

State of the Art Catalogue

Collection of Best Practices on Public Space Initiatives



PUBLIC PLAY SPACE

PUBLIC PLAY SPACE INITIATIVES CATALOGUE
Collection of Best Practices

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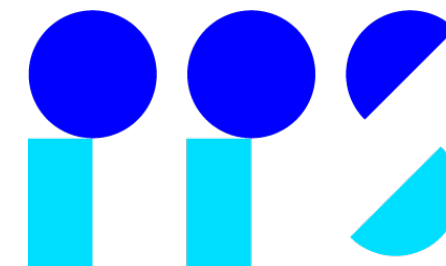
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State of the Art Catalogue

Collection of Best Practices on Public Space Initiatives



PUBLIC PLAY SPACE



More than 30 projects activating public space all over the world are presented in this Guide.

A voyage through nations and experiences that can design a network of innovative and inclusive public spaces.



■ Back Story _ South africa

■ Being There

■ Clean Games _ Russia

■ Climate Games _ The Netherlands

■ Collective Intelligence in City Design _United States

■ Corporate Growth Game _ The Netherlands

■ Guilt _Italy

■ Habla _ Spain

■ Hello Lamp Post

■ IAM panel _ Spain

■ Kreyon city _ France

■ L'appar(ten)enza inganna _Italy

■ Le Fanu Play and Skate Park_Ireland

■ Metrogame _Malaysia

■ MUV

■ My Street ABC

■ Online / on-site_ United States

■ Placemaking facilitation game _ Bulgaria and Norway

■ Playtime_Italy

■ QurbanCraft_Italy

■ Raiders of the lost water_Italy

■ RE:CLAIM_Greece

■ REDESIRE_The Netherlands

■ Rethinking urban design in the digital era_Greece

■ STAIN _ The Netherlands

■ Superlupa _ Spain

■ The civic Horse_UK

■ The Great Palermo_Italy

■ The innovation game_Brasil

■ The Smart City Hospitality_The Netherlands

■ The Urban Future_The Netherlands

■ Un Sacco di Palermo_Italy

■ Urban Living lab playground_Belgium

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Foreword

Public Play Space has the objective of promoting innovative and creative practices for the co-design of inclusive, cohesive, and sustainable public spaces, through the use of games and digital technologies.

Participation of citizens in the design of the public space is recognized as fundamental to build inclusive, cohesive and sustainable public space. As local governments grow more and more interested in civic participation, it becomes important to explore available methodologies addressing challenges related with participatory processes. Games have been proposed since the 1960s as means to facilitate participatory processes by enabling cooperative environments to shape and support citizens' interaction. The change led by Information and Communication technologies opens the debate on how advanced technologies, from video games to Virtual and Augmented Reality can help to open the process of co-creation to new audiences, enhancing citizen participation, both with respect to the design and space usage.

The Public Play Space project is articulated into a series of actions targeted at exploring the process of development and use of innovative technologies and games for public space co-design. This Collection of Best Practices represents the first action, collecting and analysing 30 best-practice case studies, offering a clear panorama of the emerging methodologies and strategies for the public space co-design through games and digital technologies. The projects emerged from the the results of an Open Call launched in December 2019 and from a competitive desk review selection developed by the PPS project partners.

With the objective of increasing the audience of the research, sharing the results with a wider public and engaging more experts in the process of collection of best practices, case studies, the PPS project launched the Public Play Space Community Platform, an open source online wiki platform, open to the contribution of more researchers, towards the development of a deeper knowledge on emerging methodologies and experiences innovative technologies and games for public space co-design.

Glossary

The projects presented in this catalogue are best practices innovative and creative solutions for the co-design of inclusive, cohesive and sustainable public spaces, through the use of games and digital technologies. In order to better orient the readers' understanding in relation to each best practice, and the plurality of approaches in tackling these challenges in public space, the projects have been clustered in 4 parts:

1. Environmental Awareness

Focussing on the implications and understanding of environmental impact on our day to day engagement with public space;

2. Collective Design

Fostering collective creativity to identify challenges in the use of public space and respond to these through citizen engagement;

3. Storytelling & Learning

Emphasising the possibility of learning from the public space we inhabit and deepening our understanding of the underlying cultural and social complexity and values of these spaces;

4. Decision Making

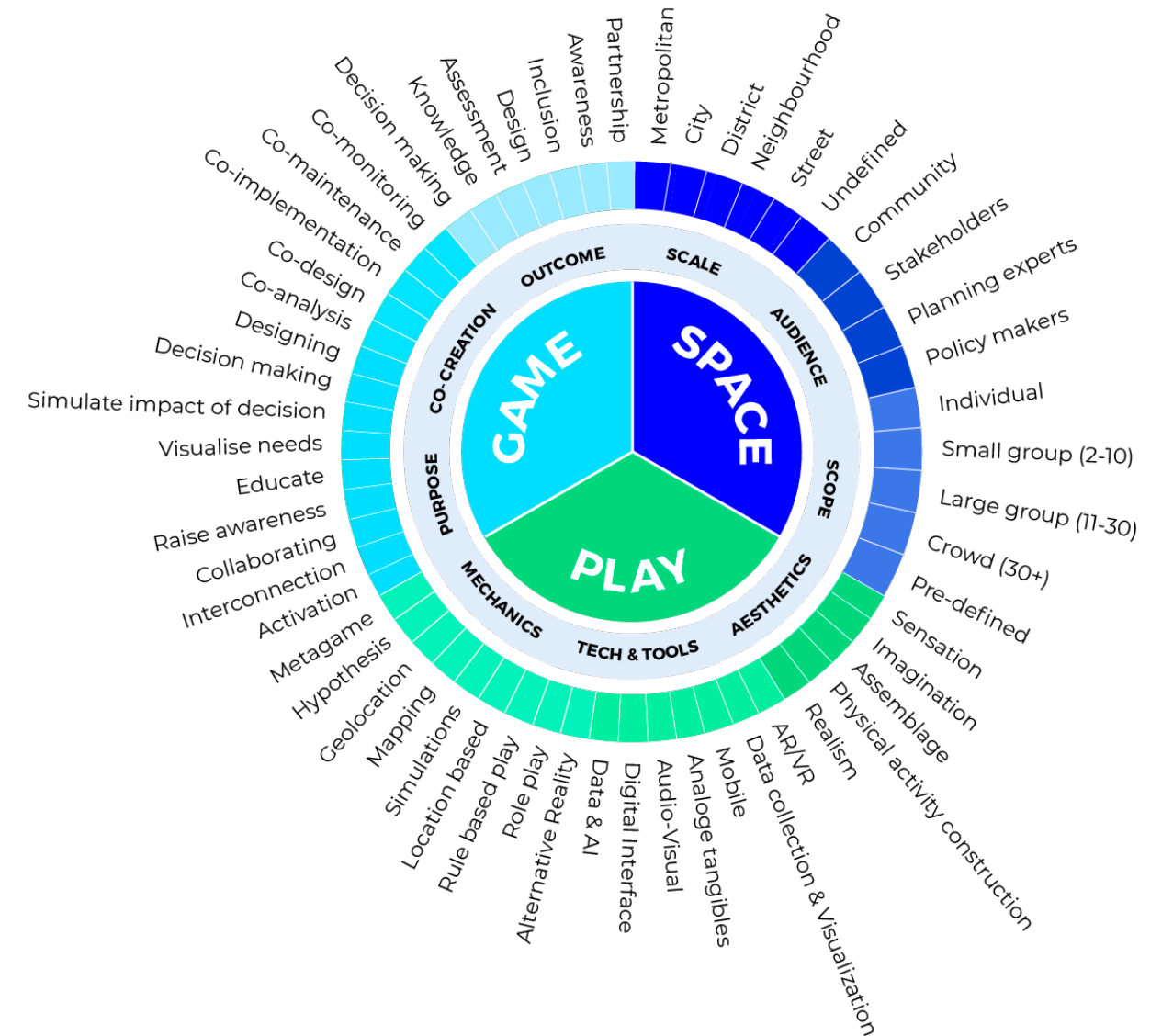
Prioritising the urgency of concerns related to public space and facilitating the actuation of a response to these.

Project Categories

The Projects are analysed and described using an innovative framework, articulated into 3 concentric levels of analysis and categorisation. This analytical approach allows a deeper understanding of projects that shows a high level of complexity and sophistication, enabling the reader to extract learnings on the different impacts and strategies.

At the same time, this categorization will enable the reader to navigate the project according to different features, actions, and properties that characterize them.

The first level of analysis describes the project based on the three categories of **Game**, **Play** and **Space**.



- GAME** Represents the project's main purpose. Play.
- PLAY** Represents the spatial scale in which the project is executed and its audience.
- SPACE** Represents the instruments used in the best practices. Three sub-categories are identified for each one of them, and they are finally further described in a third level of analysis.



GAME

PURPOSE: The project's aim.

- Activation** - The project aims to activate the public space.
- Interconnection** - The project aims to connect the audience.
- Collaborating** - The project aims to encourage the audience to work together.
- Raise awareness** - The project aims to raise awareness.
- Educate** - The project aims to teaching the audience about certain topics.
- Visualise needs** - The project either documents the already known needs or finds out what the needs are.
- Simulate impact of decisions** - The project aims to test decisions, ideas, and creations in a simulation.
- Decision making** - The project aims for the audience to make decisions.
- Designing** - The project aims to make a design. This can be a vision, a masterplan, and/or brain storming sketches.

CO-CREATION: Co-creation is the development of a new game, outcome, concept or purpose with citizens, stakeholders, a community, policy makers or planning experts.

- Co-analysis** - Collaborative analysis of the existing dynamics of the public realm.
- Co-design** - Collaborative development of design solutions for the public realm.
- Co-implementation** - Collaborative implementation of certain actions (as for example installations)
- Co-maintenance** - Collaborative maintenance of the public realm based on project's mechanics.
- Co-monitoring** - Collaborative monitoring and analysis of the public realm based on project's mechanics.

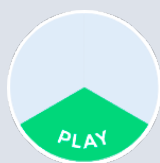
OUTCOME: The projects results.

- Decision making** - The project results in decisions.
- Knowledge** - The project results in the audience gaining knowledge.
- Assessment** - The project results in an assessment.
- Design** - The project results in a design. This can be a vision, a masterplan, etc.
- Inclusion** - The project results in inclusion of the community.
- Awareness** - The project results in awarness for the situation discussed among the audience.
- Partnership** - The project reasults in a partnership among the audience.

PLAY

MECHANICS: Mechanics are the rules which the user and producer of the game follow. They react on responses of the user's action, and define the way the game will be played. Mechanics can be seen as the action within and upon a game. (Boller, 2013)

- Alternative reality** - An alternative reality in a game can create a different environment where common held beliefs like the sky is blue can be challenged or changed. Alternative reality can also be explained as a parallel universe (Alternative reality, n.d.; Cambridge dictionary, n.d.).
- Role play** - The audience of each play the role of a stakeholder in the project.
- Rule based play** - Rule based play can include adapting rules to each play situation by means of negotiation. (Mraz, Porcelli, & Tyler, 2016)
- Location based** - The project is bound to one or several locations.
- Simulations** - With simulations the project can recreate reallife events and do tests without harming or influencing the actual situation (Encyclopaedia Britannic, n.d.).
- Mapping** - An operation that associates each element of a given set (the domain) with one or more elements of a second set (the range) (Lexico, Oxford dictionary, n.d.).
- Geolocation** - Geolocation allows the user to identify an object in it's real location by means of radar, internet source or mobile phone. (Lexico, Oxford dictionary, n.d.)



Hypothesis

- A hypothesis is a proposed outcome made up from limited knowledge and facts.



Metagame

- A metagame is a game in which the action done by the player surpass the set out rules for the game. This means that the player can go beyond the environment set by the game (Patchryan, 2016).

TECHNOLOGY AND TOOLS: Technology and practical tools enabling the game experience and functionality.



AR/VR

- Project uses Augmented, Virtual or Mixed Reality. With AR and MR, 2D or 3D computer-generated data and information are overlaid on the real world view (Kounavis, Kasimati & Zamani, 2012. pp. 1-2). With VR this data and information generates a computer simulated environment, detached from the reality. VR provides the effects of a concrete existence without actually having a concrete existence (Beck, Rainoldi & Egger, 2018; Desai, Desai, Ajmera, Mehta, 2014).



Data collection and visualization

- Project collects Data on the users' behaviour and experience and can be visualised thansk to several techniques.



Mobile

- The project makes use of a mobile device such as a smartphone or a Tablet.



Analoge tangibles

- The project makes use of non-digital tools.



Audio-visual

- The project makes use of images/video and/or sound.



Digital interface

- Project makes use of digital video or audio devices through which user acts in the game and/or interact with other users.



Data and Artificial Intelligence

- Project collects Data on the user behaviour and process it thanks to Artificial Intelligence tools to interact with the users' behaviour.

AESTHETICS: The sensory aesthetic of the game (Niedenthal, Simon, 2009)



Sensation

- The sensation of a game can be felt when playing the game, whether these are moderate or 'dramatic' emotions.



Imagination

- Imagination is the ability to form new images or objects without an example to follow.



Assemblage

- Assemblage of a game is the collection of the objects to make the game functional or to complete the objective.



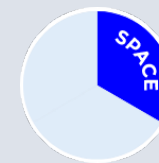
Physical activity construction

- The project is set in real life and requires physical activity like for example a scavenger hunt etc.



Realism

- The project has features that look like or are real life.



SPACE

SCALE: The level on which the project will be developed and implemented.



Metropolitan



City



District



Neighbourhood



Street



Undefined

AUDIENCE: The assembled spectators of the project.



Community

- The condition of sharing or having certain attitudes and interests in common.



Stakeholders

- An individual, business etc. with an interest or concern in the project.



Planning experts

- A very knowledgeable about or skilful in the project or particular sub focus area of the project concerning urban planning.



Policy makers

- An individual responsible for, or involved inm formulating policies that affect the project.

SCOPE: Targeted or untargeted group that the project will effect through delivering on specific needs.



Individual (1)



Small group (2-10)



Larger group (11-30)



Crowd (30+)



Pre-defined

1

Environmental Awareness

Projects



Clean Games

Author: Dmitry Loffe + Vadim Ivanov
Location/Year: St. Petersburg, Russia, 2015

Clean Games are ecological strategic quests. We empower people to see the problems of environmental pollution through the game. We want to share our method with you because we believe that game form can be really efficient to bring new people to ecological issues.

This is not a substitute for public utilities, this is a means to raise people's consciousness through the game. When a person picks up a bottle someone had left on the ground he is unlikely to leave trash himself. This will also be a good example for his friends and family members of colleagues who will learn about the Clean Games and the new experience they give from someone they know and trust. The same kind of thing happens when people separate and sort different types of garbage in-game.

How it works:
 Players participate the game in teams from 2 to 4 people. At the game start they get equipment and go to collect garbage. Teams get points for each bag of garbage when they bring it to collection points. At the collection point special «Buyer» evaluates bags according to the game rules.

If players remove large accumulations of trash, they can create a mark on the geolocation through our mobile app and get extra points. The result is an interactive online map. Also there are special tasks provided like photo hunting and ecological quiz. Game statistics are kept in real-time on the website and in the mobile application. During one game, an average of 1 to 3 tons of garbage is collected. According to statistics, more than half of the waste is further recycled. Participants most often know the location of the games or visit these places from time to time. This allows to bring unity among the locals who well after the Games have ended still try to keep the location clean.

The Clean Games methodology is distributed free of charge.

GAME

PURPOSE



CO-CREATION



OUTCOME



PLAY

MECHANICS



TECH & TOOLS



AESTHETICS



SPACE

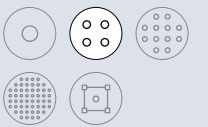
SCALE



AUDIENCE



SCOPE



display TODAY MODEL

budget € 29.000.0...

parking green livability heat



Climate game

Author: Tygron
Location/Year: The Hague, Netherlands, 2012

The climate is changing. Global mean temperatures are rising, resulting in an increase in heat stress, especially in urban areas. It is predicted that in the Netherlands, the amount of precipitation will increase, and that rains will be heavier (KNMI, 2006, 2010). Because of that, unless measures are taken, flooding will occur more frequently.

Many municipalities are aware of these changes and feel the urgency to take measures to adapt. However, climate adaptation is not the only a responsibility of the municipality. And even if it was, they do not have the resources necessary to take the required measures on their own. They are dependent on other actors; stakeholders in the area that have ownership of land and properties, or who have the resources to take measures. This makes the assignment more complex for the municipality. How to prioritize between objectives, and who should be included in your plans? In the Climategame, the challenge is to find a way to deal with the effects of climate change, and increase the livability together with other stakeholders in the area.

The Climategame simulates a university area where multiple stakeholders each have multiple objectives. The municipality has to improve a residential area, constructed in the 60s, and increase the livability of the entire area. The waterboard's task is to adapt the water system to avoid flooding due to increased rainfall, now and in the future. The project developer, Uni Real Estate, needs to improve and expand the university's educational facilities so that it can handle the increasing amount of students who will enroll in the future. Lastly, the Social Student Housing has the objective to realize new housing for students. All of these high-level objectives need to be realized with scarce resources, particularly because the area's fit for new developments is limited. Communication and collaboration are vital to find an optimal solution and complete all objectives.

GAME

PURPOSE

CO-CREATION

OUTCOME

PLAY

MECHANICS

TECH & TOOLS

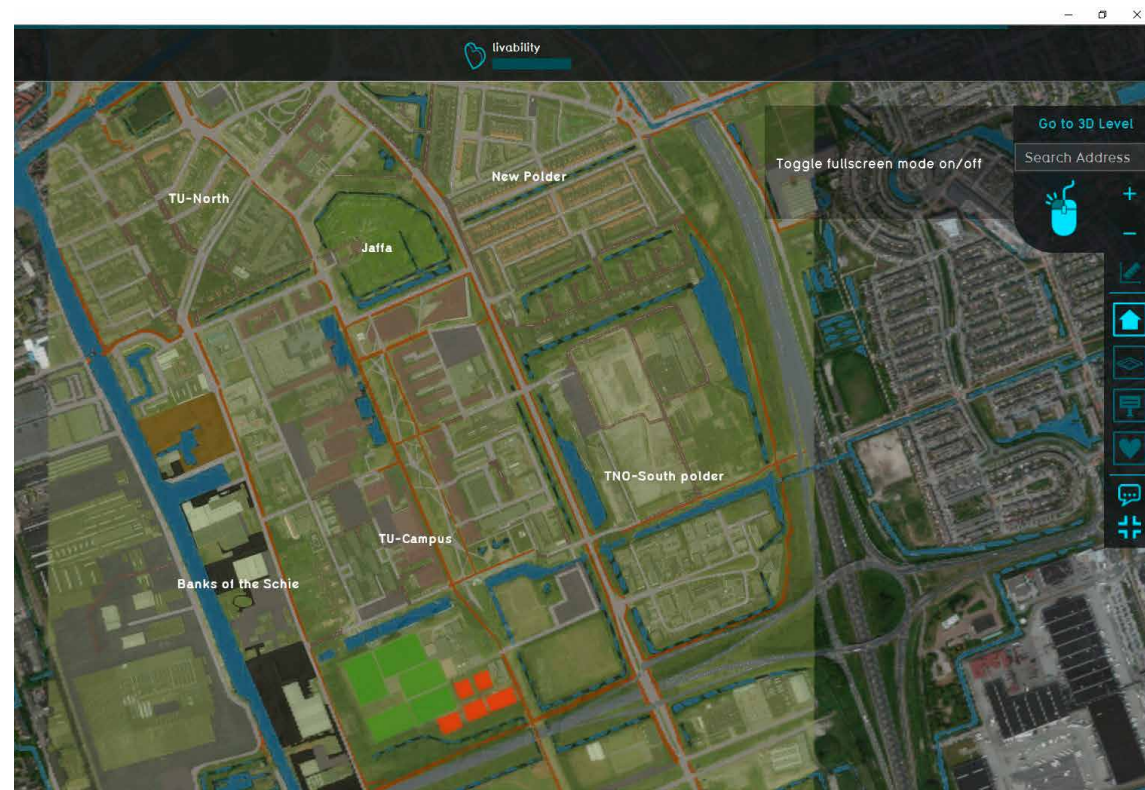
AESTHETICS

SPACE

SCALE

AUDIENCE

SCOPE



About the Climategame:

Tygron is the proud developer of the Climategame. They have created their own Geodesign Platform that has been used to build the Climategame. The Climategame was successfully used by the involved stakeholders for the real user case, the university. Nowadays, the game is mostly used by educational institutes to provide students with a fun and realistic test case which fits lots of learning objectives. Over 30 universities worldwide make use of this game. The game is so popular because it is a perfect example of how a co-creation implemented in a project during the creation of the game as well as during the game itself. In real life, the involved stakeholders are depended on each other and in the game, you cannot escape that given fact as well.

FE: In the 3D world, you can take actions to adjust the university campus, but you will need to ask permission from another stakeholder before you can actually perform the action.





MUV

Mobility Urban Values

Author: Palermo urban solutions Hub

Location/Year: EU HORIZON, 2020

“MUV (Mobility Urban Values) levers behaviour change in local communities in an entirely novel approach to reducing urban traffic. Rather than focus on infrastructure, it raises citizen awareness on the quality of the urban environment to promote a shift towards more sustainable and healthy mobility choices. MUV solutions are co-created and validated with learning communities in six diverse urban neighbourhoods – Buitenveldert in Amsterdam (NL), Sant Andreu in Barcelona (ES), Muide/Meulested in the harbour of Ghent (BE), the historic district of Fundao (PT), Jätkäsaari in Helsinki (FI) and the “Centro Storico” of Palermo (IT) – and extended to additional communities through open calls to join the network and adopt the MUV approach.

MUV’s technological ecosystem integrates three components: a mobile and wearable app, a distributed network of environmental monitoring stations (co-designed with local maker communities) and a scalable cloud platform to collect, aggregate and analyse data. The massive amount of data collected throughout MUV communities feeds local planning and policy-making processes to develop frugal and effective urban mobility solutions. Creativity and artistic design maximize local impact and the diffusion of project results beyond the communities directly involved.

MUV’s ground-breaking approach thus achieves sustainable mobility through a blend of methods: co-creation, awareness raising, gamification, reward systems, new forms of communication, artistic design, ICT and data science, additive manufacturing, and open governance. Rather than embark in investments with long and uncertain paybacks, MUV empowers communities to better translate citizen needs into new solutions, engaging end-users throughout the process to prevent the risk of low take-up. Real impact is measured with an evidence-based approach to maximize economic viability and Social Return On Investment (SROI) and drive replicability and the scaling up and out of MUV solutions.”

GAME

PURPOSE



CO-CREATION



OUTCOME



PLAY

MECHANICS



TECH & TOOLS



AESTHETICS

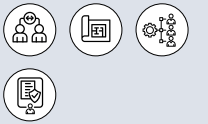


SPACE

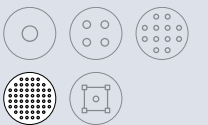
SCALE



AUDIENCE



SCOPE



1
ENVIRONMENTAL
AWARENESS

2
COLLECTIVE
DESIGN

3
STORYTELLING &
LEARNING

4
DECISION
MAKING



Raiders of the lost water

Author: Alessandro Gurrieri
Location/Year: Palermo, Italy, 2016

In 2016, in collaboration with the Ecomuseum Mare Memoria Viva, we developed a project aimed at the rediscovering of the coastline of Palermo. The building abuses have over time stolen the sea from the citizens - 22 km of coastline, 8 km of which are perceived and only 4 km of which are dedicated to bathing. The game was proposed as an excuse to show players some access points to the sea, which are hidden or unknown.

Along the 22 km of coastline, we chose 9 access points, which correspond to the 9 intermediate game phases. The selected means of transport were bikes. During the game, the 60 participants divided up into teams rode their bikes from stage to stage. At each stage, every team played and collected a seawater sample. Every moment of the game focused on sea and how the city perceived it in the past: dancing at Lido Petrucci, recognizing the species of fish in the photos, putting the lyrics of a historic Italian song about the sea into order, and convincing 10 passers-by to sing it in a chorus with the team, obtaining permission from a captain to board his/her boat, building up with paper a boat capable of floating, making sea knots, playing with bocce on the sand, digging in the sand in search of some treasure.

At the end of the ninth phase, after collecting the ninth seawater sample, the team returned to the starting point, poured collected water samples into a transparent container and rang the victory bell. The first team to ring the bell wins. The ranking was drawn up by taking into account the order of arrival of each team. At the end of the game, the 60 players poured all their samples into a single container, figuratively rejoining the 22-km coastline. The players were asked to publish their highlights on their socials, so that their experience could exponentially increase the notoriety of the 9 hidden sea access points, and making the sea more accessible to all citizens.

GAME

PURPOSE



CO-CREATION



OUTCOME



PLAY

MECHANICS



TECH & TOOLS



AESTHETICS

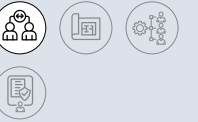


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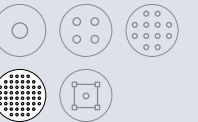
SCALE



AUDIENCE



SCOPE





The Smart City Hospitality

Author: Jessika Weber
Location/Year: The Netherlands

Besides urban tourism contributing to (local) economic prosperity, in recent years its negative impacts have grabbed the media headlines, with the discussion now focusing on overtourism, CO 2 emissions and waste, which harm the quality of life for residents and the experience quality for tourists. Current developments such as COVID-19 on the other side make the tourism industry very fragile and vulnerable. The Smart City Hospitality (SCITHOS) project addresses these issues by supporting cities to make the transition towards resilient and responsible tourism. By combining hospitality principles, simulation tools, apps and serious gaming techniques, city tourism in six cities - Amsterdam, Belgrade, Darmstadt, Goteborg, and Stavanger, Valencia - examined.

The SCITHOS framework serves as the reference point for context-specific discussions about urban tourism with the Smart City Hospitality Project. Based on extensive literature review and over 50 interviews with stakeholders in the six participating cities, the SCITHOS framework combines current thinking on sustainable development with thinking on city hospitality and resilience. The framework places the discussion of city tourism in a systems perspective to create a more holistic discussion of the role and impacts of tourism in a city. The project and game stimulate collaborative forms of decision-making, even for a subject like city tourism development, which has in recent years been characterised by its divineness.

The project was run between 2016 to 20219 and financed by the ERA-NET – JPI Urban Europe Project with a total budget of EUR 1.4 mio. Smart City Hospitality (SCITHOS) is developed in cooperation with the Dutch Centre of Expertise, Leisure, Tourism, and Hospitality (CELTH) and project partners Breda University of Applied Sciences, Western Norway Research Institute, MODUL University Vienna, and Worldline Spain.

GAME

PURPOSE



CO-CREATION



OUTCOME



PLAY

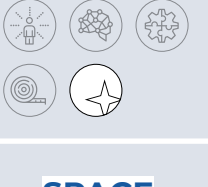
MECHANICS



TECH & TOOLS



AESTHETICS

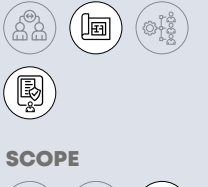


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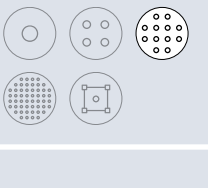
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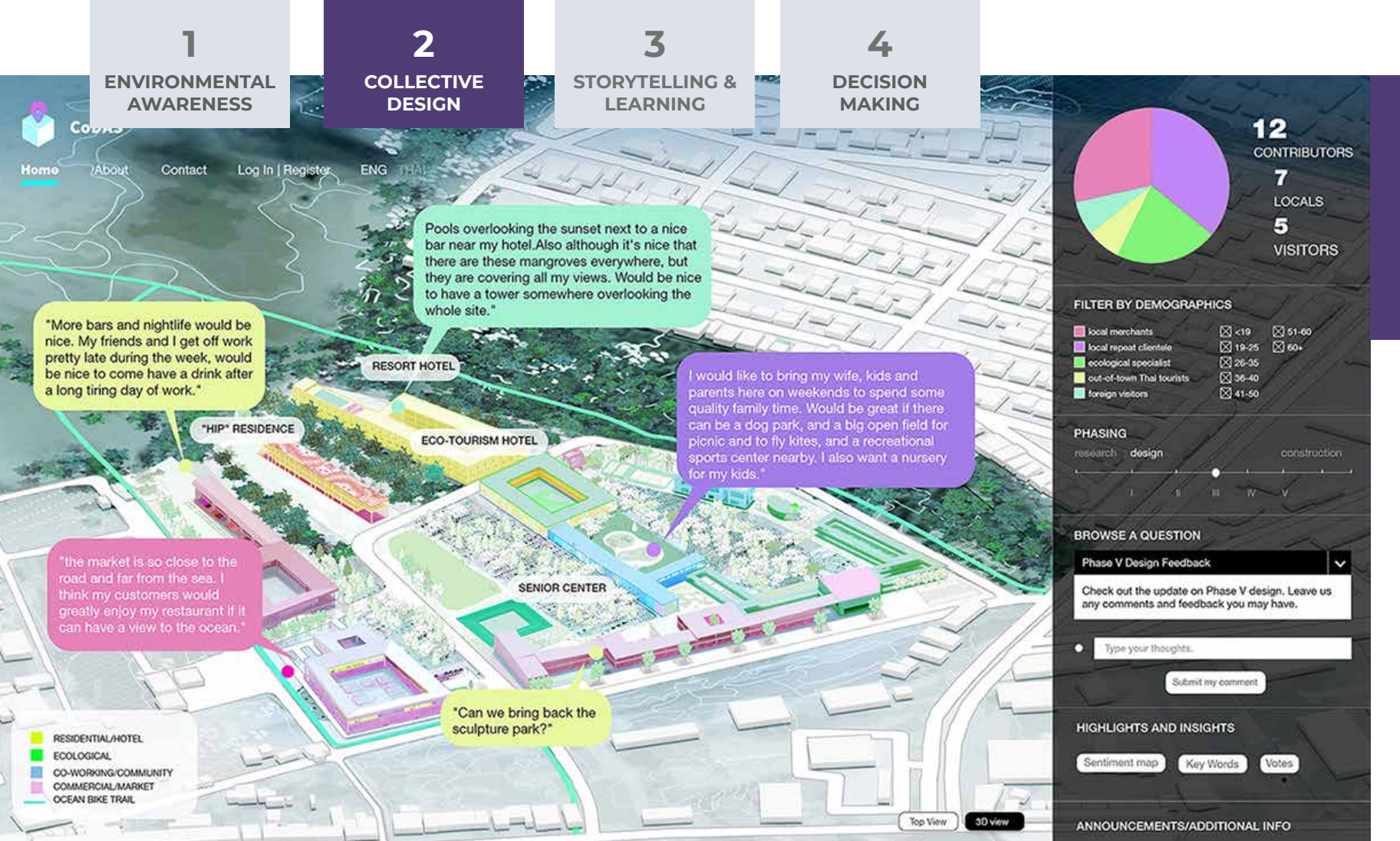
SCOPE



2

Collective Design

Projects



Collective Intelligence in city design

Author: Helena H. Rong + Juncheng Yang
Location/Year: Cambridge, United States, 2020

CoDAS is a community-level open platform that combines the scale and instantaneous connectivity of the online network with the kinship created through face-to-face interaction. As a real-time geospatial information platform, CoDAS visualizes proposed changes during development, and engages community residents who are willing to voluntarily contribute to community-building and collective decision making.

The tool incentivizes Ang Sila residents to participate actively into the development and design processes of the 35 acre site to ensure their own rights to Ang Sila, instead of accepting passively the outcomes of the processes led by external capitals. In the post-occupancy stage, besides keeping track of current usage of existing shared resources, the platform may connect residents by fostering voluntary groups on various life- or business-related subjects which could help residents generate supplemental income: food tasting, seafood production, marketing, online business, and environmental preservation. With specific interests, these groups along with individuals may compete or collaborate over the use of local resources. These activities are currently organized haphazardly among residents via either word of mouth or across several social media platforms.

CoDAS will allow for interconnections and unification of different subject matters within the community by providing a holistic view of the community. In that sense, the platform facilitates a continuous conversation between different stakeholder groups and individuals on various subject matters, hence enabling collective decision-making, collaboration, and supervision.

GAME

PURPOSE

- Community interaction
- Information sharing
- Collaboration

CO-CREATION

- Design process
- Decision making
- Feedback loop

OUTCOME

- Community building
- Collective intelligence
- Decision making

PLAY

MECHANICS

- Geospatial information
- Real-time updates
- Community engagement

TECH & TOOLS

- 3D rendering
- Map interface
- Mobile app

AESTHETICS

- Visual design
- User interface
- Color scheme

SPACE

SCALE

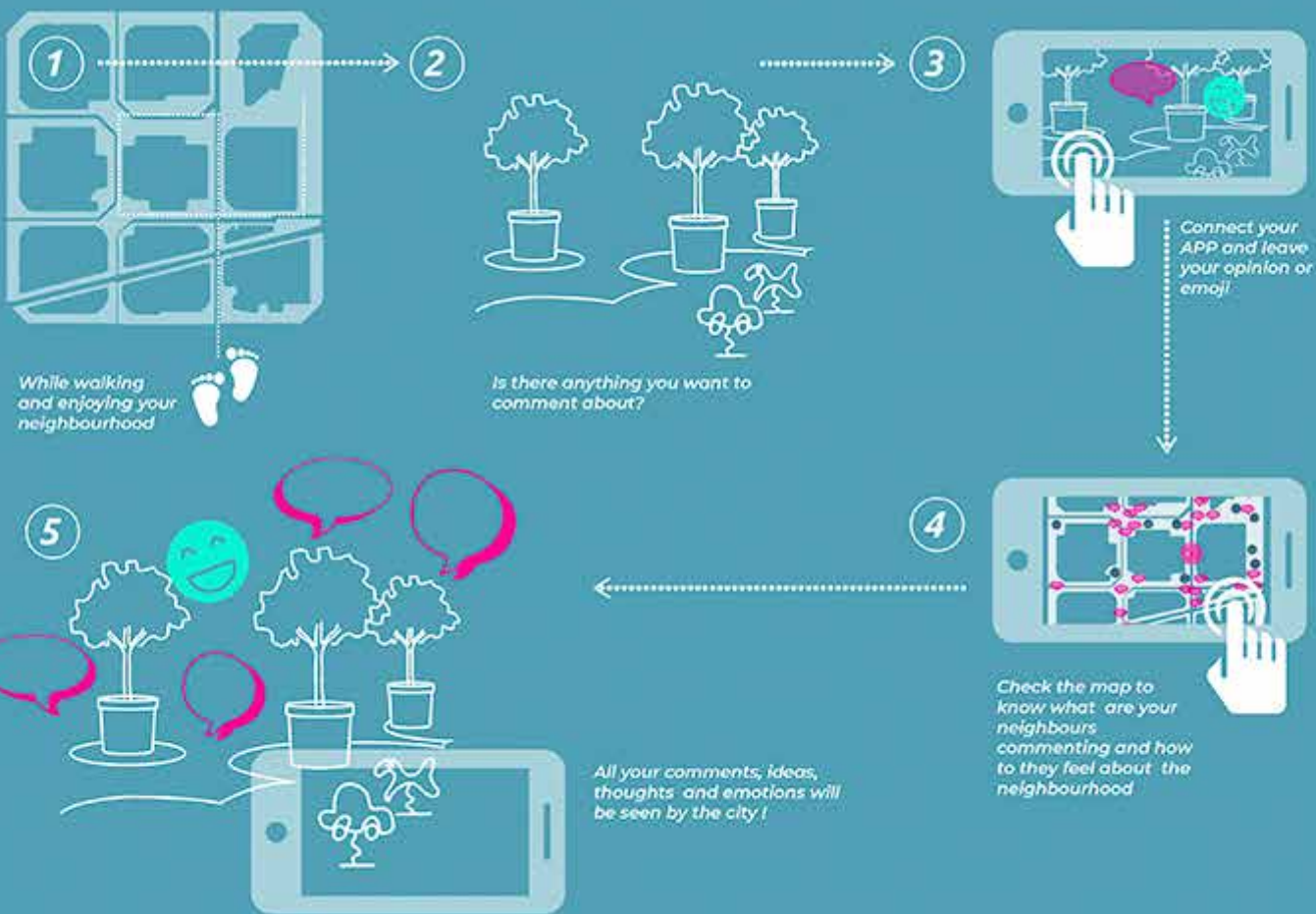
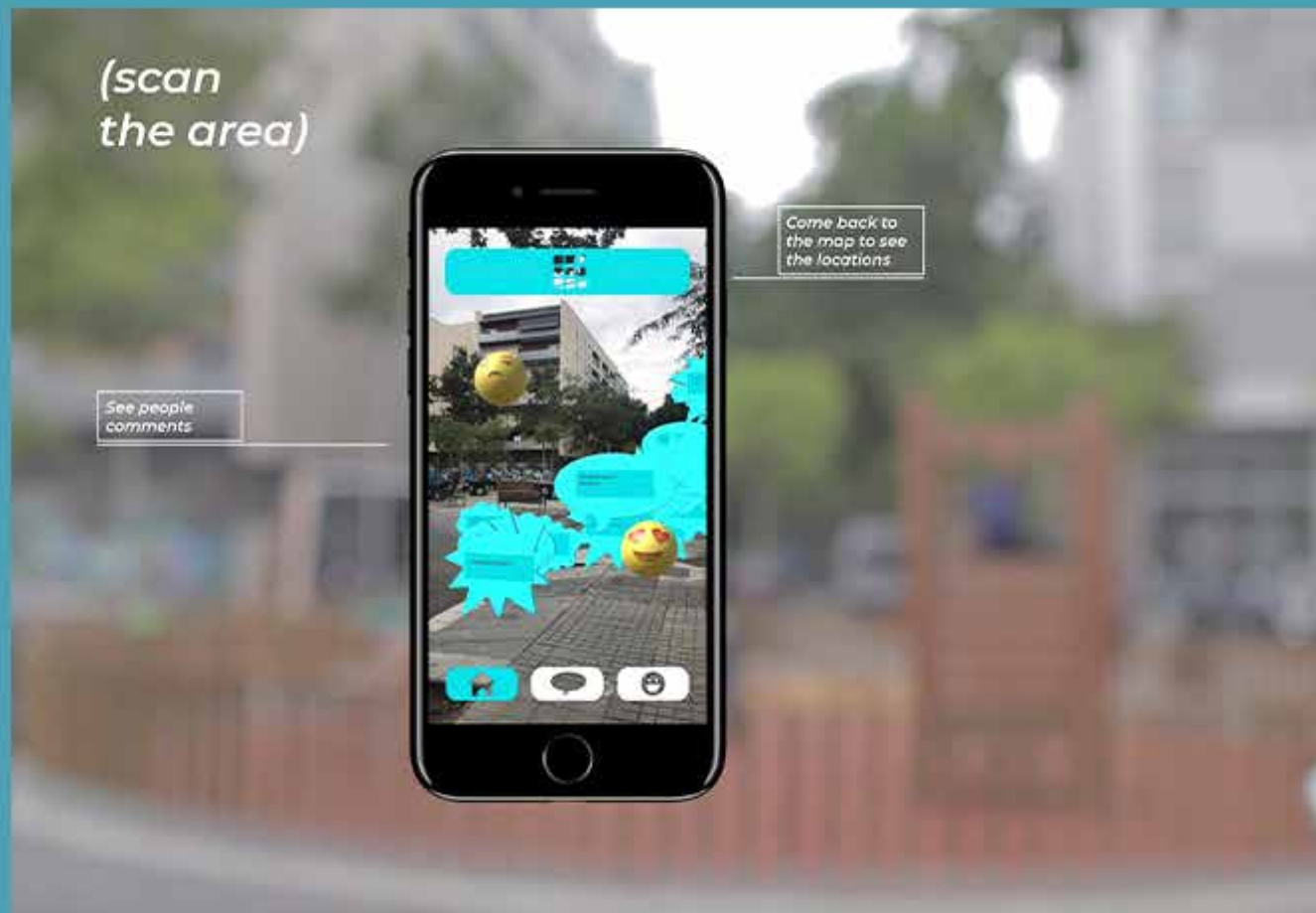
- Community level
- Local level
- Regional level

AUDIENCE

- Residents
- Local businesses
- Community groups

SCOPE

- Design process
- Decision making
- Feedback loop



Habla

Author: Irene Rodriguez Vara + Saule Gabriele Petraityte
Location/Year: Barcelona, Spain, 2018

Habla is an Augmented Reality app which consists of 5 main scenes: 1) login, where the user fills basic information (age, gender, occupation); 2) the map, where user can see all the feedback in the area; 3) add comment (with limited amount of characters); 4) add emoji (choose from 5); 5) AR view, where user can see all the feedback left in the area by him/herself or other people.

Superilla is an area of 3x3 blocks in Barcelona which was implemented in 2016 with an intention to reduce the amount of cars. The rapid transition of the area caused a very different reaction from local people: some of them love it, some of them hate it. The community division was expressed mainly on Facebook groups; though the voice from both communities is too abstract and not really heard by local administration.

This miscommunication between two groups of local people and their administration triggered the idea of the habla app: what if people could leave their different opinions on public space? what if they could express how they feel in specific areas or about certain urban objects? what if they could see what their neighbours think about their area?

With the simple and entertaining use of the app users produce very dynamic data which is published on an online platform. The data out consists of participant data (the data that the user types on login), pixel map (emotional heatmap) and comments map (in 3 different formats- text map, comments' locations and text within selected radius). Since all the generated data is very dynamic and the output is highly dependent on time the platform gives an option to overlay it with other dynamic datasets such as time, events, weather or activities on site.

habla app is created with Unity and for objects' geolocation it uses the Firebase database.

GAME

PURPOSE



CO-CREATION



OUTCOME



PLAY

MECHANICS



TECH & TOOLS



AESTHETICS

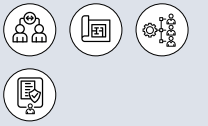


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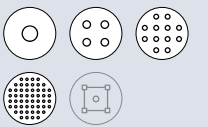
SCALE



AUDIENCE



SCOPE





IAM panel

Author: Oficina de Innovación Cívica S. Coop. + Civicwise
Location/Year: San Cristóbal de La Laguna, Spain, 2019

The IAM Panel is an installation designed following the methodologies developed by Playmaking.

PLAYMAKING is the development of games and strategies for the collective construction of the city through the use of the game techniques, dynamics and mechanics.

It is composed of 4 dimensions: playful, technological, social and territorial, and is considered as the catalyst for processes that drive and improve our cities.

Share the values and methodologies of Placemaking (in terms of urban planning) and Serious Games (in terms of game design), such as: involving people in decision-making (reflection), in design and construction (action) and in the management of spaces (responsibility).

WHAT IS THE IAM PANEL?

Definition:

The IAM Panel (Instant Analogical Mapping) is an artistic installation and an open and participatory tool designed for the collection of playful and interactive data in processes of collective creation, generation of communities or events.

* We are currently developing an investigation into the potential of Playmaking for the collective construction of the city.

Developing:

This tool is divided into information collection blocks adaptable to each context, process and project. It consists of:

Initial training pill (in this case in terms of ecology and gender) Identification of representative roles of the attendees (they are citizens, public administration, from which part of the island they come from, what are their interests ...)

GAME

PURPOSE



CO-CREATION



OUTCOME



PLAY

MECHANICS



TECH & TOOLS



AESTHETICS



SPACE

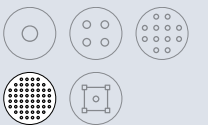
SCALE



AUDIENCE



SCOPE





Presentation of the context / project / process (in this case in terms of ecology and gender)

Questions on the subject. Answer questions posed with the specific approach of ecology and gender. Contact information. Obtaining contacts and connection between participants.

Transparency, synthesis and visualization in the profiles attending the event.

In the same way, the tool consists of a communication hashtag where people are invited to interact in networks with the experience and share content using it, thus getting the project and its learning to reach more people.

Goals:

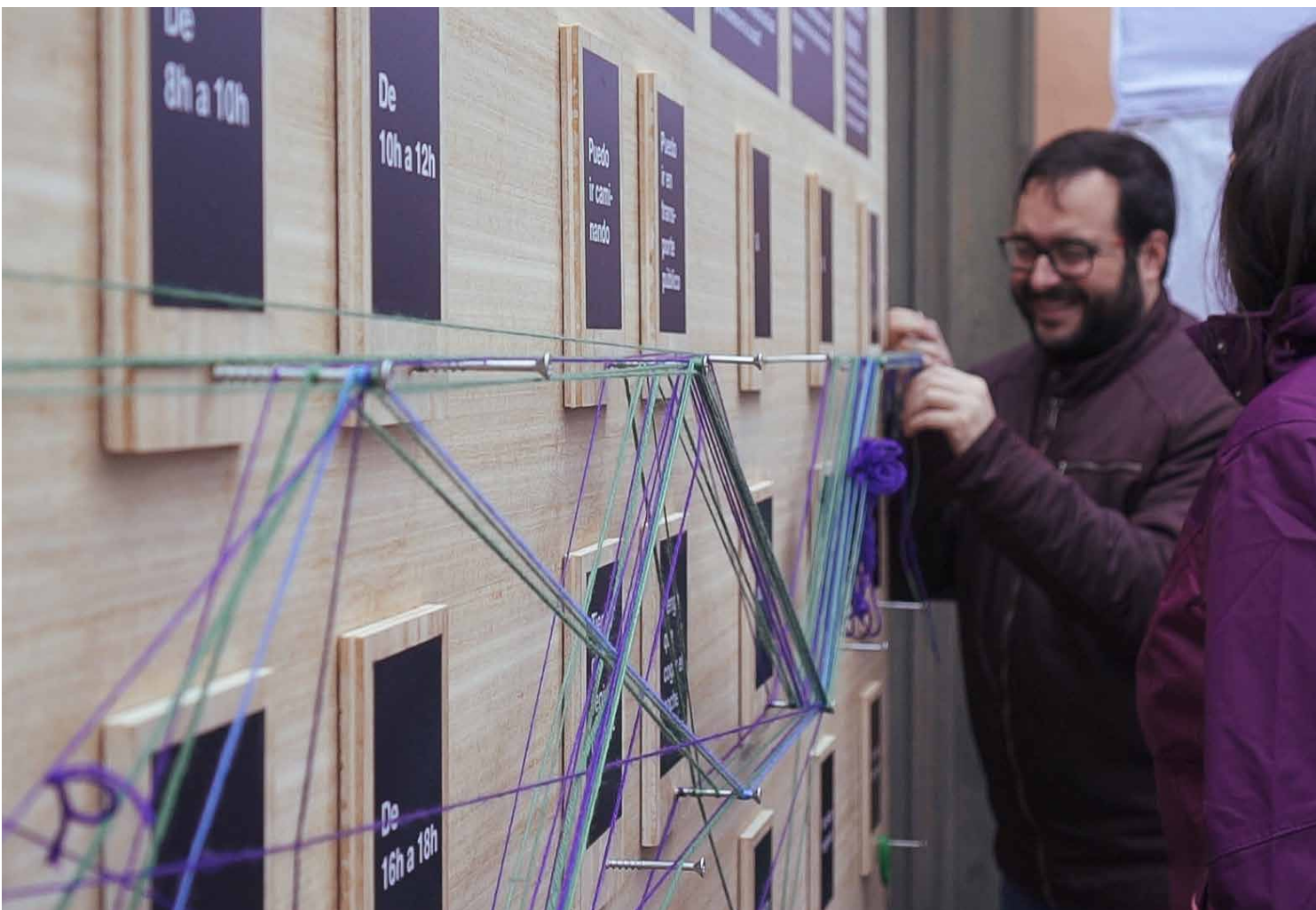
Obtain a real-time infographic with data of interest through the data provided by each person individually mapped from which to train through data and obtain a collective knowledge on gender, equity and development of those attending the White Night . Raise awareness about the importance of data management by citizens, open information and the importance of analyzing data with perspective.

Internal objectives:

Flexibility and scalability. That each installation can be reused in other contexts (events, workshops ...) and at other scales (micro, macro ...)

Interaction. Learn and contribute by playing.

Environmental impact. That the installation generates the least possible residue, as well as that its materials are little polluting and can be reused in future installations. That people can map themselves digitally?





L'appar(ten)enza inganna

Author: Tamalacà srl in collaboration with the "Festival for Accessible Cities"
Location/Year: Foligno (Italy), 2018

The game aims at facilitating a discussion oriented to design feasible, low-cost and replicable solutions to address problems related to the removal of urban obstacles and architectural barriers.

The activity is structured as a role-playing game based on use of cards and inspired by Tactical Urbanism approach. Each participant is assigned a character-card to be played which describes the character's needs and in some cases provides a time constraint to consider for the proposals development.

The characters to be interpreted refer to the stakeholders who usually work in our cities with different roles and rules in the design of public space (e.g. architects, municipality technicians, administrators, inhabitants, Superintendence for Architectural Heritage and Landscape, etc.).

A set of tool-cards to be used for the development of the final solution is also assigned to every team. Each tool-card has a different cost and timing and in addition, some of them are given empty to invite participants identifying new possible unexplored tools.

The game starts with the presentation of a typical and unsolved situation on the removing of architectural barriers due to the inability of the different parts involved to find a shared solution and with the assignment of a budget to each team.

At this point participants can start the discussion trying to find the best compromise and taking into account everyone characters points of view.

The objective is to identify a fast, low cost and creative shared solution able to solve immediately the problem addressed and to satisfy the needs of every character. The winner team is the one who finds a replicable and scalable solution that stays within the budget, meets the timing and satisfies the different parts in the most balanced way possible.

GAME

PURPOSE



CO-CREATION



OUTCOME



PLAY

MECHANICS



TECH & TOOLS



AESTHETICS

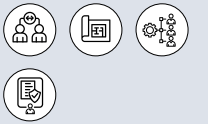


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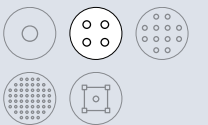
SCALE



AUDIENCE



SCOPE



1 ENVIRONMENTAL AWARENESS

2 COLLECTIVE DESIGN

3 STORYTELLING & LEARNING

4 DECISION MAKING



Le Fanu Play and Skate Park

Author: relational urbanism + Levins + Robert Barry + mcelligot
Location/Year: Dublin, Ireland, 2020

The design posed the challenge of enabling local communities to have a say in the design process in order to satisfy demands for safety, noise control and landscape impact, previously raised by residents during initial consultation stages. The two-stage competition included an intermediate consultation phase which Relational Urbanism design team used to deploy innovative tools for participation. These consisted in a skate park modelling - digitizing environment made up of a sandbox and 3D cloud capturing via Kinect. Participants could model with their hand the skate park they wanted with simple tools (wooden spheres, cylinders and small trowels). These models were later captured and brought into a 3D model which ultimately formed part of the overall proposal. The use of the modeling tool was deemed a success during the participatory event, where different members of the BMX community being actively engaged in the design process. This also encouraged senior members of the community to bring their views on safety and pedestrian issues. Similar events also took place in local schools, giving younger members of the community bring their ideas about play spaces.

The tool opened conversations of what constitutes a good integration between skate and play landscapes in public space. Details of skate bowls (spines, main layout) were understood via the use of the model. Landscape mounds to mitigate noise and visual impact were incorporated as well as changes in the overall park layout to secure visual connection of play areas to avoid issues of anti-social behavior.

The result was a design that managed to incorporate the view of the final users and addressed many of the concerns of local communities. This was made evident in comments of competition panel, who judged the design to meet their expectations as well as in the smooth planning approval that ensued, were local communities did not object to issues of noise and visual intrusion.

GAME

PURPOSE



CO-CREATION



OUTCOME



PLAY

MECHANICS



TECH & TOOLS



AESTHETICS

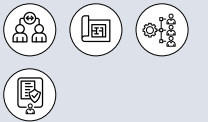


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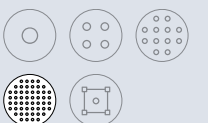
SCALE



AUDIENCE



SCOPE





Placemaking Facilitation Game

Author: A. Bondov + T. Kesarovski + |In|Formal Association
Location/Year: Bulgaria and Norway, 2019

The tool (game), presented in this application is based on an actual experience of implementing bottom-up urban transformations, relying extremely on appropriate facilitation of stakeholders and available resources. In the process of our work, we have collaborated and interacted with a lot of different types of people. In some cases these collaborations have brought successful contributions and in others additional challenges. This motivated us to work towards the development of tool / game that can help us optimize the process and focus on the social part of the urban (re)development. That's why we initially defined 10 archetypes, characterizing specifically diverse types of people we interacted with during our work. In addition, we also elaborated on actual challenges and situations that we personally faced within our practice. These two decks of cards – Persona cards and Case cards - are the building blocks of our gamification concept, called 'Placemaking Facilitation Game'. Without seeking for deep academic validity of the method, we have effectively applied the tool in the planning stages of actual placemaking and urban renewal initiatives which we have facilitated for the last two years. The results of utilising the game were pre-dominantly encouraging in regards to the incorporation of different actors' perspectives, despite their role in the process as member of the local administration, design professionals, NGOs or activists.

The tool is based on a gamefication principle to promote a co-creative setting for different actors to contribute. The major strength of the tool is on the topics of community engagement and interests management but it also represents a multi-faceted approach to the planning, design and management of public spaces. The game has been applied in two major directions:

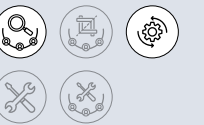
- 1) as an educational and evaluation means through workshops regarding (hypothetical/realised) projects and cases;
- 2) as an operational means for different stakeholders, helping them to find an easy way to coordinate their ideas / challenges related to the place they inhabit / work with.

GAME

PURPOSE



CO-CREATION



OUTCOME



PLAY

MECHANICS



TECH & TOOLS

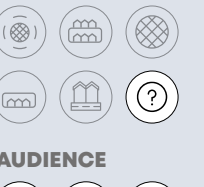


AESTHETICS



SPACE

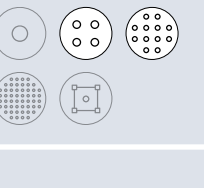
SCALE



AUDIENCE



SCOPE

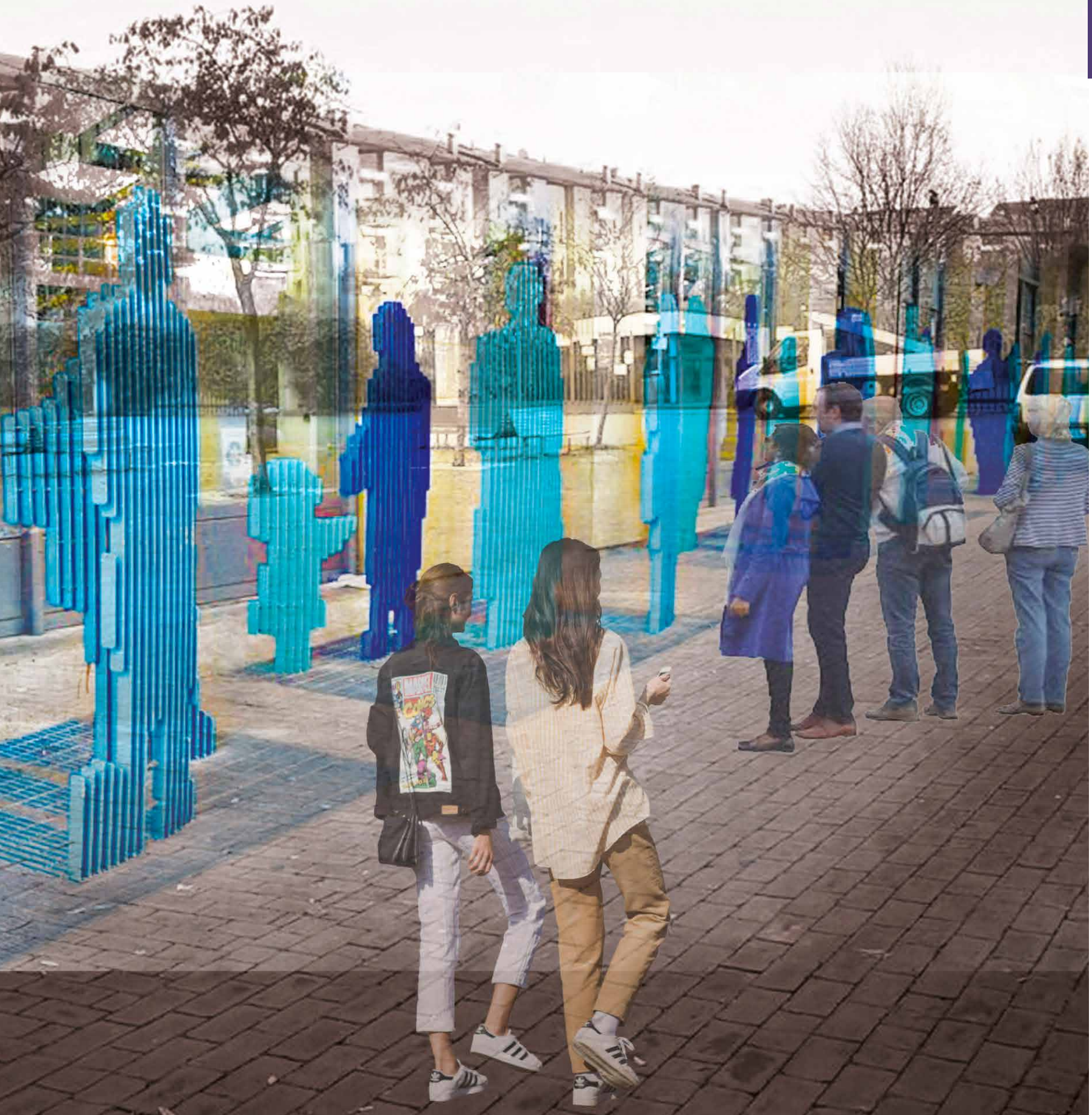




Based on our experience with the game, we are currently exploring the possibilities for 'Placemaking Facilitation Game' to scale up to different domains, not only related to urban planning. That ambition is based on the fact that the archetypes, defined for placemaking purpose, are often met in other life situations. That's why we see this tool as an original and innovative way to attract people's attention to various domains, while simultaneously giving them practical knowledge to solve real problems.

To sum up, the idea behind the tool is to empower various stakeholders, involved in urban (re)development processes, to be able to see the process from different point of view. This has the capacity to broaden the mind-set horizon of these stakeholders and might improve the way cities are (re)developed nowadays.





Playtime

Author: A. Moro + G. Concilio + I. Tosoni + T. Medina + A. Longo + P. Carli + M. Pettinaroli + E. Acerbi
Location/Year: Milan, Italy, 2019

PLAYTIME deals with the regeneration of public space in contexts characterized by a severe lack of services, scarce attention towards collective space, social fragility and economic disadvantage. Such places are marked by the typical conditions of urban peripheries as well as certain neglected historic centers in Italy.

PLAYTIME outlines some guidelines for the regeneration of those places to promote the rooting of the transformation and appropriation of new uses by users. PLAYTIME promotes innovative planning and design of urban public space, of the ways it is conceived and implemented. The guiding principle for design strategy is the creation of the conditions for returning life to these areas. βίος (from the Greek) is understood as a factor and multiplier of vitality that intercepts all project components: materials, forms and use. βίος therefore embeds five characterizing elements: color, light, nature, people and movement. Urban space is transformed through the regenerative force produced by the synergic action of these design elements. Three fundamental design components are identified: experiments, catalyzers and infrastructure, which are recurring devices for action, organized differently and at various scales in every different neighborhood and context. The PLAYTIME concept is not limited to thinking about design materials. Rather it suggests a strategy, which, because it assumes creative interaction with a context and gradual responsibility for places by users, must be conceived as a process. In this light the construction, implementation and maintenance of a project become foundational steps within the process itself defined by five phases: plug-in, warm-up, catalysis, rooting and release.

PLAYTIME is the result of a research commissioned by IGPDecaux communications firm (www.igpdecaux.it) to the Cities in Action Living Lab (CALL) research group at the Politecnico di Milano's Department of Architecture and Urban Studies, in order to define positive outcomes of brand-urbanism investments in fragile urban areas and potential activation of private-public partnership. The strategy is currently tested in northern neighborhoods of Milan and peripheral area in Varese within other actions-research frameworks.

GAME

PURPOSE

- Icon: Network
- Icon: Brain
- Icon: Gear
- Icon: Lightbulb
- Icon: Document
- Icon: Magnifying Glass
- Icon: Building
- Icon: Microphone
- Icon: Chart

CO-CREATION

- Icon: Handshake
- Icon: People
- Icon: Gear
- Icon: Wrench
- Icon: Scissors

OUTCOME

- Icon: Arrow
- Icon: Hand
- Icon: People
- Icon: Building
- Icon: Globe
- Icon: Microphone
- Icon: Group of People

PLAY

MECHANICS

- Icon: Document
- Icon: Gear
- Icon: Document
- Icon: Location
- Icon: Building
- Icon: Plant
- Icon: Location
- Icon: Gear
- Icon: Gear

TECH & TOOLS

- Icon: Document
- Icon: Headset
- Icon: Document
- Icon: Document
- Icon: Headset
- Icon: Document
- Icon: Smartphone

AESTHETICS

- Icon: Lightbulb
- Icon: Gear
- Icon: Gear
- Icon: Target
- Icon: Star

SPACE

SCALE

- Icon: Grid
- Icon: Building
- Icon: Grid
- Icon: Building
- Icon: Question Mark

AUDIENCE

- Icon: People
- Icon: Building
- Icon: Gear
- Icon: Document

SCOPE

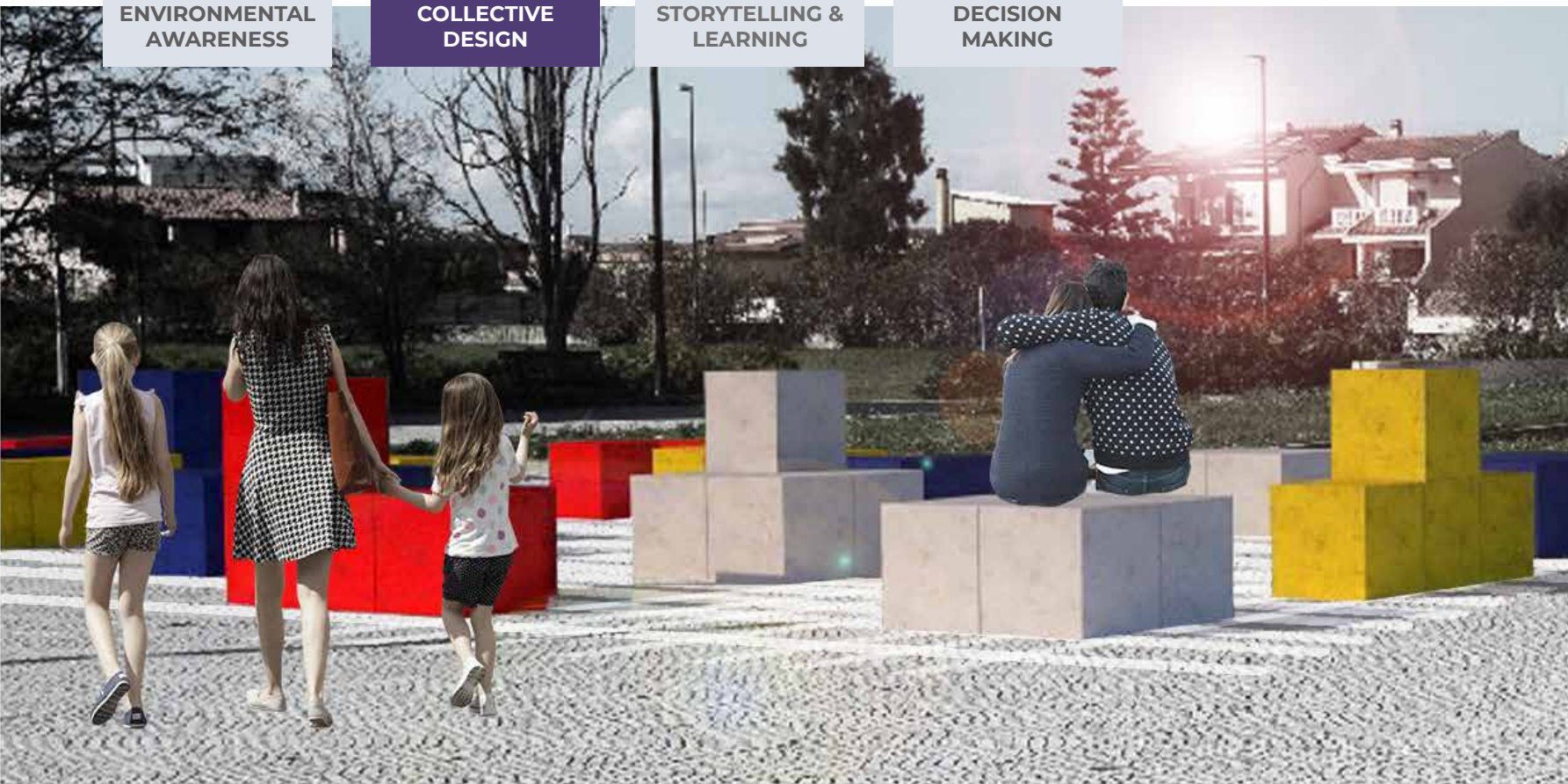
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- Icon: Grid
- Icon: Building

1
ENVIRONMENTAL
AWARENESS

2
COLLECTIVE
DESIGN

3
STORYTELLING &
LEARNING

4
DECISION
MAKING



QurbanCraft

Author: Ivan Blečić + Maurizio memoli + Sara cuccu + Andrea Manca
Location/Year: Cagliari, Italy, 2020

Qurbancraft is a collaborative and participatory way of designing and transforming public space. It addresses the problem of revitalization and "activation" of underused or abandoned spaces, by offering effective strategies to make them viable and available to the community. The essential mechanism of Qurbancraft is the following:

1. The physical space is divided into a regular grid, and equipped with a certain number of cubes
2. Through the Web platform, users participate in the collaborative and design process collective choice.

By interacting with the platform, each user can:

PROPOSE A PROJECT, placing the cubes on the grid (even one on top of the other up to 4 elements), to organize forms and spatial narratives, seatings, games, containments, openings, rhythm of space, ...;

MOTIVATE the choices, inserting a description of the project;

COMMENT AND DISCUSS the proposals with other participants;

VOTE the favorite project;

3. **REALIZATION OF THE PROJECT** that obtains the greatest consent, from specifically dedicated workers;

4. **THE PROCESS IS REPEATED**: space changes cyclically over time (proposals-discussion-vote-realization) with pre-established time frame. At this procedure can be added complementary activities such as:

ADOPT THE CUBE: laboratory practices for customizing the cubes to give identity and visual recognition to the elements of the project

THEMATIC LAYOUTS: competitions for themed projects or related to important cultural events.

GAME

PURPOSE



CO-CREATION



OUTCOME



PLAY

MECHANICS



TECH & TOOLS



AESTHETICS

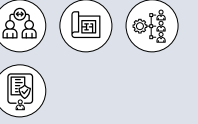


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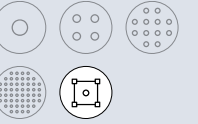
SCALE

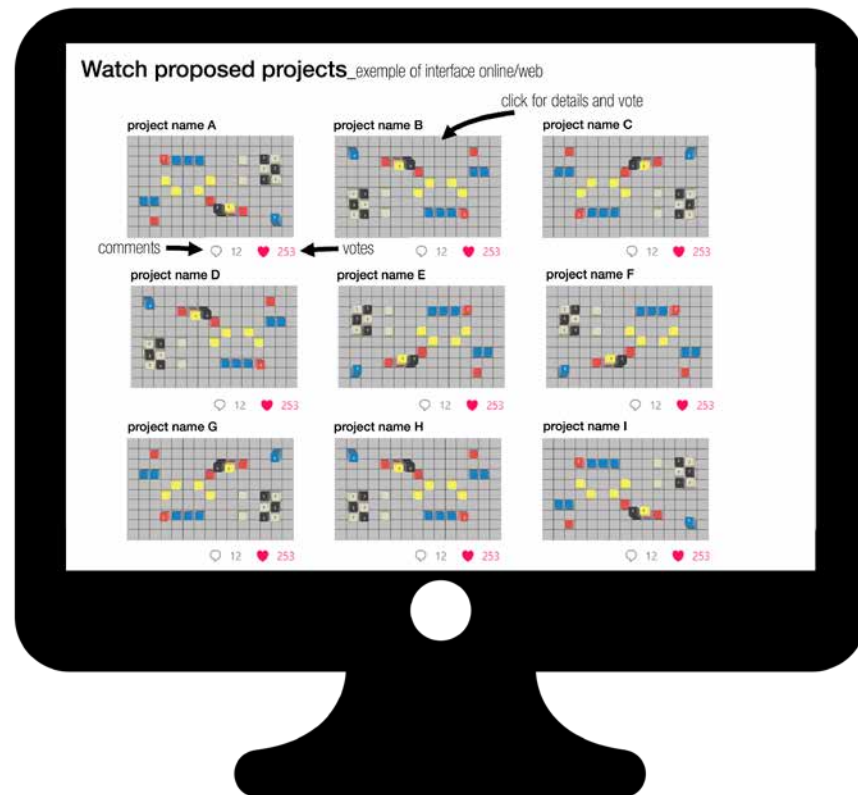
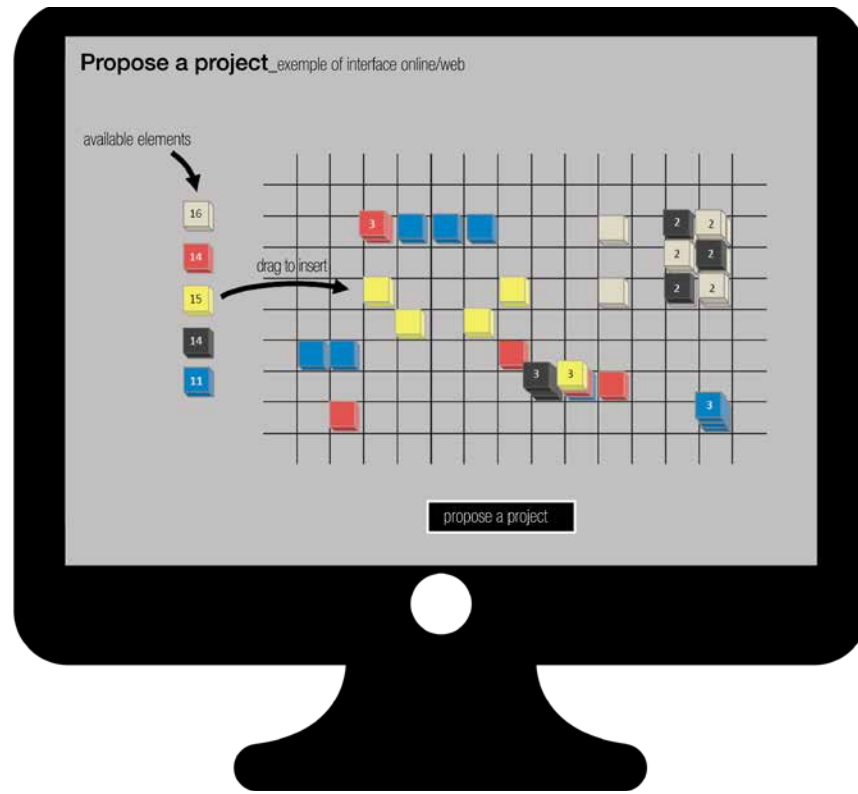


AUDIENCE



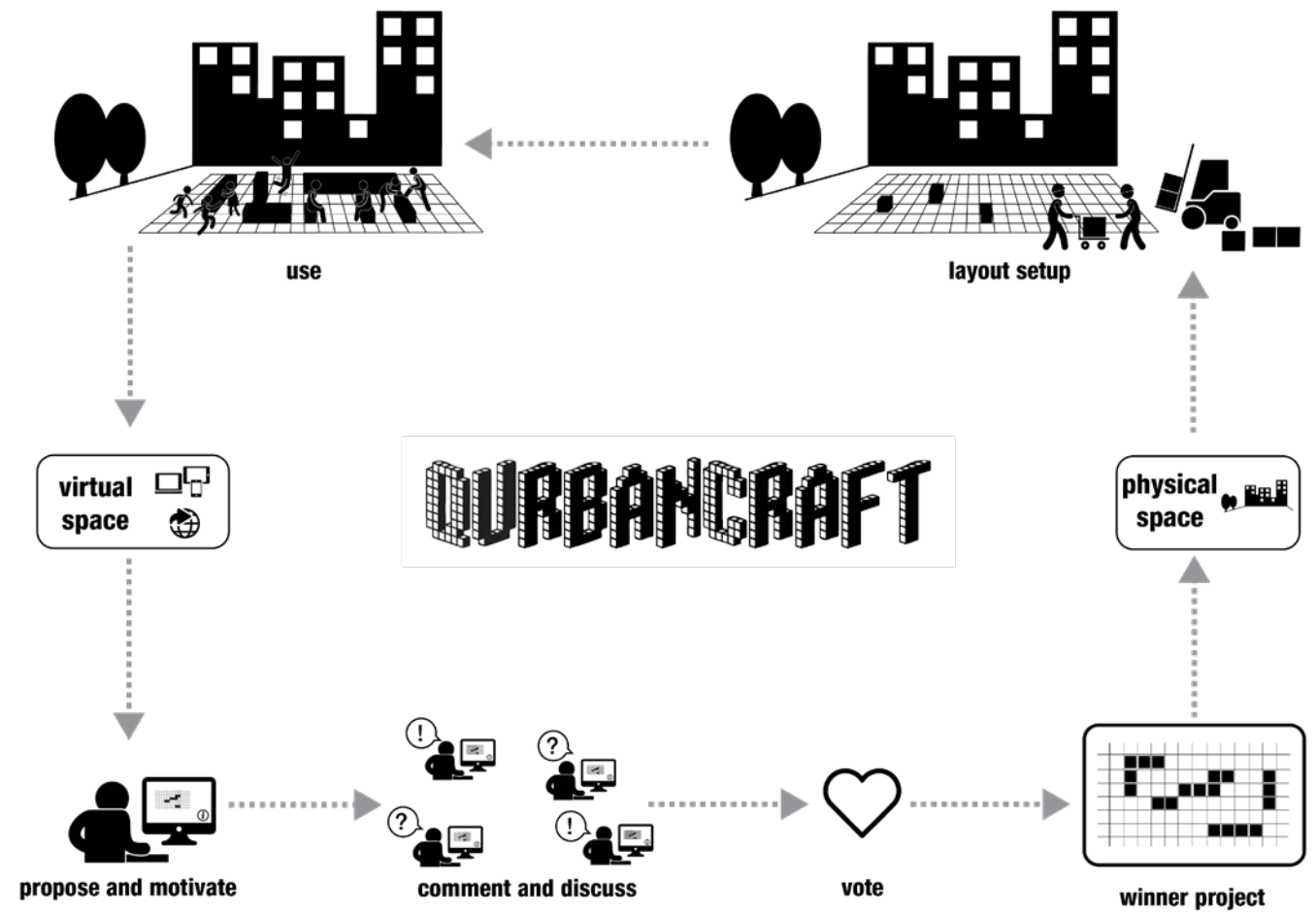
SCOPE

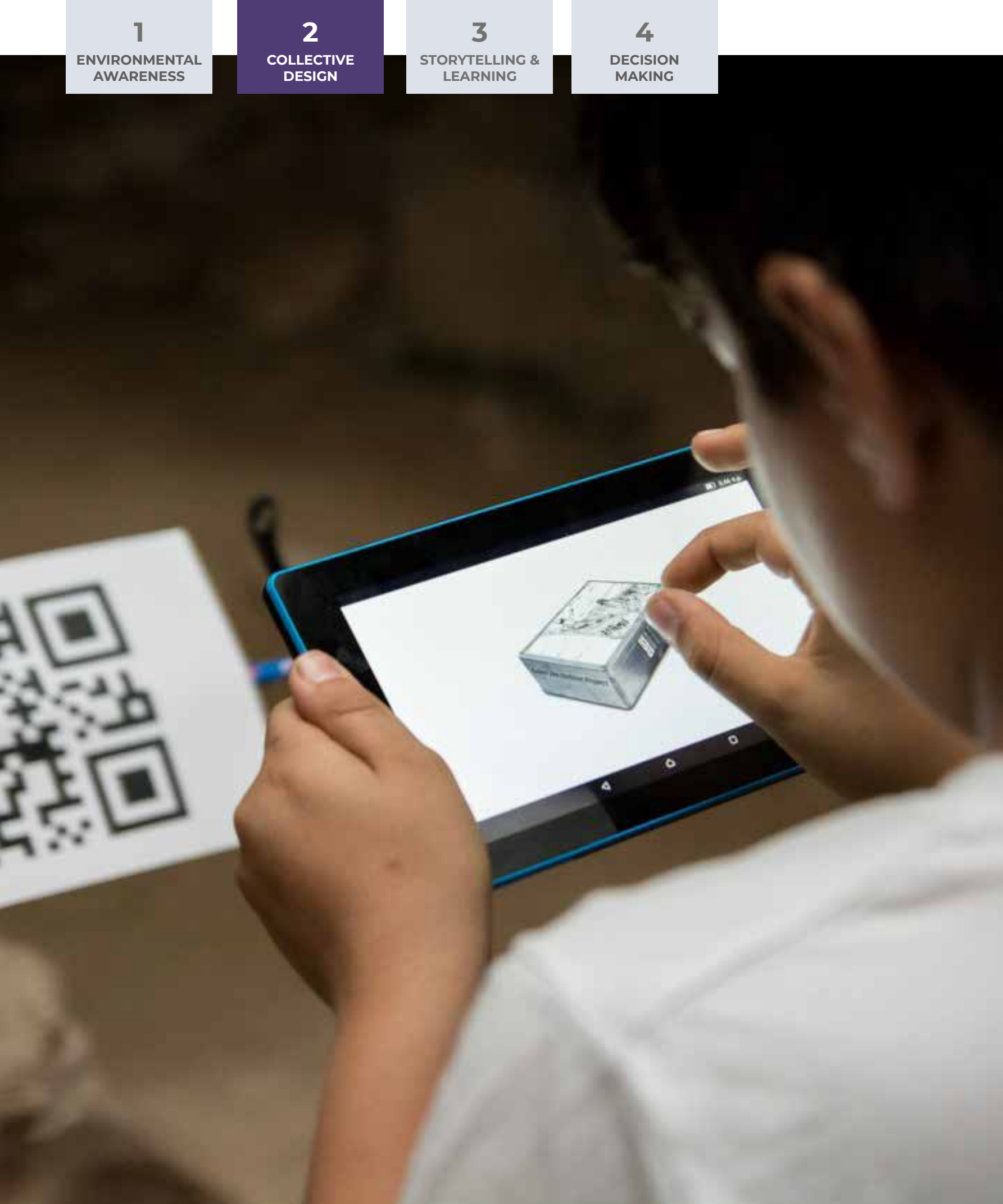




Qurbancraft pursues the following objectives:

stimulates public participation, simplifying the collaborative design procedure, breaking down the barriers of technical competence in order to participate; offers an urban space that changes cyclically; spreads the practice in a "viral" way and encourages a prolific conflict. To "win" it is necessary "get the votes", motivating participants to invite others to participate); makes the space attractive, a place to visit, show, and show off; a desirable and desired space; fosters attachment and "taking care" of the space by inhabitants and visitors.





Re:claim

Repurposing urban voids

Author: Urban Hackers

Location/Year: Athens, Greece, 2020

Nowadays, amidst an ongoing social crisis, contemporary cities face an urgent need to reform in a way that can serve their people. It is quite common for the urban fabric to host void places, sites that used to have a prominent role in the past but now have been reduced to a state of neglect. Those “urban voids” may create trouble for the inhabitants of their area, they discontinue the city fabric, their structural integrity may be compromised because of the lack of use and in some cases they may become health hazards.

RE:CLAIM is a project that assists communities in taking back and repurposing those voids. It uses innovative means in order to engage people towards the goal of finding the importance of those sites as potential urban landmarks and instate in them new uses that are needed in this particular area. Being a way of actively involving people to actually recycle urban space, the means used by this project include workshops about:

- Urban Games - they are used as a means to tackle pressing challenges and protocols connected to effective city stewardship, in order to reclaim the right to public space. During RE:CLAIM, diverse community representatives and creative professionals are invited to co-create games for the benefit of their urban surroundings. We would like to especially engage people who feel excluded from public participation including minorities, young mothers, elderly, children, so they can get involved in the inclusive dialogue and meaningful exchanges as well as interaction with their immediate environment.

- Digital technologies – talking about geolocation, augmented and potentially virtual reality applications, digital technology has the potential to greatly enhance the results of this program. Being a way to create intriguing games while at the same time document many aspects of the urban fabric, participants are going to be trained in using simple features of open source or free to use applications (such as blender and sketchfab) and thus start gradually visualizing the new image of their city.

GAME

PURPOSE



CO-CREATION



OUTCOME



PLAY

MECHANICS



TECH & TOOLS



AESTHETICS

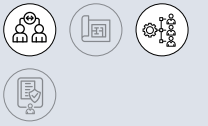


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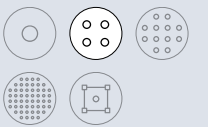
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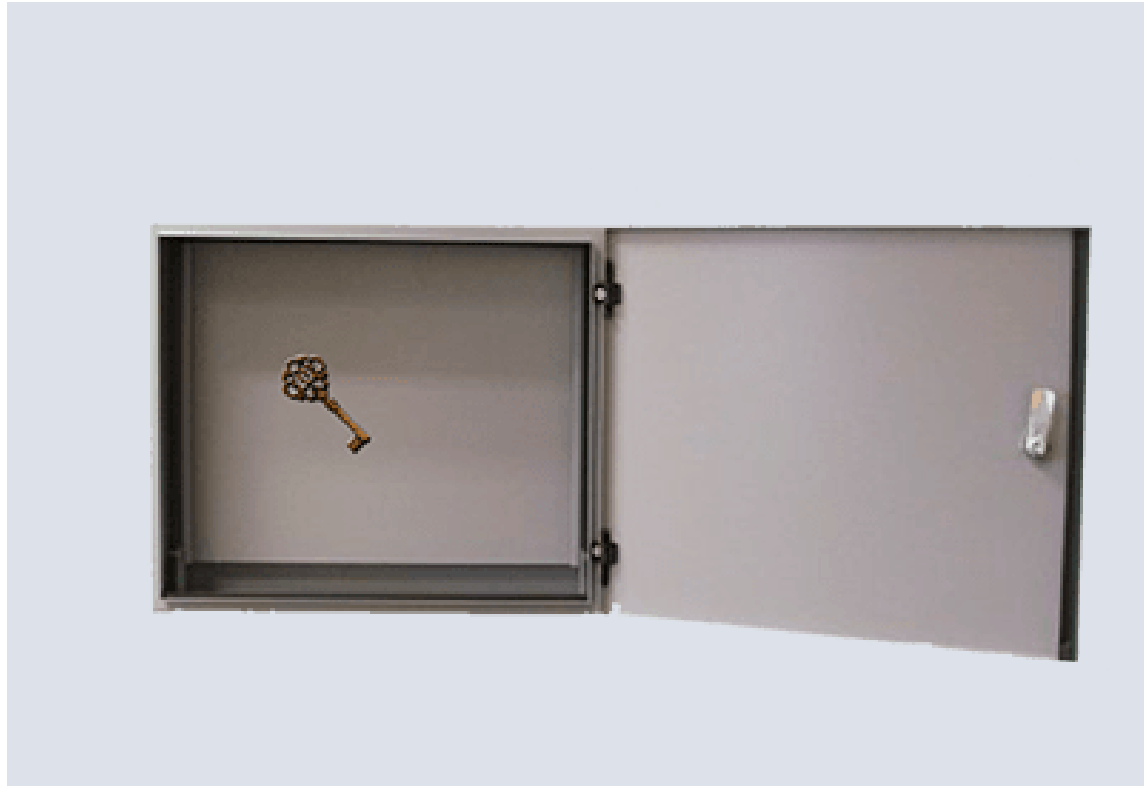


AUDIENCE



SCOPE





The RE:CLAIM urban games aspire to act as a good alternative participatory practice a tool to interact in a playful way, to create bonds and undertake active roles within the community. Its workshops shall act as a catalyst to encourage locals to find ways to change their surroundings on their own, depending on their needs and aspirations. As a methodology, it could boost citizens' public activity and creatively assist them reclaim urban voids as vital hubs of their everyday lives. Through this experience, a toolkit will be created and offered to interested parties in different contexts.





Redesire

Digital interactive game for urban (re)development processes

Author: Rezone

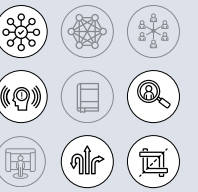
Location/Year: Tilburg, Netherlands, 2016

Redesire is a digital interactive multiplayer game developed with the intention to help various urban stakeholders understand and engage with each other's desires, wishes and expectations in fictional or actual area (re)development processes. During the game, players sit around a table and use individual tablet computers in a series of turns in order to tease out and evaluate different ideas for the redevelopment of an urban site. Players are scored based on their performance both individually and as members of a stakeholder group. Their desires are evaluated and scored by other stakeholders. The main idea of the game is based on playing with words and concepts. Prior to the game, a list of keywords (desires and issues) is compiled by stakeholders. After that, during a series of opening rounds, each player alternates by choosing a single concept from the keywords.

Players assess their concepts based on three criteria: beauty, usefulness, and feasibility. Other players assess this concept, too. After each round, players check whether the score of the concept 'owners' matches the scores given by other players. During their round, the players have the opportunity to change other players' opinions by writing compelling haiku and via discussion. The closer you get to the assessments of the other players, the higher your personal score. The moderator who supervises the game, can start the conversation around the concept after each round. The game is played at the table with individual players or groups (parties) who each play a stakeholder role. At the end of the game, besides players' individual scores, a map of desires has been developed which shows players' evaluation of different concepts. In addition, there is an analysis of the game behaviour of each player. The game was implemented in several projects in locations such as Nietap (2017) and Hedikhuizen (2018) in the Netherlands and was presented and tested during events like Dutch Design Week (2017) and the Games for Cities conference (2017). Redesire stimulates a 'challenge' aesthetics and its concomitant emotional responses. Features that make playing fun involve playing against an opponent under time pressure. Fun also exists in attempting to outsmart others, by for instance making clever haiku.

GAME

PURPOSE



CO-CREATION



OUTCOME



PLAY

MECHANICS



TECH & TOOLS



AESTHETICS

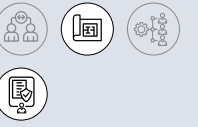


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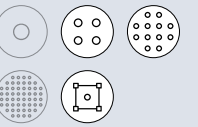
SCALE



AUDIENCE

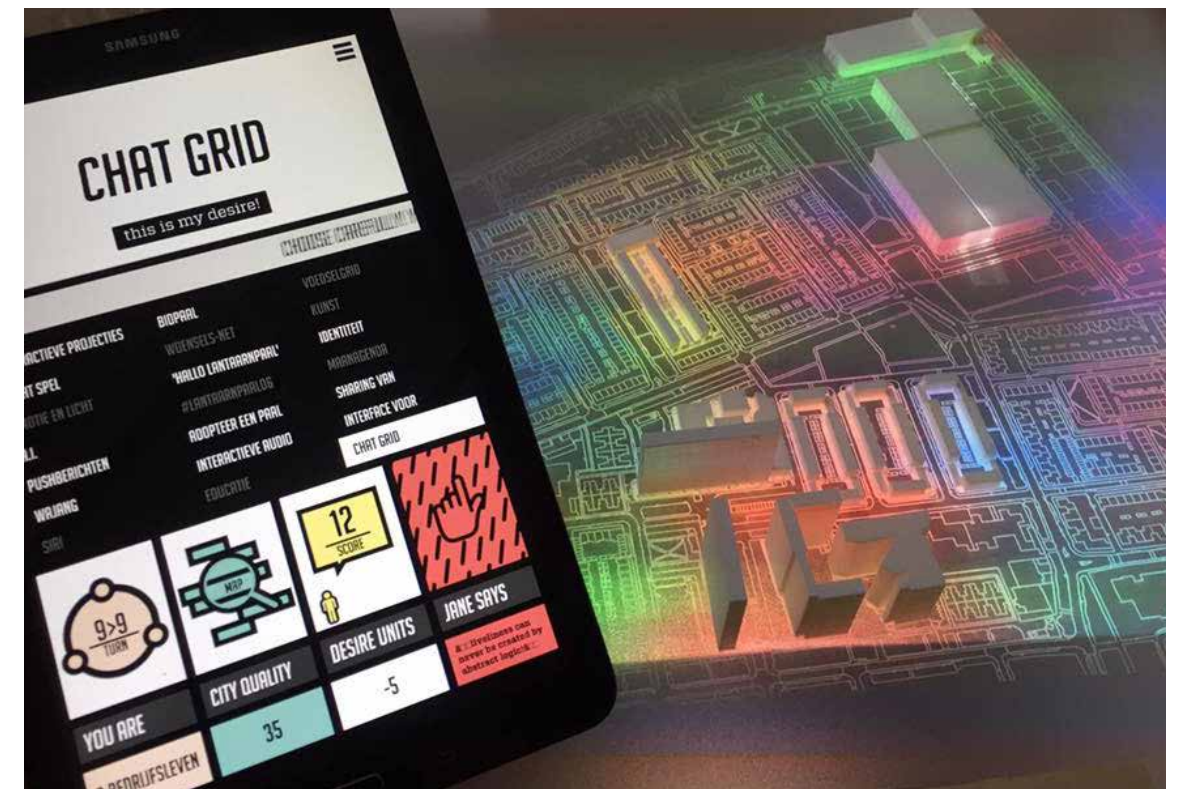
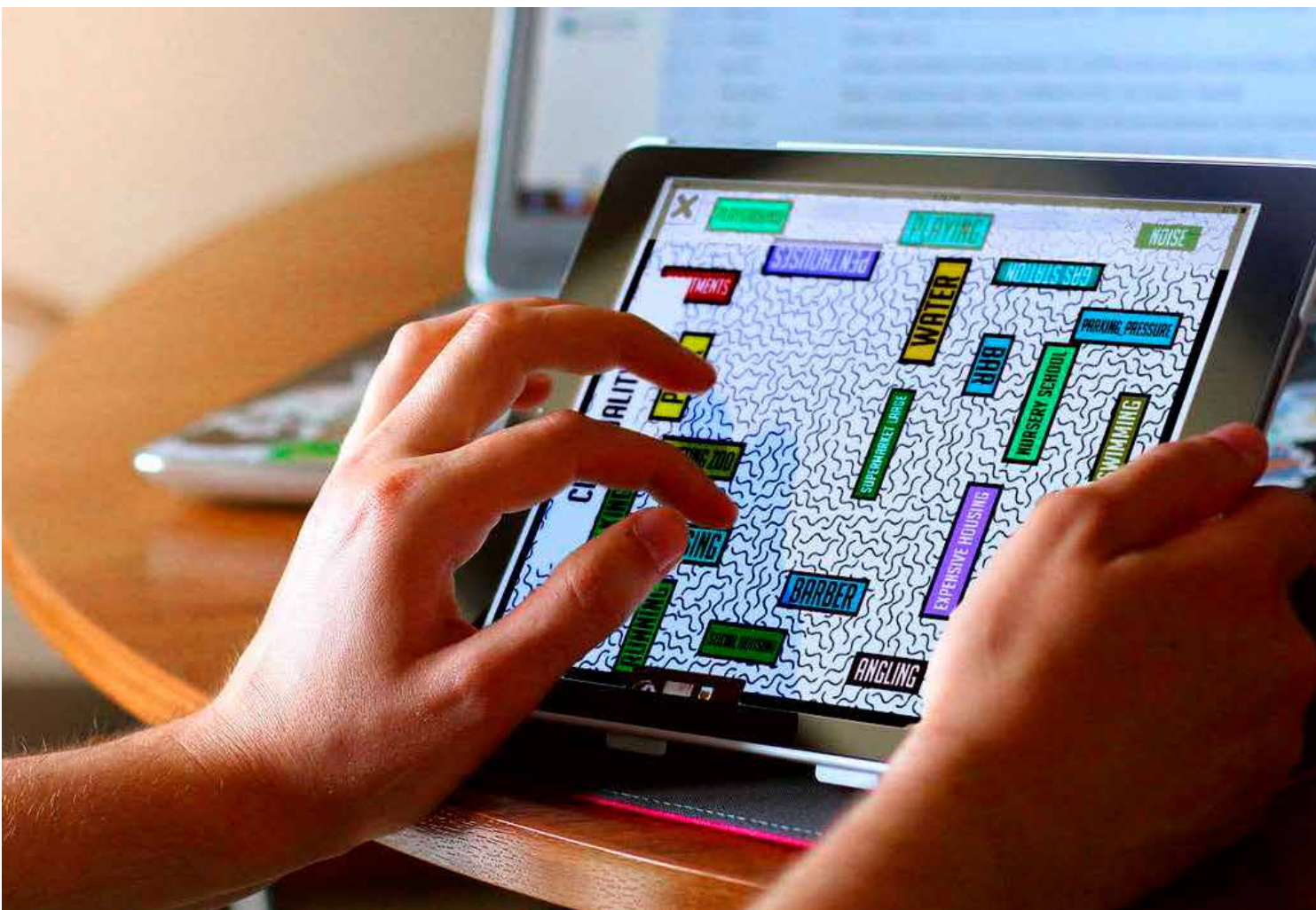


SCOPE

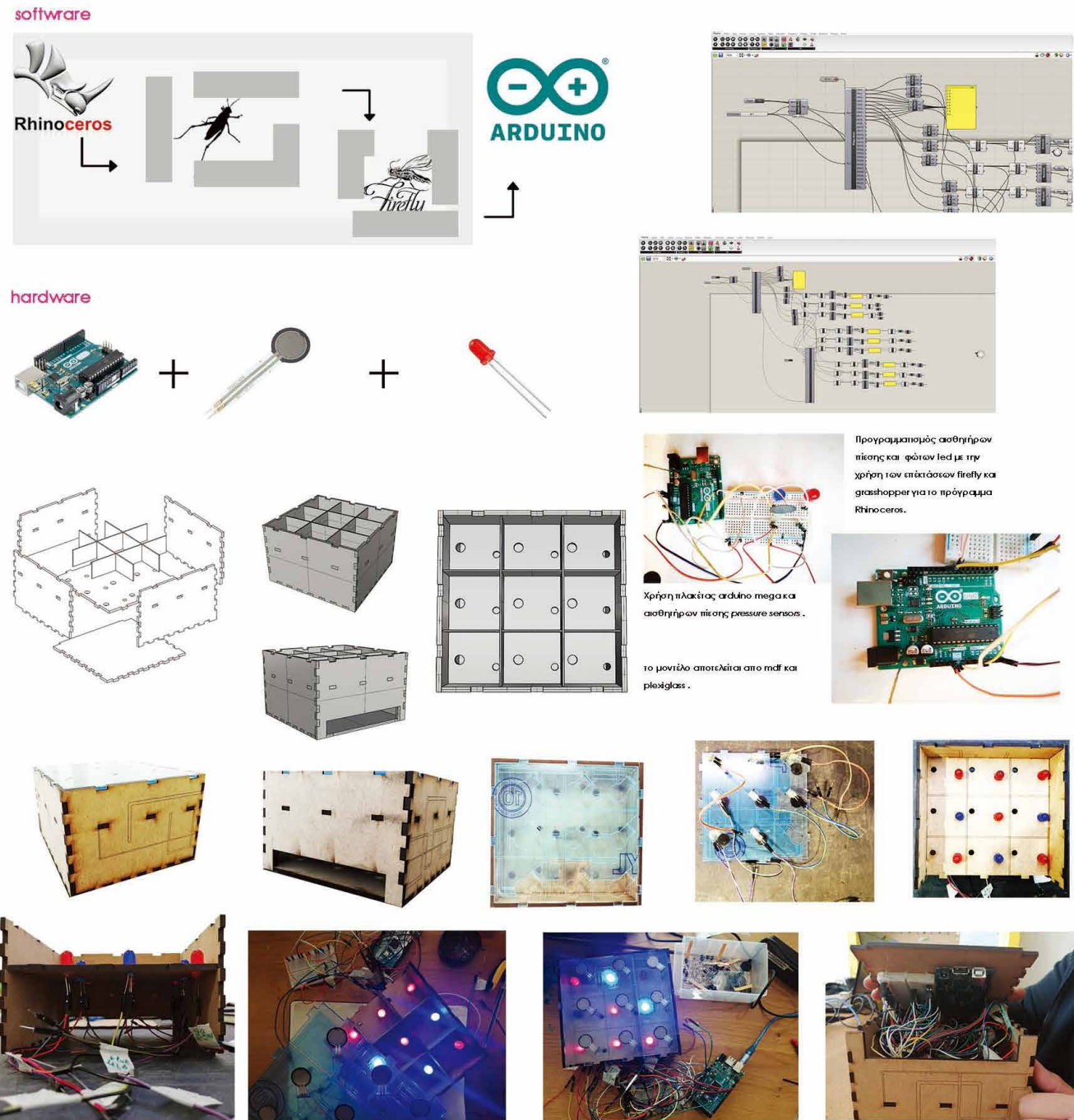




Even fiddling with the RGB knobs while players predict colour code matches offers a 'sensation' aesthetics. As a cultural artifact that serves external actions, Redesire inverses the usual sequence of actions in planning processes. It allows policy makers, developers or interest groups to deal with people's desires and opinions in an earlier stage instead of at the end. Redesire in a sense can be seen as a stage rehearsal to play out potential drama between stakeholders in the embryonic stage, thus making the actual implementation process run more smoothly. While every party at the playing table trains their civic skills, the in-game actions of all stakeholders are being leveraged for the external actions of only a few stakeholders. In the end, the game is instrumental for developers and municipalities in the process of actual urban redevelopment.



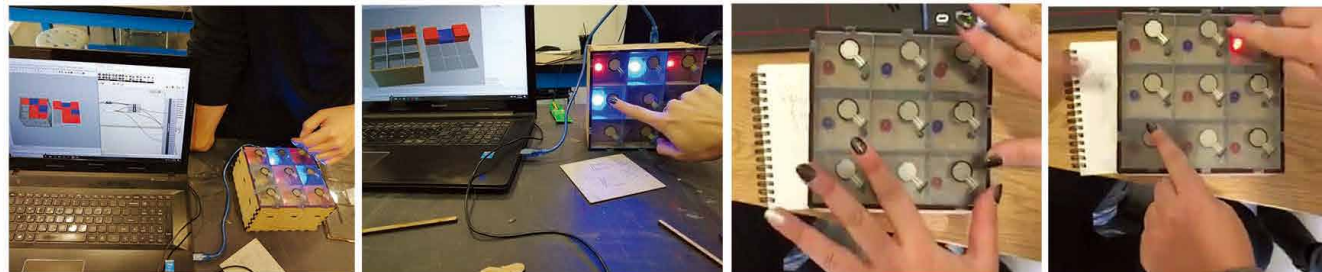
Κατασκευή μοντέλου και δοκιμές μεθόδου.



Δοκιμές του μοντέλου από τους συμμετέχοντες.

Στόχος του περάματος ήταν σε πρώτο επίπεδο η δοκιμή του "παιχνιδιού" της ιστοσελίδας σε φυσική μορφή.

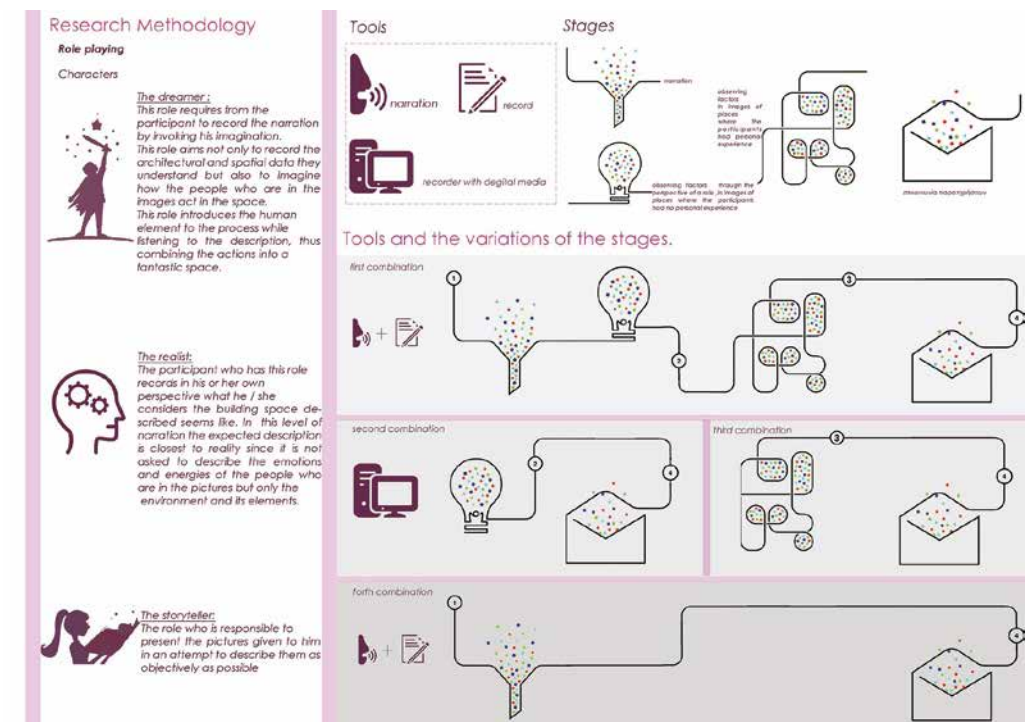
Σε δεύτερο στάδιο με τον συνδυασμό φυσικού μοντέλου και ψηφιακού οι συμμετέχοντες δημιούργησαν περιοχές ενδιαφέροντος για την χωροθέτηση αντικειμένων στον κλάναβο.

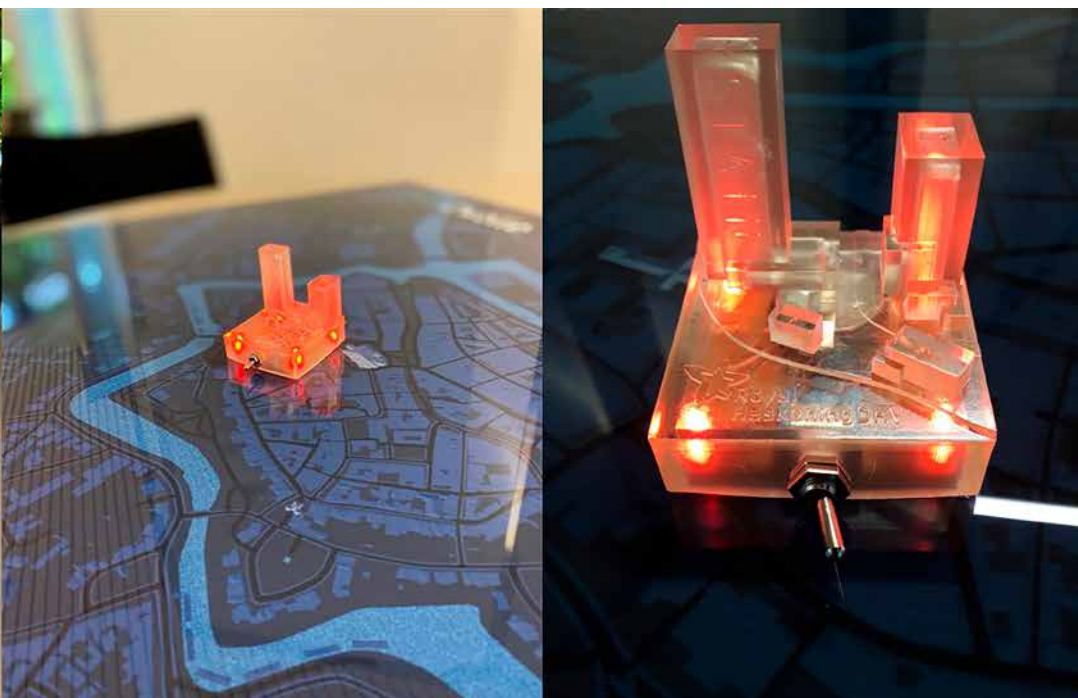


The simulation includes factors as, different environmental conditions or the amount of people using the place, as well as a variety of activities. In that way they can enrich their experience of public space, change perspectives and help them identify and/or create different objects that are useful or the place lacks.

The different teams are responsible for the public spaces that are willing to redesign. In that way a first layer of information is being collected. The problems or the preferences are being specified by the players. At the next stage, the proposals are being saved as a project in the platform, and other have the option to "live" in it and provide feedback or even interventions. Moreover, by working together citizens are getting used to the idea of collaboration. It is really important to mention at this point that through the research the goal is not limited only on the familiarization with new technologies but also aims to cultivate a new pedagogy on how people co-inhabit, co-create and experience together urban space in the era of information.

Afterwards, the players are getting together and create larger teams. The different teams are responsible for the public spaces that are willing to redesign. The groups responsible for each place are being verified as a "registered" team and then they are able to share responsibilities in order to start designing and even fabricate their proposals not in virtual environment but in the existing space. In that way users of public space can communicate their needs to architects through gaming.





STAIN

Author: Royal Haskoning DHV
Location/Year: Netherlands, 2020

City Resilience Teams face two dilemmas in creating a strategic overall resilience strategy. The first is bringing different asset owners, each with very different viewpoints, to be part of the process. The second is to bring these subjective viewpoints together to create an objective strategy. STAIN is a new tool which gives teams a fresh view, helping to convert subjective views into an objective strategic view.

Collaboration between different parties is important in adaptation processes because Cities, as entities, do not own all the assets in a city region. City ambitions like energy transition, climate adaptation and health all require collaborations between different city departments and between the city and citizens, businesses, housing associations and other stakeholders. Participatory modelling is a way to set up this collaboration in an early phase and then strengthen it in more detailed planning phases.

Sometimes we forget how valuable city expert knowledge is for these adaptation processes, especially when there are detailed maps available on heat-island effects, floods, air quality and noise. These experts know exactly what is important in a certain part of the city, how citizens respond to actions from the city council, what types of measures will work, and which won't.

Resilience strategy calls for a bigger picture and a combination of different types of solutions. Protective, robust measures will solve problems for a certain period, but for long-term, resilient planning you need to complement robust solutions (such as sewage systems and flood retaining walls) with integral (e.g. nature-based solutions), flexible (e.g. early warning systems, awareness campaigns and educational programs) and redundant solutions (e.g. flood protective transformer stations).

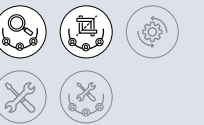
STAIN is designed to reach that required level of common understanding and uses a certain abstraction to keep the bigger picture in mind. The people attending a STAIN workshop use their own expert knowledge on city assets, residents and short-term city plans and explain this to each other in order to reach a level of understanding

GAME

PURPOSE



CO-CREATION



OUTCOME



PLAY

MECHANICS



TECH & TOOLS

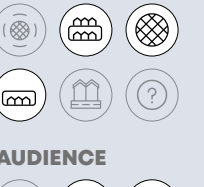


AESTHETICS



SPACE

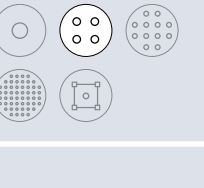
SCALE



AUDIENCE



SCOPE





and agreement. Not only does this result in an integral strategy, but the further planning and development phases also benefit from this level of agreement and understanding. This can accelerate the urban planning process.

The City of Rotterdam finished their resilience strategy “Rotterdams Weerwoord” in 2019 and used STAIN to translate this strategy into an approach for one of their city districts. City experts with backgrounds in, among others, asset management, mobility and water management, attended the workshop and talked about different ways to achieve the goals from the overall resilience strategy. Each expert knew about current projects and plans, where problems occurred, how residents would respond to certain solutions, and in which situations they would need to collaborate with different stakeholders.

STAIN 3.png

The workshop resulted in a district approach based on “Rotterdams Weerwoord”. Participants of the STAIN session were quick to show enthusiasm. “The best part of this workshop was being able to learn so much from my colleagues,” commented one of the experts.

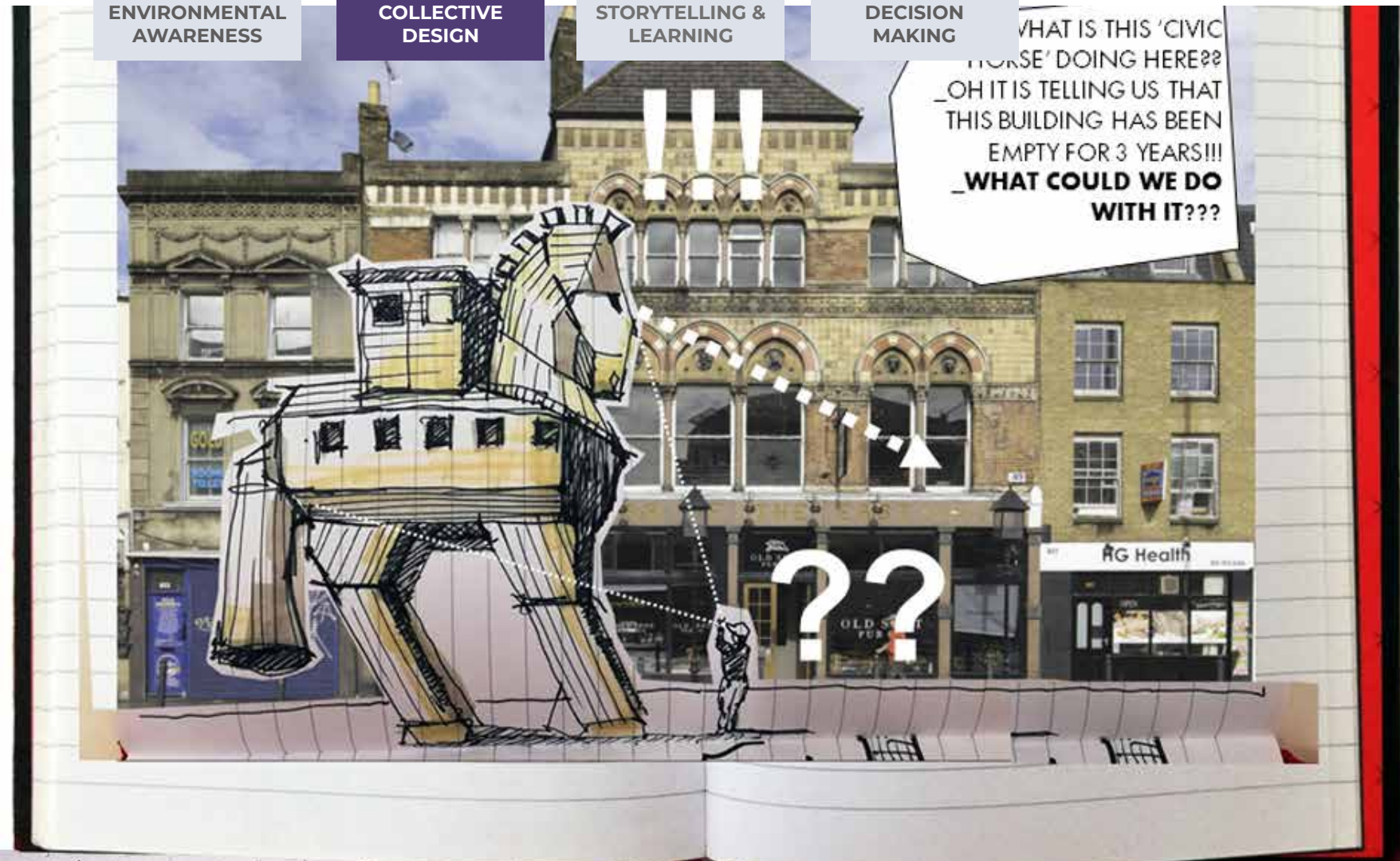


1 ENVIRONMENTAL AWARENESS

2 COLLECTIVE DESIGN

3 STORYTELLING & LEARNING

4 DECISION MAKING



The Civic Horse

Author: Israel H Cola (STUDIO CHI)
Location/Year: London, UK, 2020

We want to boost community engagement through a playful urban artefact that identifies issues and opportunities, promotes participation and connects civic initiatives across neighbourhoods.

To achieve this we propose a Catalyst/Accelerator for Community Initiatives - 'THE CIVIC HORSE' (aka #TCH): an itinerant Micro Civic Space that creates a temporary arena of interaction, discussion and collective imagination.

#TCH is a Collaborative and Networked Physical Experience that exists both in the streets and in a digital platform, where users/citizens can decide on:

- a/ Its urban Location –in a sort of online strategic 'Chess game', and
- b/ Its formal configuration or Version (number and arrangement of Components) –an urban scale three-dimensional 'Puzzle' that changes depending on the site characteristics and input from local participants.

By placing it in varying strategic locations, #TCH acts as an Attractor that draws the attention of all local stakeholders to a certain space or building, boosting quick consultation that lead to meaningful civic initiatives. Its formal configuration (version) sets a specific interaction/dialogue with existing buildings or open spaces, highlighting positive and negative features of these assets.

Once #TCH is configured, assembled and installed in a temporary location, users will use this meanwhile civic space to establish connections; arrange meetups, events and workshops; expose community issues and opportunities; and debate on the present and future of their neighbourhoods, while co-designing the space in a more playful, inclusive and collaborative manner.

GAME

PURPOSE



CO-CREATION



OUTCOME



PLAY

MECHANICS



TECH & TOOLS



AESTHETICS

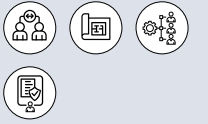


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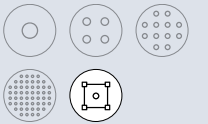
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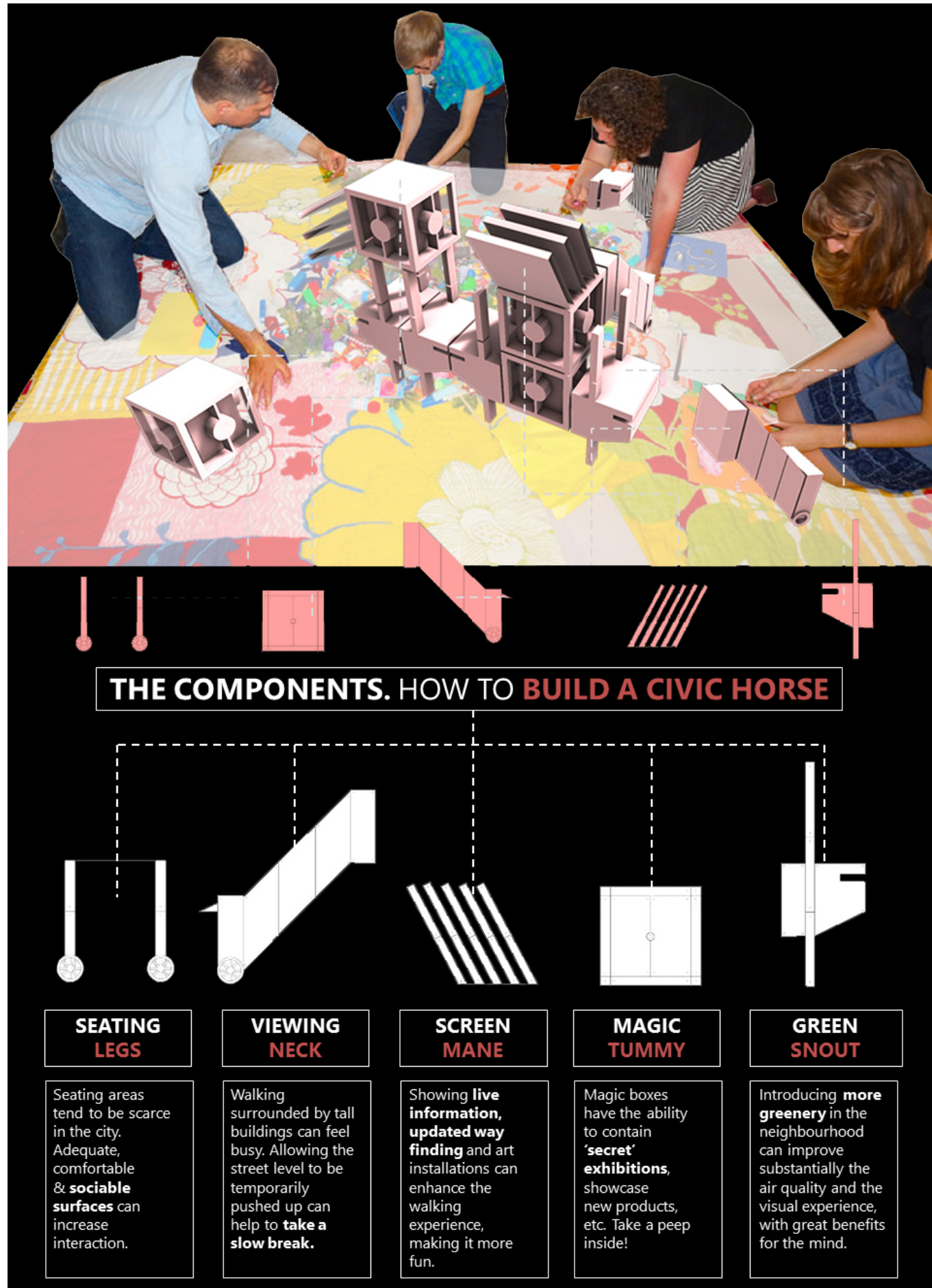


AUDIENCE



SCOPE



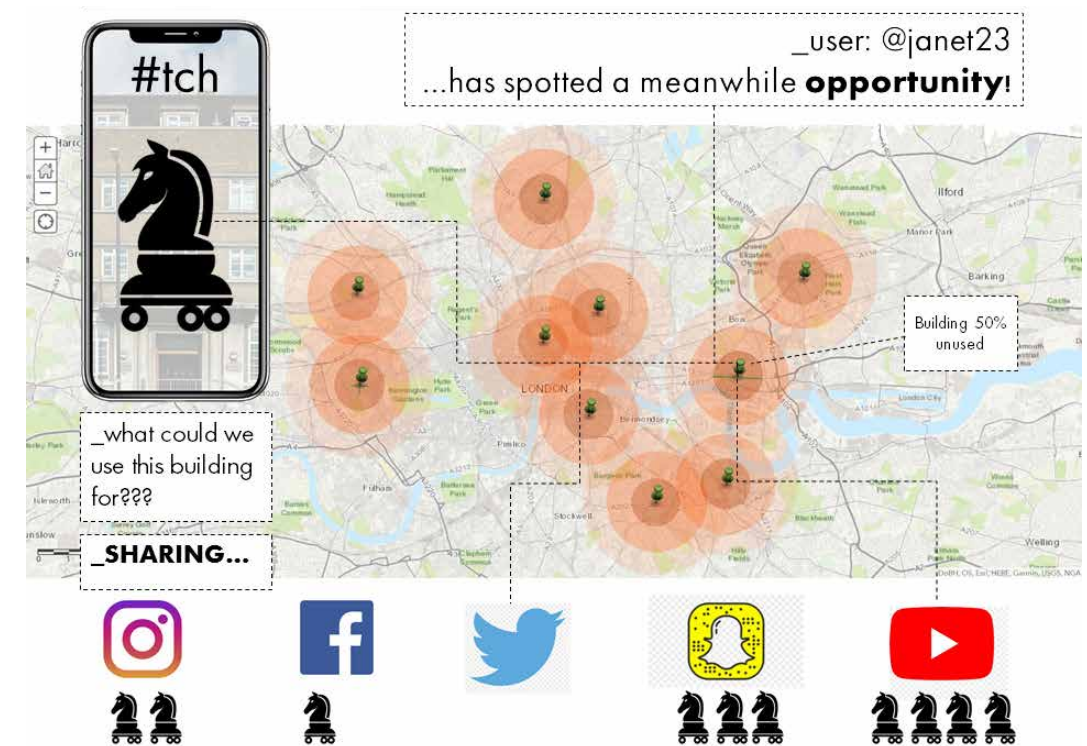


All this information –along with posts, photos, likes and ratings- is continuously recorded and updated in the map-based digital platform, gradually building up a collective data-base made of local stories, memories, challenges, reflections, opportunities and proposals.

This will organically generate articulated and coordinated communal programmes and proposals, with which citizens can approach councils, institutions, funding platforms or private stakeholders from a firmer position; hence strengthening local communities while positively transforming their physical environment.

#TCH is also an urban/civic Educator: each of its components represents a set of basic urban/architectural/spatial functions with the power to improve the existing environment, such as:

- promote more seating and interaction areas,
- increase accessibility,
- generate relief from urban chaos and pollution (visual, acoustic, atmospheric),
- enhance sense of protection and safety,
- give easy and accurate live information of the neighbourhood (way finding, livability indicators, energy consumption, waste management etc.),
- foster a more playful and engaging urban experience, such as creating customisable urban trails linking points of interest, exhibitions or events,
- introduce more greenery and provide basic education on local urban food growth, etc.



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ENVIRONMENTAL
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LEARNING

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DECISION
MAKING



More children in Sarria calls for more playgrounds and picnic tables

Public space activities desired in the city centre

Picnic tables and trees needed in Poble Sec

VEUS

Author: Vanessa Williams and Alba Alsina (IAAC)
Location/Year: Barcelona, Spain, 2018

Veus is an app for participatory design processes that uses AR to allow a seamless and constant dialogue between the municipality and the citizens.

Veus – a catalan word meaning both “(you) see” and “voices” – is an App developed to enhance participatory processes on urban design. Based on the principle of first seeing and then speaking out your opinion, it enables municipalities to convey ideas or projects for specific areas and gives citizens the opportunity to vote them and to add elements to the design which they think would improve the design of the public space.

How does it work?
First you log in, entering your data about gender, what age/group you belong and whether you work or live nearby or just pass by; after, there’s three major screens you can access: The map, where you can check what projects are available to vote around; a newsfeed site, where you can have an insight about the latest released projects and which shows other information such as it’s popularity (people already having taken part in the participation process); and the voting part. This consists of 3 main steps: info – showcasing 3 different projects for the site -, voting and adding elements to the voted project.

How do citizens use Veus?
Veus is designed to convey citizens information on urban design projects and ask them for opinion and suggestions.

The “info” screen displays the features of the 3 available projects by using animations, icons and sounds to showcase the impact and effect of the proposal. No rendering is shown, since it usually is a very powerful tool in expressing a final image, but it can often be misleading.

GAME

PURPOSE



CO-CREATION



OUTCOME



PLAY

MECHANICS



TECH & TOOLS



AESTHETICS



SPACE

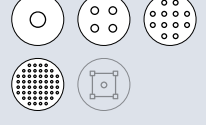
SCALE



AUDIENCE

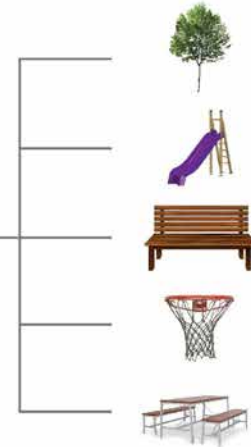


SCOPE





Different options for users to include in design



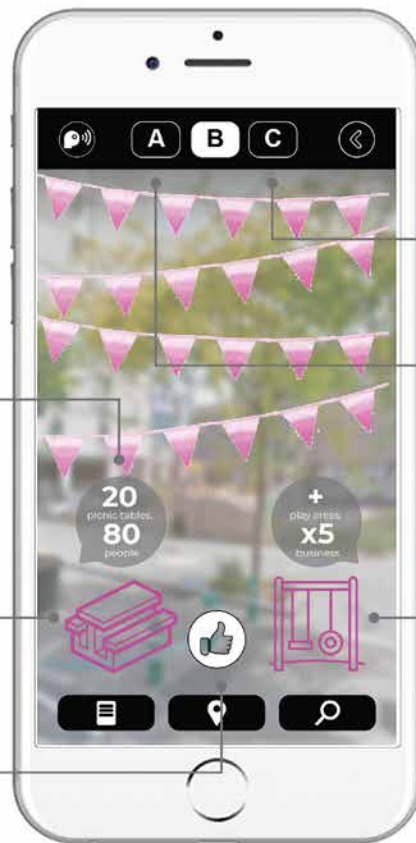
Objects can be moved and placed in specific locations by user.



Toggle through options



INFO



Today



Alternate Proposal

Project Impact

20 picnic tables
80 people
+ play areas
x5 businesses

Proposed activity in the space



Proposed activity in the space

VOTE for project

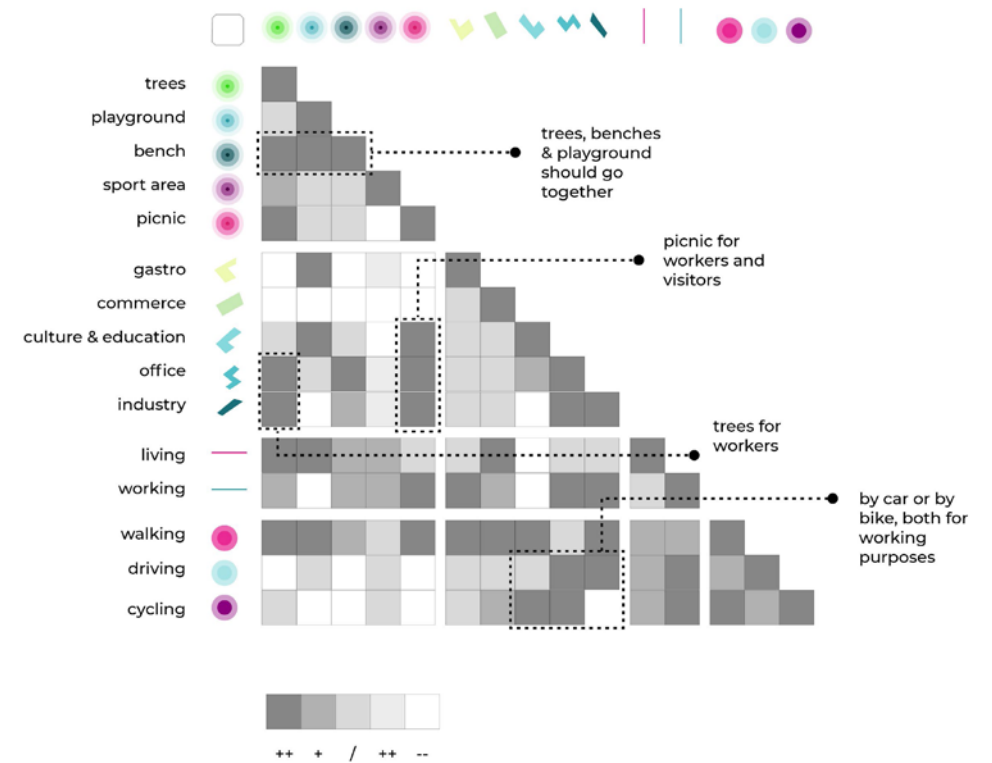
The "add" screen offers citizens the possibility to add elements to the project that they have voted for. The catalogue of items consists of generic images displaying elements such as benches, picnic tables, trees, playgrounds, sport areas, trees, urban gardens, etc. Citizens can select them and drag and drop them into a specific place of the area.

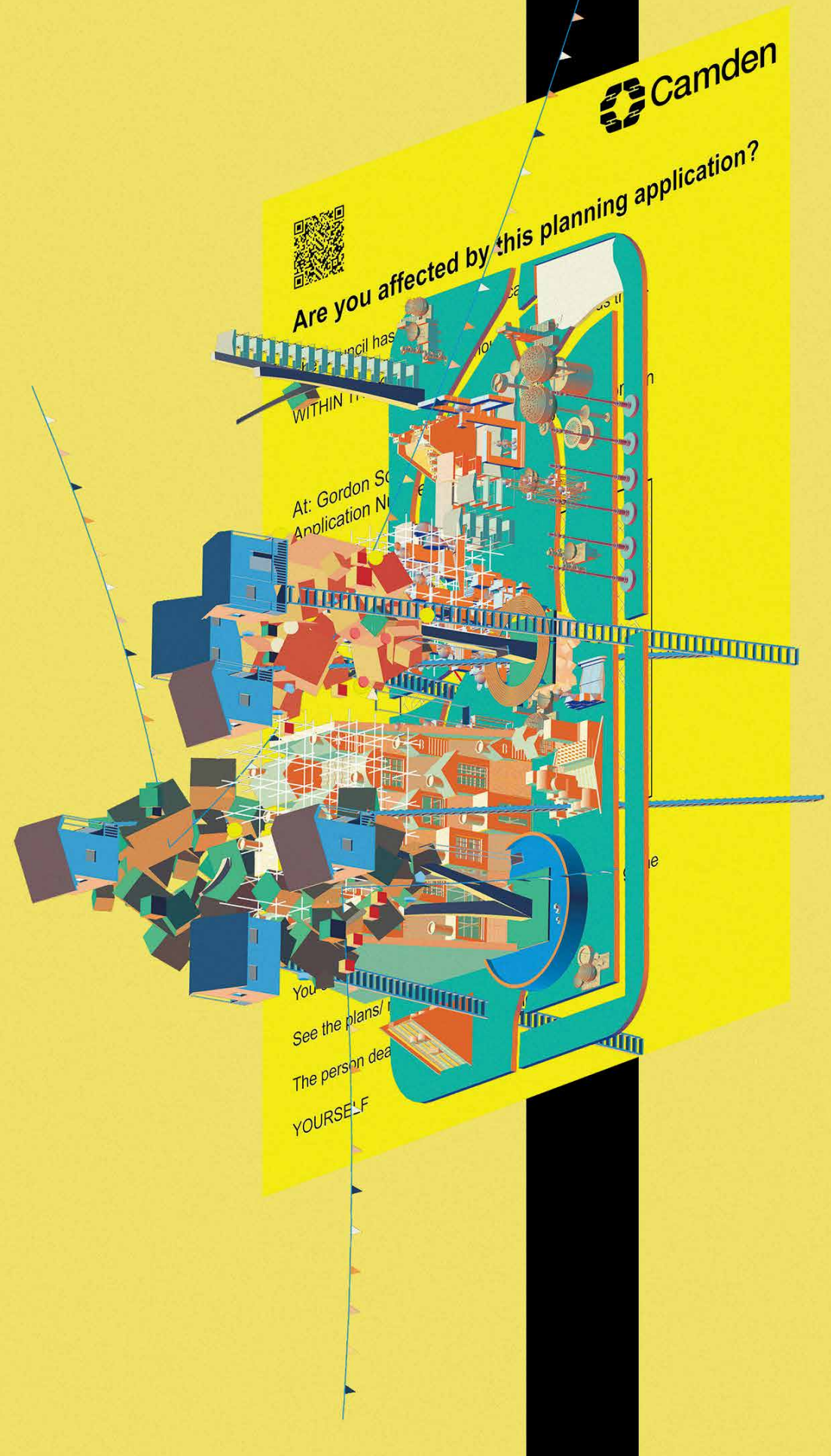
How does the municipality use Veus?

The data generated by Veus' users combined with data owned by the municipality is a very powerful tool for the municipality to understand citizen's needs and the logics behind them.

In terms of the neighbourhood scale, taking external data into account, such as ground floor uses, opening hours, main building activity and people's flows from Strava Maps, municipalities can gain a very accurate insight into the area to understand its physical aspects throughout the time.

correlation





Videogame urbanism

Author: S. Youkhana + L. Pearson (you+pea)
Location/Year: London, UK, 2016-ongoing

Videogame Urbanism promotes the use of games as tools that allow us to question the forces and systems that shape contemporary urbanism, and in turn develop virtual worlds that challenge existing power structures. Students generally arrive in the studio with no background in game design, game engine software or associated coding languages. As such, the pedagogic approach of Videogame Urbanism is centred around learning skills and critical theory through the production of design projects, the output of which are playable interactive gaming applications containing virtual environments. Each of these projects is realised using Unity as the base game engine, with functionality extended in different directions depending on the project-specific research theme. This includes custom controller interfaces, networking for online game environments and various procedural tools for generative systems.

By incorporating real world information and data sets into games, we allow players to directly uncover information about cities through play. Since its inception, Videogame Urbanism has produced over fifty games (and counting) of varying complexity and scope. Each of these projects is produced in teams, and within the studio we also playtest and critique our design studies, while regularly involving outside critics and stakeholders to join conversations around the development of the work.

GAME

PURPOSE



CO-CREATION



OUTCOME



PLAY

MECHANICS



TECH & TOOLS



AESTHETICS

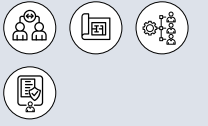


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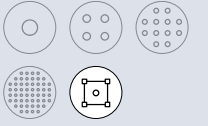
SCALE



AUDIENCE



SCOPE

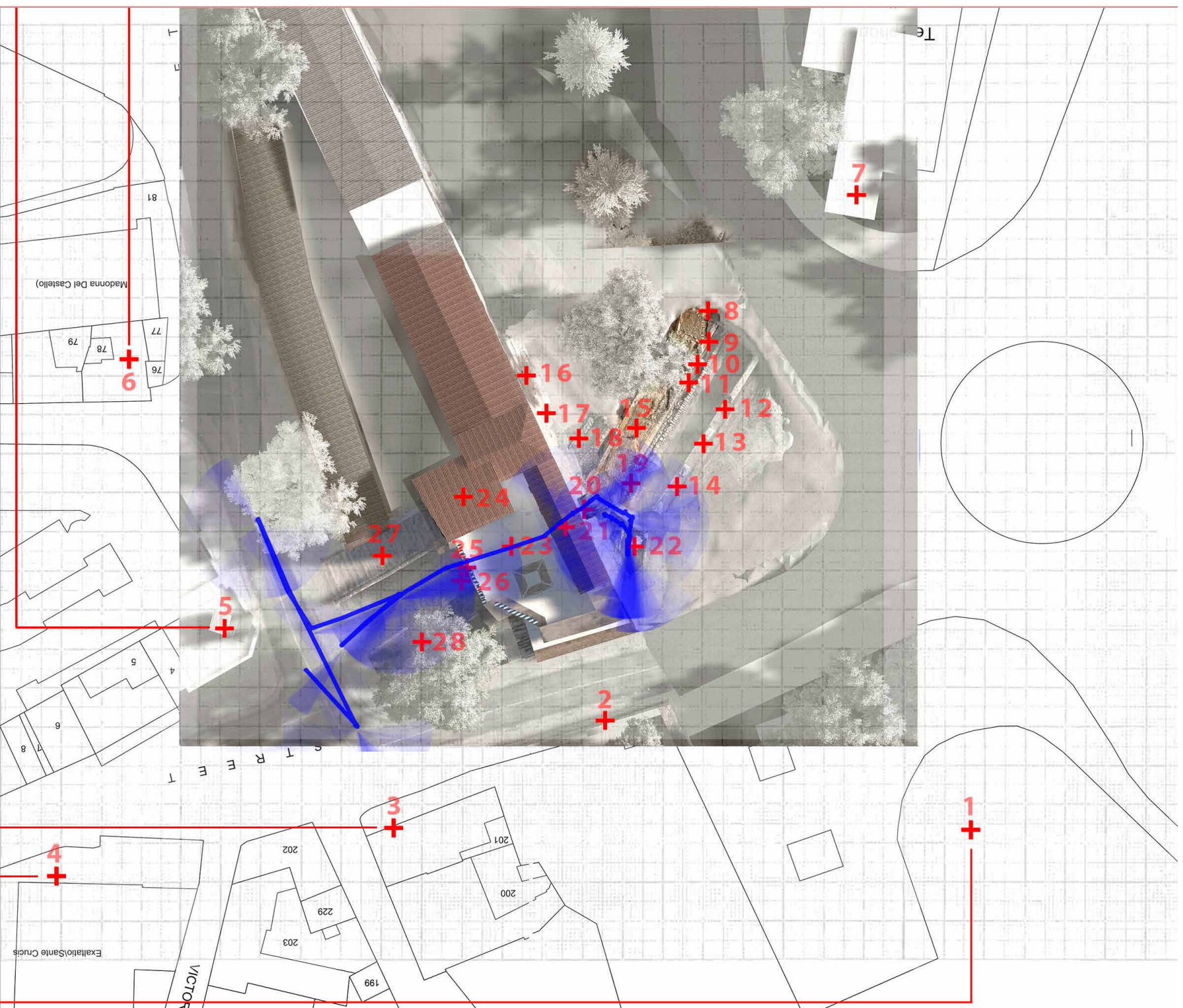
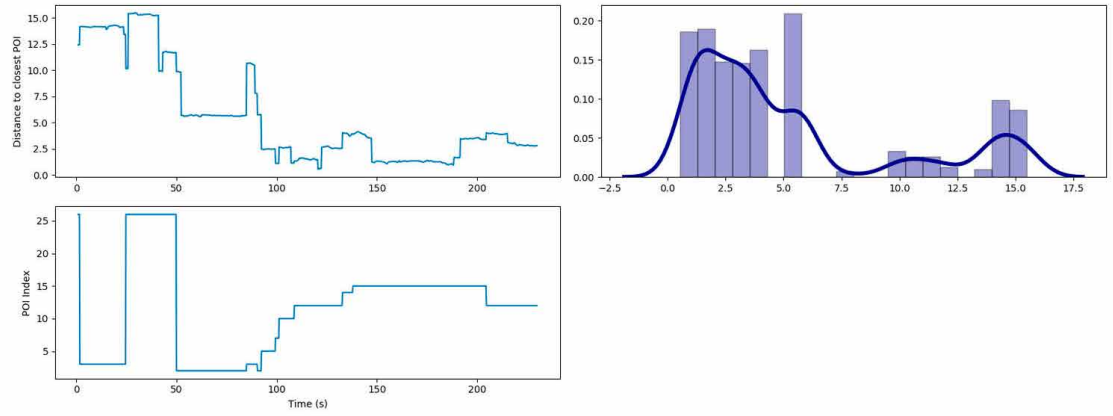


1
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STORYTELLING &
LEARNING

4
DECISION
MAKING



Virtual Environments as a Playful Interface between Built Heritage and the Resilient Development of the City

Author: Georgios Artopoulos
Collaborators: Nikolas Bakirtzis, Colter Wehmeier, Panayiotis Charalambous, Charalambos Ioannou, Harry Varnava, Agni Petridou; Cyprus Department of Antiquities; Nicosia Municipality; AVL, NCSA University of Illinois at Urbana-Champaign
Location/Year: Nicosia, Cyprus, 2015-17

This research proposes a methodology for the cross-disciplinary study and analysis of complex urban realities, such as historic Mediterranean cities, with the use of advanced digital tools for the creation and development of real-time virtual environments for research and collaboration that capture data of users' behaviour in space. The objective of this research is a digital platform, which through immersion, cinematic language, urban modeling, interaction and crowd simulation enables the evaluation of alternative planning scenarios and design interventions in the context of the management plan of open public spaces that used to be popular within the urban fabric of European cities but are now forgotten or in limbo due to political, economic, or social pressures.

First step in this methodology is a 'virtual world creator': this tool allows users to choose, sketch, follow and virtually explore paths and routes inside the projected space in order to offer their personal account of how the specific public space should operate and consolidate their understanding of the complex urban space. The interface enables sketching proposed routes in and around the historic site by users. These routes are then automatically mapped in the virtual environment in order for their 'co-creators' and others to walk them and assess their experience in Virtual Reality. This research invests in utilizing data from real world crowds, both for simulation and analysis of crowd behaviour in different scenarios (e.g., different paths as defined by real users), hence the case presented focuses on data-driven approaches. The process involves a) tracking spatio-temporal trajectories of people in image space, b) ortho-projecting them from image to world space and finally c) animating them by placing virtual characters on them.

GAME

PURPOSE

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PLAY

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TECH & TOOLS

AESTHETICS

SPACE

SCALE

AUDIENCE

SCOPE



We applied this methodology in COST Action Training events, and local VR theatre evaluation sessions to engage local stakeholders, international experts, authorities and inhabitants of the city in the management of the archaeological site of the moat of the medieval city of Nicosia, and we co-designed walking platforms through the excavated area of the moat in order to promote its historical significance for the city as well as its reintegration in the network of public spaces and circulation routes around the historic neighbourhood of the Paphos Gate. This method delivers experiences that facilitate steering the planning and site management process towards the right direction since all distinct groups of citizens should be offered opportunities to grow links with a place which will contribute to a feeling of belonging. These opportunities emerge out of the co-development of common visions for their neighbourhood and the public spaces they occupy, their familiarization with social and cultural conditions, the topography of a place, its history and associated local narratives.



3

Storytelling & Learning

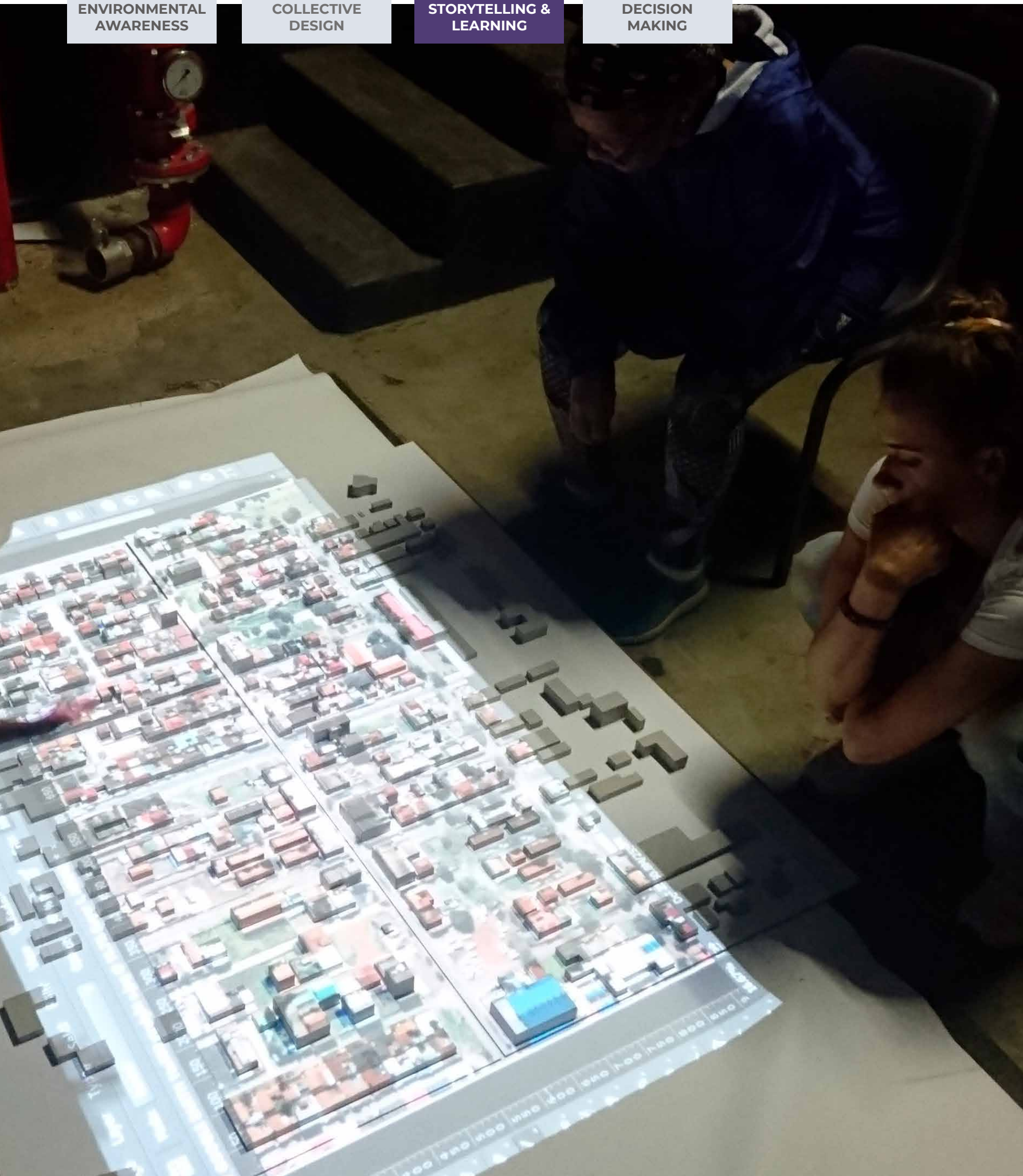
Projects

1
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LEARNING

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Back Story

Author: S.Villiers + S. Valley + J. Bennett + M. Ndziba + L. Ogbu

Location/Year: Johannesburg, South africa, 2016-2018

Backstory was an urban story-collecting/sharing project with the users, managers and makers of the city known as Jo'burg. The project took form between 2016 – 2018 as a collaboratively built installation in Johannesburg's inner-city neighborhood of Braamfontein, where stories and city-data were unpacked through a series of workshops, discussions, and exhibitions. The installation aimed to bring together different city inhabitants and make this confluence of data and stories more accessible to those who use, manage and make the city. The installation sought to draw in a diverse group of voices to engage with the narratives of spatial justice at play in Johannesburg. The installation space was developed by the Back Story Collective and offered as a platform to selected (typically students, local actors and activists) researchers who were working on topics of spatial injustice.

Backstory began as an explorative research investigation into the idea of Spatial Inequality in Johannesburg. The project was led by Liz Ogbu, Counterspace Studio and 1to1 – Agency of Engagement under the title of 'the Unjust City' as the Backstory Collective. The initial engagement revealed that there are many ways to engage critically with the city in regard to spatial injustice, and after the initial inquiry decided to do so through a series of urban story collection exercises and exhibitions called Backstory. The collecting of stories was seen as a means of building a spatial literacy around the issues of spatial inequality in post-apartheid South Africa.

The project was driven and the technical installation funded by the Collective, but was supported by a local property business, Southpoint, who offered the venue for no cost as well as a grant from the United States Embassy in South Africa to bring Liz Ogbu to Johannesburg and initiate the project. The nature of this collaborative space evolved over the 2-year lifespan of the installation and included projects from the collective as well as a broader network of local researchers including Miliswa Ndziba, Black Studio and various other curative collaborators.

GAME

PURPOSE



CO-CREATION



OUTCOME



PLAY

MECHANICS



TECH & TOOLS



AESTHETICS

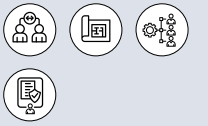


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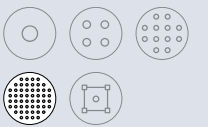
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AUDIENCE



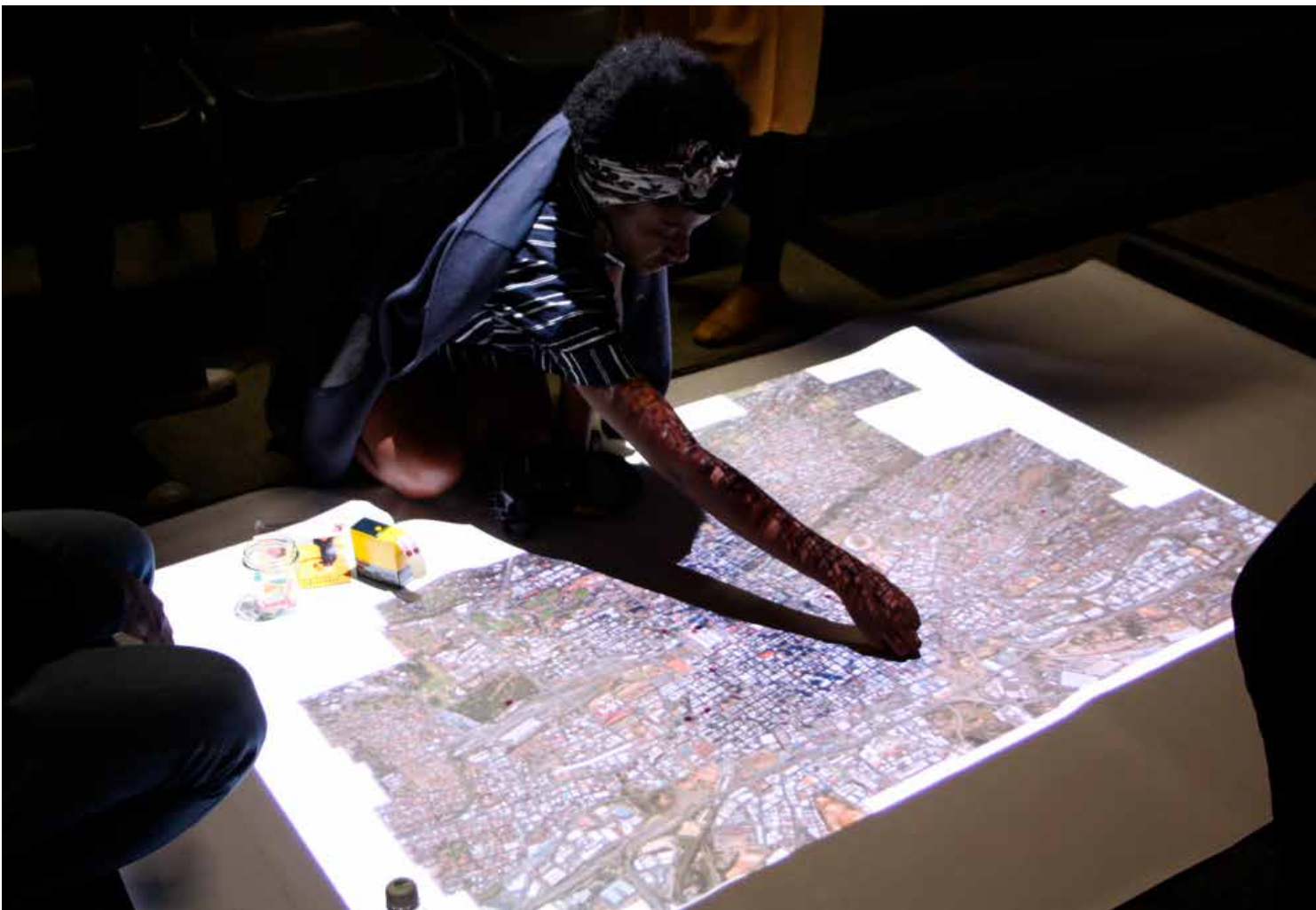
SCOPE





Backstory was hosted in a small ex-industrial room in an alley-way in Braamfontein. The 6m x 5m space is located close to a mix of urban audiences, including students, city officials, affluent retail consumers and everyday urban city-users who pass through Braamfontein each week. The venue was previously converted into an exhibition space and had an advantageously high ceiling, over 5m, that allowed the collective to install a digital projector as a means of engaging the floor plane for their work.

While the project sought to support and nurture emerging voices and methods of spatializing critical research, the intervention was aimed to shift the perspectives of key city making forces that included grass-roots leaders, city officials and private sector developers. Each collaborator used the installation space to engage with their own research question and documented their process and findings digitally as a means of sharing the research.





Guilt

Author: Tamalacà srl + Municipality of Sassari + Abinsula + InnovYou Srl
Location/Year: Sassari, Italy, 2016-ongoing

GUILT is the game designed by TaMaLaCà Srl in 2016 on the occasion of World Game Day, became in 2018 a mobile application. GUILT combines the game with city exploration giving to anyone the possibility to play the role of a detective with a dual mode play, both analogue and with the support of technologies.

GUILT is a tool based on a playful model that combines the mechanisms of the treasure hunt, Cluedo and Guess who? by using the GPS, QR codes and storytelling with a twofold goal.

First, the promotion of the territory – cities, parks, museums - through the creation of playful itineraries that encourage the player to explore urban spaces by interacting with them.

Second, the involvement and cultural entertainment through the creation of playful events capable of transforming the game session into a collective experience. It's part of this last aspect also the activation of workshops aimed at schools for creating new stories to play.

GUILT is a versatile game suitable for a wide audience. In fact, the possibility of being used both in analogue and with the mobile application makes it playable by people of all ages. Furthermore, even the playable contents of GUILT - the stories of the cases to be solved - can be created and adapted according to the contexts in which they will be played and to the target that will be involved.

The versatility of GUILT also emerges from the stories currently available set in very different contexts such as, for example, the old town of the city of Sassari, the mining village of Argentiera (Italy). Finally, in addition to stories set in open spaces, the catalog also includes the stories created during the COVID-19 emergency designed to be played in the home environment. From 2020 the "Guilt" app is available on the Play Store and Applestore and allows the creation and use of stories set throughout the Italian territory.

GAME

PURPOSE



CO-CREATION



OUTCOME



PLAY

MECHANICS



TECH & TOOLS



AESTHETICS



SPACE

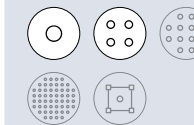
SCALE



AUDIENCE



SCOPE





Hello Lamp Post

Author: Hello Lamp Post

Location/Year: Global , 2018 (ongoing)

Bringing cities and their citizens closer together, Hello Lamp Post allows people to have two-way 'chats' with objects in their surroundings; providing people with key local information, while gathering important perceptions, opinions and ideas.

Residents and tourists alike, simply scan a QR code or follow an instruction placed on objects such as statues, benches, lamp posts, buildings etc. and begin a two-way conversation with that object via SMS, Whatsapp, Facebook messenger or a mobile browser.

Hello Lamp Post helps increase participation and engagement in local decision making. Insights from interactions are anonymously shared with organisations such as local authorities to enable better informed decision making.

Hello Lamp Post encourages people to look at their city with fresh eyes. It gives citizens a chance to reflect and feedback to their city, empowering them to take back ownership and influence its future development. Hello Lamp Post makes the planning of our cities more centred around citizens' needs and ideas, and enables the true co-creation of our urban environments.

Hello Lamp Post has been used by local authorities in towns and cities across the world for place marketing, community engagement, cultural storytelling, public consultation and wayfinding.

GAME

PURPOSE



CO-CREATION



OUTCOME



PLAY

MECHANICS



TECH & TOOLS



AESTHETICS

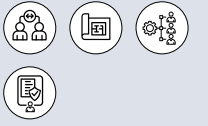


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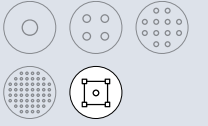
SCALE



AUDIENCE



SCOPE

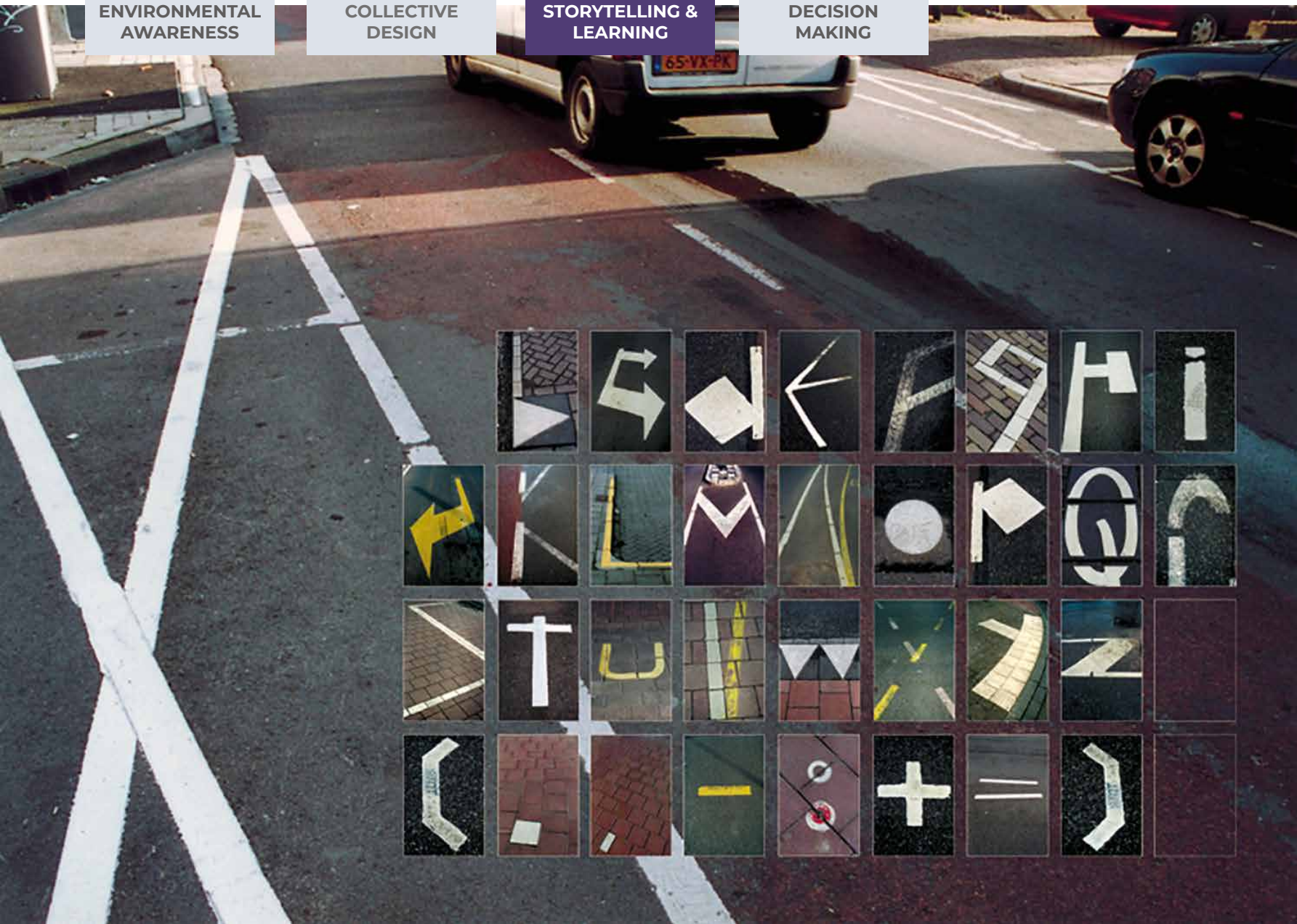


1 ENVIRONMENTAL AWARENESS

2 COLLECTIVE DESIGN

3 STORYTELLING & LEARNING

4 DECISION MAKING



My Street ABC

Author: Kjell Van Ginkel
Location/Year: 2020

The objective of My Street ABC is to give people a unique typographic perspective on their everyday urban environment by challenging them to find their own Street ABC. This experience transforms the way they perceive their city, no matter if they're small kids just learning their ABC's or educated adults.

Back in 2002 when Kjell van Ginkel was studying Graphic Design in the Netherlands he noticed that by looking at the streets in a different way, they were filled with unintended letters. He discovered them hiding in the shapes of street markings, fences and shadows among others. Soon, he started photographing these letters and completed his first street alphabet.

The idea lingered in his mind ever since; in 2011 he made a different, more colorful, alphabet from the streets of Rio de Janeiro and in 2017 he used these letters to make an artistic intervention at the entrance of The School of Education from Unicamp in Brazil. It featured letters spelling out E-S-C-O-L-A (school), referring to his firm belief that the city is also a valuable educational space.

In late 2018 he developed this concept further by publishing a "My Street ABC" book. It features a complete alphabet of letters found on streets from all over the world, and challenges people to find their own. We have found that My Street ABC has the unique power to transform the way people perceive their city, no matter if they're small kids just learning their ABC's or educated adults.

The next step was the soft-launch of the My Street ABC app (beta), which is still in development and targeted for an official release in late 2020. Using well-established gamification methods, the app motivates people to work in teams to complete their own local Street ABC's. Depending on the user's neighbourhood, city or country, the letters will have their own distinctive look. These letters can be shared, rated, and even located on a map through shared location data, giving us a globe-spanning database of these unique Street ABC's

GAME

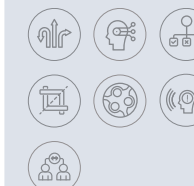
PURPOSE



CO-CREATION



OUTCOME



PLAY

MECHANICS



TECH & TOOLS



AESTHETICS



SPACE

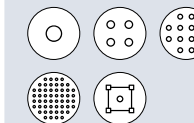
SCALE



AUDIENCE



SCOPE





Superlupa

Author: Ajla Aldah + Ren Jiale (IAAC)
Location/Year: Barcelona, Spain, 2018

SuperLupa is an educational, self-guided game and an indirect participatory design tool that encourages urban exploration of the neighborhood by having markers distributed in different locations for kids to seek and find. Using these markers children are able to unlock chapters of the game and each chapter has a different lesson about the public space and what it contains.

The interface works as a magnifying glass where kids can use the phone to move closer and examine the mixed reality objects to further explore and learn. The chapter we developed using Unity was the Tree Chapter which teaches children about biodiversity and how trees are home to different species such as birds, bees, and even microorganisms that cannot be seen by the naked eye.

The next chapter to be further explored would be food production where kids can learn the types of crops that can and cannot grow in Barcelona by dragging different kinds into the screen and watching its growth process.

From testing out the game in the Superilla, we managed to verify that it can be considered as a multiplayer game since kids were always playing in groups and teaching each other every new discovery they made.

How can the data extracted transform public space?

GAME

PURPOSE



CO-CREATION



OUTCOME



PLAY

MECHANICS



TECH & TOOLS



AESTHETICS

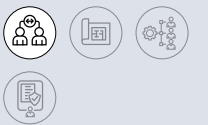


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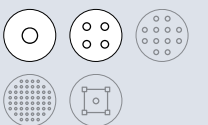
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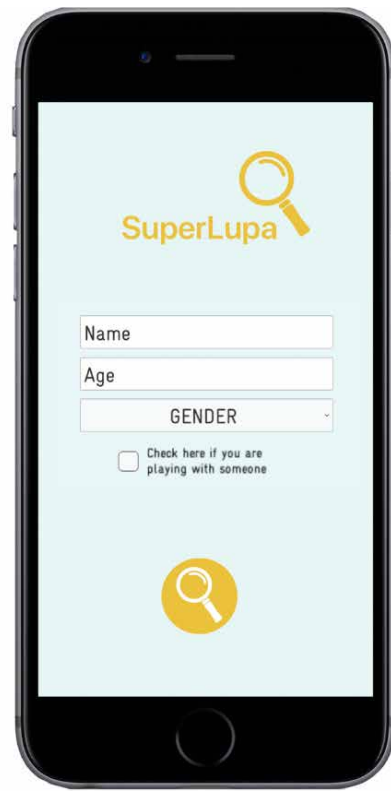


AUDIENCE



SCOPE

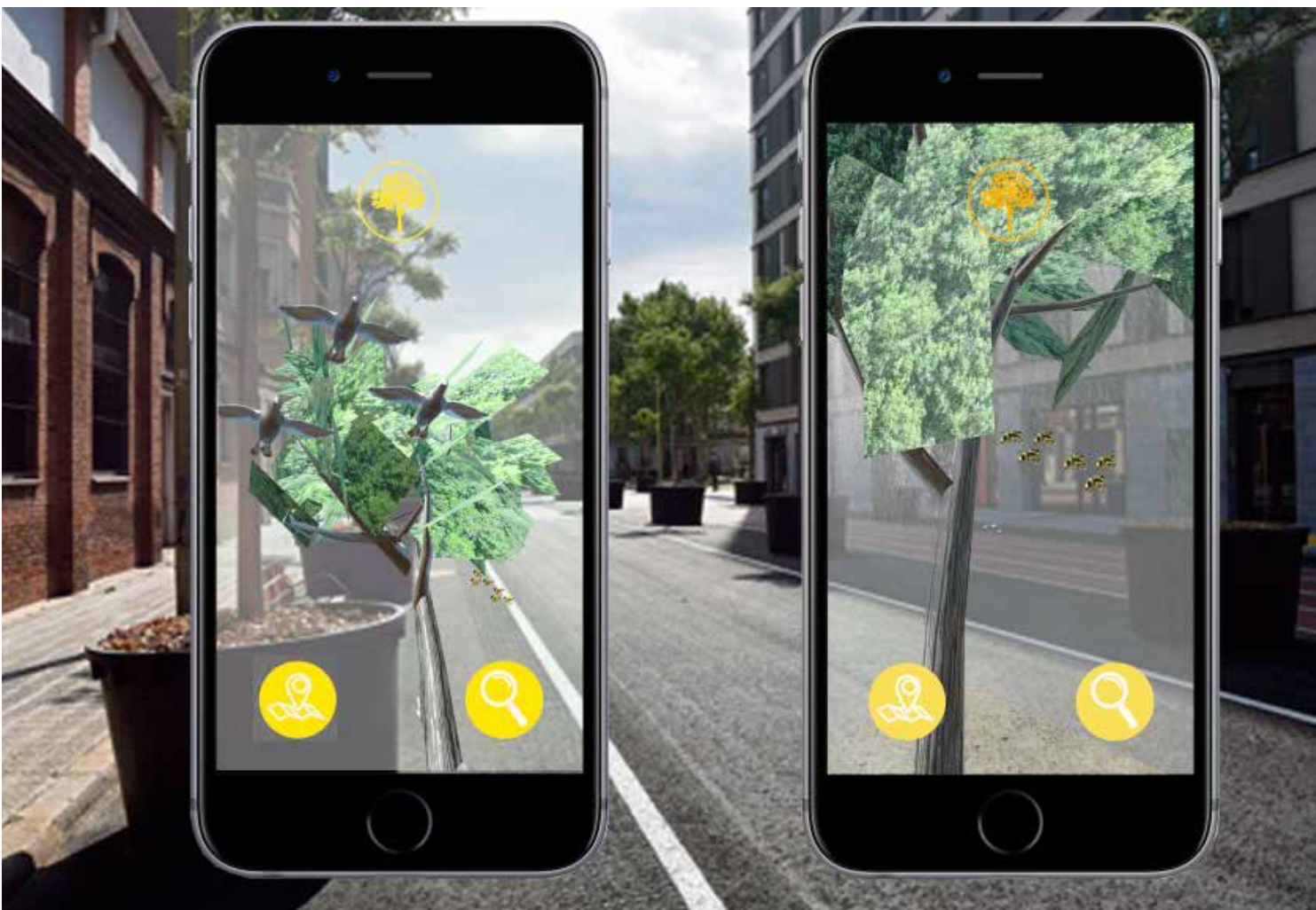




Location, age, time, interest and level assessment are the five main categories of data generated directly by the game. By cross-referencing these different categories and overlaying them over existing data such as current land-use, decisions makers can be able to:

Identify hot-spots and deserted areas in the neighborhood
 Understand where kids of certain age gather and why
 Understand when kids use the public space and why
 Distinguish which chapters kids seek and find more interesting and how much time they spend on each chapter.

Identify kids levels and reaction to challenges
 Urban interventions such as reactivating deserted areas, introducing temporary events that are more targeted towards different age groups according to their location and interests, creating outdoor learning spaces and others are examples of how SuperLupa can influence the future of the urban planning process.

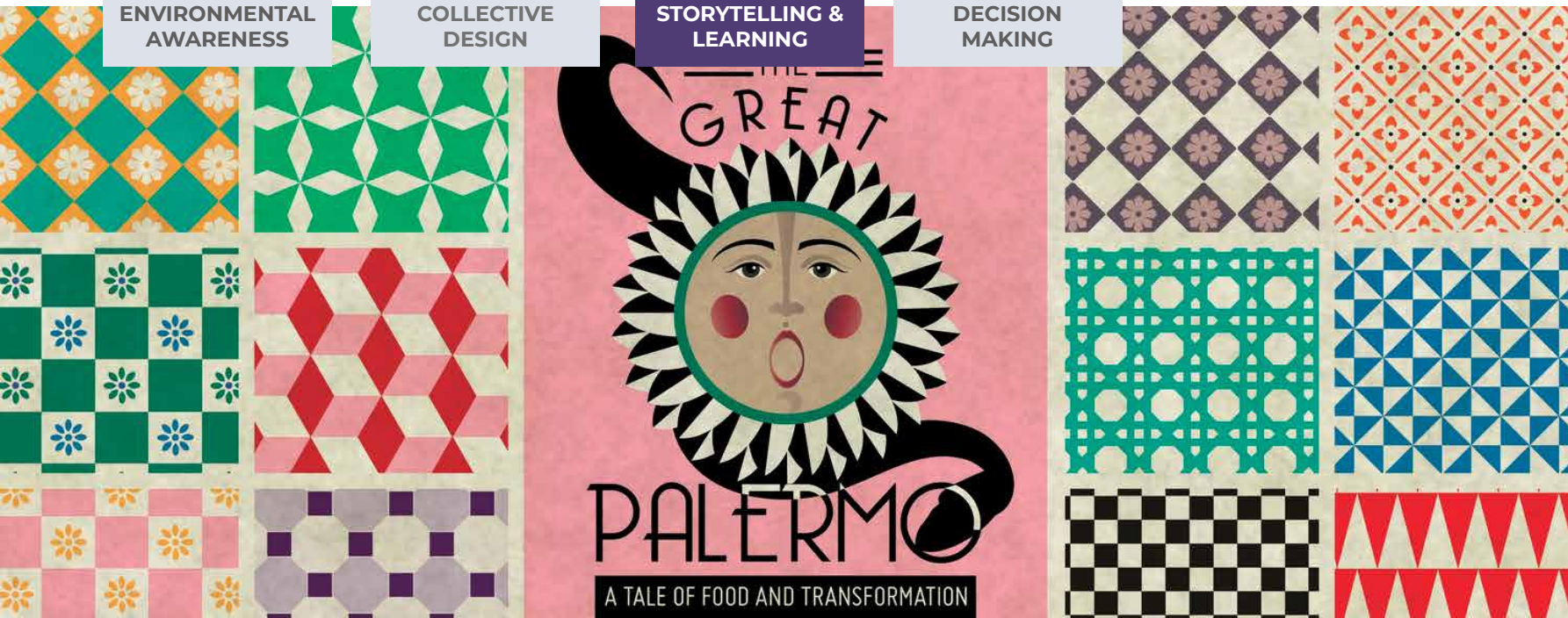


1 ENVIRONMENTAL AWARENESS

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4 DECISION MAKING



The great Palermo

Author: we are muesli + clac + Almendra Music + Sudtitles + My Appy
Location/Year: Palermo, Italy, 2015

The Great Palermo” is a free interactive ballad about street food, folklore and culture of the city of Palermo, Sicily. Explore the places and play with the stories, from Donna Florio’s iris to Saint Rosalia’s babbaluci: 19 secrets to discover in a locally-made playful experiment in cumulative storytelling and valorization of the intangible cultural heritage of Sicily.

The Great Palermo aims to promote the intangible heritage of the sicillian street food. The objective is to use the videogame medium as a form of unconventional storytelling tool .The project was born inside an art residency and was co-created locally.

Made by We Are Muesli in collaboration with CLAC. Prototyped in Palermo at Re Federico Cowork for I ART - Artist In Residence. Developed for Crezi Food Kit project in collaboration with Fondazione Telecom Italia. Music and sound design by Almendra Music (Danilo Romancino, Gianluca Cangemi, Luca Rinaudo), voice by Alberto Nicolino, app development by My Appy.

GAME

PURPOSE



CO-CREATION



OUTCOME



PLAY

MECHANICS



TECH & TOOLS



AESTHETICS



SPACE

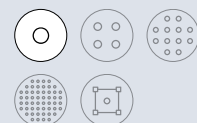
SCALE



AUDIENCE



SCOPE





The innovation game

Author: Celiane Camargo-Borges, Mariette Huizinga, Ayrton Violento
Location/Year: Silva Jardim, Rio de Janeiro, Brasil, 2019

The Innovation game methodology is a gaming approach for research and intervention where through fun and playful games people come together, engage, envision ideas and test them. One main goal is also to create a learning community where people feel that they belong as well as a sense of urgency in applying what they create together. That make people more committed to the process.

The relevance in terms of knowledge production, is that the innovation games can map out opportunities for new business, environmental protection and social development together with the locals. It can also “test” some methodologies and methods that can inspire future researchers, such as the World Cafe, the creative wall, among others. These methods were employed to collect and analyze data as well as to engage participants in their territory.

The innovation game approach created a learning community in which the youngsters co-created and shared opportunities for themselves as well as for the region. They did not know each other in the beginning of the process and after that they became friends and started engaging in new initiatives together. That means the approach is also powerful in creating connection and positive relationships.

One example of the connection and the engagement that the innovation games created was the organization of a community event in the local theater where the youngsters could share their experiences with the games and the challenges with the wider community of Silva Jardim. Another one was the creation of a website to give visibility to Silva Jardim, as well as to offer guided trail tours in the region by the youth themselves.

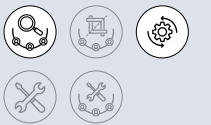
This initiative is relevant for this call as it has the potential to connect people and to increase the sense of belonging not just among the participants but also for the members of the community while at the same time can explore opportunities for business.

GAME

PURPOSE



CO-CREATION



OUTCOME



PLAY

MECHANICS



TECH & TOOLS



AESTHETICS

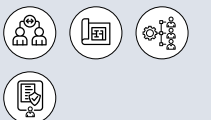


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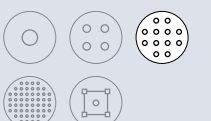
SCALE



AUDIENCE



SCOPE





Un sacco di Palermo

Author: Valentina Mandalari
Location/Year: Palermo, Italy, 2018

“Un Sacco di Palermo” is a modular pedagogical kit conceived as a toolbox to help teachers and educators to introduce in primary and secondary schools curricula the sensitive topic of Palermo’s recent urban development, highlighting the repercussions that affected the life of the city at all different levels and facilitating the individuation of its present resources.

The modules of the kit address environmental, urban, and social consequences of the city’s unregulated development during the so-called “Sack of Palermo”. This was a complex set of events begun in the 1950s, marked by the connivance between politics and the Mafia, engendering an urbanization process in which the individual interests have been given priority over the collective ones. In this framework, the main goal of the kit is to enhance the comprehension of the contemporary urban production processes and stimulate the development of a critical point of view on them, fostering children to participate in formulating new visions for the city.

The development methodology consisted in a set of focus groups with school teachers, game design and playtest sessions conducted in 3 public schools of Palermo coastal suburbs with students of 8-12 years old, engaging children in the process of conversion of scientific information into games and activities. The whole game design and playtest phase has been assessed through questionnaires and qualitative evaluations filled in by both students and teachers. A final session of training has been organized for teachers of the schools, with a training of trainers approach in order to make teachers totally independent in using the kit and implement the activities.

“Un Sacco di Palermo” project has been promoted by the European nomadic biennial Manifesta 12 Educational Department in partnership with the Urban Ecomuseum Mare Memoria Viva of Palermo and has been developed by a multidisciplinary team of architects, scientists and game designers.

It has been distributed for free in public schools and it’s included into the educational offer of the Urban Ecomuseum Mare Memoria Viva.

GAME

PURPOSE



CO-CREATION



OUTCOME



PLAY

MECHANICS



TECH & TOOLS



AESTHETICS



SPACE

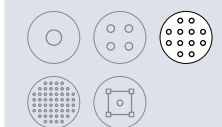
SCALE



AUDIENCE



SCOPE





Urban Living Lab Playground Game

Author: S. Zalokar + C. Mafe + I. Vaitinen
Location/Year: Brussels, Belgium, 2018

The Urban Living Lab Playground Game aims to share the cornerstones of the Urban Living Lab activities - how it functions; who are the staff members working there; and what co-creation tools can be used to engage citizens. Ultimately, participants will learn how an Urban Living Lab functions and how it can bring city stakeholders together to fight a given climate challenge. The gamified approach aids creative thinking and helps challenge solvers to look at the problem from a different perspective/with a fresh set of eyes. By bringing together a diverse mix of participants, the game helps to break down barriers of communication through a storytelling approach.

GAME

PURPOSE



CO-CREATION



OUTCOME



PLAY

MECHANICS



TECH & TOOLS



AESTHETICS

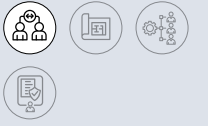


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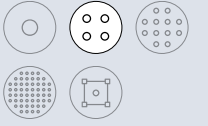
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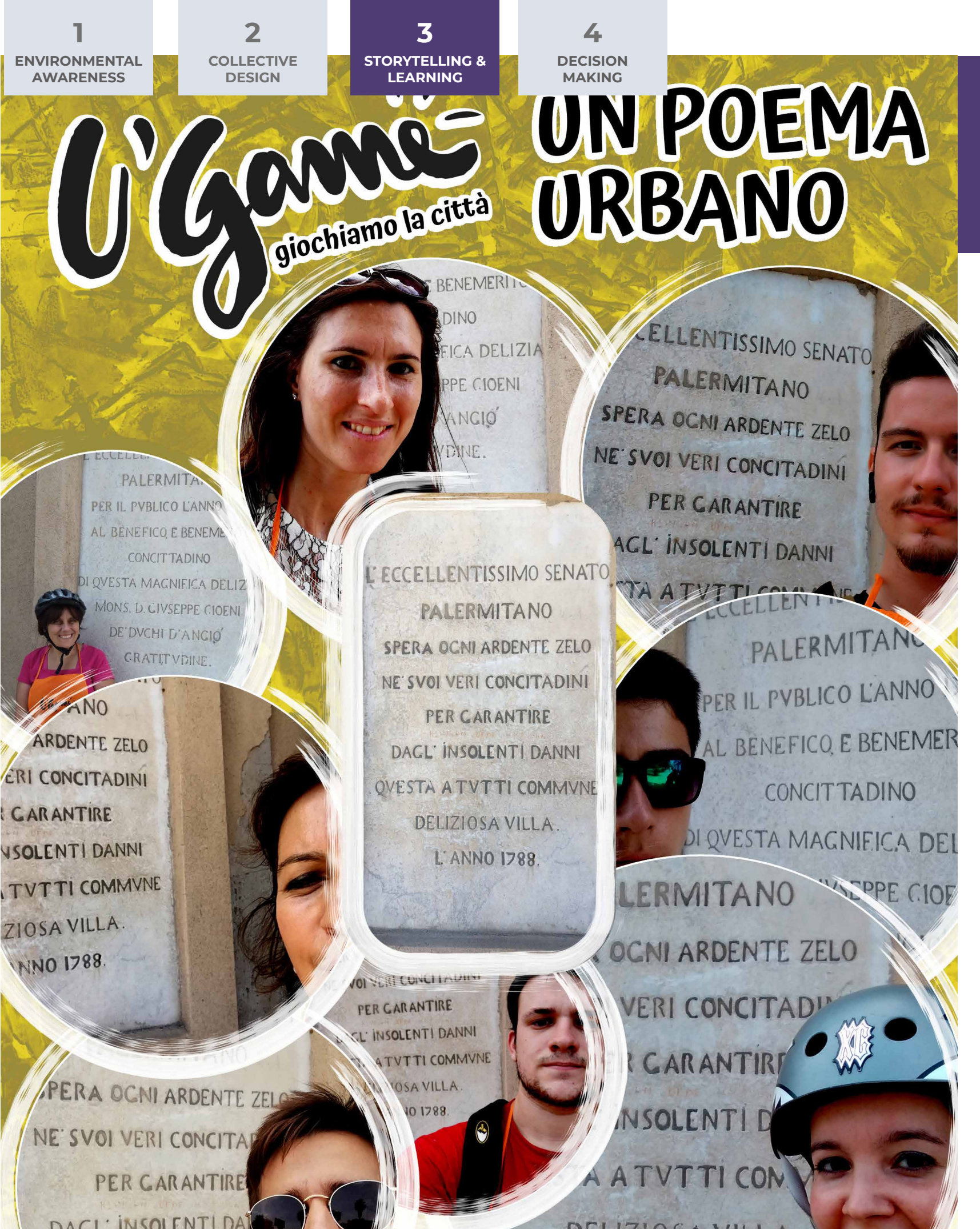


AUDIENCE



SCOPE





Urban Poem

Author: U'Game soc. Coop
Location/Year: Palermo and Matera, 2018-2019

Cities are poems. Some things in those poems are obvious other not. The inscriptions on the walls of the cities, the epigraphs, the tombstones, the murals are the obvious ingredients of the poetics of a city. They are the expression of love, of loss, of claims, of struggles. They are the memory of the expression of a city. They are part of a speech between a crowd of people and power.

In U'Game Urban Poem, the participants will be called to find some particularly poetic writings that are part of the cities' urban landscape. We will start from a common point. Participants will be provided with a digital or a paper map of city points (mainly public spaces and shops). At each point, the participants will find a small poster with a QR code. Each code will refer to a shred of a sentence, which belongs to the walls of the city. The aim of the game will be to recognize as many sentences as possible. At first, therefore, the participants will collect shreds of sentences, visiting different locations. At the end of this phase, the participants will try to find the places where the sentences will be present in the city.

The game will close with the sending of short videos and selfies of the identified poetic places and with the return to the starting point, where the game ranking will be revealed and all the points involved in the urban poem of the city.

GAME

PURPOSE



CO-CREATION



OUTCOME



PLAY

MECHANICS



TECH & TOOLS



AESTHETICS



SPACE

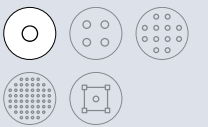
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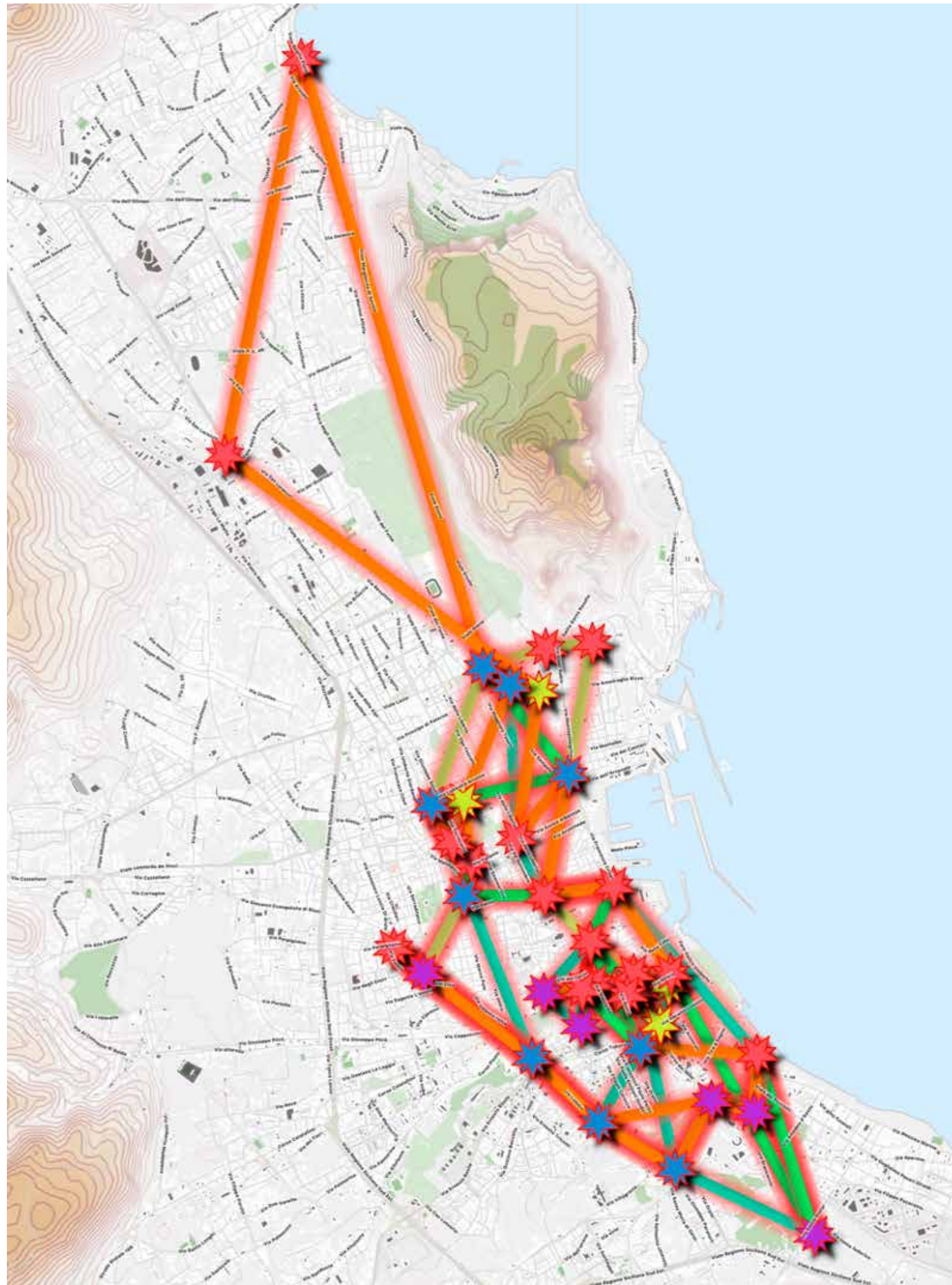


AUDIENCE



SCOPE





The scope of Urban Poem is about small things, is a reflection about the soul of a city. "Urban poem" could be intended as a starting point of a placemaking process because can give a new sense to places.

There are 2 kinds of places in the game. The first ones are locations chosen by the game. So it's possible to force a visit to some places in the city that we want to highlight for the participants. On the other hand, the second kind of places are writings on walls, so it's possible to push people to understand the sense of that writing why they are in such a place, what is the story behind them.

During the game is possible to map the access to single spots. So it is possible to understand how people move inside the city and how much time they spend from a point to another.

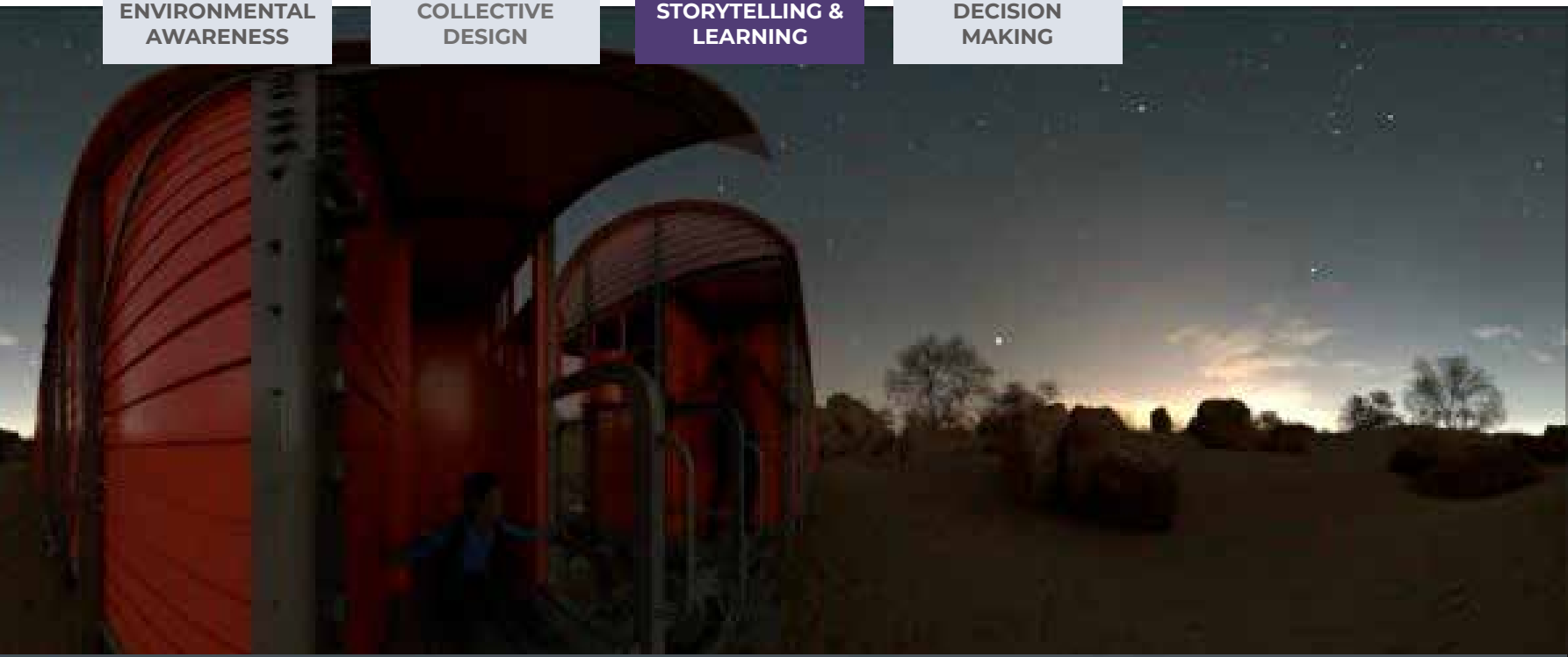


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Being There

Author: Dr. Shima Rezaei Rashnoodi + Prof Dr. Marnix S. van Gisbergen
Location/Year: Mexico (Monterrey) and The Netherlands (Breda), 2019-2021

“Imagine a place filled with important stories that are hard to tell. A place that embodies the collective experience of refugee and migrant women during their temporary stay in Mexico. A place that although is open to the public, is being avoided and remains invisible. This limits possibilities to improve the temporary stay and the connection with the host community. But what if there was a means to experience these stories without the barrier of a physical presence? “

This project addresses the challenges on the growing number of refugee and migrant women (70% are women and children). We created and will create a Virtual Reality Museum using Unity, in which you stand in the shoes of migrant/refugee women and experience their stories/ perceptions of home living temporarily in a settlement. The experience was built through participatory design approaches investigating the value of VR. The VR museum includes interactions revealing stories of migration and home and will be experienced in two ways: experiencing the current space (reflection of reality on how the center looks like) and, the ideal space: which reveals how the center can be improved receiving support (donations) from the community. Hence, we raise awareness and empathy about the importance (and feasibility) of transforming settlements from functional spaces into spaces that feel like home. Through this experience, we draw attention to the importance of emotional wellbeing of migrant/ refugee women by sharing their perceptions of home, using VR to engage them with the host community as active members

GAME

PURPOSE



CO-CREATION



OUTCOME



PLAY

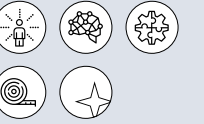
MECHANICS



TECH & TOOLS



AESTHETICS

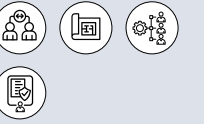


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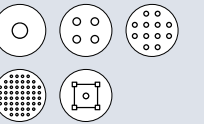
SCALE



AUDIENCE



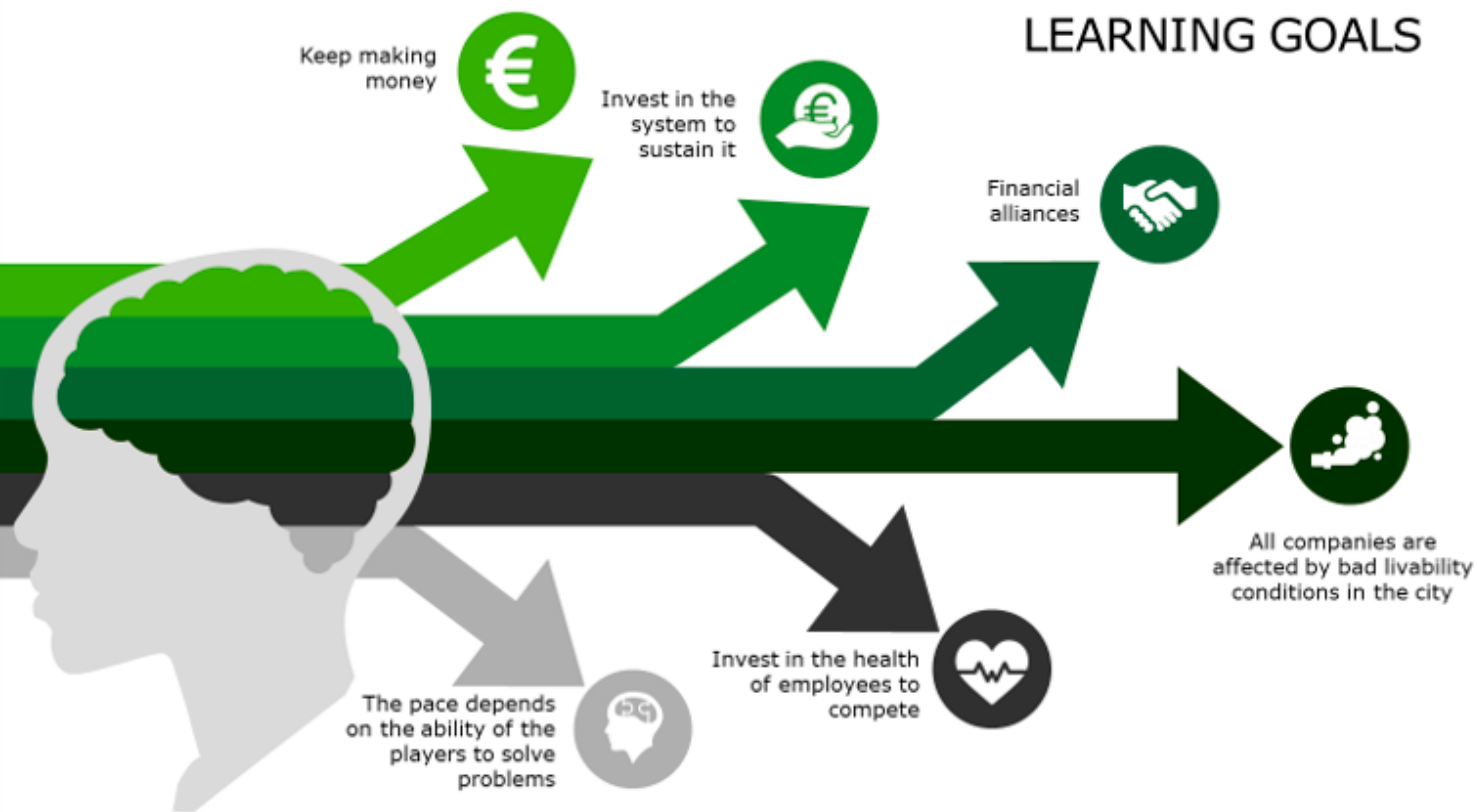
SCOPE



4

Decision Making

Projects



THE IDEA BEHIND: The Corporate Growth Game

- 01 Big business boost income
- 02 But often, decrease livability
- 03 Use of the commons justifies private investment
- 04 But, public-private-partnerships are often mildly successful

Serious games let players experience complex issues and encourages ethical and emotional thinking over purely rational thinking often benefiting the public good.

Corporate growth game

Author: Nick van Apeldoorn
Location/Year: Breda, The Netherlands, 2020

The corporate growth game is a serious board game that aims to stimulate public-private investment in livability and mobility. The game is based on a real case in Eindhoven, the Netherlands. Eindhoven is home to several major corporations such as: Philips, ASML and Daff.

Companies have significant benefits for a city in terms of: jobs, investment opportunities and welfare of the population but they also generate traffic, pollution and often a decrease in health. Such complex systems that simultaneously benefit and harm a city and its residents are often hard to explain, which generally makes collaboration between private companies and the public sector not live up to its full potential.

The Corporate Growth Game benefits this cause since it grants the opportunity for players to experience this complex system and its impacts rather than to describe it.

The game has two rules:

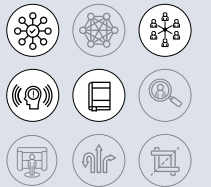
- 1, The player who generates the most revenue at the end of round ten wins the game.
- 2, players can make up new rules if they can explain why it should work like that in the real world.

The game leader is the judge of this; This open mind approach encourages critical and creative thinking and tailor- made solutions for real cases. Every round is five years, in total the four to six players will guide their business over a time span of 50 years. The players of the game are business owners (the bigger, the better), members of a city administration, NGO's or students.

To make the revenue, they can choose to let their business grow in the city centre or build an additional business. Those businesses are built with revenue. The first two rounds focus on mastering those dynamics and players are guided through this process by a game leader. After the game, a discussion round is facilitated by the game leader. In this discussion, the lessons learned from the game are discussed with the players. In the second phase, those lessons are applied to the city. The concept is currently still under development.

GAME

PURPOSE



CO-CREATION



OUTCOME



PLAY

MECHANICS



TECH & TOOLS



AESTHETICS

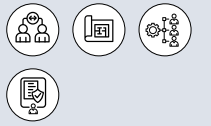


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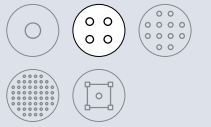
SCALE



AUDIENCE



SCOPE





Kreyon city

Author: Bernardo Monechi + Enrico Ubaldi + Vittorio Loreto (Sony CSL)
Location/Year: Paris, France, 2018

Kreyon City aims at engaging the general public into a simplified simulation of decision making. The purpose of Kreyon City is twofold: from one side increase the awareness of participants on the complexity of urban systems, and from the other gathering data on their learning process about this complexity. Individuals are, in fact playing with a Machine Learning generative model trained on real data. However, the physical bricks they have to use to develop the city mediates this interaction. Depth sensors and RGB cameras record how the city is built and uses this as the input of the generative model. In this way, a specific configuration will correspond to a specific output in terms of urban indicators, that are displayed on a feedback monitor. Such monitor also displays missions and challenges related to the city that players have to solve by modifying the city itself.

Kreyon City has been developed both in single-player and collective versions. The single-player version allows single individuals to build their small city. In contrast, in the collective versions, many individuals have to coordinate to build the same large city, solving the problems together.

Kreyon City is a tool for studying how individuals interact with complex problems. The software managing the depth sensors and the feedback display allows gathering data about individual decisions, wherever the installation is.

GAME

PURPOSE



CO-CREATION



OUTCOME



PLAY

MECHANICS



TECH & TOOLS



AESTHETICS

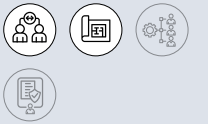


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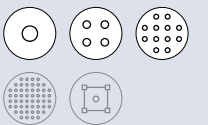
SCALE



AUDIENCE



SCOPE





Metrogame

Author: MSLab + Metrohub
Location/Year: Kuala Lumpur, Malaysia, 2018

Premise: the role of metropolitan systems in addressing and fulfilling SDGs is crucial. Limited are the tools to directly link strategic physical planning and design actions with the sustainable global agendas.

Objective: the METROGAME is based on preliminary work made by experts as facilitators providing scenarios of negotiation to be improved, modified, implemented by different actors through decision making processes the game will simulate these decision making processes in reduced complexity showing the effects on SDGs and other urban indicators in terms of expected results. The game is based on a preliminary mapping and design phase on the focus area delivering a strategic framework that should include and recombine existing and potential public/collective/common assets as enduring and viable metropolitan and urban patterns contributing to set a possible robust structure of sustainable development. A metropolitan framework of civic robustness is a strategic, inter- scalar, multi-actor, spatial platform of negotiation for the coproduction of public good.

The METROGAME allows to interact with the metropolitan strategic framework and its patterns by improving, modifying, implementing them according to a personal perspective, with the aim of reaching the highest balance in the proposed indicators of sustainable development.

Each group will have a game set including the game board and: 9 Roles Cards 12 Action Cards 2 Scoring Tokens. At the beginning of the game role cards will be distributed. The mayor will be elected and he will be the active player, while the others will play the parts of the actors suggested by the roles card, sustaining the suggested positions.

In Wazico some projects to drive future urbanization have already been started, as the national government has decided to invest in the city and financial resources are available due to the progressive foreign private investments, but various urgent issues still require the attention of decision makers. The goal of the game is to set a sustainable scenario for Wazico in which the Local Goals on urgent needs and the Global Goals related to SDGs are balanced.

GAME

PURPOSE



CO-CREATION



OUTCOME



PLAY

MECHANICS



TECH & TOOLS



AESTHETICS

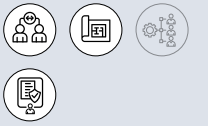


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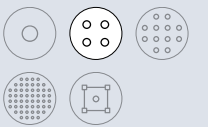
SCALE



AUDIENCE



SCOPE





Online / On-site

Author: Cyrus Peñarroyo
Location/Year: Detroit, United States, 2014

Online/On-site combines publicly available spatial data with information gathered from interviews of local high school students in order to map detailed geographies of digital access and exclusion across Detroit. Despite recent development, Detroit has one of the lowest rates of Internet connectivity in the United States, excluding thousands of people from the opportunities for education, employment, and belonging afforded to those with the ability to get online. This condition is exacerbated by the economic precarity of many Detroiters, the high costs of individual residentially-based internet access, and uneven broadband service provision throughout Detroit's neighborhoods. Many of those affected are school-aged youths that need the Internet to complete their homework, submit after-school job applications, or simply socialize with their classmates.

This project attempts to "game the system" through strategic collaboration and identifies latent opportunities to reimagine the city's disinvested neighborhoods in ways that enable public assembly and digital interaction, proposing urban design strategies that are rich with alternative ways to connect physically and virtually. The project understands the rules and parameters behind the creation of community mesh networks and mines representational techniques from social media apps and digital interfaces in order to communicate that information to a wider public. Using a combination of maps, diagrams, and renderings, Online/On-site hopes to redefine what digital access and equity could look like in the urban environment.

GAME

PURPOSE



CO-CREATION



OUTCOME



PLAY

MECHANICS



TECH & TOOLS



AESTHETICS

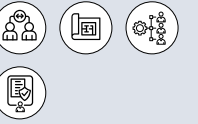


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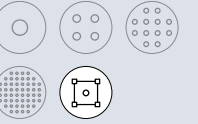
SCALE



AUDIENCE



SCOPE





The Urban Future

Author: Wieland Hendriksen
Location/Year: Breda, The Netherlands, 2017

In order to optimize and improve the accessibility of Breda's city center, the city wanted to evaluate certain redesign options for a specific corridor street, involving citizens throughout the process, communicating in the most visual way possible and creating an experience for all stakeholders. By building the street and the scenario's in VR, so that all stakeholders and citizens could experience the scenarios in VR while physically cycling on a simulator, we have reduced the projecttime to get to a well accepted decision with 30%.

GAME

PURPOSE



CO-CREATION



OUTCOME



PLAY

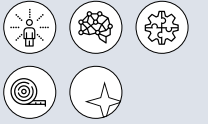
MECHANICS



TECH & TOOLS



AESTHETICS

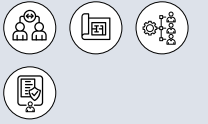


SPACE

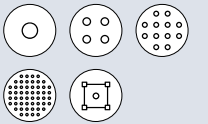
SCALE

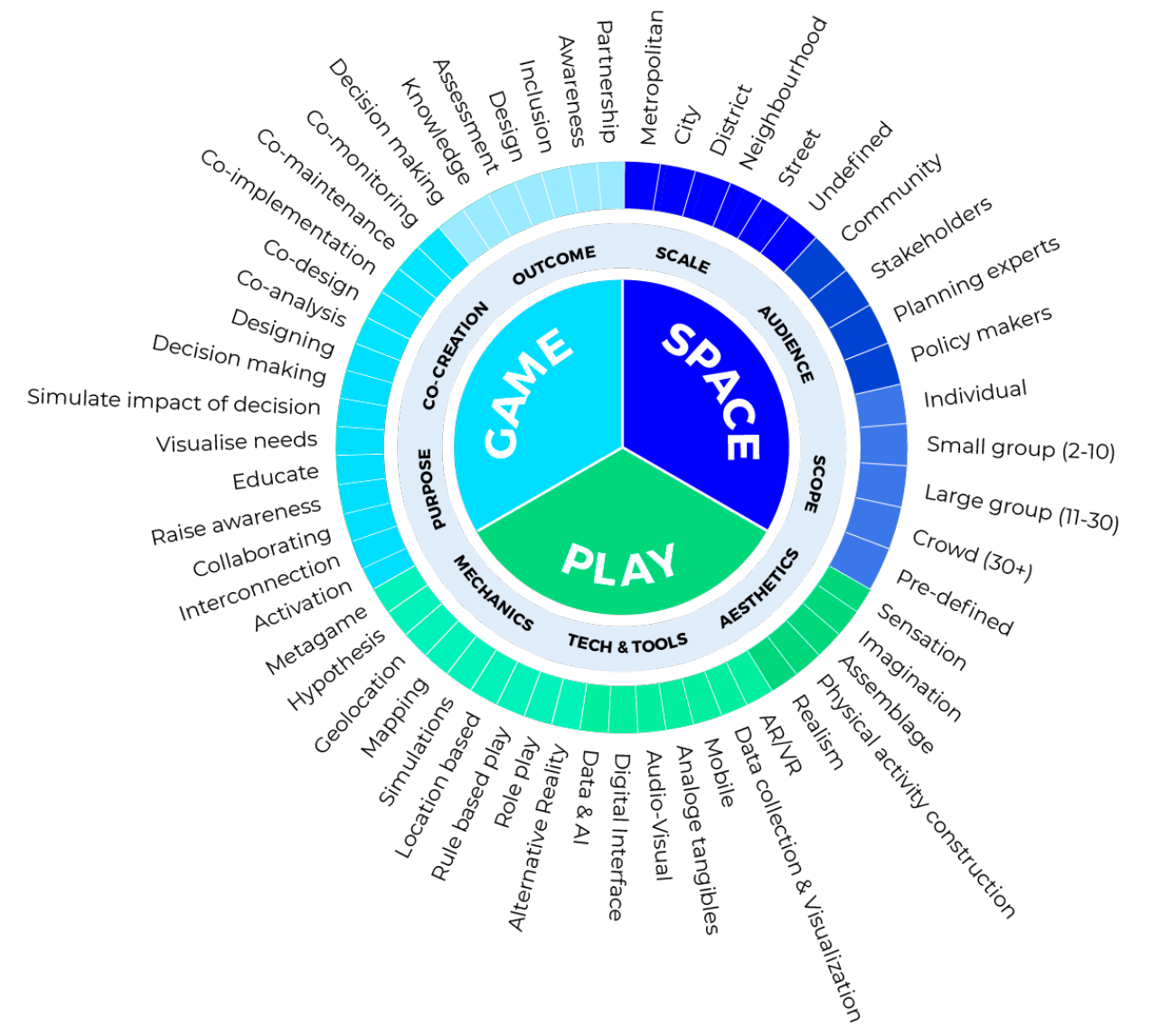


AUDIENCE



SCOPE





PUBLIC PLAY SPACE

PPS Project Partners

Institute for Advanced Architecture of Catalonia (IAAC).
www.iaac.net

Breda University of Applied Sciences (BAUS)
www.buas.nl/en

CLAC
www.clac-lab.org

More information
www.publicplayspace.eu

Contact
info@publicplayspace.eu

GAME

PURPOSE

- Activation
- Interconnection
- Collaborating
- Raise awareness
- Educate
- Visualise needs
- Simulate impact of decisions
- Decision making
- Designing

CO-CREATION

- Co-analysis
- Co-design
- Co-implementation
- Co-maintenance
- Co-monitoring

OUTCOME

- Decision making
- Knowledge
- Assessment
- Design
- Inclusion
- Awareness
- Partnership

PLAY

MECHANICS

- Alternative reality
- Role play
- Rule based play
- Location based
- Simulations
- Mapping
- Geolocation
- Hypothesis
- Metagame

TECHNOLOGY AND TOOLS

- AR/VR
- Data collection and visualization
- Mobile
- Analogue tangibles
- Audio-visual
- Digital interface
- Data and Artificial Intelligence

AESTHETICS

- Sensation
- Imagination
- Assemblage
- Physical activity construction
- Realism

SPACE

SCALE

- Metropolitan
- City
- District
- Neighbourhood
- Street
- Undefined

AUDIENCE

- Community
- Stakeholders
- Planning experts
- Policy makers

SCOPE

- Individual (1)
- Small group (2-10)
- Larger group (11-30)
- Crowd (30+)
- Pre-defined

