BRIGHTON & HOVE CITY COUNCIL



PROCESS



- ① Identify schools in and around project area and suitable, accessible venue for after-school sessions.
- ② Identify service providers, making sure legal requirements for working with children are met.
- ③ Organise programme of activities and obtain cost estimate and timetable for delivery.
- ④ Identify available communication tools and use them to promote activity programme on-site and online.
- ⑤ Keep schools and parents informed of potential changes to dates or times and cancellations due to weather conditions.
- ⑥ If possible, integrate after-school play sessions at project site into citywide play programme while attracting funding for more sessions.



CONTACT / INFO

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Some parents took the opportunity to relax and/or play with their children.



Other parents and teenagers decided to have a go at using the play equipment themselves.

CONTEXT

The Brighton project set out to transform a small street and park off a busy shopping street in Brighton into a place that could be enjoyed by people of all ages. The project combined physical changes with the introduction of new activities to the area. These included a series of free, three-hour after-school sessions of active play for children. The aim was to attract children from the local school and nearby homes and highlight the park's potential as a play resource among school staff, parents, children and potential event organisers.

These play sessions were an integral element of the winning competition entry (by Plan Projects and Luis Trevino Architects) to test a transformative pilot scheme in the area: 'The Common Room' (see slip 'A design competition'). Delivered by Brighton and Hove City Council's Play Service Playbus Team, the play sessions proved to be very popular.

ACTION

- Identify schools located in and around the project area and their pupil profiles.
- Engage with schools to design and promote play sessions.
- Identify potential play-service providers, ideally trained and dedicated play workers that cater for children of all abilities and backgrounds.
- Ensure play-service providers meet relevant legal requirements for working with children.
- Make suitable arrangements for setting up, taking down and storing play equipment.
- Monitor and gather feedback from users (this can be undertaken by organiser or play provider if needed).
- Identify effective means of keeping schools and parents informed of play session dates and times and potential changes.
- Ensure parents are aware that as play activities take place outdoors, some activities may be messy or subject to weather conditions.
- Clarify whether young children need to be accompanied by a responsible adult.

NEEDS & EXPENSES

- Staff to identify and liaise with schools in and around the project area.
- After-school play session run by one supervisor and two play workers for around 20 children, including play equipment set up and take down (€95 per session).
- Transportation of play equipment to and from site (€15 per session).
- Staff to identify and secure overnight storage of play equipment (free or inexpensive storage options can help reduce costs).

WHY IS IT A GOOD PRACTICE?

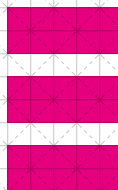
- A fun way of keeping children (and potentially accompanying parents) physically and mentally active after normal school hours.
- Provides activities that involve a wide range of experiences: exploring and discovering, experimenting, manipulating, reconfiguring, expanding and creating, influencing, practicing, building dams, pushing boundaries, and shouting and singing.
- Helps children learn more about themselves and their environment.
- Helps children enjoy the outdoors and learn to seek out exercise, fresh air and play activities.
- Provides a supervised, safe environment where children can have fun while learning.

OBSTACLES & IMPROVEMENTS

Be patient as it may take time to build a user base. In Brighton and Hove, the number of children attending the sessions tended to increase over time as children and parents from the area and further afield became aware of session dates and times. It helps if sessions follow a pattern of dates or times (e.g. running every day for a number of weeks or on a particular day of the week for a period of time). This can help build the user base more effectively. In Brighton and Hove the intention is to make the park within the Lively Cities project area a venue for the council's citywide summer outdoor play programme.

BUILDING ON PREVIOUS EXPERIENCE

LA LOUVIERE CENTRE-VILLE CENTRE DE VIE, TOWN CENTRE MANAGEMENT



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Before.



After.

CONTEXT

An empty and currently unattractive space that needs improvements to raise its image and increase visitor numbers.

ACTION

Past success is a good foundation for future success. A successful past experience can be adapted to the empty space you have identified. However, it is important to take into account the character of the space identified, e.g. its dimensions, layout, neighbourhood etc.

The space should have an identifiable image. This image is what will help adapt successful activities to the space. If a space currently lacks an image, this is the time to (re)create it through a placemaking action.

In this context, two elements must be taken into account: the target users and the nature of the space.

NEEDS & EXPENSES

Based on previous experience and user feedback, we invested in add-ons such as music, new activities, urban furniture and tools for relaxation, such as deck-chairs and hammocks. Taking into account monitoring and the success of previous actions, the budget for this action was increased by 50%. Following user requests and requirements, the new action contained additional features and some budget lines were modified.

WHY IS IT A GOOD PRACTICE?

- A bottom-up approach organised together with previous partners and with the public in mind.
- Mobilises citizens: asks for feedback and increases visitor numbers.
- Concerns all kinds of activities.
- Attracts a varied audience.
- Builds on existing activities.
- Improves the image of a space.



After.

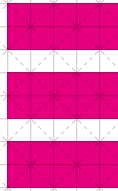
OBSTACLES & IMPROVEMENTS

An action may be a success at one space but not at another: sometimes the success of an action stems from the space itself (its location, visibility, reputation etc.)

PROCESS

- ① Analyse space and consider possible improvements.
- ② Observe and choose positioning of space and target users.
- ③ Evaluate previous experience and identify experiences that are compatible with your space.
- ④ Adapt a previously successful experience to a new space, taking into account its features and image.
- ⑤ Use survey to gather feedback from potential users about proposed action.
- ⑥ If feedback is positive, trial action and evaluate.

CAPITALISING ON SUCCESS – TOURNAI CITY COUNCIL



PROCESS



- ① Identify and test an event that was successful elsewhere.
- ② If successful, decide how frequent the event will be staged (e.g. the first Sunday of the month between May and September for Petit Montmartre).
- ③ Put together and use artist database to ensure editions of the event are not too similar.
- ④ Compare visitor numbers (e.g. an event Sunday versus a non-event Sunday).
- ⑤ Gather feedback from artists, merchants and visitors and report findings on an annual basis.
- ⑥ Continuously improve event concept.



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CONTEXT

The Old Pottery Market is a site for artistic events located in the historic heart of Tournai, between the UNESCO-listed belfry and the cathedral. 'Petit Montmartre' was held on the site in 2009 as part of a 'French fortnight' (the French–Belgian border is less than 20km away). The event stemmed from an idea by a café owner to enliven the space with painters and cartoonists in the spirit of Montmartre. It was a resounding success but had not been repeated.

We decided to test this idea again as part of the Lively Cities project. In this way, we could assess the impact of the event on visitor numbers and decide whether to hold the event several times a year.

ACTION

- Organise for artists to come to the Place du Vieux Marché aux Potteries during the summer season. Follow 2009 'Petit Montmartre' concept and improve on it through, for example, music, a greater number of artists, openness to other artistic disciplines, games in the spirit of 'Petit Montmartre' etc. Involve communities living in and around the space.
- Assess the impact of the event on visitor numbers.

NEEDS & EXPENSES

- Purchase equipment. Aim for standard equipment that can be used from year to year (for example, exhibition grids and spots – around €10.000 for 60 grids with stands and as many spotlights).
- Creation of a template poster and brochure that can be adapted easily from one event to the next.
- Printing of promotional materials (around €500 for 500 posters and 2.500 brochures).
- Personnel to install and dismantle artists' stands.



pictures: Capitalising on existing Petit Montmartre event by adding music performances, free use of furniture, and alternative adds-on such as resin dogs showing directions, world maps made of old bread and croissants etc.

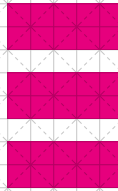
WHY IS IT A GOOD PRACTICE?

- Event concept has already been proven to be effective elsewhere.
- Attracts both artists and consumers.
- Brings life back to a space and restores visibility at low cost.
- Can be repeated several times a year in summer without being too labour-intensive in terms of organisation.
- Costs virtually nothing. Artists perform for free as there are no costs involved for them. A local bar provides with free drinks.
- Creates a meeting space for users, inviting them to visit the space more often.

OBSTACLES & IMPROVEMENTS

- Ensure artists change from one edition to provide variety and keep visitors interested.
- Scope for and attract new artists on an ongoing basis.
- Make sure artists produce artwork in the space and do not only exhibit previously completed works.

FOOD SESSIONS – AMCV



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CONTEXT

Can take place anywhere! Food is universal and everybody can relate to it.

ACTION

Street food and cooking demonstrations on a public space in the form of food stalls and food trucks. Encourages people to enjoy the space and eat outdoors. It is also a great service to offer users: they can spend as much time as they wish at the space without having to leave because they're hungry or thirsty.

NEEDS & EXPENSES

- Obtain authorisation to use space.
- Invite appealing street food vendors.
- Offer tables and chairs so people can sit, eat and relax.
- At our space we used 15 tables and 92 chairs: €4.078.

WHY IS IT A GOOD PRACTICE?

- Food smells good and attracts a variety of people.
- Makes users aware of the public space using food as a draw.
- Universal, fun and pleasant.

OBSTACLES & IMPROVEMENTS

- Check quality of food on offer.
- Make sure site is left as clean as it was before the food session took place.
- Needs good marketing to attract enough people for food vendors to make a profit and ensure vendors participate in future events.

PROCESS

- ① Find appropriate space to host food session.
- ② Obtain authorisation from property owner/local authority to use space.
- ③ Contact street food vendors.
- ④ Select quality street food.
- ⑤ Advertise event.
- ⑥ Event takes place – monitor and repeat!



01



02



03



04

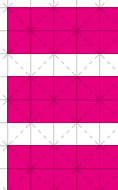
01 & 04

A cooking demonstration by
©Atelier de Bossimé.

02 GAU, Namur TCM using street food to connect
to local workers.

03 The Coursier Mosan, the first vendor to invest
in the space in the Lively Cities trial year.
©Christian Delwiche AMCV

FREE SPORTS EQUIPMENT – BRIGHTON & HOVE CITY COUNCIL



CONTACT / INFO

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For more information and advice on table tennis equipment please visit the English Table Tennis Association website (etta.co.uk).

OBSTACLES & IMPROVEMENTS

Consider providing free bats and balls at the start of the process as an incentive to participate. Keep in mind however that in Brighton, the 20 pairs of free bats and 20 balls provided disappeared in the first week, despite staff being on-site to oversee the trial. In the long run, it may be useful to work with local businesses near the table tennis site so that they can stock bats and balls for purchase. If the tables are left out at night, consider the potential noise disturbance for nearby residents if people choose to play at night. Such considerations should help determine the location of tables and whether bats and balls are left out overnight.

PROCESS



- ① Identify best location for table tennis facilities (away from strong winds, in the sunshine, north-south table orientation etc.).
- ② If not already available, consider providing seating near tables to encourage social interaction.
- ③ Identify partners that may be able to lend table tennis equipment for trial (sports clubs, government agencies etc.).
- ④ Organise storage facilities and staff to oversee trial (put up and take down tables, replenish bats and balls etc.).
- ⑤ If trial is successful, secure funding for and installation and maintenance of permanent facility.
- ⑥ Spread the word about the new facility to attract new users to the area.



CONTEXT

The Brighton project set out to transform a small street and park off a busy shopping street in Brighton into an area for quiet, informal relaxation. The project combined physical changes with the introduction of new activities, one of which was table tennis. The aim was to attract new users to the park and in particular, young residents and students from the nearby college. This was part of 'The Common Room', the winning competition entry for a transformative pilot scheme in the area (see slip 'A design competition'). Two outdoor table tennis tables were made available and proved to be very popular both during and after the two-week on-site trial of The Common Room (see slip 'Temporary transformation as a fundraising tool').

ACTION

- Identify partners to lend equipment for temporary testing (e.g. local table tennis clubs, leisure centres and government-based sports promotion organisations or teams).
- Provide free bats and balls and/or organise for nearby shops to stock these.
- Make arrangements for the regular provision of bats and balls, including overnight storage facilities if necessary.
- Various types and grades of outdoor table exist. If tables are sufficiently robust, they may not need to be stored at the end of each day.
- Ideally, organise staff or volunteers to oversee use of table tennis facilities. If not possible, put tables in busy places that are overlooked by residents, businesses or other users to deter theft and vandalism.
- Work in partnership with the local Sports Development team and local clubs to organise free activity sessions or events.
- Identify partners to promote table tennis tables through their communication networks, encouraging social media coverage.
- Ensure that monitoring and evaluation (e.g. number of users, volunteers, activities, events, case studies etc.) are carried out during the trial to develop a case for future funding (if appropriate).
- If trial is successful, seek funding for a long-term facility (e.g. a concrete table) from dedicated sports organisations, charities and government agencies.



Following the temporary trial Brighton and Hove City Council's Sports Development team secured funding from Sport England for a permanent table tennis table to be installed six months later.

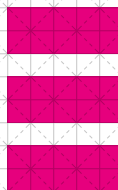
NEEDS & EXPENSES

- Levelled, accessible site.
- Staff to identify sources of free sports equipment.
- Staff to oversee trial on-site or at least to erect and dismantle tables during trial.
- Staff to identify funding sources, organise funding bids and meet any necessary requirements for a permanent facility, if relevant.
- Bats and balls made available for free at start of temporary trial (€17 for 20 pairs of bats and €6 for 20 balls).
- Permanent table tennis facility (€1.800 table tennis table including installation if no additional groundwork required).

WHY IS IT A GOOD PRACTICE?

- Attracts people of all ages and abilities and encourages physical activity outdoors.
- Free – no financial barriers to participation.
- Encourages participation by those who already enjoy table tennis as well as those who have not tried the sport and want to give it a go.
- Great way of encouraging people to gather and socialise while others play.
- Providing tables in local community spaces can encourage participation by those less likely to take part in regular sports or who lead less healthy lifestyles.
- Providing free access could lead to greater participation in table tennis and other sports, together with increased membership of associated clubs etc.

GAMES – LA LOUVIÈRE CENTRE-VILLE CENTRE DE VIE, TOWN CENTRE MANAGEMENT



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CONTEXT

A space where there is urban furniture available (chairs, sun loungers etc) and to be used for various purposes (gardens, beaches, terraces etc.). The aim is to facilitate fun, playful activities at a space.

ACTION

Games are provided to entertain users and allow them to relax and have fun whether alone or with friends, family or colleagues. The games, which are free to use, encourage people to spend more time in a public space and enjoy it in a different way.

NEEDS & EXPENSES

- Games don't need a specific context, just a staff member to monitor and help where necessary.
- Furniture: €
 - Chairs: 16 x €68.30 = ... 1.092,80
 - Tables: 4 x €95.50 = ... 378,00
- Games:
 - 1 x MEDIO'S cube 181,81
 - 1 x giant set of dominos 29,95
 - 1 x giant four-in-a-row 99,00
 - 1 x junior croquet set for six players 34,95
 - 1 x giant wooden wobbly tower 29,95
 - 1 x giant mini-golf set 58,99

WHY IS IT A GOOD PRACTICE?

- Transferable to many contexts and places.
- For all generations: brings children and adults together and develops social links.
- Users can stay and use a public place without having to pay or consume anything.
- Strengthens citizen relationships.
- Free to use.
- A good visual communication tool.



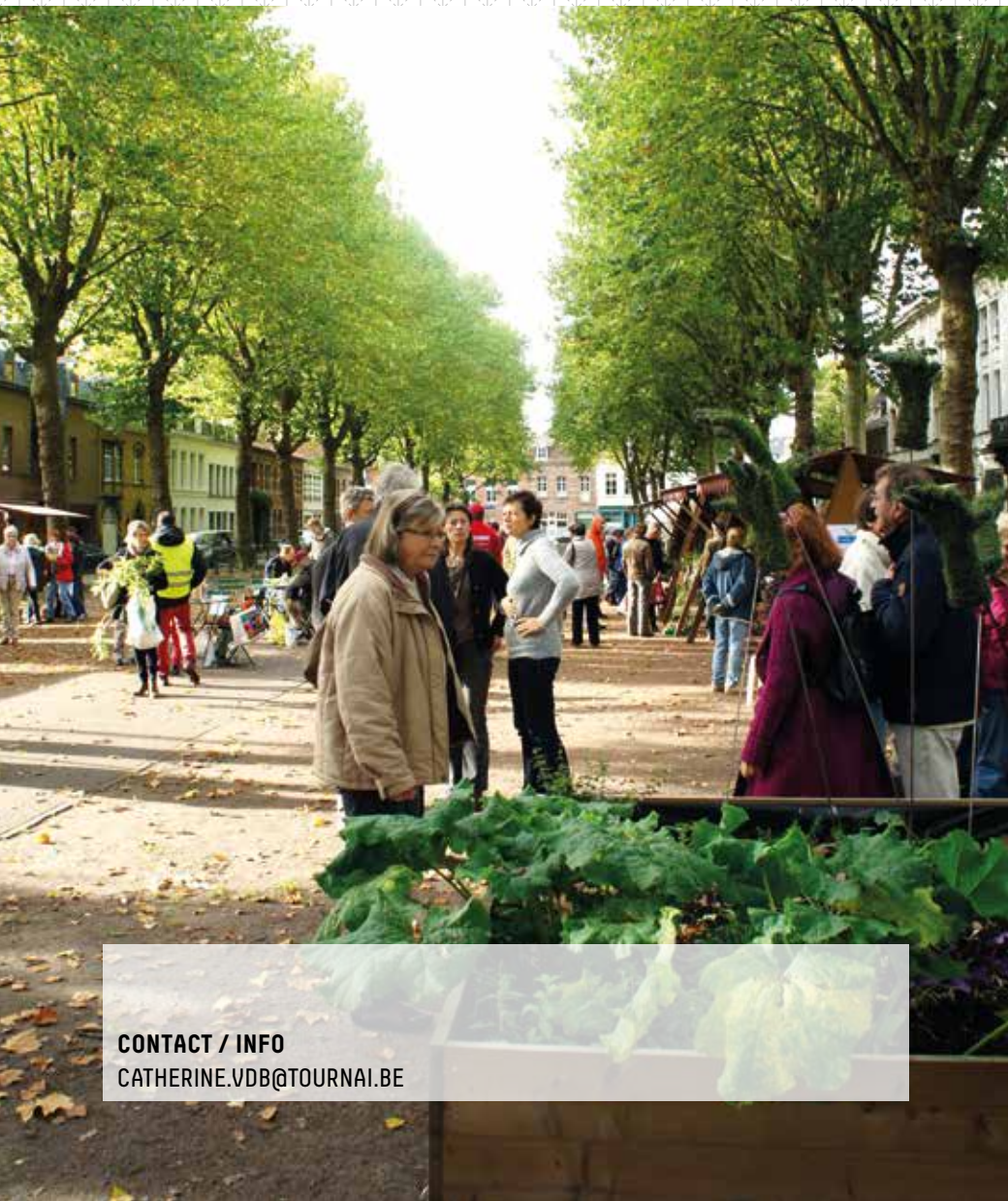
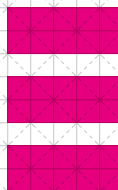
OBSTACLES & IMPROVEMENTS

- Components from games often go missing.
- Some games are not used the way they should be; for instance, counters from the giant four-in-a-row were used as flying discs.
- People may not respect equipment because it is free to use. A solution may be to lend games in exchange for an ID card, for instance.
- Storage facility is necessary.

PROCESS

- ① Define audience profile (potential users).
- ② Determine choices of games based on audience profile (adults, teenagers, families, children etc.).
- ③ Find suppliers and negotiate prices.
- ④ Design how games will be laid out in space.
- ⑤ Make games available free of charge (vital elements of certain games can be 'rented' in exchange for an ID card to prevent loss or theft).

A GREEN EXCHANGE FAIR – TOURNAI CITY COUNCIL



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CONTEXT

The aim is to facilitate exchanges between inhabitants and people who like 'green' events.

ACTION

Organise a plant and seed exchange fair.

NEEDS & EXPENSES

- Small wooden stalls and tables and chairs (in our case, these were provided by the local authority).
- Participants to bring and share plants, seeds and expertise.
- Staff to manage stalls, tables, chairs etc. at the start and end of the event.
- If possible, experts to give advice (e.g. teachers from a 'green' school).
- Posters and flyers:
- Created by Espace Sourds on Place Verte.
- Printing by the city printing office.

WHY IS IT A GOOD PRACTICE?

- Everything is free! There are no registration fees and no costs for the plants and seeds that are exchanged. This was a request from local inhabitants.
- Opportunity to exchange not only plants and seeds but also gardening and 'green' tips.
- People who don't know the space may be attracted by the event and get a chance to talk with inhabitants.
- Avoids throwing away leftover seeds and plants from people's gardens.

OBSTACLES & IMPROVEMENTS

- Use good marketing and communications to clarify that this is an exchange! Some people came without plants or seeds to exchange and were uneasy about going home with something for free.

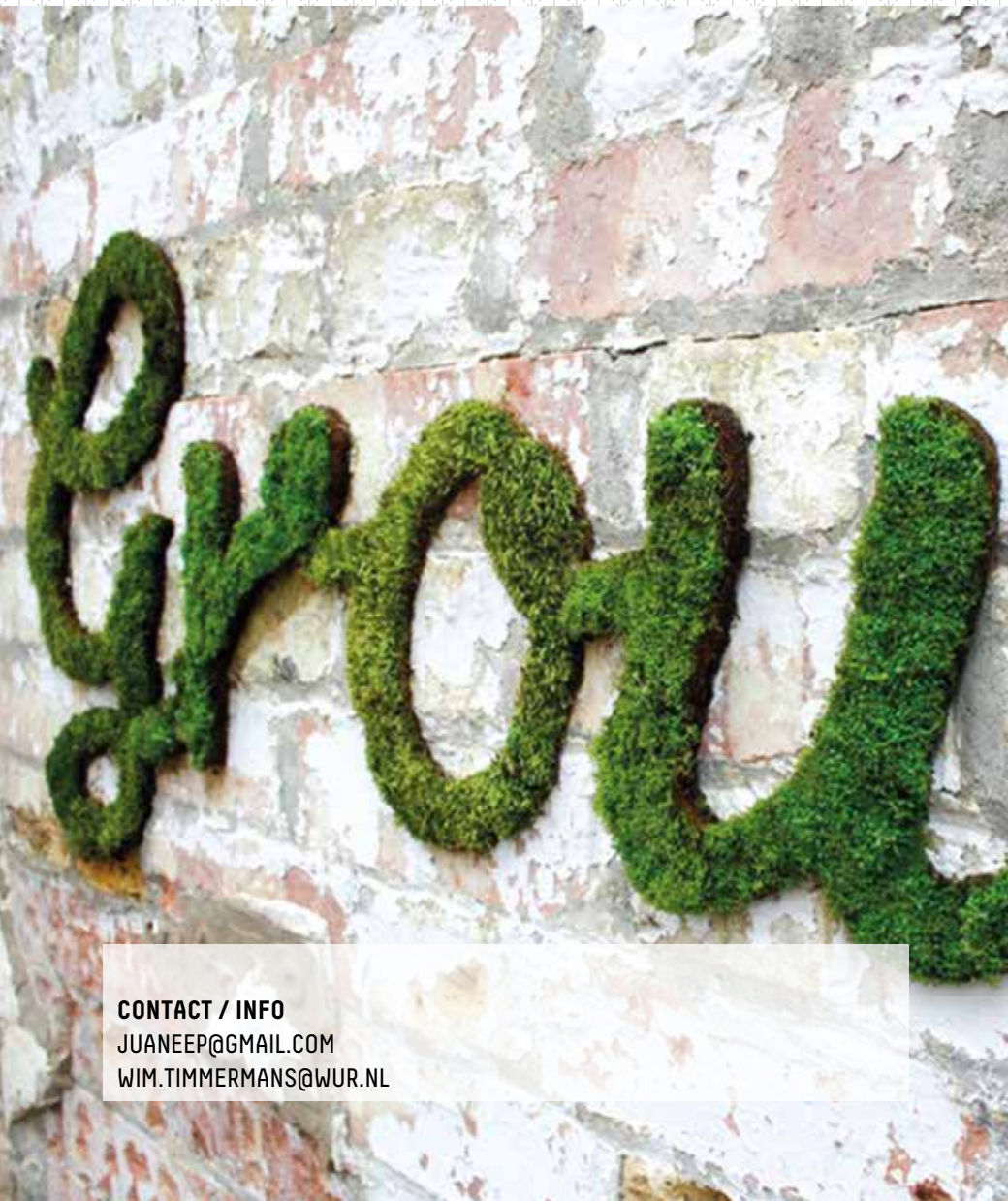
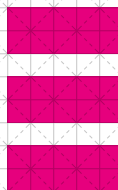
PROCESS



- ① Meet with local community and suggest exchange event. Establish together how it could be implemented (number of events, date, involvement of inhabitants etc.).
- ② Promote event (folders, posters, press releases etc.).
- ③ Organise event.
- ④ Debrief with stakeholders and community members.



GREEN GRAFFITI – VAN HALL LARENSTEIN, WAGENINGEN UNIVERSITY



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Source: Anne Garforth

CONTEXT

Moss graffiti, also called eco-graffiti or green graffiti, is an alternative to spray paint, paint markers or similar toxic materials. It involves painting using a brush and moss 'paint', which is living and will continue to grow on its own. As people become more environmentally aware, the idea of making living, breathing graffiti has become a green creative outlet for graffiti artists. Green graffiti is an opportunity to link art and green environments within a space while strengthening the character and identity of the space itself.

ACTION

- Create a moss mixture to use as green graffiti paint in an urban space. Gather as much moss as you can find or buy. Wash the moss to remove as much soil as possible. Break the moss into manageable pieces and place in a blender. Add the buttermilk, water and sugar. Blend the mixture until smooth – you want it to have a paint-like consistency. If you think the mixture is too thin, add corn syrup to thicken. Use a paintbrush to apply the moss paint to the surface in the urban space where you want your design to grow. Check weekly if possible and spray the design with water to encourage moss growth, especially if it's a dry environment.

NEEDS & EXPENSES

- One or two clumps (a small handful) of moss.
- 2 cups of buttermilk (or yogurt).
- 2 cups of water (or beer).
- 1/2 tsp. sugar.
- Corn syrup (optional).
- Cost of green graffiti per square meter: +/- €20.

WHY IS IT A GOOD PRACTICE?

- A green alternative to spray paint.
- Environmentally friendly and promotes a green urban environment.
- Integrates green initiatives in urban areas and enhances character and identity of urban spaces.
- A way to get young people involved in the redesign and planning of an urban space. Appeals to younger generations and creative inhabitants.
- Creates community awareness of green networks and spaces.
- Good for kicking off a green public participation campaign.

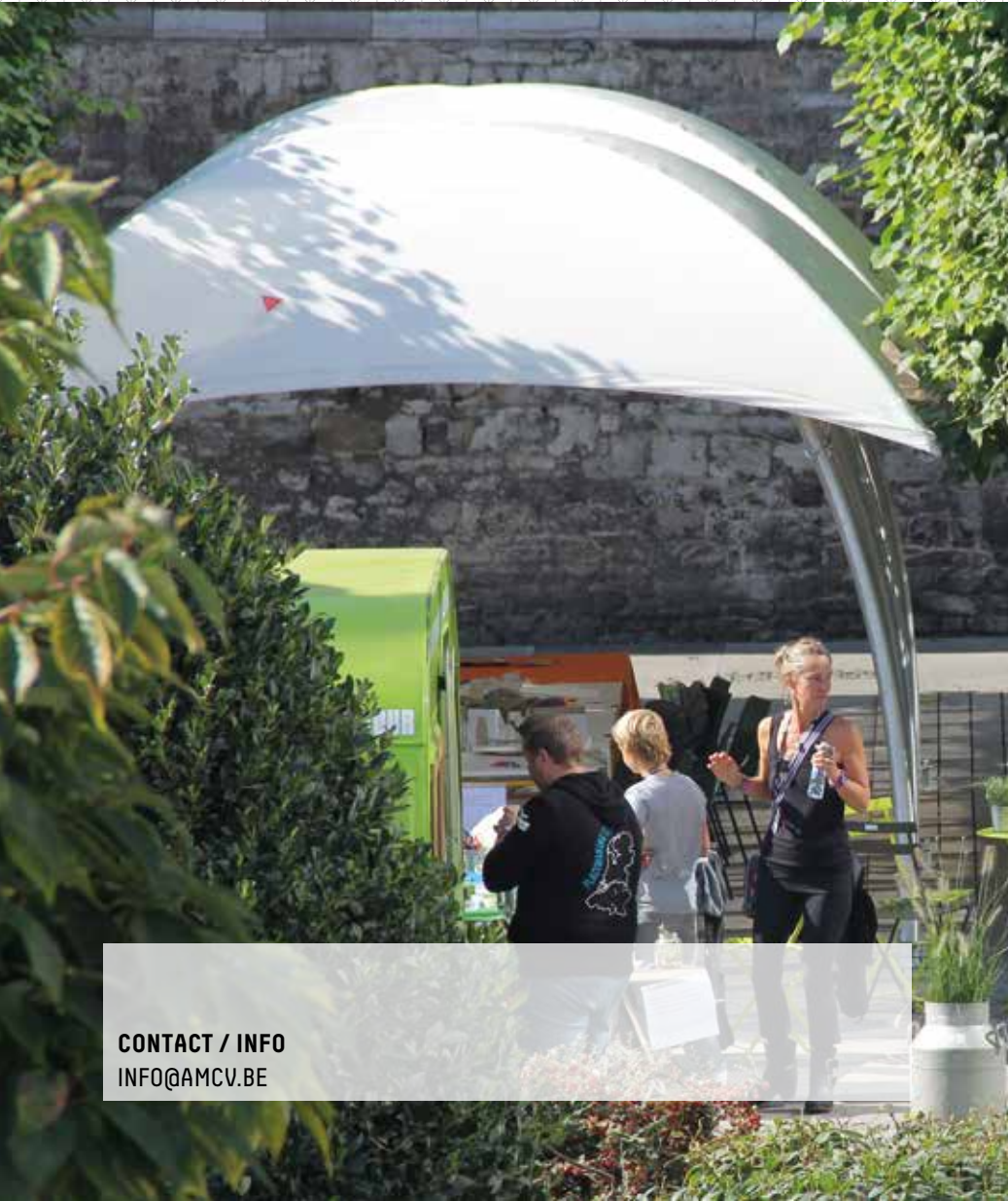
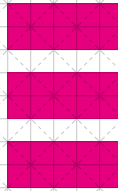
OBSTACLES & IMPROVEMENTS

- Frequent maintenance is necessary for high-quality green graffiti. Monitor design and any language used to ensure graffiti is in line with the character of the local community.

PROCESS

- ① Create moss mixture to use as green graffiti paint.
- ② Identify suitable location and surface for green graffiti.
- ③ Use a paintbrush to apply moss paint.
- ④ Check weekly and spray design with water to encourage moss growth.
- ⑤ Maintain design and green identity of space.

A MOBILE SHELTER – AMCV



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CONTEXT

Any well-used public space that becomes deserted in poor weather.

ACTION

The idea is to provide temporary or partial cover for a space so users can enjoy it even when weather conditions are not optimal.

NEEDS & EXPENSES

- Sufficient space to place shelters.
- Staff to manage installation and removal of shelters.
- Staff to prepare ground: anchor shelter frames in 80cm² concrete blocks.
- Cost of purchase, delivery and installation of two temporary shelters: €9.907,78.

WHY IS IT A GOOD PRACTICE?

- Community can keep using a space even when the weather is poor.
- ‘Dresses up’ a space.
- Protects from rain but also acts as a sun umbrella.
- Shelter invites people into a space by offering protection.
- Public space remains alive all year long.

OBSTACLES & IMPROVEMENTS

- Concrete blocks for anchoring shelter frames are not compulsory, but without them the shelters are less stable, particularly in windy conditions.
- However, concrete blocks cannot be built when the ground is too hard (e.g. in winter) or too wet (i.e. after heavy rain) and need a week to dry.
- Staff in charge of the concrete blocks must communicate with the shelter suppliers. In our case, we had to act as a moderator.
- Fairly expensive.

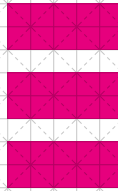
PROCESS

- ① Identify a public space where shelters are needed.
- ② Find appropriate shelter design to fit space.
- ③ Launch public procurement and choose suppliers.
- ④ Organise and supervise work between staff and suppliers.
- ⑤ Install shelters.
- ⑥ Monitor and clean shelters when needed.



Users protected from the sun and the rain.

MOBILE URBAN FURNITURE – AMCV



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CONTEXT

- Any public space where people pass by, but do not stop. The idea is to use temporary, movable urban furniture to give a public space back to users and make them aware that the space is available to them. Mobile furniture adds dynamism by giving users the opportunity to organise their own space.

ACTION

- Instead of the fixed urban furniture currently on-site, offer movable urban furniture and allow users to choose where they want to be within the space and with whom. Users can also move from one spot to another within the space (e.g. by following the sun or shade throughout the day).

NEEDS & EXPENSES

- Tables, chairs, sun umbrellas, sofas, poufs, hammocks, deckchairs, rocking chairs according to the orientation and size of the space.

WHY IS IT A GOOD PRACTICE?

- Users take over the public space.
- Allows one space to be organised in different ways.
- Communities shape as well as use the space.
- Easy and inexpensive to set up.

OBSTACLES & IMPROVEMENTS

- Furniture needs to be set up every morning and stored every night, meaning that staff and storage facilities are required.
- Some maintenance is necessary and elements need to be changed, painted, replaced or repaired over time.

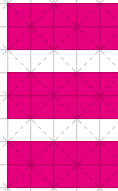
PROCESS

- Find a location that needs reviving.
- Ask communities about how they would potentially use the space.
- Based on feedback, create a brand for the space and choose furniture accordingly.
- Source furniture and launch public procurements.
- Buy furniture from best supplier.
- Set up and take down furniture every day.
- Monitor and improve.

- 01 Users moving furniture to design their own space.
- 02 Lunchtime for friends and colleagues.
- 03 Installing and storing furniture.
- 04 Panache semi-mobile furniture was used in spaces in Louvain-la-Neuve, La Louvière, Namur and Liège.



NEIGHBOURHOOD OFFICES – EINDHOVEN CITY COUNCIL



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CONTEXT

After two primary schools with adjacent playgrounds moved to a newly built, multi-disciplinary building in 2009, their sites were left empty and unused. A new programme for these empty buildings was needed. Past studies indicated that the district was home to many self-employed workers. This trend was confirmed in a newly commissioned feasibility study.

ACTION

The site was transformed at minimal cost to accommodate rented office spaces for small, independent business owners who preferred not to work at home and a neighbourhood office space. The Stichting Ruimte foundation that specialises in hiring out small units to artists and performers within Eindhoven was invited to use site premises to accommodate local small business owners and monitor outcomes of the project. Tenants were identified using a business coach from Doornakkers. The old gymnasium was converted into a neighbourhood office space where the self-employed could work, eat and interact. The adjacent schoolyard was opened up to the wider community as a terrace area. A small business was hired to cater for, clean and maintain the space. The school building and gymnasium became part of the larger St Joseph redevelopment area.

NEEDS & EXPENSES

- Budget for feasibility study: €20.000.
- The right (local) pilot partner (preferable with relevant experience).
- Small business for catering, cleaning and monitoring.
- Funding for minor improvements to building and surroundings (€35.000) and overheads during pilot project (€50.000).
- Good network and knowledge of small business owners (through business coach, chamber of commerce etc.).

WHY IS IT A GOOD PRACTICE?

- Brings small business owners out of their homes by offering a suitable, affordable workplace in their own neighbourhood with facilities that they may not be able to afford on their own.
- Users can share (business) knowledge with other users.
- Users can meet up with other small business owners at special, open coffee meetings.
- Free Wi-Fi is available.
- Small business owners can meet clients in a professional environment.
- Creates great spin-off between small business owners, existing networks and the neighbourhood.
- Local small business owners take responsibility for urban space.

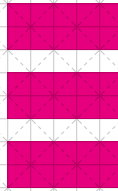
OBSTACLES & IMPROVEMENTS

The gymnasium (neighbourhood office) and rented office spaces should be seen as one operation: the neighbourhood office is part of the larger rented office space. The neighbourhood office will not generate enough income by itself to cover the high overheads at first. The small business owners that hire office spaces should also cover the overheads of the shared neighbourhood office.

PROCESS

- ① Conduct feasibility and cost study for project concept.
- ② Search for partners for pilot project.
- ③ Tender procedure/choose pilot partner, and draw up contract based on future expectations.
- ④ Modernise interior and facilities.
- ⑤ Promote office to small business owners in neighbourhood and surroundings (through communications, press release etc.).
- ⑥ Install small business owners in empty classrooms (rented office spaces under contract).
- ⑦ Create programme for neighbourhood office including meetings, workshops etc. especially for current and potential small business owners.

REVIVING A GARDEN – AMCV



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CONTEXT

A central location or a space near an attractive area and close to clusters of potential users. The aim is to transform a garden that has become wild, unsafe, dirty or deserted into a top destination.

ACTION

We transformed a former garden that had grown wild through neglect into a beautiful outdoor place in the city centre. Current and previous issues were identified by exploring archives (old maps of gardens etc.) and conducting observations, surveys, interviews, public consultations etc. to gain community feedback. Communities and stakeholders were then shown pilot schemes that were in tune with the original spirit of the garden. Based on feedback, a scheme was selected and a pilot carried out. We monitored and analysed performance to identify more definite actions that were then implemented and managed long-term.

NEEDS & EXPENSES

- Good partnerships and strong collaboration between partners.
- Staff to manage the garden from day to day.
- Staff and time to conduct research and gather and analyse feedback (surveys, interviews, observations etc.).
- Manual work (clearing the garden of old plants and rubbish, removing weeds and ivy etc. and preparing the ground for planting).
- Turf x 100m²: €355.
- Movable equipment for the garden (over three years): €7.891, i.e. €2.630/year.
- 2 x tailor-made, transportable carts for storing equipment: €2.021.
- Mobile summer furniture: €6.343.
 - 15 x tables and 92 x chairs: €4.078
 - 2 x sun loungers: €471
 - 20 x deckchairs: €1.021
 - 3 x parasols: €150
 - 3 x parasol stands, padlocks and other tools to secure the equipment: €623
- Mobile winter furniture: €1.548.
 - 50 x blankets: €125
 - 2 x outdoor, movable infrared heaters: €1.099
 - 14 x wooden logs (to be used as furniture): €324



View from the opposite bank.



WHY IS IT A GOOD PRACTICE?

- Brings an abandoned, unsafe space back to life to be reused by community.
- Users take over the public space.
- Communities invest in a new destination in the town, increasing safety of wider area.
- Different design possibilities for one space.
- Communities become performers within the space rather than basic users.
- Easy and inexpensive to set up.

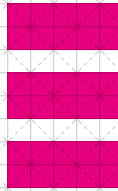
OBSTACLES & IMPROVEMENTS

- Furniture needs to be set up every morning and stored every night, meaning that staff and storage facilities are required.
- Some maintenance is necessary and elements need to be changed, painted, replaced or repaired over time.
- Monitoring is vital to meet users' changing needs and expectations.

PROCESS

- ① Identify space, stakeholders, communities and possible users.
- ② Study and analyse space.
- ③ Propose action to stakeholders and communities.
- ④ Set up pilots and assess performance.
- ⑤ Make improvements for long-term action.
- ⑥ Manage long-term action from day to day.

SHARED MEALS – TOURNAI CITY COUNCIL



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CONTEXT

Several activities are now organised at the Place Verte from March to October through the Lively Cities project (Meeting Mains Vertes, activities related to the community garden, etc.). However, nothing is planned for the winter season. Why not organise something at this time of year and strengthen social ties between communities and residents all year round?

ACTION

- During a meeting with the local community, the idea of organising a mulled wine event at the Place Verte in December was suggested by a resident.
- This was not viable as providing alcohol goes against regulations for a neighbourhood venue and a 'green soup' was suggested instead.
- The idea was accepted by all and organisation began immediately (date and time, communications, decorations, preparing the soup, invite participants to wear green accessories and contribute by bringing a candle or a piece of bread and/or cheese etc.).
- A letter was prepared and distributed to residents by stewards of the Tournai City Centre Association.
- Residents could confirm participation by email or telephone.
- The organisation was completed through a few email exchanges and phone calls.
- Decorative candles were purchased with the help of a local resident.
- On the evening of the event, several residents helped set up tables and chairs, light braziers and place candles on the ground. Pine branches gave a finishing touch and the stage was set.
- Guests arrived and a pleasant atmosphere quickly developed.
- The soup was reheated by residents and delivered to the venue.
- Around 30 residents shared the meal and conversation, and new friendships were formed.
- Ideas were proposed for new events.
- The 'green soup' concept found a spot in the winter calendar at the Place Verte!

NEEDS & EXPENSES

- Shelter provided in the event of rain.
- Tables, chairs, logs (loaned by the city).
- Braziers (loaned by the city).
- Candles.
- Everyone participated by providing a part of the meal or decorations.
- Disposable and biodegradable tableware.
- Stewards for distributing invitations.
- Cost for participants: max. €4 (including a piece of bread or cheese).
- Preparation of soup and cakes: max. €3 per person.
- +/- €100 for decorations.

WHY IS IT A GOOD PRACTICE?

- Allows communities and residents from all walks of life and of all ages to spend time together in a friendly atmosphere just before Christmas.
- Fits perfectly with the friendly spirit of the square and its 'green' character.
- An opportunity to meet new neighbours and discuss new placemaking projects.
- Easy to implement and inexpensive.
- Link with other events allows the ongoing use of the space.

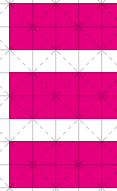
OBSTACLES & IMPROVEMENTS

- Bad weather – provide shelters.

PROCESS

- ① At a community meeting idea raised to create small, pre-Christmas event in December. Short discussion led to 'green soup' concept and details (date and time, roles etc.) were decided on quickly.
- ② Short email exchanges to refine event details.
- ③ Invitations sent to residents and participation confirmed.
- ④ Provision and installation of equipment by local authority and preparations assisted by residents.
- ⑤ Hold event – an inexpensive winter event involving local communities was created easily at Place Verte!

TRANSNATIONAL WORK: CREATING A PLAYGROUND – TOURNAI CITY COUNCIL



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CONTEXT

Given the lack of playgrounds in the city centre and to meet the wishes of some residents, the City of Tournai wanted to transform part of the large Place Verte into a space for children. However, a traditional playground setup would have been out of character for the space (tree-lined, beautiful architecture, peaceful character etc.) and would disturb the tranquil atmosphere the space – something that is important to many users.

To explore ways of addressing these issues the expertise and work of two students from the Van Hall Larenstein University (NL), which specialises in landscaping was brought in.

ACTION

Design a playground that complements the nature and spirit of a space. Find a solution by collaborating with an international expert in environmental management (and also a partner of the Lively Cities project).

NEEDS & EXPENSES

- Describe the features of the proposed playground space.
- Identify target age group of children.
- Establish permanent dialogue between all partners involved in the project.
- Create list of potential suppliers.
- Identify safety regulations (regional and national) that must be complied with.
- Sort out all relevant urban planning permit, if needed.
- Evaluate available budget – €35.000 for the installation of a 150m² playground:
- Slide for children aged three to eight
- Hopscotch
- Approximately 5 totem poles to decorate and 2 x poles with basketball hoops
- Approximately 5 totem poles (max 60cm) with notches for climbing
- Approximately 20 wooden blocks of different heights for jumping between
- Horizontal bar for people to hang from
- Shock-absorbing surfaces (following safety regulations for playgrounds).

WHY IS IT A GOOD PRACTICE?

- Exchange experience with Dutch partner enabled for new approaches to be considered when designing playgrounds in Tournai. This enabled for delivery of a project that met the demand for playgrounds in public spaces while respecting the character and spirit of the space.

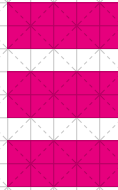
OBSTACLES & IMPROVEMENTS

- Reliable partners.
- Political difficulties understanding new playground designs for public spaces.
- Discussions are sometimes sterile.
- First project drafts were financially unrealistic and did not conform with the nature and spirit of the space.
- Timeframe for conception of project was too short.
- Communication problems due to the use of a language other than the mother tongue.
- Dialogue should be ongoing between students and the person on the ground that knows the spirit of the space and the broader transformation project. This would eliminate poor work pathways and wasted time from the outset.

PROCESS

- ① Agreement between partners to conceptualise playground project at Place Verte together.
- ② Exploration and preparation: collect as much information as possible on Place Verte, create partner agreements on project timeframe, search for games suitable for children aged three to nine, research regulations regarding playground safety in Belgium etc.
- ③ Design:
 - ① Analyse the space and its surroundings.
 - ② Identify location of playground within the site; choose games.
 - ③ Discuss ideas with all stakeholders.
 - ④ Submit four intermediate projects and choose one final project. (approximately five months to finalise project).
- ④ Do administration, present project to residents and implement playground schedule.

WI-FI – BRIGHTON & HOVE CITY COUNCIL



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Wi-Fi users during The Common Room temporary transformation in the street and park (1–12 October 2012).

CONTEXT

A side road and small park off a busy shopping street in Brighton. This area was transformed into 'The Common Room', the winning entry for a two-week pilot placemaking project designed to provide a valued and well-used public space for the local community (see slip 'A design competition'). Free Wi-Fi was one of the facilities aimed at drawing a wide range of people into the space, including people working locally in creative industries and students at a local college.

ACTION

- Commissioning a high-capacity, free Wi-Fi service to allow multiple users to operate wireless devices in the area as part of a two-week trial of The Common Room (1–14 October 2012). This enabled the public to use the service and web-based training events to take place in the area. The service was provided by Metranet, a Brighton-based business. When users logged on to the Wi-Fi network they came to a landing page containing a questionnaire and asking for feedback.

NEEDS & EXPENSES

- New equipment (included in €50,000 budget for temporary transformation).
- Phone line connection and point-to-point radio installation.
- Non-penetrating roof mount (NPRM) and ruckus access point installed on the roof of a nearby high-rise building with a good line of site over the project area.
- Point-to-point radio linking NPRM to installation on a building in the project area.
- Landing page and online feedback questionnaire for users created to support Wi-Fi service.



Participants taking part in outdoor, web-based training provided by Citycamp Brighton during The Common Room temporary transformation in the park (1–12 October 2012).

WHY IS IT A GOOD PRACTICE?

- Encourages new users to come to the area.
- Connects indoor and outdoor places.
- Encourages young people that tend to stay indoors to spend more time outdoors.
- Provides equal Internet access for all.

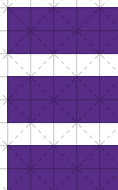
OBSTACLES & IMPROVEMENTS

Users were allowed to access the service without needing to log in. Questionnaire completion was not compulsory and as a result little feedback was received.

PROCESS

- ① Set up digital group to bring together stakeholders and forge partnerships, in particular with web-based training organisations.
- ② Identify technical and user service needs and barriers to delivery.
- ③ Find solutions and implement actions to enable service delivery.
- ④ Set up landing page and feedback questionnaire to help gauge response to service.
- ⑤ Communicate availability of Wi-Fi and access information via posters and leaflets to enable people to use the service.
- ⑥ Monitor feedback to inform long-term options.

AN ART WALL FROM RECYCLED MATERIALS – EINDHOVEN CITY COUNCIL



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CONTEXT

An old school playground near the neighbourhood office in the St Joseph quarter and the Tongelaar building (a former school). After the opening of the neighbourhood office [Buurtkantoor], with its flexible workplaces, the old school playground was opened up to the public (see slip 'Neighbourhood offices'). The aim was to increase the attractiveness of the area, encourage local workers and residents to visit, promote local creative talent and stimulate the local economy.

ACTION

Make an ugly concrete wall livelier and give an old school playground a new image. The intention was to create a trendier and more enterprising environment by inviting five local artists to come up with mural designs. The winning artist, a building company and a social project (YouRule) for youths with problem behaviours worked together to construct the artwork and learn about wood, construction, materials and carpentry. The young people were accompanied by a professional teacher and carpenter.

NEEDS & EXPENSES

– Communication about proposed design (briefing report).	
– Ask (local) artists for designs.	
– Procedure for choosing the winning design.	
– Costs of design and material:	2.000
– Production and implementation:	15.000
– Overall budget:	17.000

€

WHY IS IT A GOOD PRACTICE?

- Brightens up the whole square and gives it a new, trendy look.
- Creates a place to sit in the sun, work and enjoy a drink at the same time.
- Made out of recycled materials.
- Encourages cooperation between local people and organisations.
- Gives unemployed youth a sense of purpose and potentially inspires interest in a new line of work.

OBSTACLES & IMPROVEMENTS

- The concrete wall was in poor condition from a construction point of view. As the mural design included a bench the wall had to be strengthened.
- Future maintenance.



Wall before installation.

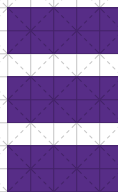


Finished design.

PROCESS

- ① Define design concept.
- ② Design contest for (local) artists.
- ③ Identify jury or decision panel and get them involved.
- ④ Panel chooses winning concept.
- ⑤ Select building company together with artist.
- ⑥ Local people or youths create mural.
- ⑦ Make sure project is well communicated.

ARTS ON AND AROUND A SITE – ABERDEEN CITY COUNCIL



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CONTEXT

The arts are a great way to bring life to any public space. Art-related activities such as dance events, music festivals, exhibitions and public art can attract new users to a space, help build an events calendar and change the image of a space in a positive way.

ACTION

Survey community (residents and business owners) to identify the type of cultural activities and events they would like to see in the public space. Check with your municipality if any licences or permits are required. Advertise your space for artists and organisations to use for their events and begin to build up a calendar of events. Some activities will have associated costs but others, such as a music performance or dance flash mob, may not cost anything. The best outcome is to match an event or art form with what the community has asked to see in their space, encouraging a sense of proactive ownership by businesses and residents and encouraging them to take on and support event organisation.

NEEDS & EXPENSES

- Community survey and support.
- Necessary licences or permits.
- Artists – contacted through advertisements or networks.
- Budget will depend on type of activity. Some artists may just want experience and to raise their profile (music students or amateur artists, for example), but professional artists may require remuneration.

WHY IS IT A GOOD PRACTICE?

- Brings life to an existing space.
- Encourages interaction and ownership by the community and changes how people perceive a space and its usage.
- Examples can be found in the slips 'Brightening a tunnel using light art' and 'A light parade'.



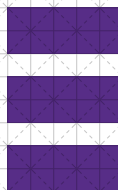
OBSTACLES & IMPROVEMENTS

- Not all art activities work in every space; for example, if your space is particularly noisy, you may not be able to hold a music event.
- Weather can be an issue for some types of activity.
- You may require permits, licences and insurance, so someone will need to be responsible for this.
- You need to consider safety and crowd management; for example, a solo music performer may not require any management but a street festival will.
- You need to match events to your space and community. Good communication is key from the beginning and allows you to promote your events (through community meetings, mailing lists, social media etc.).

PROCESS

- ① Survey community to identify best types of art and cultural events.
- ② Check what licences, permits and insurance are required and who will manage this.
- ③ Advertise space to artists and creative networks.
- ④ Work with artist(s) and community to plan event.
- ⑤ Secure any budget required.
- ⑥ Promote event through print and online media.
- ⑦ Hold event and assess impact to inform future activities.

BOOKCROSSING – TOURNAI CITY COUNCIL



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CONTEXT

International concept that is easy to organise at any kind of space.

ACTION

Make books 'travel'. Users leave books in public places to be picked up and read by others, who then leave them in other public places when they're finished.

NEEDS & EXPENSES

- Help of the local library (which provides books for BookCrossing).
- Tables and chairs (provided by the city).
- Labels to stick on books saying things like 'Help me travel!' or 'Try to catch me!'.
- Staff to manage tables and chairs and the beginning and end of the event.
- Communications (done together with the Petit Montmartre event, which was planned for the same day – see slip 'Petit Montmartre') 250 posters and 5.000 flyers, creation and printing: approximately €630.

WHY IS IT A GOOD PRACTICE?

- Easy to manage (few materials needed).
- Easy to transfer from one space to another.
- Universal: many people have books that they want to get rid of or share with others.
- Creates good contact between people that bring books to BookCross: they exchange thoughts about what they have read.
- Inexpensive to organise.

OBSTACLES & IMPROVEMENTS

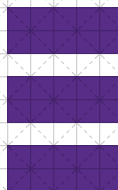
- Cannot be done frequently on the same space (twice a year at most).
- Request library moderators to register books with BookCrossing website before the event, if needed.
- Can be combined with book writing or reading sessions at the space.

PROCESS

- ① Contact local library to secure help organising BookCrossing event.
- ② Suggest event to the community and invite members to participate by bringing books that they want to make 'travel' (books should be edited less than 10 years ago and in good condition).
- ③ Organise event (e.g. during one morning or afternoon).
- ④ Evaluate:
 - Number of people that brought books (and how many of them were inhabitants).
 - Number of books exchanged.



CREATING CONNECTIONS THROUGH ART – ABERDEEN CITY COUNCIL



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CONTEXT

This action can take place at any site where connections or footfall have been identified as important issues. The aim is to create an event or series of events in which public participants perform to create physical connections between the site and surrounding areas, which may have much higher usage or footfall. The action should create greater awareness of the site, encourage onlookers to explore their environment and showcase underused spaces and highlight their potential usage. The action creates psychological and physical connections by plotting a dance route between different locations.

ACTION

A call for performers is made by the performance company. Once the organisation has a suitable number of participants a route is devised that takes in both busy public spaces and underused areas. Choreographers work with the group to develop expressive dance movements that can be performed at sites along the route and reflect the different spaces. The performances are rehearsed, the event is advertised and a route map is distributed. The general public should not know exactly what the performance involves until the actual event. The performance is held and onlookers are encouraged to 'follow' the route and experience the different environments. In Aberdeen, the 2012 Big Dance Hunt was supported by Creative Scotland.

NEEDS & EXPENSES

- Dancer or choreographer to lead weekly workshops for performing participants: around €750.
- The 2012 Dance Hunt involved 65 performers: 59 amateurs and six professionals (staff and contracted dancers).
- Audience figures: 1,500 in 2012.
- Marketing and publicity: €
- Call for participants
- Social media/press: free
- Posters and flyers:+/- 62
- Printed route maps: 250
(depending on print run)
- 4 x banners+/- 400

WHY IS IT A GOOD PRACTICE?

- Encourages public to explore hidden or underused urban areas.
- Creates physical and psychological routes between busy areas and underused spaces.
- Showcases the potential of spaces for future cultural activities.



©Citymoves Dance Space.

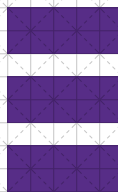
OBSTACLES & IMPROVEMENTS

- Need to attract participants that are reliable and willing to perform in front of the public.
- Requires talented and committed staff and performers that can instil confidence in the participants.
- Devising route and performance requires a lot of risk assessment for both the participants and the audience.
- You may require a licence or permit from the local authority to carry out the performance.
- You may require additional volunteers or professional stewards to help participants navigate the route and ensure the safety of performers and onlookers.

PROCESS

- ① Identify a performance company. Make a call for participants.
- ② Devise route and performances that reflect the different sites along the route.
- ③ Rehearse group performances at regular workshops.
- ④ Carry out risk assessments and secure necessary permits.
- ⑤ Hold the performance.
- ⑥ Evaluate impact to inform future activities.

USING CULTURE TO ENCOURAGE THE USE OF A SPACE – ABERDEEN CITY COUNCIL



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CONTEXT

This action can take place in any space that can accommodate a gathering of people safely. The aim is to test potential new events that could make the space a more attractive destination. Bring existing cultural activities to the space and adapt them to the environment.

ACTION

The main aim is to assess what the local community feels are the gaps in the current cultural life of a space. Identify cultural organisations with the city or region that are already running activities and encourage them to consider relocating and adapting their events to the new site.

By consulting local businesses we identified that there was an interest in hosting more music performances and jazz in particular. The city already had a jazz festival, which took place in various locations. The event had a good reputation but audience numbers and awareness were modest. Through negotiation and by offering financial assistance the jazz festival was encouraged to relocate some of its activity to the space and test out a new event – Jazz on the Green. The event involved a day of free music performances in the main public space. The success of the event boosted audiences for Jazz in the City. It is now a key event on the Aberdeen Jazz Festival programme and has become part of the area's cultural identity.

NEEDS & EXPENSES

€

These are estimated figures. All costs are scalable depending on the capacity of the space and the types of performer. We also have legislation regarding roads, which may not be applicable elsewhere.

– Management and promotion:	740
– Administration:	250
– Performers' fees:	2.250
for full-day event (12.00–5.00 p.m.)	
– Marketing and promotion	1.000
– Stage hire and PA system	620
– Barrier hire	250
– Road closure cost	1.000
– Stewarding	450

Note: Jazz on the Green is delivered by Jazz Scotland and supported by Aberdeen City Council, Aberdeen Inspired, Creative Scotland and the Merchant Quarters.



WHY IS IT A GOOD PRACTICE?

- Good use of resources.
- Prevents duplication of events and can support the development of a space's cultural identity.
- Gives cultural organisations the opportunity to test new events and ideas while minimising risk.
- Can support growth of new audiences for cultural activities, encouraging new events to spring up.

OBSTACLES & IMPROVEMENTS:

You may require licences and permits for your event depending on the crowd size and your municipality.

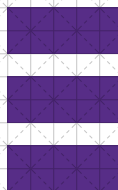
Moving activity to a new public location can have a lot of associated costs, e.g. for stages, barriers and security.

Weather can be a factor for any outdoor performance.

PROCESS

- ① Assess space and consult with local community regarding cultural gaps and opportunities.
- ② Identify existing provider of cultural activity. Assess viability of activity happening at your site.
- ③ Refine potential event with provider and local community.
- ④ Provide additional support (financial, communication etc.) to aid transition.
- ⑤ Stage event.
- ⑥ Assess impact to inform future activities.

AN EXHIBITION – LA LOUVIÈRE CENTRE-VILLE CENTRE DE VIE, TOWN CENTRE MANAGEMENT



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CONTEXT

A visible, central square that is easily accessible and that people cross to get from one place to another.

The idea is to create a point of interest so that people stop in the space rather than just pass through.

In our case, we chose a destination that led to an administrative and cultural centre. People cross the space on their way to work or when heading to the administrative offices, museum or theatre.

In this action, art transcended barriers and was taken outdoors, encouraging people to stop and enjoy the exhibition. This action also reinforced the cultural identity of the square.

ACTION

The outdoor exhibition consists of a photographic display printed on banners and mounted on metal frames in the middle of the square, where people cross the area. The exhibition was designed to rouse the curiosity of passers-by, causing them to stop and admire the artwork. This should transform the square from a place of passage to a spot where people can pause and relax.

NEEDS & EXPENSES

The artwork came from the photography studio of La Louvière's Provincial Institute of Arts and Crafts. Photographers travelled around the region to observe daily neighbourhood life, capturing images based on available data (maps, contact details, housing types etc.). They were welcomed by residents and strong social links were created.

This project resulted in an indoor exhibition and a book before the artwork was displayed outside.

- 1x free-standing aluminium and steel tubular structure with four sides: €288
- 4 x printed banners: €381,60
- 3 people to install the structure

WHY IS IT A GOOD PRACTICE?

- Bottom-up approach: organised with communities and local stakeholders (museums, photography students etc.).
- Consistent surface of display structures increased visual impact.
- Quick and easy installation.
- Display structures are easily transportable.
- Attracts a large and varied audience.
- Links indoor and outdoor places: builds on and reinforces existing activities.
- Can be used as an appealing communication tool.
- Free to access.

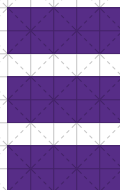
OBSTACLES & IMPROVEMENTS

- New banners have to be bought and printed for each new exhibition.
- Banners and metal structures have to be stored between exhibitions.

PROCESS

- ① Find a partner that is willing to hold an outdoor exhibition.
- ② Buy metal structures (in collaboration if possible).
- ③ Print artwork from the exhibition on banners.
- ④ Assembly metal frames at the space and affix banners.
- ⑤ Exhibit artwork for as long as you want or are able to.

A GIVE-AND-TAKE OUTDOOR LIBRARY – AMCV



CONTACT / INFO
INFO@AMCV.BE



CONTEXT

Can take place anywhere! Reading and storytelling can reach everyone.

ACTION

Give free access to books and magazines for all ages via an outdoor library that runs during the daytime. People can leave books that they no longer want and take those that are available on-site.

NEEDS & EXPENSES

- Authorisation to use the space.
- Collect books from people that use the space, local associations, libraries, stakeholders etc. Make sure there is a sufficient number and variety of books so you can appeal to as many readers as possible and don't run out of stock. Books are offered free of charge.
- Build appropriate housing for mobile library. Ours were made of painted metal and tailor-made with wheels so they could be moved easily. We had two carts constructed, costing €387.74 each.
- Overall budget: €775.48.

WHY IS IT A GOOD PRACTICE?

- Free access to literature.
- Open to all.
- Opportunity for people to read books that may not be able to afford otherwise.
- A great way to share culture.
- Opportunity to relax by reading in a public space.
- Inexpensive to put in place.

OBSTACLES & IMPROVEMENTS

- Needs steady refilling.
- The variety of books must be wide enough to attract a varied audience (young children, teenagers, elderly people etc.).
- Mobile library and books need to be stored at night to keep them in good condition.



01



02



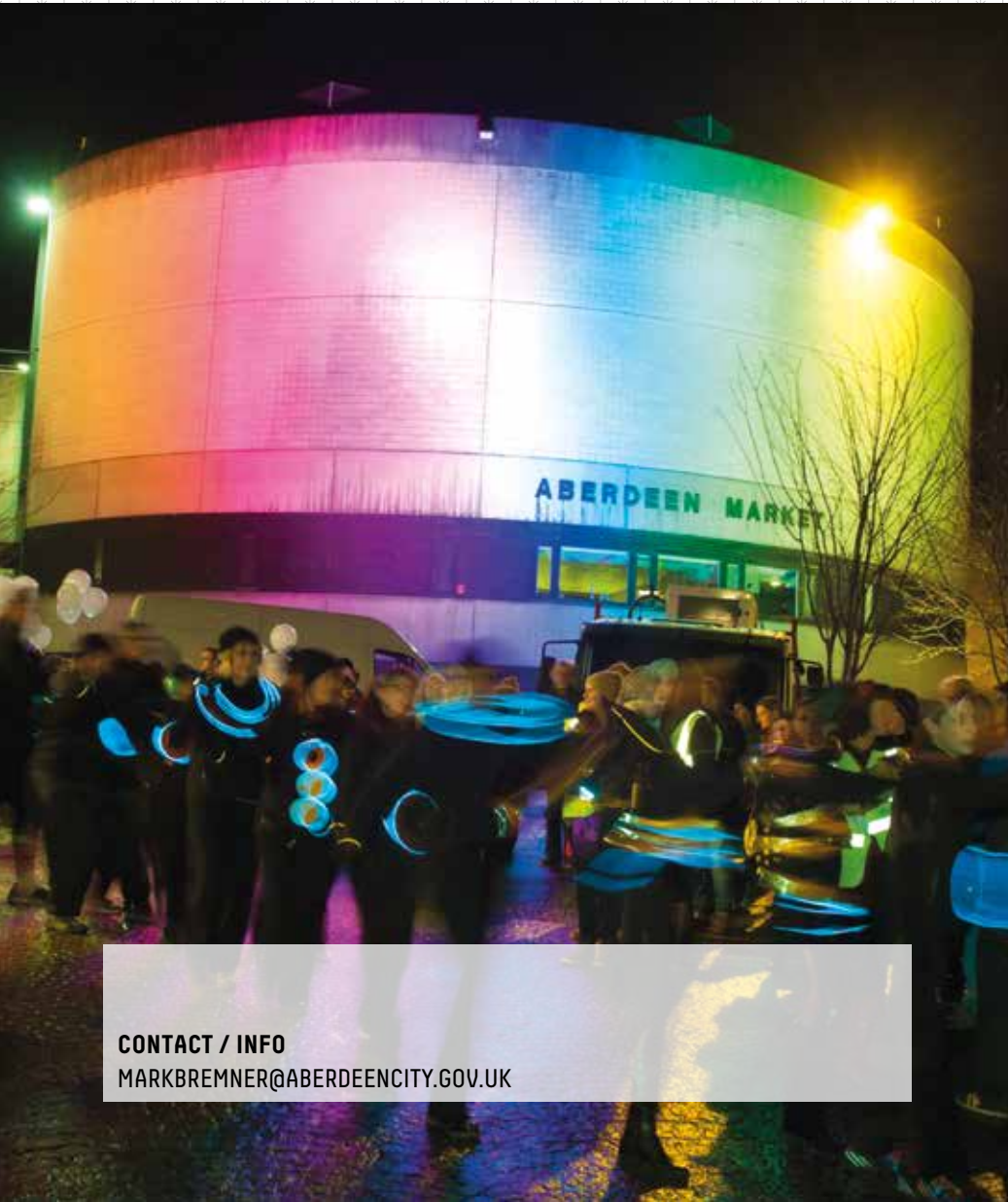
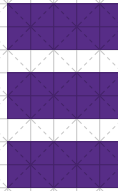
03

01 A steward explains the give-and-take library during the first days of the action.
02 The library tours from a space in Namur to Wavre's urban garden.
03 First steps of the library, outdoor.

PROCESS

- ① Collect a large number and variety of books to reach a wide audience.
- ② Design and build library housing (from wood, metal etc.).
- ③ Get authorisation to put library on public space for everyone to use.
- ④ Lend and collect books every day.
- ⑤ Ensure stock does not run low.
- ⑥ Refill and make books circulate!

A LIGHT PARADE – ABERDEEN CITY COUNCIL



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CONTEXT

A light parade or 'reclaim the night' event can take place in any urban environment and particularly spaces that are perceived as 'undesirable' or intimidating after dark. The aim is to encourage community members, and more vulnerable members in particular, to come together and 'reclaim' their public space, building confidence in using the space and reconnecting the site with the wider urban area.

ACTION

A 'reclaim the night' event is a participatory parade or march that incorporates light. It requires community involvement in both the organisation and delivery of the event. Users work alongside artists (musicians, costume designers, choreographers etc.) to create an event that builds user confidence. The action should create a spectacle or carnival-style experience so that onlookers are encouraged to join the light parade and also experience the space.

NEEDS & EXPENSES

€

- Community participants.
- Event manager to lead project, coordinate participants, source and commission artists, conduct risk assessments and liaise with authorities to gain permission.
- Volunteers to support the parade participants and hand out information or publicity materials.
- Costume designer: 1.950
- Musicians 1.950
- Choreographer 1.950

WHY IS IT A GOOD PRACTICE?

Actively encourages community participation in increasing the image of a public spaces and creates a greater sense of 'ownership'.
Challenges perceptions and encourages spectators to use public spaces that they would otherwise consider intimidating or off limits.

Note: Reclaim the Night was part of SPECTRA – Aberdeen Festival of Light 2014.
The event was supported by Lively Cities, Aberdeen City Council and Aberdeen Inspired.



OBSTACLES & IMPROVEMENTS

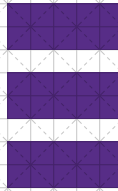
- Need to get community on board in order to recruit participants, which can be challenging.
- Budget for costumes and lighting: does not need to be large but the parade needs to be a real spectacle to attract rather than deter onlookers.
- Planning and timing: route should be practiced to assess any risks and avoid any particular issues.
- A licence or permit from the local municipality is usually required to hold a parade. It is important to provide information on the intended route and event date as early as possible to avoid permission being denied.

PROCESS



- ① Call for community members to participate. Agree budget for event. Alert local municipality to parade plans.
- ② Commission artists to work with participants and develop the parade content.
- ③ Decide route. Rehearse parade and sound and music elements. Create costumes through workshops.
- ④ Carry out any risk assessments and obtain necessary permits.
- ⑤ Promote event and route (e.g. online, print, word of mouth etc.).

BRIGHTENING A TUNNEL USING LIGHT ART – ABERDEEN CITY COUNCIL



PROCESS



- ① Identify issues. Get necessary permits to carry out work.
Set budget and form project group.
- ② Create a brief for artists to respond to the challenges and issues of site using light art. Promote the design process.
- ③ Selection panel chooses a winner.
- ④ Artist finalises design, schedule and budget.
Make sure you have permission for installation.
- ⑤ Install light art and publicise it.
- ⑥ Assess any changes in usage and perception.
Use analysis to inform future improvements to site.



CONTACT / INFO

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CONTEXT

Getting people to use a public space can be challenging if a main connection point is through a tunnel. Many pedestrians find tunnels intimidating and avoid them at night, often because of safety concerns. Using light to illuminate these spaces is a simple, effective and affordable way of changing this perception. By commissioning an artist to create a piece of light art you can develop a new environment that encourages users that would normally avoid an area to visit a site.

ACTION

- **Step 1:** Analyse the space. Contact local municipality to find out about any legislation or regulations that affect what you can or can't do. Assess the target users and define the issues that you want to address.
- **Step 2:** Form a project team or selection panel from representatives of the municipality and local community. Set a budget and timescale. Draw up a brief for light artists and designers to respond to. Shortlist designs that meet the brief best and choose the winning design.
- **Step 3:** Winning artist revises their design to meet the specifications of the site and provides a final plan, budget and schedule with an agreed installation date. Make sure you have any necessary permits and support before proceeding to the next stage.
- **Step 4:** Install the light art. Publicise the action and assess and analyse its impact.

NEEDS & EXPENSES

- Camera for site analysis.
- Project team (municipal and community representatives) to support process and ensure you have the necessary permits and expertise.
- Assessment of site conditions, including power source (unless light art is powered by a generator or battery you will need to identify a suitable power source).
- Commission and management process for procuring an artist or designer to produce work.
- Total cost of commission: €22.100
- Artist fee: €3.618 (paid in three instalments to cover three main stages: design, fabrication and presentation)
- Travel (4 x Kinghorn–Aberdeen, 100 miles @ €0.56 per mile): €222
- Accommodation (2 nights) €109
- Installation of power supply €1.850
- Supply of hardware and software and installation of camera screens on-site, including 2 x HD outdoor non-fixed-lens cameras (2MP Avigilon IP-based surveillance solution), 4 x large, super-bright monitors, 4 x CAT 5 transmitters, server unit, PC processor and software, 4 x Tough Guard monitor enclosures, 4 x fans and power units, fixtures, fittings and cabling, and installation: €15.170
- Hire of elevated work platform
- Laser-cut plastic masks for screens: €384
- Fabrication of steel masks and collars: €695
- Sundries €75

WHY IS IT A GOOD PRACTICE?

A simple and quick way of completely changing an environment and how we perceive, turning an area to avoid into an attractive feature and reason to come to a site in the first place.

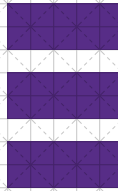
Makes use of the existing built environment without requiring major building work. A cost-effective way of attracting people to your site at night-time. Even temporary light art can alter a site and inform future planning.

OBSTACLES & IMPROVEMENTS

You must be aware of any planning regulations and have the necessary permits before work begins.

While lighting and LED lighting in particular are becoming more affordable, this is not a cost-free solution for transforming a space. However, it is much better value than extensive building work.

A PARTICIPATIVE BLANK-CANVAS WALL – AMCV



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CONTEXT

Can take place on any wall, construction site, scaffold etc. that needs an injection of life! The aim is to give community members the opportunity to express themselves on a blank canvas.

ACTION

Blank wallpaper was applied to a large, grey wall. An artist started the drawing so people would not be too shy to participate. People were given pens and colouring pencils to write or draw anything they wanted. The action also became an activity for schoolchildren.

The canvas lasted for around three weeks before it was gently peeled away by rain.

NEEDS & EXPENSES

- Authorisation to use the space and temporarily glue wallpaper to the wall.
- Rolls of blank wallpaper (+/- €10/10m roll).
- Pencils and pens (+/- €15 for 20 coloured pens).
- Artist fee: €605.

WHY IS IT A GOOD PRACTICE?

- Brings a wall back to life and adds colour to the whole space.
- Fun, quick and playful.
- Open to everyone: the users that participated were between five and 95 years old.
- Increases the visibility of a space.
- Increases visibility of a local artist.
- Brings people and schools to the space, meaning that it is occupied once again and reclaimed by users.
- Attracts visitors (e.g. parents and families that come to see their children's drawings).
- Inexpensive and easy to set up and remove.

OBSTACLES & IMPROVEMENTS

- A good starting point, i.e. with drawings by a local artist, is necessary to end up with nice drawings; otherwise, it quickly turns ugly!
- You must be careful that pens don't mark the wall itself.
- When the canvas starts to peel away, it's better to remove it all so the space doesn't look neglected.



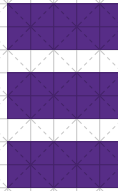
01 & 02
Stakeholders and users drawing and writing on the canvas.
03 Local schoolchildren adding to the canvas.



PROCESS

- ① Get authorisation to glue wallpaper to wall temporarily.
- ② Buy equipment: wallpaper, pens, glue etc.
- ③ Find a local artist to start the drawing and encourage people to join in.
- ④ Invite community members and schools to collaborate.
- ⑤ Take snapshots and publicise on social and other media.
- ⑥ Monitor and repeat!

PETIT MONTMARTRE – TOURNAI CITY COUNCIL



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CONTEXT

A beautiful space with tourist appeal but where nothing or next to nothing goes on. The space is used mainly as a transit point for tourists visiting the cathedral.

ACTION

Create an artistic event with local and non-local artists and art students (painters, drawers, sculptors etc.). Create direct contact between artists, inhabitants and tourists. Artists don't have to pay to participate, but they must actually perform on the space and not just display their paintings, drawings etc.

NEEDS & EXPENSES

- An appealing spot (with historical appeal, pleasant buildings and monuments etc.) that inspires artists.
- List of artists (local and non-local, various mediums, etc.).
- List of musicians to enliven the event (e.g. teachers and students from local music academy).
- Urban furniture: tables, chairs and exhibition stands provided by the city. It may be difficult to get exhibition stands if they are in use elsewhere. We planned to buy our own exhibition stands (+/- €90/stand) and spotlights (+/- €50/spotlight) in case we wanted to hold the event in the evening.
- Storage space for exhibition stands and lighting.
- Light catering (ideal if a restaurant or cafe on the space agrees to offer snacks and soft drinks).
- Staff to manage tables, chairs etc. at the beginning and end of the event.
- Publicity (flyers, posters, press releases, city and other websites etc.).
- Exhibition stands, tables and chairs (also used for the BookCrossing event that was held on the same day – see slip 'BookCrossing').
- 250 posters and 5.000 flyers, design and printing: +/- €630.



WHY IS IT A GOOD PRACTICE?

- Inspires artists that perform at the space.
- Allows direct contact between artists, inhabitants and tourists.
- A good way to make tourists stop on the space instead of just crossing it and potentially reconsider the space based on what artists have created.
- Easy to manage – doesn't need a lot of equipment.
- Easy to reproduce several times a year.
- Inexpensive (costs mainly linked to publicity).
- Brings together all kinds of artists (different ages, styles, mediums etc.).

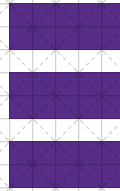
OBSTACLES & IMPROVEMENTS

- Bad weather is a risk. An indoor location on the space may be necessary as a plan B. If this isn't possible, the event may have to be postponed or cancelled.
- Number of participating artists may vary a lot from one edition to another.
- To ensure that artists actually perform at the space, we established Petit Montmartre regulations that they have to sign.
- Try to have at least one or several new artists at each edition to increase the event's appeal.

PROCESS

- ① Discuss the proposed action with communities and stakeholders.
- ② Collect list of artists.
- ③ Invite artists to participate and process responses.
- ④ Publicise event (folders, posters, press releases etc.).
- ⑤ Organise and hold event (once or several times a year).
- ⑥ Debrief with stakeholders and communities.

PLUG-IN: LEARNING POINT – ABERDEEN CITY COUNCIL



PROCESS



- ① Identify participants to contribute stories and work with them to develop content.
- ② Record stories or interviews (directly or indirectly).
- ③ Edit sound files and transfer to MP3 devices.
- ④ Create listening posts and promote the action.
- ⑤ Launch listening posts.
- ⑥ Evaluate impact and use to inform future actions and marketing of site.



CONTACT / INFO
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CONTEXT

This action can take place at any site where you want to tell the story of the space. Stories can be historical, social, contemporary, educational or aspirational. The aim is to create a story that reflects the site's identity. This is something that people can connect to, instilling a sense of ownership of and pride in the space within the community and the next generation of users.

ACTION

The action was an outcome of a writer-in-residence project 'Leafing the Green', in which schoolchildren were supported to develop their creative writing skills using the Aberdeen Green as the main subject matter. The children created stories based on their experiences of the green. These stories were recorded, along with other participants' tales, before being edited and transferred onto MP3 players.

Story procurement can be carried out in a variety of ways (working with local writers' groups, on-street interviews, using mobile technology to encourage site users to record their experiences etc.). The stories need to be edited to reduce length, remove mistakes and improve sound quality. Many audio editing software packages are available (we used Audacity, a free online programme that gives good results and is relatively simple to use). You also need to identify suitable locations for the MP3 players (seating or sheltered areas work best).

Finally, create listening posts (which can be commissioned or created with a little time and effort) and promote the action before presenting on-site.

Note: Secrets of the Green is part of Leafing the Green, a writer-in-residence programme managed by the Aberdeen City Council Creative Learning Team and supported by Aberdeen City Council, Creative Scotland and the Green THI.

NEEDS & EXPENSES

€

- Member of staff to record the stories or create instructions for participants to record stories themselves.
- Member of staff to set up listening posts on-site.
- Logo and print material design.
- Staff and/or volunteers to supervise the listening posts on-site.
- Recording and playback equipment:
 - 4 x MP3 recorders/players at around €50 each (prices vary): 200
 - 4 x headphones at €18.50 per set: 75
 - Access to a laptop or PC to edit sound files
 - Audacity sound editing software: free and available online.
- Listening posts:
 - 4 x painted wooden posts: 75
 - 4 x headphone hooks at €5 each: 20
 - 4 x covers/secure fittings for MP3 players at €12.50 each: 50
 - Extra-strong cable fixtures: 12.50
- Marketing, promotions and signage:
 - Vinyl signage: 50
 - Flyers and posters: 100
 - Social media and press: free

WHY IS IT A GOOD PRACTICE?

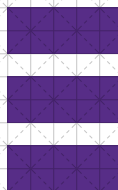
- An opportunity for the local community and its young people to promote the area.
- Creates a sense of identity and narrative for a space, which the community and visitors can relate to.
- The story can be used as the basis for place promotion and support the development of the site as a destination (e.g. a heritage site or cultural quarters).

OBSTACLES & IMPROVEMENTS

Listening posts were created as temporary installations that were supervised at all times. To make the action permanent or semi-permanent, more investment would be required (e.g. security, constant power source, robust designs etc.).

It takes a lot of lead-up time to support participants in developing and recording their stories. Depending on your site and the objective of the action, you may wish to incorporate online and mobile technology to encourage participants to upload content themselves. The recordings would still require editing before being used.

USING PUBLIC ART TO GENERATE GATEWAYS INTO A PUBLIC SPACE – EINDHOVEN CITY COUNCIL



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The gate before ...



... and after.

CONTEXT

Learning about the placemaking concept with Elena Madison of the Project for Public Spaces Organisation (www.pps.org), we heard about the success of the concept in the US. One particular success story was Bryant Park in New York. An interesting aspect of this park was its main entrances, which were marked with large gateways that let everybody know where the park was and how they could get in.

ACTION

Our unused urban space contained a former school playground in the centre of a school complex. This got us thinking that we had to do something about our main entrances too! One of our participants in the St Joseph area had already invested in a new central gate. The gate was beautifully designed and made by a local artist, born and raised in Doornakkers. This gate also met our needs, so we asked the artist to help us conceptualise a new entrance gate to the playground from Bloemfonteinstraat. We asked our alliance partner, the social housing company, to invest in gates for the other entrances, which were on their land within the St Joseph area.

NEEDS & EXPENSES

- Budget: €8.000 for the design, building and implementation of the gate.
- Agreement from the owner to replace the old gate with a new one.
- Building work (the site should be in good condition in order to replace the gate).



WHY IS IT A GOOD PRACTICE?

- Enhances the appeal and visibility of the building and its environment.
- A great facelift for the area (it is well known that a neglected area has a negative impact on liveability).
- Lets people know more easily where the entrance to the square is.
- Is well used by visitors.
- Has been very well received by the neighbourhood, despite being an area where we have a problem with vandalism!

OBSTACLES & IMPROVEMENTS

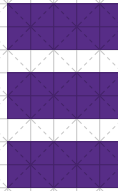
Make sure that the maintenance and management of the entrance has been arranged.

PROCESS



- ① Contact the owner of the building or entrance about the improvements you have in mind.
- ② Contact local artist and tell them the purpose of the gate.
- ③ Ask for designs and a quote.
- ④ Make a joint decision about the design.
- ⑤ Place order and install gate.
- ⑥ Plan a grand opening.

SOCIAL SOFAS – EINDHOVEN CITY COUNCIL



OBSTACLES & IMPROVEMENTS

- Make sure the sofa is placed on a solid base and consider the logistics of moving it: its weight means that it can easily damage surfaces (think about insurance).
- Weather conditions can be a problem (not only rain but also the sun).
- There are a few reports of vandalism elsewhere and it is important to attract local partners that can help maintain the social sofa.
- It is recommended that a small stock of materials be kept to repair the sofas if needed.

PROCESS

- ① Contact SocialSofa in Tilburg (www.socialsofa.com) and order social sofa.
- ② Find a local small business to coordinate the project.
- ③ Prepare online voting system to choose project design.
- ④ Prepare and communicate the call for a design (social media, meetings, newspapers, websites etc.).
- ⑤ Collect votes and announce the winning design. SocialSofa paints the winning design on the concrete. Transport social sofa to mosaicking location.
- ⑥ Apply mosaic to the social sofa with help of volunteers and get SocialSofa to take care of finishing and jointing work.
- ⑦ Transport social sofa to final location and hold launch event.



CONTACT / INFO
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CONTEXT

The social sofa is a Dutch product made out of concrete that combines the need for innovative urban furniture with art to make the urban space livelier.

It enables residents to choose their favourite design and apply it using the mosaic technique to decorate the sofa themselves. Choosing and creating a design creates great community spirit and a feeling of ownership. People are proud of their social sofa because they made it together with their neighbours. Social sofas tend to be bright and colourful and people often like to sit and take photos on them. The sofas can be used as a marketing tool (in combination with a company logo) or as a signpost to a shop or park enabling sponsors to get involved in the project and any future maintenance.

In the Netherlands, this is a popular trend that an area like Doornakkers could benefit from.

ACTION

Invited the Tilburg-based Dutch firm SocialSofa to identify the sofa designs that met project budget and requirements. Bought two social sofas and launched competition in local newspaper inviting local artists to submit designs for the sofas. Doornakkers residents voted for their favourite design via the project website. The winning designs were by a local artist.

A local small business was brought in to coordinate implementation, including organising the mosaicking and mobilising the local community. SocialSofa provided support with workshops and information on how to prepare the sofas and apply the mosaic.

The winning design was announced at a regular neighbourhood meeting and over the summer the design was applied to the social sofas with the help of a group of local volunteers. At the end of August the Alderman of the City of Eindhoven presided over the official unveiling of the social sofas.

NEEDS & EXPENSES

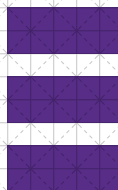
- A local business to coordinate the project (eight weeks to mosaic two social sofas).
- A location for storing and working on the sofas safely (protection from weather conditions, vandals, strong base to sustain the weight of the sofas, accessible to and with catering facilities for volunteers working on the project, storage for materials and a water supply).
- Volunteers (residents, elderly people, schoolchildren etc.) to work on the social sofas based on a daily schedule.
- A final location for the social sofas once they are completed. Make sure you only have to place the sofas once (because of the weight and transport costs).
- Organise a festive official opening.

	€
– Overall Budget:	4.890
– Basic concrete sofas (per sofa):	1.595
– Mosaicking materials:	795
– Work materials (table, glue, scissors etc.)	250
– Transport	250
– Design (painting the final design on the sofa)	250
– Finishing and jointing	250
– Awning (for protection from the elements)	200
– Project management	1.200
– Refreshments for volunteers	100

WHY IS IT A GOOD PRACTICE?

- Creates a unique piece of urban furniture for an urban space.
- Colour and design can brighten up the urban space.
- Gives local artists the chance to incorporate their art in an urban space.
- An economic incentive for a local small business owner to get involved in the project.
- Draws attention to the neighbourhood: people and press can get curious about what is happening and why.
- Creates a great sense of community and ownership because residents choose and create the design together with their neighbours.
- A durable, concrete object with low maintenance costs. There are also very few reports of vandalism (because they are such unique, special objects).

A WRITING AND READING SESSION – TOURNAI CITY COUNCIL



CONTACT / INFO
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CONTEXT

And innovative way to get to know a space better and register its characteristics.

ACTION

Residents, community members, visitors write down feelings, impressions and ideas inspired by the space and exchange these with other participants.

Organise a public reading of the texts written about the space (can be combined with another event organised on the space).

NEEDS & EXPENSES

- A writing moderator.
- The history of the space.
- Paper and pens.
- Chairs and tables (if desired).
- People to read the texts (the writers themselves or local inhabitants).
- A PA system for the reading (not necessary for small groups).
- No costs.

WHY IS IT A GOOD PRACTICE?

- Everybody perceives a space differently. Residents, for instance, may perceive a space that has been traditionally neglected in a way that focuses on its problems rather than on its potential. This event compels people to look at a space new way.
- The presentation of different perceptions can encourage residents to view the environment around them with different ways.
- It may inspire new events at the space.
- Easy to transfer to other spaces.
- Can be organised with existing and potential new users of the space (such as children from nearby schools).

OBSTACLES & IMPROVEMENTS

Needs a good moderator. Many people are nervous about writing or reading aloud ('I'm not very good at that.').



PROCESS

- ① Find an association that can organise writing sessions.
- ② Invite local communities to participate in writing session.
- ③ Invite people from further afield (the city or region or other visitors) to participate.
- ④ Organise writing session (duration: two hours).
- ⑤ Organise a public reading at the space (potentially in combination with another event).

A SIX-WEEK PUBLIC CONSULTATION – BRIGHTON & HOVE CITY COUNCIL



PROCESS



- ① Prepare strategy detailing consultation objectives, target audience, means of reaching this audience and budget.
- ② Identify partners, venues and communication channels to deliver strategy and keep contact databases up to date.
- ③ Recruit and train staff/volunteers to staff exhibitions, do door drops and carry out surveys.
- ④ Promote consultation using press releases, email alerts, posters fixed around site and social media outlets, postcards and printed slips with consultation details.
- ⑤ Assess consultation responses and review strategy two weeks into six-week consultation if needed.
- ⑥ Include event(s) to thank project partners and those who volunteered their free time and expertise.

CONTACT / INFO

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On-site training on placemaking site assessment techniques was given to volunteers to enable them to carry out surveys and interviews.



Event to thank volunteers and partners who gave their free time to the project in Year 2, halfway into the project.

CONTEXT

The Brighton project set out to transform a small street and park off a busy shopping street in Brighton into an area for quiet, informal relaxation. For the first three years of the project an annual consultation exercise was undertaken to ensure the local community was fully involved in shaping the project and the nature of the area's transformation. Each consultation exercise lasted for a period of six weeks, in accordance with Brighton & Hove City Council's guidelines for planning-related public consultations (see Statement of Community Involvement at www.brighton-hove.gov.uk). For details of the events carried out during the six-week consultations see slip 'A public consultation'.

ACTION

- Identify who needs to be consulted (local, wider local and citywide context) and how they are going to be consulted.
- Identify the appropriate tools for engaging with consultees (e.g. exhibitions in easily accessible locations, printed and online surveys, dedicated meetings and/or workshops for local stakeholders, door drops etc.).
- Identify a range of suitable venues for events near the project site.
- Set up a database of consultees and keep it updated.
- Use local and online media outlets to promote consultation events (e.g. press releases, email alerts, dedicated webpage, Facebook, Twitter, etc.).
- Send alerts at the beginning, middle and just prior to the end of the consultation to raise awareness.
- Check responses midway through the six-week consultation to see if further means are necessary to encourage people to respond, particularly those who live and work near the project site.

NEEDS & EXPENSES

Staff to:

- Prepare consultation strategy detailing objectives, target audience, means of reaching target audience and budget.
- Organise, deliver and promote relevant community meetings, exhibitions and workshops (non-staff costs: €120 per meeting/workshop; €600 per public exhibition with 3–6 large exhibition panels).
- Prepare surveys, train volunteers to carry out surveys and assess consultation results (non-staff costs €200 per training session for volunteers).
- Prepare and issue press releases, social media alerts and undertake mailings and door drops (Facebook and Twitter).
- Organise and deliver 'thank you' event(s) for volunteers and project partners (non-staff costs for event for 35–40 people €560).

WHY IS IT A GOOD PRACTICE?

- Provides plenty of time for communities to get to know about emerging proposals, allowing them time to consider the contents, respond to the consultations and become used to the proposals.
- Ensures that consultation takes place in locations that are widely accessible.
- Enables communities to participate in developing proposals for the project area and get a sense of ownership of the project.
- Provides feedback from a wide range of people.
- Enables those organising the consultation to review responses, assess effectiveness of consultation methods and, if necessary, undertake additional measures to reach consultees.

OBSTACLES & IMPROVEMENTS

Local residents and businesses proved to be the most difficult-to-reach groups. During the first consultation exercise in 2011 response and participation rates were low, despite sending continued invitations to local stakeholder meetings via email and the post. Officers then decided to undertake a dedicated door-to-door mailing targeting these groups, in which some personal contact was possible. This had a positive impact on feedback from these groups and, as a result, dedicated door-to-door mailings for local residents and businesses became an established element of the consultation strategy for the following two years of the project. As the project evolves it is important to keep the consultation strategy under review and identify opportunities to improve it.

ENHANCING VISIBILITY THROUGH ACTIVITIES – TOURNAI CITY COUNCIL



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CONTEXT

Place Verte has the potential to be a beautiful recreation area for children, but there was no incentive for them to use the space other than learning how to ride a bike. Local residents demanded that it become a more user-friendly space that is accessible to children.

ACTION

Two actions were considered:

- The development of a playground.
- Organising activities for neighbourhood children at certain times of year in line with the spirit of the space, such as La Place des Découvertes (Discovery Square), organised with the help of local residents in response to demand for activities, especially during school holidays.

NEEDS & EXPENSES

- Purchase of games (+/- €1.500).
- Remuneration for facilitators (max. €500 per afternoon).
- Time spent preparing activities.

WHY IS IT A GOOD PRACTICE?

An opportunity for children to:

- Enjoy a beautiful space in their neighbourhood in a new way.
- Discover new activities.
- Explore a space in a different way through awareness activities about the site's built and natural heritage.
- Creating friendship:
 - Between neighbourhood children outside of school activities
 - Between parents in the neighbourhood outside of the school context
 - Between local residents, children and parents
- Games purchased will be made available to neighbourhood children outside of events (there is a specially designed storage facility for this purpose).

OBSTACLES & IMPROVEMENTS

- Certain activities proved to be a poor choice.
- Lack of people to supervise children during activities.
- Some parents saw the activity as a kind of childcare facility.
- Clearly communicate the objectives of the event.
- Discuss and debrief between events.

PROCESS



- ① Choose events based on proposals from different stakeholders.
- ② Set the target age group.
- ③ Define name, date and time for the activity and the limitations of the space.
- ④ Buy games.
- ⑤ Mobilise stakeholders (residents, students, artists, stewards of the city centre etc.) to supervise activities.
- ⑥ Publicise event in local area.
- ⑦ Organise event.
- ⑧ Debrief and adjust event based on what worked and what didn't.

A BUS TOUR – VAN HALL LARENSTEIN, WAGENINGEN UNIVERSITY



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CONTEXT

The North-West European Lively Cities Placemaking Tour crossed the Netherlands and Belgium, stopping at cities such as Louvain-la-Neuve, Tournai, Namur and Eindhoven in an attempt to raise awareness of and inspire action to counter the deterioration of squares and neighbourhoods. Students and residents collaborated and sought ways to increase the vitality of cities and create successful public places by means of green planning initiatives. The purpose was to create publicity and trigger awareness through innovative ways to conduct public participation.

ACTION

An old caravan was transformed into a green 'masterpiece' and used to raise awareness as it travelled through the Netherlands and Belgium. The caravan was used during community participation actions by students involved in creating innovative ideas for the redevelopment of selected public spaces. The students collaborated with communities and local authorities in delivering short, fast interventions designed to show the potential of their ideas.

NEEDS & EXPENSES

- Tour plan: prepare a tour schedule and student assignments.
- | | € |
|--|--------------|
| – Purchase of an old caravan: | 200 |
| – Transformation of caravan (green): | 1.800 |
| – Tour expenses (travel and accommodation for 20 people over four days): | 4.000 |
| – Stakeholder involvement (activities with residents) and publicity. | |
| – Overall budget: +/- | 6.000 |

WHY IS IT A GOOD PRACTICE?

- Based on the principle of 'participatory societies' in which the role of government authorities in planning and placemaking is given less emphasis than that of local communities.
- New perspectives can be created through innovative, outdoor interventions.
- Interventions attract residents and solicit ideas for the redevelopment of public spaces.
- Interventions attract publicity and raise awareness.
- Creates renewed interest in a public space.
- Aims to plan WITH people rather than FOR people and to enable people to plan for themselves, making residents aware of green values, added benefits and lively planning.
- Raises green awareness among residents, children and users of the space.
- Creates a platform for integration between social and environmental functions, enabling residents to consider the use of public spaces.
- Focuses on creating a better living environment that can also support local economies, social cohesion and cultural development.

OBSTACLES & IMPROVEMENTS

Communication with potential partners is crucial as various cities and spaces are visited. Dealing with unexpected circumstances. Innovative ways to conduct public participation, even with language differences and in different cultures.

PROCESS

- ① Identify potential partners, spaces and meaningful interventions.
- ② Create a draft tour schedule.
- ③ Define student assignments.
- ④ Create 'tour bus' (green caravan) that will raise awareness.
- ⑤ Perform tour (participation in identified cities and spaces).
- ⑥ Evaluate tour (analyse findings and experiences).

A DESIGN CHARRETTE – VAN HALL LARENSTEIN, WAGENINGEN UNIVERSITY



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The design charrette in action in Eindhoven.

CONTEXT

Different public spaces in urban as well as rural areas. The aim is to:

- Develop scenarios for the further development of an area.
- Strengthen community involvement.
- Create triggers in the planning process.
- Generate publicity.

ACTION

Three to five days of intensive, open and inclusive design workshops (a design charrette) in the neighbourhood, where you can meet people in their day-to-day environment. Collaboration with stakeholders and/or residents through working sessions, site visits, presentations and lectures, interviews etc.

NEEDS & EXPENSES

€

– Venue (rent x 3 days):	1.200
– Staff to facilitate.	
– Staff accommodation and expenses:	3.500
– Refreshments for stakeholders:	200
– Materials:	100
– Total budget:	5.000

WHY IS IT A GOOD PRACTICE?

- New perspectives can be created through external input.
- Helps mobilise residents.
- Local stakeholders can help capture the history, image, collective knowledge and mythology (i.e. the story) of a place.
- Community involvement is strengthened and social cohesion may be improved.
- Community may be engaged in the long-term management of the site.
- The design charrette will generate publicity.



In Tournai.

OBSTACLES & IMPROVEMENTS:

- Difficult to find a time period when all participants are available.
- Many stakeholders have other obligations during the week.
- Because the design charrette is an intensive, 'pressure cooker' action with a fixed deadline, there is very little room to adjust the process.

PROCESS

- ① Identify location, participants and venue for design charrette.
- ② Define assignment.
- ③ Identify potential stakeholders.
- ④ Draw up a programme and schedule for event.
- ⑤ Publicise event and invite stakeholders.
- ⑥ Run intensive workshops (with staff, students and stakeholders).
- ⑦ Gather and present feedback to stakeholders.
- ⑧ Evaluate event.

EDUCATION AND GREEN SPACES – VAN HALL LARENSTEIN, WAGENINGEN UNIVERSITY



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CONTEXT

It is often said that green spaces are good for people and society in general. This includes green spaces in cities. For a long time, green public spaces were seen as decorative elements: the finishing touch or icing on the cake. However, urban greenery has gone through a process of emancipation over the past fifteen years. There is the growing realisation that city parks, grass verges and even the weeds between paving stones are more than green edging to the urban patchwork: they are part of a wider ecosystem and constitute added value in the complex system of the city itself. This emancipation has led to an awareness that urban greenery is about more than just ecology and biodiversity: it has social and economic consequences for a city's well-being, it affects the city's performance on various levels and it influences living conditions for city dwellers. It is clear that green spaces do not stand alone: they are part of a complex urban system, and the use of green spaces in this complex system has immediate repercussions for how the city functions. This awareness is not yet commonplace in park management today. A Lively Cities project book was published entitled *The story behind the place – Placemaking and storytelling*. This book captured the options in terms of park management and the strategic use of greenery in cities, as well as the skills park managers ideally should have. The book draws on the experience of the Van Hall Larenstein University of Applied Sciences, invoking experiments in teaching practice, national and international research projects and the illuminating concepts of placemaking and storytelling realised in the Lively Cities project.

ACTION

The strategic deployment of greenery in cities will get residents, businesses, users and visitors more involved with places in the city and enhance placemaking approaches. The narratives (stories of a place) being told and retold in connection with those places will ensure that strategic interventions using greenery will be prioritised as people, authorities and managers realise the value of a space (as a result of storytelling). Our experience in the field showed that park managers need different skills for park management today; often, these are social and organisational skills. These skills should therefore form part of future teaching and research initiatives.

NEEDS & EXPENSES

- Identify skills of park managers today.
- Incorporate skills in teaching/learning practices (materials for teaching): €10.000.
- Educate park managers and authorities to enhance planning and management of green spaces (short courses, lectures, university degrees etc.): €10;000–100.000.
- Overall budget (depending on education level): €20.000–120.000.

WHY IS IT A GOOD PRACTICE?

- Various skills are identified that are crucial for park management today.
- Park managers, authorities and stakeholders are being educated and trained to enhance park management, ensuring that these spaces retain their high quality and provide benefits to the wider society.
- The green character of a neighbourhood and city will be enhanced.
- Raises awareness among stakeholders of the benefits and value of green spaces and why their management is of the utmost importance.
- Ensures a sustainable approach enforced by well-educated park managers.

OBSTACLES & IMPROVEMENTS

Park management should be prioritised and specific academic programmes implemented to train and educate stakeholders.

Publications on the subject by Timmermans, W., Goorbergh, F. van der, Slijkhuis, J. and Cilliers, J. 2013: *Het verhaal van de plek: Placemaking en storytelling*. Tan Heck: Delft. ISBN 978-90-6824-43-6, p. 52
The Story Behind the Place – Placemaking and Storytelling. Editor: Martin Woestenburg. Tan Heck: Delft. ISBN 978-90-6824-44-3, p. 52

PROCESS

- 1 Identify skills needed for park management today.
- 2 Incorporate these skills in academic training and education programmes.
- 3 Create curricula and training materials for relevant courses and lectures.
- 4 Provide training (short courses, lectures, degrees etc.) for relevant stakeholders.
- 5 Produce educated park managers.
- 6 Support park managers with literature and continuous education programmes.

A WILD EXPERIENCE – VAN HALL LARENSTEIN, WAGENINGEN UNIVERSITY



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Members of the Dutch royal family visit the jungle bus.

CONTEXT

Wild experiences aim to raise awareness among local citizens of the existence and importance of the natural environment. The approach is designed to create a situation where residents experience an 'extreme' situation that triggers and stimulates green awareness, thereby building social capital for future green projects. This initiative can be customised and implemented in different cities and urban realities.

ACTION

A local bus was transformed into a 'jungle' bus by decorating the interior with soil, trees and plants. The bus operated as usual and followed the same route. However, to their surprise, citizens discovered a jungle when they got on board. The wild experience created green awareness by focusing attention on the existence and importance of green structures and the environment as part of everyday life.

NEEDS & EXPENSES

– Negotiate terms with local council.	
– Soil, plants and trees:	3.000.
– Cleaning of bus after use:	1.000.
– Overall budget:	4;000.

€



The jungle bus from the outside.

WHY IS IT A GOOD PRACTICE?

- Raises awareness among local residents of the importance of green spaces.
- Green initiatives are incorporated into daily activities, such as public transport.
- 'Surprise' element triggers awareness.
- Creates positive publicity and social capital.
- Creates a point of interaction between authorities and communities.

OBSTACLES & IMPROVEMENTS

It is a campaign to raise awareness and not to collect data. While it is interesting and extreme, it is not specific to one place but is intended to raise overall community awareness.

PROCESS

- ① Identify community that could be made aware of green spaces and their importance.
- ② Negotiate terms and plan with local council.
- ③ Buy soil, plants and trees.
- ④ Transform bus into a jungle.
- ⑤ Capture public response and surprise when entering the bus.
- ⑥ Clean bus at end of action and communicate wild experience.

A FIELD CAMERA – VAN HALL LARENSTEIN, WAGENINGEN UNIVERSITY



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CONTEXT

The field camera aims to capture the value of a space as perceived by local citizens. When you look through the lens of the camera you can focus on valuable aspects within that space. While one person may capture social interactions, another may focus on recreational activities. The field camera requires citizens to pause and think about the space and emphasise what they value about it. This approach provides a visual evaluation of a space: a picture can often say more than words.

ACTION

A field camera is placed within a public space together with the instruction to all community members to 'capture the best that this space has to offer'. Alternatively, use a field 'poster' and write key words (values) that residents associate with the space. The images (or words) captured by the community are evaluated and analysed using a matrix (see table below). The features are sorted into three categories (social, economic and environmental – comparable to sustainable development dimensions) and listed as 'qualitative' or 'quantitative'. The images tell the story of the genius loci or 'spirit' of the place and how local users perceive and value the space.

Value Matrix	Values	
	Quantitative	Qualitative
Social values		
Economic values		
Environmental values		

NEEDS & EXPENSES

- Field camera: €1.000.
- Alternatively, a poster and pens to capture key words: €100.
- Staff to conduct participatory process, communicate before and during action, analyse the images (or words) and interpret findings.
- Overall budget: +/- €1.000 (depending on technology used).



WHY IS IT A GOOD PRACTICE?

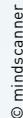
- Collects ideas from residents in an appealing, informal manner.
- Based on the principle of 'participatory societies', it can be used to raise awareness of the value of a space as perceived by the community.
- Enables young people to participate – a group that often chooses not to take part in public participation processes.
- Raises awareness and makes people pause and consider their surroundings.
- Enables authorities and planners to 'see through the eyes of the community'.
- The images captured by citizens are used in the planning process as focal points.
- A fast and effective Quick Scan method of collecting data on what people value about a space.

OBSTACLES & IMPROVEMENTS

Not all stakeholders are familiar with technological advances. Values are subjective and interpretation should therefore be done carefully.

PROCESS

- ① Identify target space.
- ② Identify potential location for field camera.
- ③ Ask people to capture what they value most about the space.
- ④ Analyse and interpret the images taken.
- ⑤ Use identified aspects as focal points when planning and developing the space.



livelycities
reclaim public space for public use



CONTEXT

A new activity was to set to take place at Place Maugrétout in La Louvière. As the action was new, we needed a clear and simple name that spoke for itself and that people could relate to. This is necessary for any space or event as it provides or promotes an identity.

ACTION

A survey of current and potential users is an easy way of choosing an appropriate name for a space or event. The survey should be carried out on the space where the event will happen.

There are several ways of collecting user feedback:

- Propose a name and ask users what they think.
 - Describe the space or event and ask users for suggestions.
- This could be the first name or idea that comes to them or one of a number of potential names that you suggest.
- Survey as many people as possible to get a representative sample of potential users.

WHY IS IT A GOOD PRACTICE?

- Develops a bottom-up approach: the chosen name reflects user opinion.
- Allows the community to relate to the space.
- Attracts a varied audience.
- Interested users may be inspired to visit the event or area, making the survey an early publicity action.

NEEDS & EXPENSES

One person to write and conduct the survey and analyse the responses.

OBSTACLES & IMPROVEMENTS

The name should be unique to the area and relevant to the event.

PROCESS

- ① Brainstorm names by explaining the concept to the stakeholders you're working with (can be done by mail and/or email to simplify the process).
- ② Design a 'name' survey, in which you explain the concept and propose the name(s) identified during through brainstorming. Also ask for suggestions.
- ③ Conduct survey with as many users as possible.
- ④ Analyse responses/count votes.
- ⑤ Announce winner!

N° :

Sondage

Nom du répondant : _____

Date : ____ / ____ / ____

Bonjour ! (Effectuez actuellement un sondage. Avez-vous une petite minute pour répondre à 7-11 questions ?)

A. Si je vous dis le jardin des Loups, à quoi cela vous fait-il penser ? De quoi s'agit-il selon vous ?

1. _____

2. _____

3. _____

B. Si je vous dis maintenant que Jardin des Loups est un événement qui aura lieu sur la Place Maugrétout au printemps. Selon vous, de quel type d'événement s'agit-il ?

1. _____

2. _____

3. _____

C. En fait, nous allons poser temporairement de l'herbe sur la Place Maugrétout, et aménager cet espace avec des jeux pour enfants, un terrain de tennis, des tables et des chaises, et autres mobiliers. Maintenant que vous savez de quoi il s'agit, quel nom serait le plus approprié pour cet aménagement éphémère ?

Choisissez **UNE** proposition parmi celles-ci :

☐ Jardin des Loups

☐ Jardin sur Pierre

☐ La Louv'Green

☐ Vert en Ville

☐ Louv'ers

☐ L'îlot vert

D. PROFIL :

1. Sexe : ☐ H ☐ F

2. Âge : ☐ 15-24ans ☐ 25-39ans ☐ 40-59ans ☐ 60ans

3. Quelle est la composition de votre ménage ?

☐ Jeune habitant(e) sans parents ☐ Couple avec enfant(s)

☐ Homme/ Femme seule(s) ☐ Famille monoparentale

☐ Couple sans enfant ☐ Autre : _____






A NEWSLETTER – BRIGHTON & HOVE CITY COUNCIL



[common ROOM]

Reclaiming Public Space in Providence Place Gardens and Ann Street

No 1

London Road regeneration news

July 2013

Welcome to issue 3 of London Road Regeneration News, an occasional newsletter to keep you updated of developments in the London Road area. This latest edition is well overdue – it's been just over two years since our last update, during which time a number of projects have seen considerable progress. After years of slow decline, the future is finally looking brighter for London Road.

Welcome to the first occasional newsletter Street, Providence Pl

What is the C

The Common Room was Cities' competition for an transform Ann Street and opposite St Bart's Church)

The aim of the competition wider area that would be as people visiting the locality, it was piloted during the first t experiment has provided a g maximise the success of a pe

Image: LCE Architects

Open Market opening soon

The Brighton Open Market redevelopment is due for completion in September 2013, with the new market opening for business in October. There will be 44 permanent market stalls surrounding a central covered market square for temporary stalls, visiting markets and a variety of activities. On the first floor, looking over the square, there will be 12 workshops for makers to produce and sell their wares.

The council's City Regeneration Unit has coordinated the formation of the new Brighton Open Market Community Interest Company (CIC) to own and manage the market. The CIC Members are the council, market traders representatives, Hyde Housing and the Ethical Property Company. The CIC will operate the market as a social enterprise and for local benefit, and will seek to promote local produce and local producers. (continued on page 2)

Inside

Updates on...

- Portas Pilot
- Ann Street Providence Place Gardens
- Co-op site
- The Level
- New England House
- Buxtons
- London Road LAT
- Elder Place
- Valley Gardens
- New England Quarter
- Brighton Station
- Northern Gateway
- ... and more!

Brighton & Hove City Council

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CONTEXT

The Brighton project set out to transform a small street and park off a busy shopping street in Brighton into a place that can be enjoyed by those who live or work in or visit the area. The project combined physical changes with the introduction of new activities to the area.

A wide range of communities and stakeholders lie within or close to the project area, including residents of a social housing development on the edge of the park, workers in nearby shops and cafes, a church and a primary school.

Some of these groups proved to be difficult to reach in terms of attendance of the local forum that was established to keep the community abreast of project developments and allow them to shape its development. Essentially, it was difficult to engage with local residents and businesses. Some local residents said they had no prior knowledge of the project at the time of the two-week pilot transformation in October 2012 and were distrustful of the project and its purpose. A newsletter (The Common Room) was therefore produced that targeted these groups specifically. The project was also the subject of articles in an occasional and more broadly based newsletter distributed in the wider area (London Road Regeneration News).

ACTION

- Produce newsletters tailored to the local community, updating them on the project and giving advanced notice of future actions.
- Print sufficient copies to deliver by hand to all addresses within and in close proximity to the project area.
- Email a copy of the newsletter to all stakeholders on the project database.
- Make the newsletter available on the project page of the council's website and provide an alert and a link on the project's Facebook page.
- Make the newsletter available on the website of other relevant bodies with an interest in the area (ours was published on the website of the London Road Action Team – a local, community-based group aimed at improving the wider area).

NEEDS & EXPENSES

- Staff with appropriate skills to write, edit and design the newsletter.
- Printing costs: €37 for 50 copies.
- Staff to deliver the newsletter to local addresses.
- Staff to send newsletter to +/- 600 database contacts in the wider London Road area via email.

WHY IS IT A GOOD PRACTICE?

- All local stakeholders are given the opportunity to find out about the project. Gives people in the neighbourhood advanced notice of the next stages of project development, increasing the ease of delivering future actions.
- Helps to reduce potential antagonism and suspicion of the project and its motives by engaging with the community and 'speaking' to them directly through the newsletter articles.
- Enables issues that are perceived as 'problems' by local people to be addressed directly; for example, *The Common Room* contained an article on street drinking and anti-social behaviour, recognising that this was an ongoing problem for people living within and around the project area. It explained how the project aimed to tackle this problem and improve the situation for the benefit of the local community and visitors alike.

OBSTACLES & IMPROVEMENTS

Some individuals may choose not to read the newsletter and continue to remain unaware of the purpose of the project and its future stages.

PROCESS

- ① Identify groups that have been difficult to reach or have failed to actively engage with the consultation process to date.
- ② Tailor newsletter articles to meet the concerns and interests of the proposed readership.
- ③ Ensure articles are concise and to the point.
- ④ Ensure the newsletter is eye-catching and meets accessibility standards (font size, colour, contrast etc.).
- ⑤ Provide readers with contact details so they can find out more or ask questions about the project.
- ⑥ Hand-deliver newsletter to all addresses in the immediate vicinity and use additional means to widen potential readership (Internet, social media, email etc.).

POSTERS AND SIGNS – AMCV



CONTEXT

Any transformation of a public space needs to be communicated and explained to the communities that it will affect. Posters and signs are a great way of steadily diffusing this information, as people can take the information on board in their own time. Posters and signs can be placed almost anywhere.

The two main uses of posters and signs are providing information and adding visibility.

ACTION

Posters and signs are useful tools for showing that something is happening at a public space. They can communicate the different steps of a transformation process, inform people about any rules that apply to the site, announce events and activities and also inform people about who is responsible for an action.

NEEDS & EXPENSES

A budget for 2011–2013 (three years):

– Staff to research correct information and collect relevant data.	
– Staff to create a layout for posters and signs.	
– Communication methods used – posters and regulations signs:	1.347
– 1 x dibond billboard setting out regulations:	273
– 1 x mirror sticker setting out regulations	219
– 2 x informative posters on dibond + fixing material:	318
– Printed stickers and Velleda® (whiteboard):	166
– 12 x Akylux® boards with project logo to protect the sides of the stocking carts:	371

€

WHY IS IT A GOOD PRACTICE?

- Communities are informed and can bring their own information to the project.
- The process can be followed by anyone and in their own time.
- Increases the visibility of the space.
- Makes the project and its stakeholders and funders known to the community.
- Easy and inexpensive to set up and has a long-term effect.

OBSTACLES & IMPROVEMENTS

- Needs to be set up and updated continuously.
- Risk of vandalism and deterioration due to weather.



A giant on-site poster showing the results of the Lively Cities project.



Poster announcing the opening of public spaces in Liège and collaboration between stakeholders.



A poster explaining the activities and regulations at a garden in Namur.

PROCESS

- ① Search archives and collect data.
- ② Design layout information that successfully conveys information. Include QR codes and contact details so people can find out more or give their opinion.
- ③ Design and create media support.
- ④ Find appropriate locations and install posters and signs.
- ⑤ Update continuously, taking into account user feedback.

A PRESS CONFERENCE – LA LOUVIÈRE CENTRE-VILLE CENTRE DE VIE, TOWN CENTRE MANAGEMENT



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CONTEXT

The press conference takes place either in a small room with good acoustics or, ideally, on the space where an action will be carried out. The room or space must be easily accessible and equipped with any necessary technical equipment. The press conference aims to promote a new development, a result or a future action to targeted media for a period of one to two hours. You can decorate the room or space and the name and logo of your organisation should be clearly visible

ACTION

The ideal time for a press conference is between 10.00 a.m. and 11.00 a.m. The first part of the press conference is used to introduce the project while the second part involves a question and answer session with journalists. At the end of the press conference there is a refreshment break and time for informal discussion. You could also organise a ‘spot conference’ on the space where the event will take place. Journalists could even be invited to assist with the installation of the event infrastructure or similar preparations.

NEEDS & EXPENSES

- A press conference does not require a large budget. You can offer refreshments (drinks, sandwiches, cold buffet etc.) after the conference. The budget therefore depends largely on the choice of venue (if you have to rent one) and the number of guests.
- You could invite journalists for breakfast in a local restaurant or café; this would limit the cost to pastries and coffee.
- For a breakfast press conference (10.00 a.m.) for around 30 guests: €60
- 50 x pastries
- 2 x bottles of orange juice, 3 x bottles of water.
- Coffee
- Napkins
- Ideally, the room should be decorated with equipment or materials relating to the event. Otherwise, decorating costs should be added to the budget.

WHY IS IT A GOOD PRACTICE?

- Establishes media contacts.
- An attractive form of communication.
- Fast and effective information dissemination.
- Inexpensive communication tool.
- Great way to make the community aware of your actions and successes.
- Free access and exchanges.



OBSTACLES & IMPROVEMENTS

Journalists do not always respond. A press conference should be prepared carefully in order to be effective and successful and to prevent information being diffused badly or incorrectly. Otherwise, the conference will be counter-productive and your event or action will lose credibility in the eyes of journalists and will therefore attract fewer (or no) visitors. The key to a successful press conference is an important and/or appealing topic and a confident, competent and informed speaker.

PROCESS

- ① Choose and book the venue for the press conference.
- ② Invite journalists, sponsors and local partners.
- ③ Write a full project presentation; this will be the press file used by journalists after the press conference.
- ④ Make a visual presentation (e.g. PowerPoint).
- ⑤ On the day, prepare the venue (chairs, decorations, sound system, presentation etc.).
- ⑥ When journalists have arrived, start the presentation.

SOCIAL MEDIA – AMCV



LE JARDIN URBAIN
DU 11 - 27 JUILLET 2014 Place Cardinal Mercier à Wavre

Lively Cities Organization

277 likes

Promote Your Page
Connect with more of the people who matter to you

Invite your friends to like Lively Cities

Liège Centre Asbl
July 9 at 2:10pm · vlt

Aux Carrières les Citoyens... dès ce 14 juillet!

ABOUT

Reclaim public space for public use #European #project #placemaking #placebranding #placemanagement www.lively-cities.eu

PHOTOS

CONTACT / INFO
FRANCK.TETARD@IM.UU.SE
INFO@AMCV.BE



CONTEXT

- Social media:
- Are useful tools for identifying and activating community members and involving them in a placemaking project.
- Can be used to create a digital experience of your placemaking project, together with user-generated content.
- Can foster interaction between the users and managers of a space.
- Can be used to monitor your placemaking project.

ACTION

- Create accounts for all social media you feel will be useful for your project and action.
- In our case, we mainly used a compiled version of our blog on the Lively Cities website, together with Facebook, Twitter and Foursquare, to diffuse content.
- Make people aware of these accounts by promoting them to database contacts and inviting people share, subscribe or like, depending on the medium. Social media sites need to be filled with useful information in order to be attractive in the long run.

NEEDS & EXPENSES

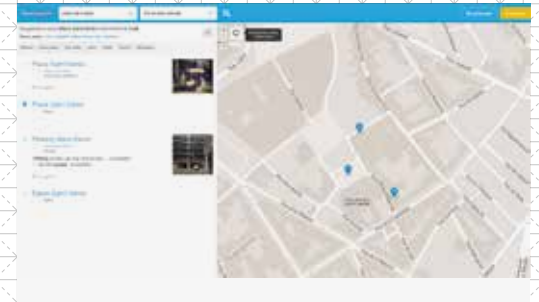
- Access to content (digital assets and content, access to user-generated content etc.).
- Community and key individuals: use of social media is highly dependent on the involvement of the community. Key high-profile individuals often play a central role in involving and activating the community in the social media sphere.
- Continuous updates (information, photos etc.) to keep sites attractive.
- A community manager that will involve and activate stakeholders and monitor and evaluate the use of social media.

WHY IS IT A GOOD PRACTICE?

- Inexpensive and beneficial way of diffusing information.
- Has a great impact locally (communication, participation etc.).
- Increases community engagement by allowing stakeholders to get involved even if they cannot participate offline.
- Increases sense of community ownership: people who care about a place feel an increased sense of ownership when they can get involved on many levels.



Place Saint-Denis in Liège on Foursquare.



OBSTACLES & IMPROVEMENTS:

- Critical mass: successful social media use depends on the quality of digital interaction between stakeholders; therefore, a critical mass of users is required to reap the rewards of social media use.
- A focused 'social media basket': social media use should be focused in terms of choice of social media streams and communication; avoid spreading your efforts between too many sites or flooding your sites with updates.
- Needs to be updated regularly.

PROCESS

- ① Define objectives of social media use: depending on the project stage (analysis, design, implementation, monitoring or evaluation), define what you want to achieve, the type of communication you want to use and the population you want to reach.
- ② Involve community: identify entry points (stakeholders, organisations, individuals etc.) and activate and involve them in social media use.
- ③ Define 'social media basket' (the social media tools that you will use).
- ④ Define content and update frequency (what type of content will be posted, how often will you post or update and how will you use user-generated content?).
- ⑤ Monitor and evaluate social media use.

SPONSORSHIP – LA LOUVIÈRE CENTRE-VILLE CENTRE DE VIE, TOWN CENTRE MANAGEMENT



CONTACT / INFO
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CONTEXT

The aim is to find funding sources to create or sustain an event, activity or action. These should preferably take place in a highly visible public area where sponsors can display their logo and/or brand during an action.

ACTION

It is necessary to use a professional to negotiate and draw up a sponsorship agreement (i.e. funding in exchange for the promotion of the sponsor's products or services during the event, activity or action).

Identifying potential funding sources is a serious task requiring organisation, time and resources: it's not something that can be improvised. The professional should:

- Seek out local networks and businesses for potential private sponsors to be involved in the planned event.
 - Use existing sponsor databases.
 - Ensure commercial and contract follow-up for sponsorships and partnerships.
 - Develop new forms of collaboration according to the event.
- Sponsorship contracts may include several types of support:
- Financial (e.g. individual or company donations or grants).
 - Services (e.g. the sponsor makes available skilled employees).
 - Materials (e.g. the sponsor loans or donates materials that can be used during the action).

NEEDS & EXPENSES

The professional takes a commission of 5–20% of the sponsor's financial contribution. You will need something to induce potential sponsors to support you (e.g. visibility, promotional support, a slot during the action to introduce the sponsor company or an activity during the action that highlights the sponsor).

WHY IS IT A GOOD PRACTICE?

- Financial contribution for all kinds of activities.
- Mobilises and involves local companies.
- Develops links with local companies.

OBSTACLES & IMPROVEMENTS

While you can estimate the financial return on this action, it may not be accurate in the end. Funding should be secured early to give the best view on the budget for the proposed activity.



PROCESS

- ① Think about what you need and can offer sponsors in return.
- ② Work out sponsorship requirements and put out a call for bids.
- ③ Sign an agreement with the successful bidder and define a package to be proposed to potential sponsors according to the investment level (e.g. bronze, silver, gold).
- ④ The bidder identifies and meets with interested potential sponsors.

TEMPORARY TRANSFORMATION AS A FUNDRAISING TOOL – BRIGHTON & HOVE CITY COUNCIL



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luis treviño architects



before transformation (October 2011).



Park during transformation (October 2012).

CONTEXT

The Brighton project set out to transform a small street and park off a busy shopping street in Brighton into a place people could enjoy. The area was noticeably failing to fulfil its potential as a valued open space for the wider community. It was generally perceived as too difficult to improve and tended to attract various kinds of anti-social behaviour, including street drinking. The site had already undergone an unsuccessful makeover in recent years and was seen as not having the potential or significance for further improvement compared with other spaces and parks in the area. The local community generally envisaged that any improvements, e.g. providing seating and other amenities, would only attract more trouble and problems into the area. Funding for further improvements was therefore unlikely to be secured. A successful pilot project was needed before the case could be brought for longer-term improvements and the associated support and funding.

ACTION

- Undertake comprehensive analysis of the project area in order to best understand how it is used, including identification of its current failings and future potential.
- Use analysis to build a project brief for a pilot scheme to transform the area through innovative interventions.
- In order to maximise its chance of success, ensure that the selected pilot scheme matches the brief and addresses the existing failings of the site.
- Undertake detailed data collection during the pilot scheme in order to make comparisons with previous data and – hopefully – demonstrate the success of the temporary interventions.
- Keep the local community and external and internal stakeholders (council members, officers etc.) informed and involved throughout the process so they can recognise the success of the pilot and support the case for a permanent scheme.
- Utilise these groups along with any other useful networks and available modes of communication to undertake and support potential funding bids to secure implementation of a permanent scheme.

NEEDS & EXPENSES

- Funding for a pilot scheme (we used officer time as match funding to secure INTERREG IVB finance to pay for the €50.000 pilot scheme).
- Enthusiastic officers to lead the project who have a long-term vision for the area and confidence in the success of the pilot.
- Enthusiastic community members that will volunteer their time to assist with data collection, attend stakeholder groups etc.

WHY IS IT A GOOD PRACTICE?

‘Seeing is believing’: in a ‘difficult’ project area that suffers from a variety of deep-rooted problems, it most likely won’t be possible to receive financial support for a scheme until a pilot project has been successfully completed and the community is ‘on board’.

OBSTACLES & IMPROVEMENTS

Possible accusations that the temporary nature of a pilot scheme does not represent value for money (in comparison with foregoing a pilot and spending funding on permanent improvements instead). In the Brighton example, the pilot project lasted only two weeks due to resource limitations. There was the danger that this relatively short period may have been insufficient for the necessary testing and data collection. Fortunately, despite a number of days of poor weather, there were enough sunny days to attract people to use the space and allow us to monitor pilot and eventually report on its success.

PROCESS

- ① Identify funding sources for pilot scheme.
- ② Involve stakeholders and local community in the process via consultation strategy.
- ③ Undertake thorough analysis of project area using placemaking data collection tools and draw up project brief for pilot.
- ④ Ensure chosen pilot scheme meets the requirements of the project brief.
- ⑤ Undertake thorough analysis of the pilot and provide report and any useful evidence (e.g. visual media) to demonstrate successful interventions.
- ⑥ Use evidence of pilot’s success as a tool to secure funding for permanent changes, using own networks to find potential funding sources.

CREATING A VIRTUAL SPACE – AMCV



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A virtual space for Liège.

CONTEXT

A virtual space:

- Is a tool that enables stakeholders to create a mobile, online experience that relates to a physical place. It can be built anywhere and from any background (public or private).
- Gives place users (residents, managers, visitors etc.) the opportunity to learn and share information (e.g. points of interests – POIs, events and news) about a place.
- Is easily accessible through smartphones, allowing place managers to capitalise on the benefits of user mobility before, during and after a visit to a physical place.
- Can be used as a feedback channel to communicate with place users or involve them in creating an identity for a space.

ACTION

- 'Virtualise' the public space by creating a dedicated online area (accessible via computers and/or mobile devices). Virtual spaces rely on integration with popular social networks (e.g. Facebook and Twitter).
- The aim of the virtual space is to allow users to remain linked with the space even when they are not physically present. They can connect with the space via a computer or mobile device and learn about the proposed programme of activities and services, events, points of interest, daily weather forecast, etc.
- A space is also dedicated for users' comments and add-ons, which are moderated by an administrator.

NEEDS & EXPENSES

- Create the virtual space.
 - Assign a place/community manager to update the virtual space and moderate user contributions.
 - Create access to digital content and assets.
- For the Lively Cities project, each virtual space created from the project's website cost €600.

WHY IS IT GOOD PRACTICE?

- Makes the public space live around the clock.
- Encourages communities to connect and share information, knowledge and offline experiences.
- Gives continuous access to information about a place before, during and after a visit.
- Increases the visibility of a space.
- Makes potential new users aware of the space and any ongoing activities.

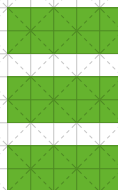
OBSTACLES & IMPROVEMENTS

- Identify digital 'borders' and 'touchpoints': the virtual space tool should integrate smoothly with other online tools (e.g. social media).
- Identify the target users (understanding these target users and how they use online spaces is crucial), stakeholders, content (make a content inventory) and content providers.
- Needs regular information and updates to be attractive.

PROCESS

- ① Space definition: stakeholders define how a place will be represented in a virtual space.
- ② Identify POIs, events and news that will be displayed on the virtual space. Define social media tools (Facebook, Twitter etc.) that will be linked to the virtual space.
- ③ Get access to content and digital assets.
- ④ Build the space using the available back end system.
- ⑤ Spread the word about the virtual space.
- ⑥ Monitor and evaluate.

A CREATIVE THINKING SESSION – EINDHOVEN CITY COUNCIL



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CONTEXT

In the Doornakkers district of Eindhoven the 13 steps of the placemaking concept were adopted. A working group of resident was set up to inform short-, mid- and long-term activities and a bubble diagram designed to illustrate the group's concerns and aspirations for the transformation of project area. Initially residents tended to focus on the problems and unsolved issues in their street and/or neighbourhood. The challenge was to unlock their creative potential and get them to think about the project area could be improved.

ACTION

Branko Broekman from the Flemish foundation COCD (Centrum voor de Ontwikkeling van het Creatief Denken – Centre for the Development of Creative Thinking) was brought in to help solicit creative ideas from the local community for the St Joseph area. This provided an independent facilitator, avoiding potential feeling among residents that the city council was imposing something on them. The aim was to create a space where stakeholders could express ideas and wishes for the area, as opposed to the city council drawing up a plan and 'selling' it to the residents.

Besides being involved in the design of the public space, group members were asked to take an active role in future developments, organising events and activities and engaging in the maintenance and management of the area. The response to the first session was very positive and COCD was asked to deliver further sessions aimed at generating ideas by answering the question: 'What would make you want to linger in the St Joseph area?'. These sessions generated almost 100 ideas with the most promising being identified and categorised with the help of a COCD form (see image). The working group then developed and/or combined those considered most promising. As part of this process a more positive, constructive response to the challenge of improving the area emerged within the group ('Yes, we could do this' rather than a 'Perhaps, but...').

NEEDS & EXPENSES

- Budget for COCD creative sessions (per session): €2.000.

WHY IS IT A GOOD PRACTICE?

- Solicits large amount of original ideas.
- Develops great team spirit among the working group members, as well as new relations and networks between residents, small business owners etc.
- Involves an independent facilitator in a new creative process.
- Encourages residents to contribute towards constructive solutions.
- Prevents the feeling that the local government is imposing a plan on the area.

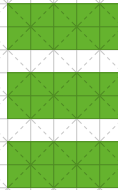
OBSTACLES & IMPROVEMENTS

- The group members changed during the process, adding people that had not received training on creative thinking. This had an effect on team spirit. On the other hand, this did bring new insights and networks.
- People are encouraged to think about and work with the other residents in the area, engage in the process and communicate projects goals.

PROCESS

- ① Publicise the project and invite participation in placemaking action.
- ② Participants asked to become Lively Cities group members.
- ③ New group members take part in creative sessions.
- ④ Start Lively Cities group.
- ⑤ Work towards end goal (short-term events and activities and a long-term - bubble diagram - development plan).

A COLLECTIVE GARDEN – TOURNAI CITY COUNCIL



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CONTEXT

Collective gardens have been gaining ground for several years now. A member of Tournai's community, who was passionate about Place Verte, proposed a collective garden for the space. She wanted to create an original garden that would add a special touch to the square and initiate social links in the neighbourhood.

To address community concerns about anti-social behaviour, we decided to pilot a basic, experimental garden.

This kind of garden can be integrated easily in any urban space (can be adapted to the available space), as long as the community takes responsibility for looking after it and managing and distributing any produce that comes from it (however small).

ACTION

- Propose the idea of a collective garden with a working group of residents and local community members.
- Create a 'collective garden committee'.
- Discuss with the committee the best place to establish the garden and its design, content (flowers, herbs etc.) and maintenance needs.
- Seek expert advice if necessary.
- Plant garden together with local community and committee members.
- Draw attention to the space and outline how it can be used (what can be taken, when plants can be harvested etc.).
- Anticipate potential vandalism and adapt planting and construction accordingly.

NEEDS AND EXPENSES

- A gardening expert (if there isn't one among the residents, try local colleges or an industry professional) to give advice on raised beds (size, with or without base etc.) and the types of plants and seeds to use.
- Residents who are willing to take care of the garden. Otherwise, this action is not worth implementing.
- Access to mains water supply (if not possible, a water butt or reservoir may also work).
- 1 x raised bed (2 x 2m, without base): +/- €300.
- Soil: +/- €70/m³.
- Seeds, plants: max €50 per raised bed (try to source for free).
- 1 x water butt: +/- €120.

WHY IS IT A GOOD PRACTICE?

- Creates social links between residents of all ages and backgrounds.
- Educates about plants (varieties, growing, taste etc.) in an urban environment and can be used by nearby schools.
- Users can enjoy eating something that has been grown on the space.
- Community can reclaim a public space and take pride in it.



Creating the collective garden with the local community.



The end result.

OBSTACLES & IMPROVEMENTS

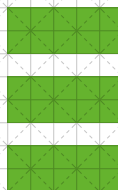
- Some residents have no experience in this area.
- If there is no mains water supply nearby, residents may have to carry water from houses or apartment: not easy!
- While some non-residents are sensible about taking plants or produce from the collective garden, others are not! Place notices in the raised beds saying what can be picked and when, e.g. 'Feel free to pick parsley this week' or 'Please wait a few more days before picking salad'.
- Risk of vandalism. Place notices asking people to respect the garden. Start with plants that are easy to replace.

PROCESS



- ① Discuss collective garden with the community (layout, size, location, contents, responsibility etc.)
- ② Create a committee to take care of the collective garden.
- ③ Create collective garden with the help of the community.
- ④ Place notices about how to use the collective garden.
- ⑤ Support community to become responsible for the collective garden.
- ⑥ Help solve any potential problems (access to water etc.).

COMMUNITIES IN CHARGE OF CO-FINANCING – EINDHOVEN CITY COUNCIL



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CONTEXT

In 2012 some pilot projects were introduced in Doornakkers neighbourhood of Eindhoven. One to the projects involved the introduction of seasonal events to make the urban space livelier.

ACTION

Professionals were brought in to assist with event and link them with some of the existing local events and activities. In the second year a working group of residents and small business owners was formed to organise the events and activities during the outdoor season from April to November. They were asked to develop ideas and put forward a concept together with a financial statement in which half of the overall budget would be sourced from the Lively Cities project. The other half would need to be sourced via the working group through sponsorship, grants, funding or similar support agreements (preferably from individuals and companies in Doornakkers). Templates that the working group could use to apply for funding were provided by the local authority. As this funding usually took the form of a grant, there were additional company rules that the working group had to take into account.

NEEDS & EXPENSES

- Funding to cover 50% of the total budget: €10.000 per outdoor season.
- A good overview of funding possibilities for the remaining 50% of the budget.
- Create a form listing the idea and any challenges, benefits, disadvantages etc. (*idée fiche*).
- Create grant rules.

WHY IS IT A GOOD PRACTICE?

- Working group members organise events and activities themselves.
- Events and activities are more likely to meet the wishes and expectations of local communities.
- Creates a great sense of community.
- Working group members work together with other residents and small business owners for funding and organisation.
- Creates linkages and new networks between residents, small business owners and local professionals.
- Members demonstrate their creative funding and organisation skills.
- Members are made aware of the budget and a co-financing approach.
- The organisers have greater ownership of the activities and events on their public space.
- Community reclaims the space and the activities and events that go on there.
- Creates sense of pride when an activity or event is successful.

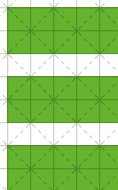
OBSTACLES & IMPROVEMENTS

- Some working group members may see funding as an additional form of personal income.
- Because of company rules, we had to make up grant rules so that the working group members knew exactly where they stood.
- Extra bureaucracy because of grant rules.

PROCESS

- ① Create a working group composed of local residents.
- ② Ask group to generate ideas for events and activities for the outdoor season.
- ③ Create a grant policy and template documents.
- ④ Organise budget for this purpose.
- ⑤ Put people in touch with one another.

COMMUNITIES IN CHARGE OF EQUIPMENT – TOURNAI CITY COUNCIL



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CONTEXT

To promote the rejuvenation of Place Verte and give it a more friendly character, we had to acquire various pieces of equipment (mobile street furniture, such as folding tables and chairs, water tanks for the collective garden, decorations, billboards etc.). Most purchases were made based on ideas that came from local residents. As the equipment was purchased to meet their demands, it made sense to make the residents responsible for this equipment.

ACTION

- Purchase equipment that supports placemaking activities in line with residents' demands.
- Delegate responsibility for these facilities (who can do what?).
- Formalise this responsibility (the commitment must be taken seriously).

NEEDS & EXPENSES

- Staff members' time.

WHY IS IT A GOOD PRACTICE?

- Delegates responsibility to the local community for equipment purchased to improve their living environment. As it benefits them, the community has an interest in keeping the equipment in good condition for as long as possible (increased vigilance).
- Creates a sense of social control: individuals look out for the well-being of the community.
- The space as a whole benefits from everyone's attention.

OBSTACLES & IMPROVEMENTS

- There is the risk that the same people will end up taking responsibility.
- Try to divide responsibility as much as possible between the communities involved.

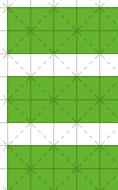
PROCESS

- ① Hold regular meetings with residents to establish their equipment needs.
- ② Come up with proposals and/or hear their suggestions.
- ③ Choose equipment, involving local community in the process (depending on available budget).
- ④ Ask for people to become responsible for a particular type of equipment (e.g. storage of decorations, keys etc.).
- ⑤ Formalise responsibility by asking individuals to sign an agreement.



- 01 A community member explains how to store furniture.
- 02 Committee meeting.
- 03 A community member sets up tables and chairs for a family lunch.

AN OPEN FACEBOOK GROUP – EINDHOVEN CITY COUNCIL



facebook

Zoek naar mensen, plaatsen en dingen

Volanda van Els
Heeft bevestigd

Doormakers Leden / Samenstellen Foto's Beschrijven

Bericht schrijven: Foto/video toevoegen Vraag stellen

Schrijf iets...

RECENTE BERICHTEN

Willem Kirchner
Lith's Local heeft, vanuit het Sociaal Domein, van de gemeente Eindhoven de opdracht gekregen om bewoondingsprojecten te gaan aanbieden aan bewoners van Doormakers onder de naam: Traject Zelf-ontwikkeling (ZO-WI). Hier zijn wij super blij! Door deze opdracht kunnen wij deze trajecten KOSTELOOS aanbieden aan bewoners van Doormakers! Daarnaast willen we hiermee de sociale basisstructuur in de wijk gaan versterken door vrijwillige inzet (de wederkerige kant van het kosteloos kunnen en mogen deelnemen). Strak plan denken wij ZO-WI! Ben je iemand of ken je iemand die zo'n traject wil volgen? Zeer belangrijk: voigt meer informatie over de data van de informatie middelen en - middelen en de data van de trajecten (werkdag) gaan starten. Hieronder alvast de digitale flyer voor het traject Zelf-ontwikkeling.
Die kleinst van het leven in een hand? Het doet te 77%!

Over deze groep 187 leden

Openbare groep
Mededelingen voor en door bewoners van de wijk Doormakers in Eindhoven (14.)
Wil je ook lid worden van deze groep? Vraag dan een van de andere leden om je lid te maken. Zo gebeurt!

187 leden · Uitnodigen via e-mail

+ Mensen aan groep toevoegen

Marlous Grotenhuis heeft Marjolien Vaniersel aan de groep toegevoegd.

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CONTEXT

In our neighbourhood we used standard communication tools such as a newsletter and website as our main forms of communication. When the website was closed down a number of residents had the idea to use social media tools such as Facebook to maintain an information platform. We decided to put our news on the Facebook group as well.

ACTION

The residents opted for an open Facebook group where new members have to register or be introduced by another member. An administrator then decides whether to accept or reject new members.

New members are then welcomed by the administrator or other residents, creating a personal, friendly experience.

Other members can see who is new to the group and get in contact immediately.

NEEDS & EXPENSES

There are no costs to become a member of the open Facebook group but you do need:

- A Facebook account.
- A computer or mobile Internet device and an Internet connection (e.g. Wi-Fi or a mobile data contract).

WHY IS IT A GOOD PRACTICE?

- Creates a great sense of community;
- Encourages residents to get to know each other in this way.
- Allows residents and professionals to share information and news about Doornakkers.
- Was set up by residents rather than the local authority.
- Lets people interact, discuss topics and share information and raises publicity for activities and events.
- Free to set up and access!

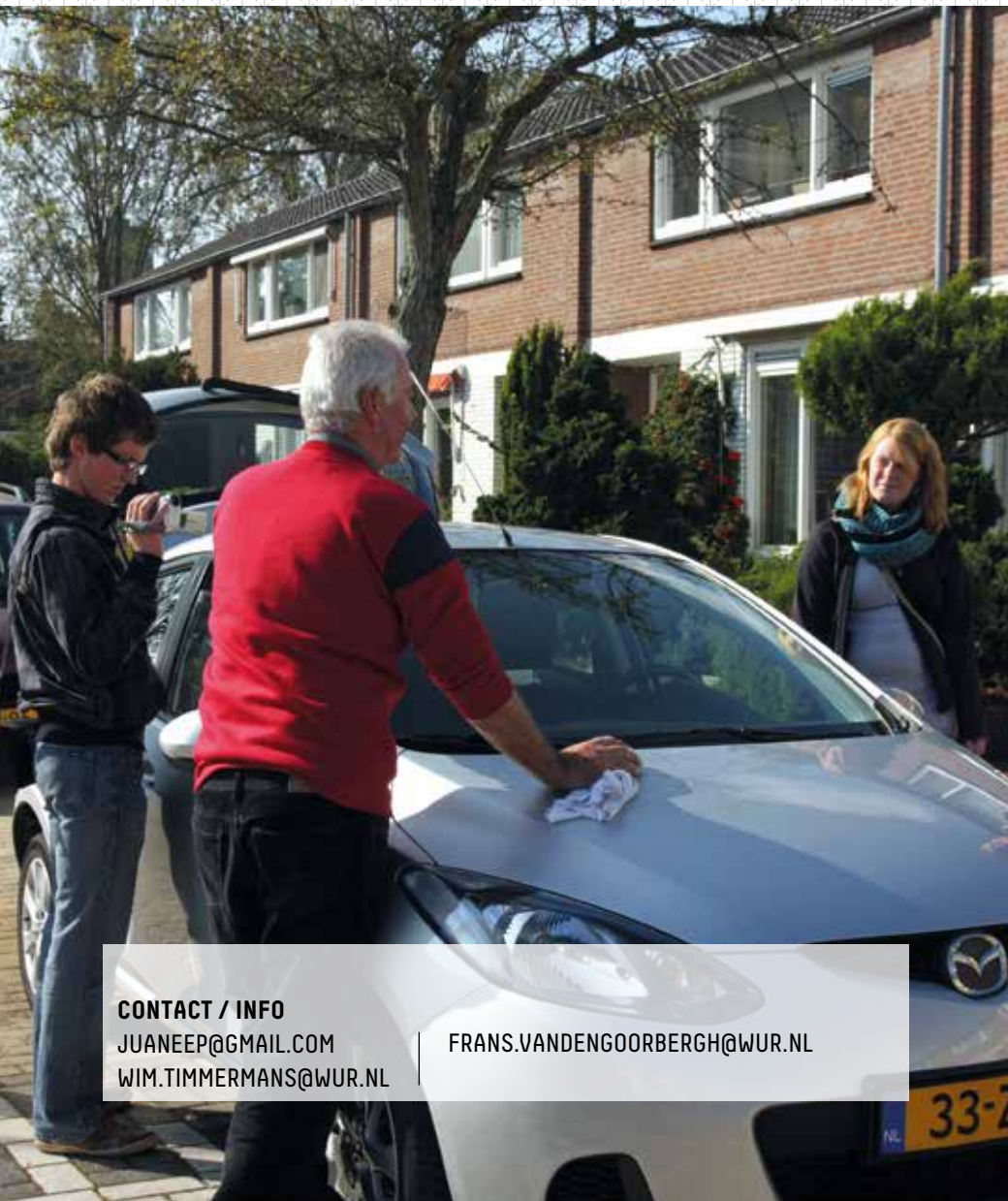
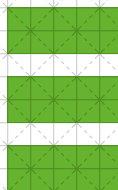
OBSTACLES & IMPROVEMENTS:

- Group members may tend to be more highly educated, meaning that the group does not reflect a cross-section of the community or the 'average' inhabitant.
- Facebook membership may not be an option for everyone, and there may also be privacy concerns.
- The 'average' resident in our area was not particularly familiar with Facebook or was nervous about using it.

PROCESS

- ① Open a Facebook account and create a group.
- ② Start with a few members and ask them to introduce others.
- ③ From time to time, publicise Facebook group through other communication streams, such as newsletters and websites.

MEET MY STREET – VAN HALL LARENSTEIN, WAGENINGEN UNIVERSITY



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Students make videos to capture what they value about a space.

CONTEXT

Meet My Street is an innovative participation process that relies on social media, technology and community input. Residents capture videos that introduce their unique environment and identify core values within a place. This creative approach to participatory planning reflects today's technology-driven society and seeks to capture data on the value attached to a place in an innovative way.

ACTION

Information and data (values from the community perspective) are captured using technology (homemade videos). Professional artists work together with local citizens. The artists give a short course on film-making, giving local people the skills to make their own videos. We assume that residents will film the things that they value about a space, allowing us to identify core values and focus points. Residents capture videos and submit them to the planning authority via social media or email. The videos are then analysed to identify core values.

NEEDS & EXPENSES

	€
– Artists to conduct a film-making course:	10.000
– Facilitators to assist the participation process:	1.000
– Marketing and raising awareness among residents:	2.000
– Equipment (video cameras, if not provided by community members):	10.000
– Overall budget:	23.000

WHY IS IT A GOOD PRACTICE?

- Ensures high-quality contact with the community.
- Creates community awareness and builds social capital.
- Enables young people to participate – a group that often chooses not to take part in public participation processes.
- Creates a point for further discussion and interaction.
- Connects spatial planning and social media usage.
- Good for kicking off a public participation campaign.
- A creative way of capturing user perspectives and identifying local values and needs.

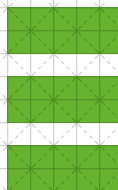
OBSTACLES & IMPROVEMENTS:

Not all stakeholders are familiar with technological advances. Need monitoring to ensure effective results. Stakeholder identification and level of participation should be clarified before the process begins.

PROCESS

- ① Appoint an artist to give a short course on film-making to local residents.
- ② Ask local residents to make a movie about their street or area.
- ③ Appoint facilitators to help during the process.
- ④ Residents submit films to the local authority via social media or email.
- ⑤ Local authority analyses videos and identifies core values.
- ⑥ Future planning based on the values identified.

ON-SITE STORAGE OF MOVEABLE FURNITURE – TOURNAI CITY COUNCIL



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CONTEXT

As part of the rejuvenation of Place Verte, the City of Tournai decided to purchase movable furniture (9 x bistro-style tables and 40 x chairs). This furniture is set up during the day in summertime by stewards of the Tournai City Centre Association (ASBL).

Indoor storage at Place Verte was not possible, so the tables and chairs were stored at a public school located some distance away. This created a lot of problems in terms of transport and wasted time. There was also the issue of using the furniture outside of the stewards' working hours.

A local resident, who was a retired architect and regular user of Place Verte, offered to devise a system for storing the tables and chairs on the square itself. The design took advantage of existing structures while respecting the nature of the site.

ACTION

- Submit design for on-site storage system proposed by the architect to residents and authorities.
- Architect meets with city's technical department to assess the feasibility of the storage system.
- Assess the cost.
- Implement on-site storage system.
- Ask for residents' involvement in the management of the furniture.

NEEDS & EXPENSES

- Plans for the storage system.
- Equipment for constructing the storage system equipment.
- Residents who are willing to have a key for the storage system.
- For the on-site storage of 9 x bistro-style tables and 40 x chairs:
 - Time to implement the design (city's technical department).
 - €400 for the purchase of materials and a security system.

WHY IS IT A GOOD PRACTICE?

- Saves time and frees up human resources.
- Local residents can manage the furniture and use it as they please (they have a set of keys).

OBSTACLES & IMPROVEMENTS:

- Risk of vandalism.
- Possible deterioration of furniture due to outdoor storage.
- In winter, when the furniture may not be used, it is best to find a covered storage solution nearby.



01



02



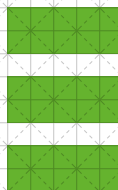
03

- 01 The designer of the storage system together with the furniture.
- 02 Furniture stored on-site.
- 03 A partner photographs the system for adaptation to a space in the UK.

PROCESS

- ① Design storage system.
- ② Gain approval for proposed storage system from residents and authorities.
- ③ Meeting between storage system designer and city's technical department.
- ④ Purchase necessary materials.
- ⑤ Construct storage system.
- ⑥ Distribute keys to Tournai City Centre Association (stewards) and willing residents (who sign a document stating that they are responsible for the keys).

**A PARTNERSHIP WITH LOCAL
STAKEHOLDERS – LA LOUVIÈRE CENTRE-VILLE
CENTRE DE VIE, TOWN CENTRE MANAGEMENT**



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CONTEXT

The action must take place in a visible and attractive place that is seen or used by a lot of people. These factors will attract potential stakeholders, as they can increase their visibility, attract more customers and develop a loyal clientele.

ACTION

It is vital to identify stakeholders whose activities have a link with your action and who may be interested in engaging in a partnership.

Meet your potential partners and convince them to join your action by setting out the benefits of the partnership: the stakeholder can increase their visibility and use the success and popularity of the action to promote their business. The more partners you attract, the wider the variety of products and services on offer and the more attractive an event will be.

Some stakeholders are looking for opportunities to express their interest in the community. This action taps into this interest and gives you the chance to promote local businesses in return.

NEEDS & EXPENSES

You have to make highly visible spots available to stakeholders during an event or activity. You can also offer stakeholders the chance to display their brand or logo on the space.

WHY IS IT A GOOD PRACTICE?

- A bottom-up approach involving local stakeholders (circus workshops, urban artists, tennis and sports clubs etc.) and shopkeepers.
- Shares resources.
- Develops business links.
- Provides a variety of activities, services and know-how.
- Creates free partnerships.
- Brings together local partners.
- Strengthens an event and makes it more attractive.



OBSTACLES & IMPROVEMENTS

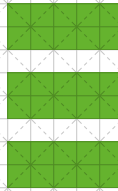
Partners may not be equally motivated to participate in the event; for instance, in bad weather some partners might want to cancel their participation. The partnership must be settled clearly upstream: set out what is expected of the partner (activities, interventions, equipment etc.) and define penalties in the case that a partner doesn't fulfil his or her obligations.

PROCESS



- ① Identify and select interesting stakeholders.
- ② Meet potential partners and convince them to join your action.
- ③ Draw up a contract with each stakeholder setting out the terms of the partnership.
- ④ Evaluate at the end of the partnership.
- ⑤ Repeat the partnership if the evaluation is positive.

A PHOTO JOURNEY – ABERDEEN CITY COUNCIL



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CONTEXT

Your experience of a site is often dictated by the journey you take. Members of the public are encouraged to visit an area and document their journey in around the site using photographs or videos. This highlights the route they took to navigate the area and what features or elements they found appealing or off-putting. Images, comments and videos can be gathered through email and platforms such as Facebook and YouTube.

ACTION

You need to set up a social media platform such as Facebook, Instagram or Flickr where members of the public can upload images or videos. Communicate the project and call for participants, explaining what the photo journey is and how participants can upload their images, videos and comments. To get the project started it is advisable to work with members of the community that are already engaged in the space, either through current activities or online, to develop some examples that can guide other participants. Once you start to receive photo journey submissions you can share people's experiences and encourage more people to take part. The more feedback you receive, the more comprehensive the picture of people's experiences of the site (both good and bad) will be.

NEEDS & EXPENSES

No financial costs to organise. The main resource is time for communicating and collecting responses.

A communication and collection platform such as Facebook, Instagram, Google+, Twitter etc.

Members of the public need access to a camera and email or social media. Most smartphones now have good-quality camera and video functions, as well as the potential for social media apps.

WHY IS IT A GOOD PRACTICE?

The photo journey tells the public's 'story' of a site: the responsive and visceral experience of navigating a space. Summing up the positive or negative traits of a space can be difficult using traditional means; the photo journey creates a more evidence-based approach to improving a space, informing actions and clarifying priorities.



OBSTACLES & IMPROVEMENTS

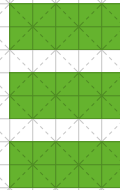
It can be challenging to get members of the public to engage in the process and you may need to create an incentive, such as a prize.

The photo journey process sometimes encourages people to be overly critical of elements that they may have been oblivious to during their 'normal' journeys in the space. This is not a bad thing, but you should consider the number of similar responses to ensure that you prioritise the most relevant points.

PROCESS

- ① Set up your online platform for communication and submissions (Facebook etc.).
- ② Communicate the photo journey action through chosen media.
- ③ Members of the public complete photo journeys.
- ④ Participants upload photo journeys to online platform or submit via email.
- ⑤ Analyse submissions.
- ⑥ Use results to inform future actions.

A PUBLIC CONSULTATION – BRIGHTON & HOVE CITY COUNCIL



PROCESS



- ① Identify, invite and support people and organisations on the edge of the project site to form a forum.
- ② Identify wider range of project site users, including existing and potential users.
- ③ Prepare and implement a consultation strategy that identifies opportunities for all users to contribute feedback and ideas.
- ④ Identify partners, venues and communication channels to help deliver strategy effectively.
- ⑤ Gather and analyse consultation findings during critical project stages to allow data comparison and project evaluation.
- ⑥ Communicate consultation findings effectively and use them to gather community and political support for project.



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Exhibitions in the park were an important part of all of the public consultations undertaken at key stages of the project.



Volunteers interviewed users to gather on-site feedback prior to and during temporary transformation (October 2011 and 2012).

CONTEXT

The Brighton project set out to transform a small street and park off a busy shopping street in Brighton into an area for quiet, informal relaxation. The project is one of a series of interventions to provide an improved public realm and open spaces around the edge of the shopping street, thereby increasing its attractiveness as a destination and its economic performance. A wide range of consultation exercises was undertaken in order to engage as many people and solicit as many ideas as possible. A local stakeholder group was formed that met at key points over the course of the project to be kept informed of progress and ensure that the community's views and needs were reflected in the transformation process. A series of workshops, exhibitions and site assessments carried out by volunteers was used to gauge people's aspirations, concerns, views and ideas at various stages of the process. The findings were used to support a competition for ideas (see slip 'A design competition') and a temporary transformation to test the winning idea (see slip 'Temporary transformation as a fundraising tool').

ACTION

Prepare a consultation strategy that seeks to engage with and gather feedback from users around the project site, in the wider local area and in the city as a whole. Set up a forum so representatives of people who live and/or work in the locality have access to project updates and provide feedback on progress. Organise exhibitions, workshops and surveys at critical stages of the process in locations that will reach the greatest number and variety of users. Organise local meetings, issue press releases and use social media to communicate consultation events and findings and analyse consultation responses. Set up and maintain contact database for consultation alerts.

NEEDS & EXPENSES

Staff to:

- Organise, deliver and promote consultation-related meetings, exhibitions and workshops (non-staff costs: €2.000 over four years).
- Prepare surveys, train volunteers to carry out surveys and assess consultation results (non-staff costs: €400 over two years).
- Prepare and issue press releases and social media alerts and do mailings and door drops (Facebook and Twitter).
- Experts to train workshop participants in placemaking assessments and data collection techniques (€1.200 over one year).
- Camcorder with time-lapse function to study people's movements across the project area, interview stakeholders, record changes over time etc. (€1.000).

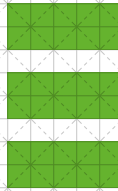
WHY IS IT A GOOD PRACTICE?

- Raises awareness of the challenges and improves the way in which communities engage in the design process.
- Local communities have a greater say in what happens in the public areas that they use or where they live or work.
- Fosters greater community ownership of public spaces during the project and, more importantly, after it is finished.
- Improves the decision-making process.
- Raises the profile of the project area among current and potential users, developers and businesses.

OBSTACLES & IMPROVEMENTS

It is important to reach as many people as possible and local residents and businesses in particular. In Brighton, these proved to be the most hard-to-reach groups. Many local residents in the immediate vicinity included people with disabilities and those whose first language is not English. Despite continued invitations to meetings via email and direct mailings, most did not participate. Dedicated door drops and person-to-person contact on-site brought in early in the project emerged as reasonable means of communicating with these groups.

SPACE PROFILES – VAN HALL LARENSTEIN, WAGENINGEN UNIVERSITY



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Current





Capturing space values.

CONTEXT

A space profile establishes basic facts about a place and presents a narrative about what is important for future design. It captures the values of a space as perceived by both experts (in terms of social, environmental and economic values) and communities (in terms of user values, perception and natural and social values) and present these values visually. It is a means of ensuring integrative planning and the incorporation of a wide range of stakeholders in the planning process.

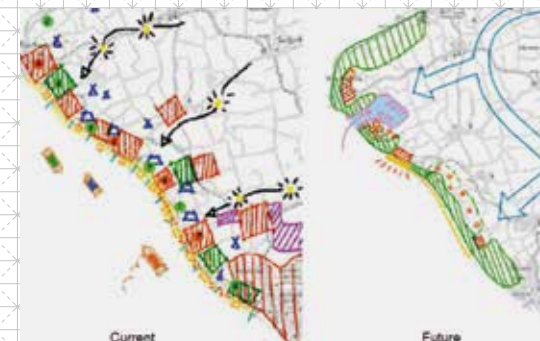
ACTION

Use participatory processes to capture the values of a space as perceived by experts (social, environmental and economic values). Use participatory processes to capture the values of a space as perceived by the community (user values, such as accessibility and function, perceptions (practical and organised), natural values, such as resources and quality, and social values, such as cohesion and health). Illustrate the data spatially on a map. This map will be used as a point of departure for the planning and redesign of the area. Space profiles guide future development possibilities and opportunities.

NEEDS & EXPENSES

– Prepare template to capture expert and community values.	
– Print template and provide to selected stakeholders (experts and communities):	100
– Value capturing conducted by experts:	10.000
– Value capturing conducted by communities:	1.000
– Analysis of values and incorporation in final design.	
– Overall budget:	11.100

€



Future design incorporating space profiles.

WHY IS IT A GOOD PRACTICE?

- Captures expert and community values of a space.
- An integrative approach linking actual needs and views (community) with political agendas and budgetary realities (experts and local authorities).
- Is used in future development plans and guides possibilities and opportunities for development.
- Enables integrative planning.

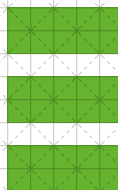
OBSTACLES & IMPROVEMENTS

It is difficult to capture all values within a space. Stakeholder identification and analysis should form part of the process.

PROCESS

- ① Prepare template to collect values.
- ② Ask experts to identify values of a space.
- ③ Ask community to identify values of a space.
- ④ Create space profiles.
- ⑤ Illustrate findings on a map.
- ⑥ Conduct future development based on space profiles.

A PARTICIPATIVE STORYTELLING HANDBOOK – ABERDEEN CITY COUNCIL



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CONTEXT

Creating a book that tells the story of a place is possible for almost any space but works best when the area has multiple uses, has historical significance, has undergone change or lacks a strong identity within the wider city or region. The aim is to gather stories relating to the space from a range of perspectives (various ages and backgrounds, locals, infrequent visitors etc.). Gathering these different views creates a picture of the space and a sense of identity. This sense of identity can be used to promote the space as a destination and encourages contributors to have a greater sense of ownership of the space and appreciation of its history.

ACTION

A lead writer in residence worked with local schoolchildren, community members and amateur writers to develop writing skills. The participants were given tours around the site by staff and a historian so they could get a greater sense of the changes the space had gone through. The participants were then encouraged to write a story or poem in response to an element of the space or its history that they found particularly significant or interesting. The lead writer then edited and compiled the submissions and the book went to print. The book, *The Green Aye!*, was launched at an event on the public space and distributed to local businesses, hotels, restaurants, schools and libraries. The book was free for members of the public, but anyone who picked up a book was asked to complete a comment card, which was contained within the book.

NEEDS & EXPENSES

- *The Green Aye!* was part of a €61.300 two-year writer-in-residence project. The writer was based in the city over the two-year period and worked with local schoolchildren and partners. The recommended annual pro rata rate for a writer in residence is €22.100–24.500, but this will depend on experience and living costs.
- Staff and school support for project coordination, scheduling and arranging access and community engagement.
- Book design: €2.450.
- Publication of *The Green Aye!*: €6.200 for 2.000 books.
- Book evaluation and printed materials (posters and postcards) €370.
- Launch event: €1.500.

Note: *The Green Aye!* is part of Leafing the Green, a writer-in-residence programme managed by the Aberdeen City Council Creative Learning Team and supported by Aberdeen City Council, Creative Scotland and the Green THI.



WHY IS IT A GOOD PRACTICE?

- Encourages young people and community members to develop a greater sense of ownership and pride in the public realm.
- Creates better understanding of the history of a space and respect for heritage among the next generation.
- Helps a space develop a 'shared identity' that represents a mix of user experiences.
- Can be used to promote the space and attract new users.

OBSTACLES & IMPROVEMENTS

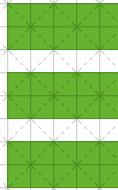
Project requires a lot of development work with participants in order for them to gain a better understanding of the space and develop their writing skills. Challenging to get a broad range of experiences of a space and not end up with stories that focus on similar elements.

A one-off event and limited print run. The storytelling book was led by a writer in residence, who was contracted to work on the project for two years. When the project and its funding ended, the writer's role also came to an end. A lot of partnerships and activities were started over the course of the project, but after the writer left and the book was published it was a challenge to keep the goodwill and partnerships going.

PROCESS

- ① Appoint lead writer. Identify and approach participant groups.
- ② Participants experience the space through tours (historical and informal).
- ③ Participants are supported to write stories in response to their experience of the space.
- ④ Submissions are edited and compiled to make the final book.
- ⑤ Book is published and launch event held to raise awareness.
- ⑥ Distribute books to target venues and evaluate impact.

A TREE OF IDEAS – VAN HALL LARENSTEIN, WAGENINGEN UNIVERSITY



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CONTEXT

A creative participatory planning process that can be implemented at locations where ideas need to be collected. It gets residents and communities involved in the planning process. In Louvain-la-Neuve, Van Hall Larenstein students conducted a social analysis of the historical core of the city, as it was evident that this space was no longer functioning as a collection point and had in fact deteriorated. Creative participatory processes were used to gather information on a 'tree of ideas'. Ideas from residents and the community were written on pieces of paper and placed on the tree, capturing and sorting the ideas in a collective manner.

ACTION

Residents and communities are asked to write their thoughts and ideas about a specific public space and its potential redevelopment. These ideas are written on individual pieces of paper or square boards and placed on an existing or artificial tree. The 'tree of ideas' displays the ideas collected and stakeholders can view and discuss it. Ideas can be sorted according to predefined categories.

NEEDS & EXPENSES

	€
– Artificial tree (can be made by children or artists):	50
– Coloured square boards or paper and pencils:	100
– Staff to prepare tree and place ideas, communicate before and during the participatory planning process, analyse the information and give feedback to residents.	
– Overall budget:	+/- 150

WHY IS IT A GOOD PRACTICE?

- Collects ideas from residents in an attractive and informal manner.
- Allows any concerned user of the space to give his or her feedback (unlike traditional activities, which may not reach visitors, commuters etc.)
- Allows users that are not interested in being interviewed to leave their thoughts and ideas by writing or drawing them for the tree.
- Quick, fun and playful.
- Grounded on the principle of 'participatory societies': captures the actual needs and ideas of communities and uses this information in the planning process.
- An action for all generations.
- An affordable, creative and accessible way of contributing and gathering ideas.
- A fast method of collecting data and conducting public participation.



A mother and children participate in the action.



A man writing his idea.



You can also build an artificial tree and use Post-it notes.

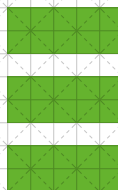
OBSTACLES & IMPROVEMENTS

It may be difficult for residents and community members to come up with highly inventive or complex ideas, as they often lack the knowledge that experts and planners have. Often they would propose suggestion such as 'more plants and places to sit'. Try to trigger users to think outside of the box and come up with all possible ideas for things they would like to see in the new place.

PROCESS

- 1 Identify potential location.
- 2 Identify communication strategy.
- 3 Publicise action and get feedback.
- 4 Collect ideas using 'tree of ideas'.
- 5 Analyse results.
- 6 Give feedback and create designs according to community's ideas.

USING SOCIAL NETWORKS – ABERDEEN CITY COUNCIL



Lively Cities Events ▾

Past events

The Lively Cities Page does not have any forthcoming events. These are the events that it has hosted in the past.

 **Jardin urbain d'hiver à Wavre du 29/11 au 08/12/2013**
Friday, 29 November 2013
1 guest
Place du Cardinal Mercoeur à Wavre

 **Opening of the urban garden in Wavre !**
Friday, 12 July 2013
1 guest
Place Cardinal Mercoeur, in Wavre, Belgium

 **Concert Gammes des Tavernes**
Monday, 24 September 2012 at 18:00 in UTC+02
604 guests
Jardin de la Maison de la Culture, Namur

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CONTEXT

You can develop an online presence through social media for almost any public space. The aim is to grow an audience for your site, encourage debate and discussion, advertise events and activities and build a 'community' for your area. This is particularly useful if the area you are promoting or managing lacks residential users and a natural community.

ACTION

The range and popularity of social media are constantly changing but Facebook and Twitter tend to remain the most popular. Each social media platform has its own strengths and user demographics so it is important to research which social media platform would suit the audience you are trying to attract. Setting up a Facebook page, for example, is relatively simple, but you need to make sure you have a recognisable name for the page, plenty of relevant content and the capacity to regularly update and promote the site. It can take some time to develop an online community, but once it is established you can use statistical data from the page to shape your posts and content, expand your audience further and create more visibility and engagement.

NEEDS & EXPENSES

- Staff member or volunteer to regularly update the site.
- No cost to create a page. While you can pay to promote your page, it is generally advisable to develop your audience through high-quality, relevant and regular posts and content.
- A camera to update the site with images is useful but not essential.

WHY IS IT A GOOD PRACTICE?

- Allows you to work and consult with people who are passionate about or supportive of the space.
- Helps engage with groups that may have difficulty participating in public workshops and events, giving a voice to those who would not normally be able to get involved in community engagement.
- Creates a narrative that can shape the perception of a space by creating content that highlights a site's historical and cultural qualities and range of amenities, creating a positive, proactive image.
- Helps develop awareness as well as shape events and actions for the space.
- Allows you to document the development of a space and build up a picture of how the space changes and the impact this has on perception and usage.



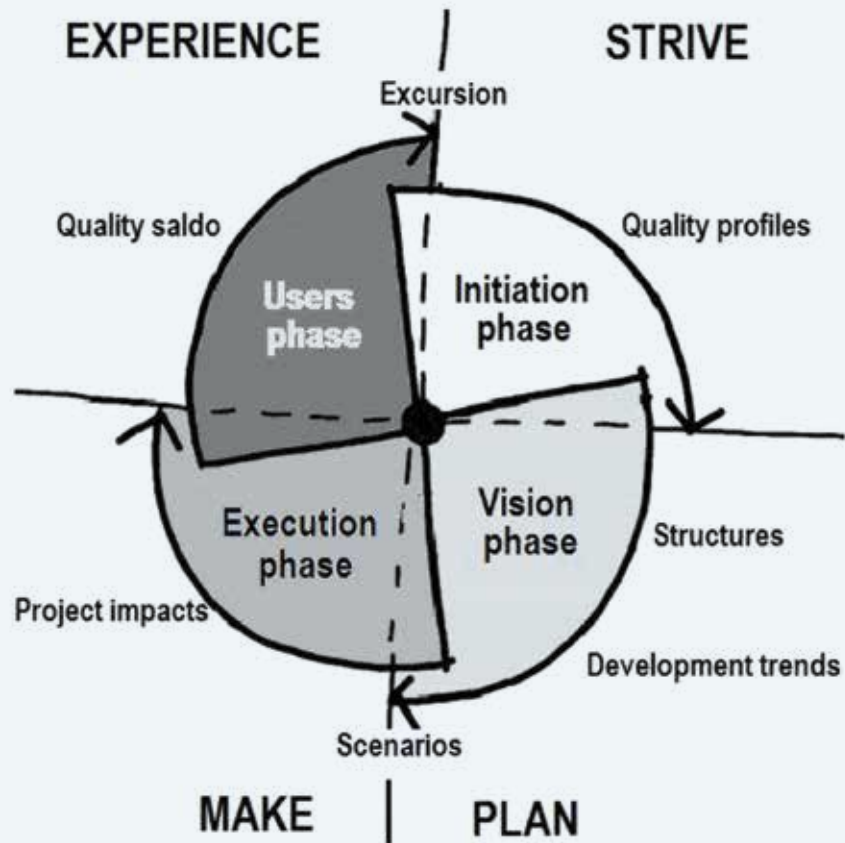
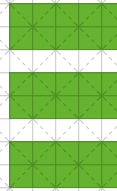
OBSTACLES & IMPROVEMENTS

- Most organisations have social media guidelines or good practice policies. It is important that you exercise caution regarding any content you upload to make sure it does not intentionally provoke or offend anyone or create a litigation risk.
- Similarly, you need to monitor user posts, feedback and comments regularly to ensure that there is no inappropriate content that could have a negative impact on the reputation of the page, space or organisation.
- While you do not need to spend money on marketing and branding, it is important to develop a 'social media plan'. This should include a schedule for uploading and updating, outline the type of content will go on the site etc.
- Can be challenging initially to build an audience for your page. To build up your profile you need to be proactive in linking to other relevant networks or like-minded sites that attract a similar audience.
- The best way to grow your audience is to create regular content and posts; this can be a time-consuming exercise, so you need to build this additional time into your project planning.

PROCESS

- 1 Research suitable social media platform for your potential audience.
- 2 Develop social media plan.
- 3 Create page or site and add name, background information and content.
- 4 Promote site through other relevant networks.
- 5 Create regular posts and updates. As audience grows, tailor content to make it more relevant.
- 6 Assess audience engagement and feedback to support actions on-site.

THE WORKBENCH – VAN HALL LARENSTEIN, WAGENINGEN UNIVERSITY



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CONTEXT

The Workbench is an interactive planning method that focuses on the needs of users (communities, residents etc.) and ensures continuous participation throughout the planning and development process. Continuous participation is beneficial for any project. As social capital is built, the process gains momentum. Because developments are based on actual needs, the space should be used and valued by the community. The aim of 'the workbench' is to organise the creative planning process in order to create spatial quality, based on the assumption that spatial quality is dependent on the visions of many different stakeholders (as spatial quality is subjective). Together, these stakeholders define spatial quality. The workbench is therefore a planning tool that attempts to gain insight into how an urban space is used and experienced from the perspective of different stakeholders (residents, investors, landowners, local authorities, experts etc.), considering their different interests.

ACTION

An expert should be appointed to conduct and facilitate the participation process. The community should be made aware of their role in the planning process. Continuous participation should take place. The workbench is based on the following cyclical approach:

- Phase 1: Experience the space. Determine what the community perceives to be the qualities (value) of the space.
- Phase 2: Initiate the participatory planning process and strive to capture the quality profiles of an area.
- Phase 3: Plan and integrate these qualities into the future development vision.
- Phase 4: Realise this vision, develop future scenarios and execute and implement plans.

NEEDS & EXPENSES

	€
– Expert(s) to conduct and facilitate the participation process:	10.000
– Publicity for meetings and participation process:	2.000
– Communications:	1.000
– Overall budget:	13.000

WHY IS IT A GOOD PRACTICE?

- Ensures qualitative contact with the community throughout the entire planning and development process.
- Organises the creative planning process so it results in spatial quality.
- Structures the participation process.
- Builds social capital.
- Integrates different stakeholders visions to define the qualities of a space.
- Identifies core values within a space.
- Investing time in participatory planning approaches before a space is developed will save time at the actual implementation/development stage as you will already have community support.

OBSTACLES & IMPROVEMENTS

The method should be used throughout the entire planning process. The facilitator needs to ensure the successful and objective participation of all stakeholders. Stakeholder identification and the level of participation should be clarified before the process begins.

PROCESS

- ① Appoint an expert to conduct and facilitate participation process.
- ② Make community aware of their role in planning process.
- ③ Determine what communities perceive as the qualities (value) of space.
- ④ Strive to capture quality profiles of area.
- ⑤ Plan and integrate qualities into future development vision.
- ⑥ Transform vision into practice, develop future scenarios and execute and implement plans.
- ⑦ Ensure continuous participation.