

# URBEXTOOLKIT

Explore your city with fun



URBEX

### **General Purpose of the Toolkit:**

This toolkit is part of the URBEX training program on Urban exploration as a tool for the engagement of youths at risk of exclusion. It describes a number of approaches and methods to guide and inspire youth workers that aim to explore their neighbourhoods and socio-spatial contexts with the company of a youth group..

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AND PURPOSE OF  
THE TOOLKIT** (05)

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EXISTING SLOWLY BUT SURELY  
WHO AM I AGAIN?  
I THOUGHT IT ONE

I WOULD  
BUT I  
WAS  
THE

BE

ALWAYS  
SAME

DAY  
DIFFERENT





# 01. INTRO

The **UrbEx toolkit** has been developed by the partners of the **Erasmus+** project “UrbEx: Urban Exploration as an Educational Tool” (Agreement n. 2018-1-IT03-KA205-013227) as a guideline for the training activities within the project. The toolkit aims to promote Urban Exploration as an innovative method to engage youth at risk of social exclusion living in disadvantaged European urban areas.

Urban Exploration, in short **UrbEx**, is a term that acquired a specific recognition in recent times. It is related with often barely legal practices of exploration of abandoned buildings, out-of reach spots, no-go areas, subterranean facilities and any sort of neglected or inaccessible location. Although an appealing practice for the youth of today, this is understandingly not what we have in mind using this term here. In this specific context, urban exploration is mostly referred to the investigation of the urban context where the beneficiaries live, study and work, challenging their curiosity to look at new perspectives to understand the neighbourhood and to exploit local resources and potentials.



# ISLINGTON

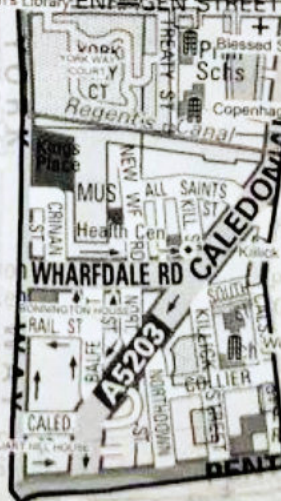
## Caledonian Ward

### Legend

- Children's Centre
- Primary School
- Secondary School
- Special School
- City & Islington College
- University
- Youth Hub
- Adult Community Learning Centre
- Council Office
- Library
- Health Centre
- Hospital
- Police Station
- Fire Station
- Housing Estate
- Parks and Open Space
- Ward Boundary

Please note this is a generic legend and this ward may not contain all the services listed above. GRS 054

Lewis Carroll  
Children's Library



The toolkit comprises two sections:

- **The UrbEx method.** A step-by-step guide on how to conduct a project that involves the exploration of an urban context by a youth group at risk of social exclusion.
- **The UrbEx exercises.** A compendium of techniques, workshops and tools that could be used in the different steps of the UrbEx process.





school

HUSSEN

O L R O E  
m v o

AROMA



## 02. THE URBEX METHOD

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The guide on how to conduct a project that involves urban exploration has been developed by the partners of the UrbEx Erasmus+. Its application was discussed and tested during a five-days training programme for youth at risk of social exclusion and the professionals working with them. The text was then improved during feedback sessions.

The **UrbEx method** consists of five essential steps, listed in the table below:

STEP	OUTCOMES	EXERCISES
1. Setting an UrbEx project for youth at risk of exclusion	Urban exploration project proposal and partnership building	<ul style="list-style-type: none"> <li>- City as a person</li> <li>- Stakeholder mapping</li> </ul>
2. Communicating an UrbEx project to the target group	Communication strategy, kick-off meeting	<ul style="list-style-type: none"> <li>- Empathy map</li> <li>- Active listening</li> <li>- City visionary</li> <li>- Map my world</li> <li>- Urban Memo</li> </ul>
3. Setting the rules of exploration	Laboratories, preparation of exploration	<ul style="list-style-type: none"> <li>- Urban memo</li> <li>- Secret mission</li> <li>- Map my world</li> <li>- City visionary</li> <li>- Stratificaton lab</li> </ul>
4. Field activities: exploring the city	City walk, spatial survey	<ul style="list-style-type: none"> <li>- Urban memo</li> <li>- Secret mission</li> <li>- City visionary</li> <li>- Stratificaton lab</li> </ul>
5. Processing, reporting and publishing results	Documentation, social media posts, maps, city tours	<ul style="list-style-type: none"> <li>- City visionary</li> <li>- Urban memo</li> <li>- Stratificaton lab</li> </ul>

## **STEP 1. SETTING AN URBEX PROJECT FOR YOUTH AT RISK OF EXCLUSION**

The first step for creating a successful UrbEx project is to clearly define its general objectives and outcomes. There are five elements that need to be initially clarified:

- The general objectives of the activity (Why?)
- The targeted group of participants (Who?)
- The extension and delimitation of the territory under scrutiny (Where?)
- The expected outcomes of the activity (What?)
- Timing of the activities (When?)

The outcome of this first step of the project should be an urban exploration proposal including identification of the application area, target groups and objectives, as well as a partnership building.

### **EXERCISES**

City as a person / Stakeholder mapping





## **1.1 WHY TO SET UP AN URBEX PROJECT?**

Urban Exploration can be applied in order to make youngsters more (or differently) aware of the socio-spatial context they live in, discovering cultural, historical, or social elements of the landscape. Between the many applications of UrbEx, we can highlight the following uses:

- To assess employment or business opportunities in their neighbourhood.
- To support youth with migrant background or young refugees to integrate, explore their new cities and overcome social barriers.
- For recreational purposes, gamifying the spatial experience and stimulating curiosity.
- As a tool for urban regeneration and community organising.
- To design guided tours of neighbourhoods aimed at promoting local commerce, heritage or cultural production and to enhance local youth potential as cultural vectors.

## **1.2 WHO ARE THE BENEFICIARIES?**

The second consideration while creating an Urban Exploration project is to clarify who are the intended beneficiaries. Questions that bring up issues that must be reflected upon when defining the target group could be:

- Is the project targeting an already existing group/community?
- Is it aimed at forming a new group to develop the activities?
- How do we target the group, especially if it is not an already formed group?





### **1.3 WHERE DOES THE PROJECT TAKE PLACE?**

It is essential to define the territory for exploration, its relations and meanings for the target group.

Questions that bring up those considerations could be:

- Does the territory selected for exploration have its own neighbourhood identity?
- Are there physical, psychological, legal boundaries delimiting it?
- How is related with/inscribed in larger territorial scales?
- What historical processes influence the local identity?
- How is its public perception? Is such a perception justified? Is there territorial stigmatisation?
- What data do we have about the local socio/economic profile and issues? Do we need to develop preliminary research or are we able to start our laboratories with sufficient cognition about the local context?
- Who are the main local stakeholders operating on the territory (public, enterprises, NGOs, informal organisations etc...)? Who needs to be involved?

## **1.4 WHAT ARE THE EXPECTED OUTCOMES?**

Defining clear outcomes from the project and how will these be materialised and disseminated is key if we want to manage the group expectations responsibly. The main objective of the project should be co-created whenever possible and will vary from group to group. The expected outcomes could be to have an impact on the participants, such as capacity building, education, risk reduction, employability, etc.; or it could be product oriented, e.g. designing a tour, building a collaborative map, producing a video or multimedia storytelling, etc.

In any case, the whole process should be documented according to the purpose and the objective (evaluation of the educational impact, promotion of local resources, social campaigning, etc.).

## **1.5 WHEN IS THE PROJECT GOING TO HAPPEN?**

Finally, the length and frequency of the foreseen activities must be agreed according to the general purpose and the availability of the target group.

- One option could be to organise one or more workshops in a short period of time to achieve a specific purpose or outcome, e.g. to design a tour.
- Another option would be to design a long-term engagement programme, such as working with schools to incorporate Urban Exploration projects within their curriculum.

# YOUTH MAP

## GOOD PRACTICE IN PALERMO

The starting idea of **Youth Map** is that the exploration of an urban space (in this case a disadvantaged neighbourhood) could be a successful methodology to increase the participation of youth at risk of social exclusion. By observing and identifying the local resources in terms of heritage and culture, the youth at risk of social exclusion could start to engage with their local surroundings, giving them a higher value and consequently, caring for them. The Youth Map, which inspired the UrbEx project, tries to answer the following questions:

- How could the youngsters observe and understand their districts?
- How could they discover all the opportunities available to increase their civic engagement?
- How could they build new collective and participative strategies to improve their role as actors for local change?





## **STEP 2. COMMUNICATING AN URBEX PROJECT TO THE TARGET GROUP**

Once we have established the general objectives and outcomes of our UrbEx project, the second step is to engage the intended beneficiaries. To achieve this, we should:

- Formulate the basic objectives and ideas in a simple and understandable way.
- Express clearly the benefits and opportunities derived from participating in the project.
- Identify the professionals and local organisations which are currently running community engagement and local development processes so they can introduce and support our project.
- Create a visual identity and communication strategy appealing for the target.
- Set up appropriate communication tools and facilitation methods to enable inclusion, considering the language and cultural skills, cognitive disadvantages, physical impairments, age, etc. of participants.

The expected or possible outcome of this step of the process can be a communication strategy and (or) a kick-off meeting.

### **EXSERCISES**

Empathy map / Active listening / City visionary /  
Map my world / Urban Memo

# SWITCH ON MEHRINGPLATZ

## GOOD PRACTICE IN **BERLIN**

**SwitchOn Mehringplatz** was a training program developed locally in a Berlin neighbourhood in the context of the **EULER Erasmus+ program**, aimed at consolidating competences formed within community initiatives.

After identifying the area of intervention, the objectives of the training programme and its structure, the next step was to create a visual identity able to define and communicate the project to the outside world.

A specific graphic identity has been designed for the Mehringplatz laboratory both with the aim of promoting the training programme and of testing principles for effective place branding as part of the techniques and skills necessary for our neighbourhood curriculum tool set. Analysing the morphology and the geographical location of the area, the round shape of Mehringplatz was outlined as a strong visual element characterizing the local identity. But its shape is also strikingly similar to a computer switch button icon. Naming the project “**Switch On**” and accordingly designing the logo has been one move, alluding to the scope of mobilizing the local community. A chromatic palette, a font set and specific graphic design codes have been created by designers Manuela Conti and Sergio Segoloni and employed all along the activities to design posters and flyers, webpages, video motion graphics, map layers and icons – creating a recognizable and congruent visual language marking the project in all its outcomes. Particular attention has been dedicated to use inclusive design principles in all printed and online features, respecting accessibility and usability for impaired audiences, i.e. people with visual impairments.

The activities of the laboratories have been communicated through a wide set of channels and media in English and German. Posters and flyers announcing public events and workshops have been distributed in the neighbourhood and in a targeted circuit of cultural venues. Announcements and reports about laboratories and public events have been published on the project websites.

A mailing list has been created to specifically reach people interested in the programme, while the general mailing lists of local partners have been employed for the launch of the events. Social media accounts of the project have been created and used extensively, not only to advertise and repost information about the laboratories, but also as tools to collect information, complement the field exploration and connect with similar initiatives and resources. The visual strategy had an essential role in consolidating the project’s identity and to increase chances to fund follow-up actions.

# MEHR RING PLATZ AN DEN COMMONS

WHAT IS AN URBAN COMMONS IN PRACTICE?

19. & 20. NOVEMBER 2019 10:00 - 18:00 UHR

ALLE 14 TAGE UM 18:00 UHR IM COMMONS KUNSTHAUS KÖLN

## COMMONS IN PRACTICE

A PUBLIC COMPULSIVE ON  
OF THE COMMONS  
AND A WORKSHOP  
WITH THE REALITY  
ON THE CITY AS A COMMONS

ON 19. NOVEMBER, 18:00 UHR  
ON 20. NOVEMBER, 10:00 UHR

ON 19. NOVEMBER, 18:00 UHR  
ON 20. NOVEMBER, 10:00 UHR

ON 19. NOVEMBER, 18:00 UHR  
ON 20. NOVEMBER, 10:00 UHR

# PLACE NARRATIVE

HOW CAN WE AS AN ACTOR/ACTRESS IN  
AN URBAN COMMONS PLACE/PLACES  
AND HOW CAN WE AS AN ACTOR/ACTRESS  
CAPTURE THE COMMONS  
THROUGH NARRATIVE?

ON 19. NOVEMBER, 18:00 UHR  
ON 20. NOVEMBER, 10:00 UHR

ON 19. NOVEMBER, 18:00 UHR  
ON 20. NOVEMBER, 10:00 UHR

ON 19. NOVEMBER, 18:00 UHR  
ON 20. NOVEMBER, 10:00 UHR

# THE MAP AS A COMMONS

HOW CAN WE USE MAPPING AS A COMMUNITY  
RESOURCE AND PROCESS? HOW CAN WE  
MAP THE COMMONS AS A COMMONS  
IN THE CITY AS A COMMONS?

ON 19. NOVEMBER, 18:00 UHR  
ON 20. NOVEMBER, 10:00 UHR

ON 19. NOVEMBER, 18:00 UHR  
ON 20. NOVEMBER, 10:00 UHR

ON 19. NOVEMBER, 18:00 UHR  
ON 20. NOVEMBER, 10:00 UHR

# HOW CAN WE USE STORYTELLING TO CREATE COLLECTIVE NARRATIONS, INVESTIGATE TRANSIENT SUBJECTIVITIES AND UNDERSTAND THE REALITY OF TRANSFORMING PLACES?

ON 19. NOVEMBER, 18:00 UHR  
ON 20. NOVEMBER, 10:00 UHR

ON 19. NOVEMBER, 18:00 UHR  
ON 20. NOVEMBER, 10:00 UHR

ON 19. NOVEMBER, 18:00 UHR  
ON 20. NOVEMBER, 10:00 UHR

# MAPPING ACTORS AND ECONOMIES

HOW CAN WE  
MAP THE MULTIPLICITY OF STAKEHOLDERS  
AND FORCES SHAPING A NEIGHBOURHOOD?  
HOW CAN WE UNDERSTAND THE DIFFERENT  
FACTORS SHAPING THE LOCAL ECONOMY?  
HOW CAN WE CAPTURE AND VISUALIZE  
NON-SPECIFICALLY LOCATED FORCES THAT  
INFLUENCE A TERRITORY?

ON 19. NOVEMBER, 18:00 UHR  
ON 20. NOVEMBER, 10:00 UHR

ON 19. NOVEMBER, 18:00 UHR  
ON 20. NOVEMBER, 10:00 UHR

ON 19. NOVEMBER, 18:00 UHR  
ON 20. NOVEMBER, 10:00 UHR

# ACTIVATING LOCAL KNOWLEDGE

HOW CAN WE  
ACTIVATE LOCAL KNOWLEDGE  
AND HOW CAN WE  
USE IT TO  
SHAPING A TERRITORY?

ON 19. NOVEMBER, 18:00 UHR  
ON 20. NOVEMBER, 10:00 UHR

ON 19. NOVEMBER, 18:00 UHR  
ON 20. NOVEMBER, 10:00 UHR

ON 19. NOVEMBER, 18:00 UHR  
ON 20. NOVEMBER, 10:00 UHR



## STEP 3. SETTING THE RULES OF EXPLORATION

In order to maintain the engagement and interest of the target group throughout the project, it is important to collectively define the common objectives and the purpose of the actions.

The **UrbEx method** requires to set the rules and the limits of the territory for the exploratory phase. Appropriate exercises should be selected to enable a better understanding and the specificities of the socio-spatial context under analysis. Take the target group into account and adapt the exercises accordingly to keep their interest. Try to keep a balance between setting the scope to reach the project outcomes (focus) and promoting a wider understanding of the multiple aspects of the local identity (holistic view). The expected outcomes are to prepare the actual spatial exploration and the logistics. Things that need to be agreed with the target:

- ✎ delimitations of the area to explore;
- ✎ organisation of tasks individually or per teams.
- ✎ the general outcome of the exploration and the expectations;
- ✎ the time schedule
- ✎ the basic rules.

Make sure all of the previous aspects have been well understood by the participants.

### EXERCISES

Urban Memo / Secret mission / Map my world /  
City visionary / Stratification lab

# TRIANGOLAZIONE

## GOOD PRACTICE IN FIRENZE

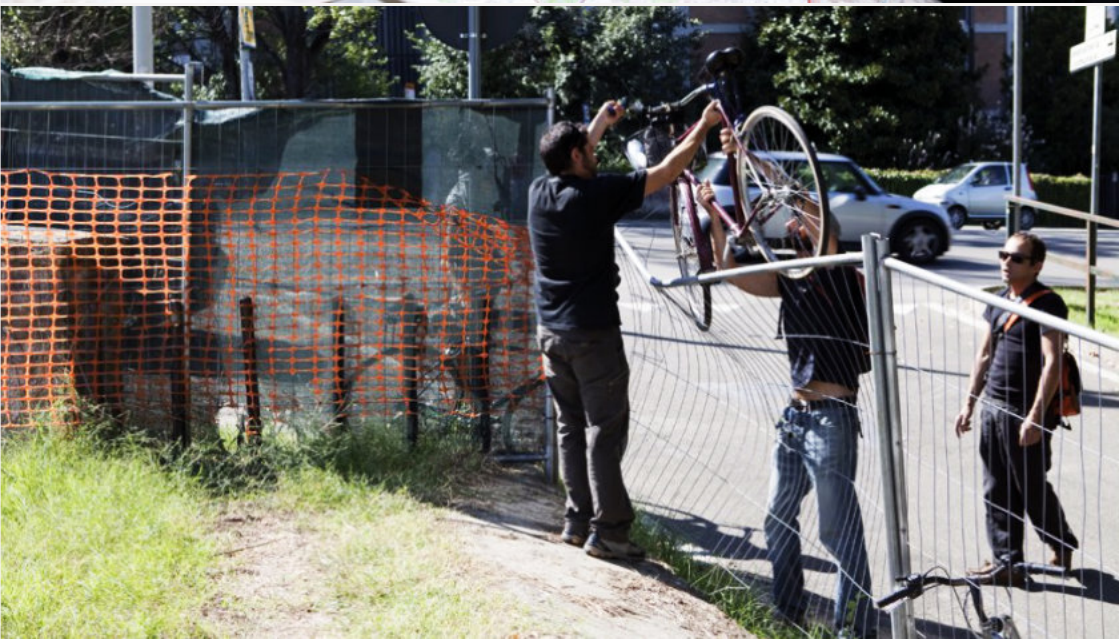
**Triangulation** is the first a series of collective urban derives constituting the core activity of the **Cartografia Resistente laboratory** in Florence in 2004, involving young activists and students in the attempt to create a crowdsourced bottom-up atlas of alternative visions and marginal territories of the city.

The exploration was carried out tracing a triangle on the map of Florence connecting three pivotal landscape elements of the city. The idea was to try to follow as faithfully as possible the straight line drafted on the map, dealing in practice with all the implicit limits of the territory, with all its natural, legal and psychological borders, confronting all sorts of obstacles that one can run into walking through the city. The challenge to follow an abstract line on the field becomes a way to read the fragmentation, the parcelization and the chaotic distribution of internal borders of the city. The route has been accomplished in four full days distributed in several weeks. Participants took note of the experience in different ways, writing, taking pictures, capturing sounds or videotaping. A choral narration has therefore been weaved. Starting from a very practical, linear, contextual experience of the city, we ended with tackling a complexity of different aspects and implications composing the urban reality.

<http://exercises.oginoknauss.org/segmented-city>







## **STEP 4. FIELD ACTIVITIES: EXPLORING THE CITY**

When planning the actual exploration of the neighbourhood, several aspects might be considered to conduct the activities smoothly. These can be summarised in the following questions:

- how can we direct the attention of the participants to less visible/evident aspects?
- how do we steer and monitor the exploration?
- How do we engage them in a debate about public space?
- What precautions must be used to guarantee the safety of the young participants?
- Which degree of autonomy should be given to the participants?
- Are we going to stimulate visual perception or rather to foster other ways of sensing the space?

Will we aim to capture images or sounds (mediated perception) or will we aim at immediate connection with places?

The outcome of step 4 is the deployment of the actual city walk or spatial survey.

### **EXERCISES**

Urban Memo / Secret mission / City visionary / Stratification lab

# TRY IT! TAKE THE ACCESS CHALLENGE

In February 2015, **Mapping for Change** were invited to participate in a UCL Disabled Students' initiative called 'Try It!'. The practice was implemented within the frame of the EU H2020 Project Myaccessible.EU (CAP4Access), which aimed to make cities' built environment more accessible for disabled and older people by challenging social attitudes, raising awareness and delivering assistive mobile applications.

The event aimed to raise awareness for students and staff about the issues relating to accessibility around campus by encouraging them to try it and experience campus as someone with limited mobility. Wheelchairs were borrowed from UCL's PAMELA research lab for the event, in order to provide students who had never navigated in one with the opportunity to experience a journey as a wheelchair user.

Mapping for Change designed a specific activity for the event, using the "persona". Personas are a powerful tool for communicating the needs of different types of users. We created a series of 6 personas, modelled around typical UCL students, who each had a particular task to fulfil. Students were asked to choose a persona, then try to carry out the task in a wheelchair. Before leaving they were asked to map the journey they (as a non-wheelchair user) would take, then upon their return they were asked to map the actual journey they undertook. 29 participants among university students (18-24), staff (including the provost) and visitors reflected upon accessibility issues by putting them in the experience first-hand.

The transferability of the 'TryIt' exercise lies on empathy, the capacity to place oneself in another's position. A similar activity could be done with other groups at risk of social exclusion identifying the element/s for exclusion such as language, literacy, etc. and designing an exercise based on experiencing such barriers.





## Sally



Sally is a first year French and German student. She is a wheelchair user, and has decided to take an introductory Swedish module, and needs to collect some books from the Main Library's Swedish section.

Draw on the route you would take to get to the Swedish section onto the map, using the main quad as your starting point.

Then, go and follow this route.

- What barriers do you encounter that would be inaccessible for a wheelchair user?
- Make a note of barriers, and take pictures of them.
- Find the nearest alternative accessible route, until you reach the destination.

When you're done, come back here.

Was the accessible route the same as the one that you drew? If not, add the new route to the map.



## **STEP 5. PROCESSING,REPORTING AND PUBLISHING RESULTS**

Depending on the type of project, the results will be any kind of documentation or media content, presentation, social media posts, maps and guided itineraries produced.

Your audience will determine the way in which you communicate the final outcomes. A report for funders or researchers, for example, may focus on the process and lessons learned, whereas a wider audience will be more interested in the results and outcomes of the project. More importantly, the beneficiaries should get tangible outcomes of their participation in the activities.

To ensure the maximum reach and impact of your outcomes use innovative, accessible and easy-to-share forms of communication. It is essential to provide feedback to all the participants in a way that is accessible to them, and this should be considered in the initial project design.

Something that you must always consider are the possible issues around GDPR and personal privacy, especially for personal data and photographs.

### **EXERCISES**

[City visionary](#) / [Urban Memo](#) / [Stratification lab](#)



# TABOR QUARTER

GOOD PRACTICE IN LJUBLJANA

**Tabor** is a small quarter in Ljubljana that lies between the old town and the central train station. In the past, Tabor was an industrial suburb with a strong local identity. Since Slovenia's independence, due to different reasons, this identity gradually dissolved. We (**Prostorož**) wanted to re-establish Tabor's identity. In the spring of 2010, we started to carry out activities on multiple fields in Tabor park, and in August that year we set up a **Map of Wishes** during the Young Lions festival. Through that project, we received around 200 proposals and wishes for the neighbourhood.









## 03. URBEX EXERCISES

This section consists of a collection of exercises that can be applied in one or multiple steps throughout the UrbEx method. The exercises are not mutually exclusive or inherently complementary; rather the planning of how, when and which are used must be subordinated to the concrete needs and aims of each project.

# URBAN MEMO

## DESCRIPTION

Urban Memo is a co-design methodology aimed at engaging small groups of participants in a situated reflective practice. It is employed to improve their capacity to use photography and graphic composition, and to foster collective reflection and elaboration on a given socio-spatial context. The Memo lab is based on conceiving, designing and realising a variation of the popular Memory card game with images captured by the participants. The collaborative design of the memory game is employed as a flexible instrument for facilitating urban surveys and participative processes.

## MATERIALS

Digital Cameras, Computer, layout software, printers

## DURATION

3 – 5 sessions (about 3h each)

## PROCEDURE:

**1. DEFINITION:** The first session defines the scope of the laboratory. Here the participant discusses the purpose of the exploration, specific focus, geographical area under scrutiny, rules of exploration and format of the materials that will be produced.

**2. COLLECTION:** The participants explore the territory using digital photography to capture elements they find significant. They are free to collect as many images and ideas as they like. Physical items, paper documents to be scanned, or stock images available in the digital commons can be collected as well: any sort of documentary material is admitted as long as it can be reduced to a single chart with a clear iconic form. Successively each participant will propose a strict selection of few poignant elements. This phase ends with a plenary to discuss individual selections and combine them in a common collection.

**3. SELECTION:** An online repository is adopted to share and organise the set of images. For this purpose a Trello Board is suggested. The facilitator introduces a set of categories used to classify the images. This taxonomy can be discussed and adapted according to the lab's purpose and context. The selection process can take longer time and go through online interaction. Voting tools can be also used to determine the final selection of a collection between 36 and 64 images.



**4. PRODUCTION:** The digital images (drafts) reworked and edited to produce the final set of cards. This phase may include going back on site to take proper photo shots. Depending on the focus and skills of the participants, training on photography and graphic design can be provided as part of the didactic experience. Otherwise, this phase can be delegated to a skilled designer / photographer to produce a final version. Finally the actual set of cards is produced designing a layout, printing and cutting the cards. Multiples can be produced as a material outcome for each of the participants.

**5. APPLICATION:** The card set is ready for use. It can be employed for recreational purposes, as a regular memory card game. The game can be turned in a tool to facilitate discussion and foster reflective

practices, i.e. extracting cards and asking for comments and stories about the represented places or for mapping issues and conflicts. The set of cards can be used to stimulate “find the spot” tours and treasure hunts games, or to create storyboards, using the cards as representing plans for a future video shooting.

## **LEARNING OUTCOMES**

Through the different stages the group designs a cognitive process that includes setting objectives; exploring a spatial context, capturing impressions and information; refining graphic and photographic composition, selecting and editing contents; finally, delivering a creative and aesthetically valuable artefact in collective form, and employing it as an entertaining reflective practice.



L A A A A N  
 M E M O



# SECRET MISSION

## DESCRIPTION

The secret mission is a simple game to focus the attention of the participants to survey specific aspects of urban contexts and foster discussion and team building. It can be applied to individuals or forming sub- teams. The facilitator prepares a set of paper envelopes containing different instructions about phenomena or elements of the urban landscape to observe or information to retrieve. The envelopes with the secret mission are distributed to the participants at the beginning of surveys or site visit. This will provide each participant or team with a specific focus, exercise or practical task during the experience of visiting or exploring a territory. Having a personal mission will increase the active involvement of the participant, requiring each one the execution of specific tasks or to ask for missing information. In the final session, reporting on each one's mission will facilitate the common discussion and ensure that everybody's voice and contribution is collected. This technique can be applied in several context, e.i. facilitating site visit of professionals involved in knowledge exchange activities, engaging youths through a playful gamification process or encouraging the inclusion of disadvantaged or passive subjects in discussing territorial issues.

## MATERIALS

Paper envelopes, maps.

## DURATION

One or more days according to the type of spatial survey it is applied for.

## PROCEDURE:

- 1. Introductory session:**  
The individuals or teams receive the secret missions and are instructed on how to comply with them during the survey
- 2. The participants explore the territory.** They may all be following the same itineraries or not, but will definitely have to adopt different perspectives or objectives while surveying the given spatial context.
- 3. During the final session** they report the different findings in a plenary discussion, possibly showing and confronting notes and annotated maps on a wall.

## LEARNING OUTCOMES

Reporting in a plenary session all together the different findings will provide a wide set of different perceptions and understanding of the territory and foster a discussion that include a multiplicity of aspects that influence a spatial identity.

mission: 1



## TEAM A

**Mission 1:** Find the highest place in Capo from where to take the widest picture of the neighbourhood, or the best panoramic view.

**Mission 2:** Find a Mosque to pray Allah, and a restaurant to eat cous-cous.

**Mission 3:** Look for signs of protest, political antagonism, rebellion or anger. Are they recent or old? Who is resisting what, what kind of language and media they use to express their struggle?

**Mission 4:** Find at least three artworks or examples of art techniques employed in public space. Who did them, when, why, for whom?



# THRESHOLD WALKING

## DESCRIPTION

Based on the exercise of urban reconnaissance dedicated to the “city of threshold”, the concept is to identify an existing urban border (administrative, district) and to walk along it trying to observe how it is actually reflected in the physical landscape, its identity, perception, accessibility etc.

## MATERIALS

Maps of the neighbourhood on transparent paper

## DURATION

One session

## PROCEDURE

- The participant are asked to identify their perceived limits of the area on transparent map
- The map are superimposed, producing a strip representing the average threshold territory identified the participants. This is used to establish an itinerary.
- The participants follow the itinerary taking notes on the map.
- The observations are discussed together.

## LEARNING OUTCOMES

The exercises on urban reconnaissance allow the participants to access the complexity of the city through a particular optic in order to understand and disentangle the common denominators of urbanisation processes at planetary scale as well as the specificities emerging of the local territory





# THE CITY AS A PERSON

## DESCRIPTION

Presenting the city (in this case a neighbourhood) as a person is an exercise created by the trainer Marija Biljan. Based on their experiences and perceptions, participants imagined a neighbourhood as a person. Led through an interview, a multiple personality is created and illustrated with the support of an illustrator.

## MATERIALS

paper, coloured markers, material for the collage

## DURATION

1.30h – 2 h

## PROCEDURE

- Participants are asked to reflect on the city/area of the city they are working or living in. They think of their favorite places, of their connection to the place.
- Facilitator starts asking questions: If a (put the name of the place you are working in - city or a neighbourhood) were a person, who would it be? How do you imagine that person to be? Is it a man or a woman, or without gender? Is it young or old? What are the dominant colors?

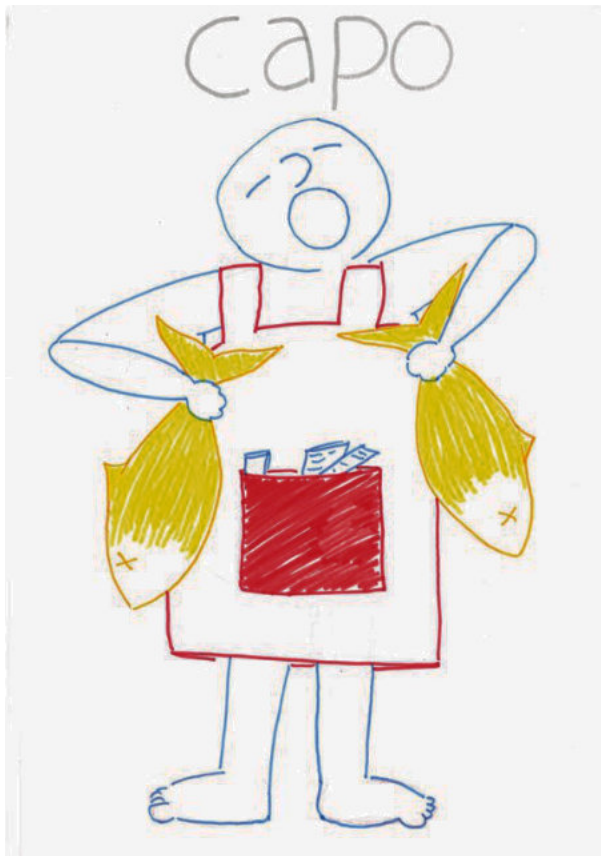
Are there any smells or sounds? In what time of the day, of the year you see that person? What is the past and what will be the future of that person? Do you have contact with that person? If that person spoke, what would s/he tell you? If that person has a bag, what would be inside?

- Participants don't answer to the first round of questions, but just try to imagine the personified place. When the facilitator starts to ask questions the second time, after each question participants can tell their answers. In a form of brainstorming facilitator writes down answers to the flipchart.
- After the „interview“, participants work either in small groups or individually on creating their own city/neighbourhood as a person. They can choose to write a story based on asked questions and personal impressions or draw/illustrate/make collage that will present the personified place.

\*In case there are 2 facilitators, one leading the narrative part and the other facilitating illustration part, during the collective interview, the artist can do the graphic harvest of participants' answers.

## LEARNING OUTCOMES

This exercise allows participants to reflect and observe their city or neighbourhood from a different perspective. Attributing human characteristics to a physical place reveals maybe hidden impressions or emotions towards the place, the relationship between a participant and a place.



# EMPATHY MAP

## DESCRIPTION

Empathy Map is a collaborative tool that teams can use to gain deep, shared understanding and empathy for other people. Originally created by Dave Gray, this exercise aims to define the main characteristics and needs of the target groups in question.

## MATERIALS

Flipchart, marker, Empathy Map templates and pens

## LEARNING OUTCOMES

This tool helps teams develop deep, shared understanding and empathy for other people; to empathise and synthesise observations and draw out unexpected insights about the needs of the target group in question.

## PROCEDURE

1. The facilitator divides the group into 5 teams (5 pax per group) and gives each group a template of Empathy Map. Each team is given 30 min and asked to work on the template defining the target group of the project – youth in risk of social exclusion.

2. Each team shares their Empathy Maps and the facilitator on the flipchart draws a common Empathy Map, counting on a group agreement.



# Empathy Map Canvas

Designed for

Designed by

Date

Version

## 1 WHO are we empathizing with?

Who is the person we want to understand?  
What is the situation they are in?  
What is their role in your business?

## GOAL

## 2 What do they need to DO?

What do they need to do differently?  
What skills do they want to acquire, get done?  
What decisions do they need to make?  
How will we know they were successful?

## 3 What do they THINK and FEEL?

### PAINS

What are their fears?  
Frustrations and annoyances?

### GAINS

What do they aspire to?  
Needs, hopes and dreams?

## 4 What do they HEAR?

What do other people say about them?  
What are they hearing from others?  
What are they hearing from themselves?

## 5 What do they SEE?

What do they see in their environment?  
What do they see in their immediate surroundings?  
What do they see others saying and doing?  
What are they watching and reading?

## 6 What do they SAY?

What have we heard them say?  
What can we imagine them saying?

## 7 What do they DO?

What do they do today?  
What behaviors have we observed?  
What can we measure their doing?

Source: <http://www.xpr.com>

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# ACTIVE LISTENING

## DESCRIPTION

This exercise aims to demonstrate how important is active listening in the communication process and so, to introduce the participants with main concepts of communication.

## MATERIALS

:Flipchart, marker, A4 papers and pens

## LEARNING OUTCOMES

This exercise focuses on verbal communication and listening skills and demonstrates the participants how important is active listening in communication process.

## PROCEDURE

1. Participants are asked to sit in pairs, back to back. One of them is asked to describe his room (for example) while the other one has to draw it, according to the description, without asking questions, just listening.
2. Participants share the drawings and check how precise they were, while sharing their experiences how does it feel to communicate only one way, when there is no possibility to obtain feedback nor ask questions.
3. The facilitators provides his/her feedback and introduces briefly to the main concepts of the communication process.

# MAP MY WORLD

## DESCRIPTION

This exercise promotes that the participants consider the connections they have with places outside of their living area. They draw their own mental map of these places and the importance they hold. E.g: links with other countries, family members who live in different places, and their own culture.

## MATERIALS

blank A3 cardboard or similar and colour pens. Optional, a photo printer, a camera or phone and glue.

## DURATION:

1 hour to 2 hours.

## PROCEDURE

1. The exercise starts by putting a selfie or a drawing of the participant at the centre of their world (a page) and locate places according to these themes:

- A place I like (and why)
- A place I dislike (and why)
- A memorable incident
- Changes I have noticed (recent or historic)
- A wish (what would I change and why)

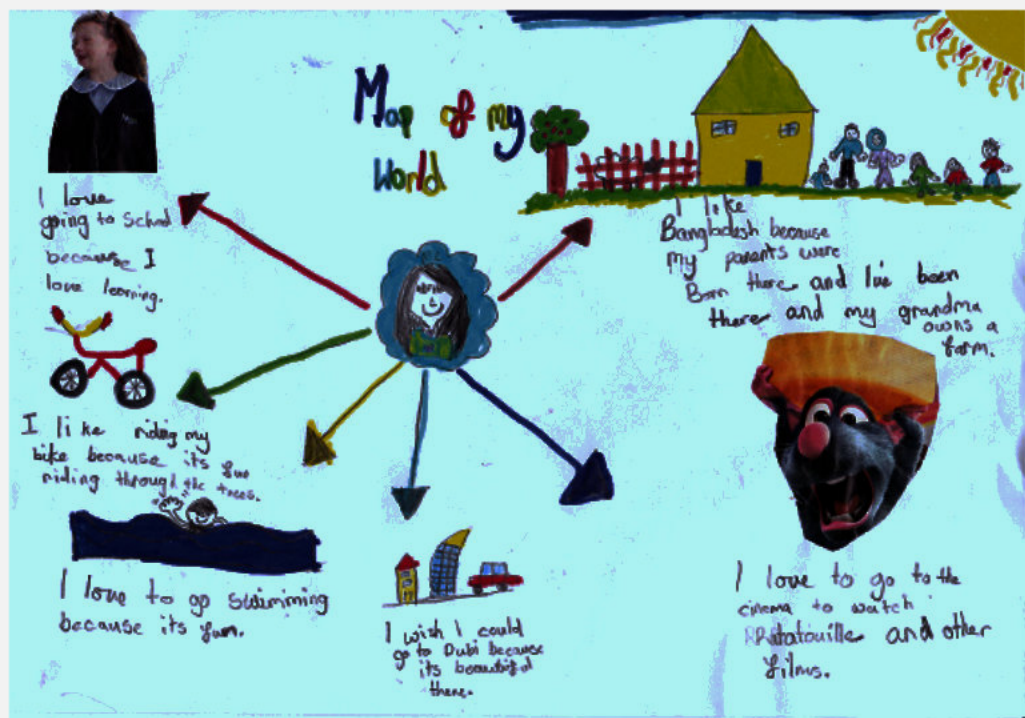
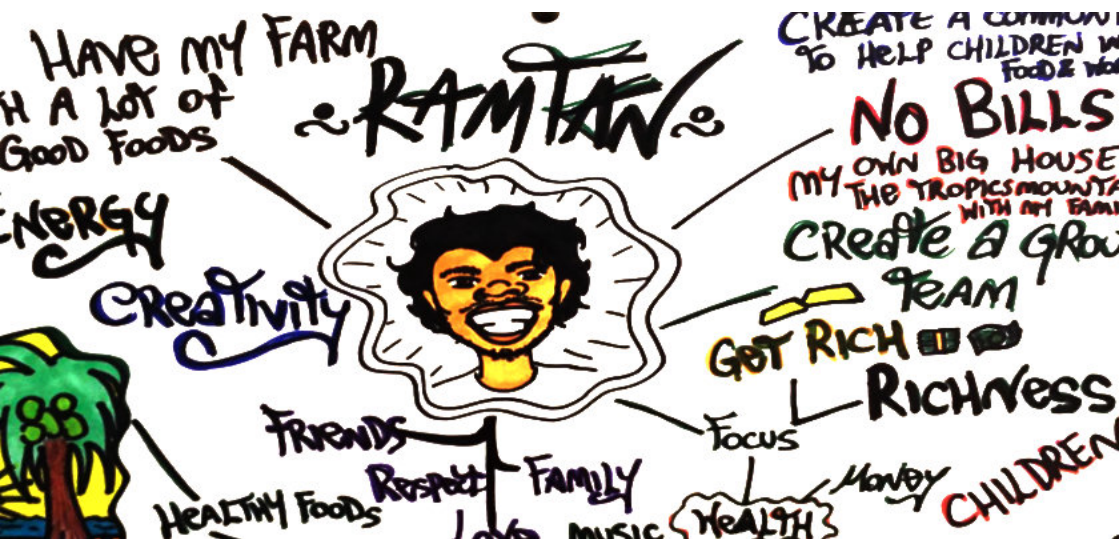
2. Participants also choose one theme-related item:

- Something about the local environment
- A place where children can participate
- A place that is important for a local culture or community

Participants learn about making the connection between personal experiences and matters of importance and their relationships with both local and global links. They also learn about places and things that are important to them.

## LEARNING OUTCOMES

This exercise allows participants to reflect and observe themselves and the world around them and how will they like to see it changed. It reveals information which might not be shared verbally easily.



# STAKEHOLDER MAPPING

## DESCRIPTION

This exercise allows to map out existing and potential stakeholders and players contributing to and affected by the project in hand has several purposes. Firstly, the process allows project organisers and organisations to evaluate existing channels of communication and those which have not been exploited or explored to date. Secondly, it can highlight any groups or demographics who are not connected or represented, but are present. Thirdly, it can provide a focus to where efforts should be spent to ensure the diversity of the area or issue is represented. The stakeholder map can include those target groups who may be directly involved and engaged in the project, but also 'potential influencers' who are useful to target for communication and dissemination throughout the project.

## MATERIALS

post-it notes, paper, flipchart, pens, software programme if wanting to digitise.

## DURATION

2 hours for desk-based research, 2 hours to build the first version of the map. Ongoing revisions might be required.

## PROCEDURE

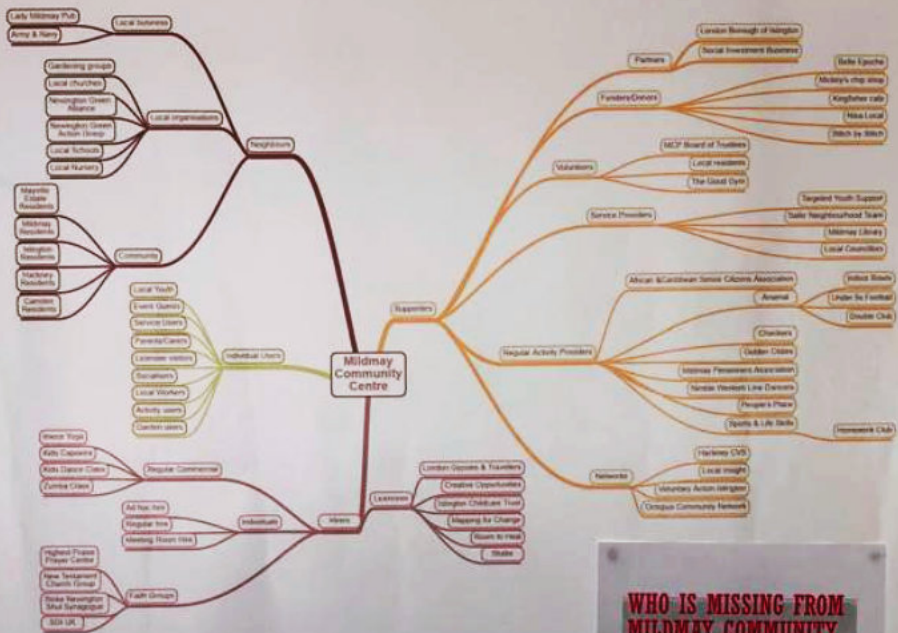
**1.** The initial step of stakeholder mapping is to conduct desktop research to identify any networks, organisations and groups to engage in the project. Desktop research should not be dismissed in view of local knowledge as it can uncover less known support groups, networks and local businesses. The research can be a simple web search of the local area and viewing local maps.

**2.** Working with a focus group of up to 5 participants (youth workers, youth representatives and other relevant stakeholders), hold a workshop and ask participants to list any groups or networks they are already connected to. Write the answers on post-it notes. Once the list is exhaustive, begin to categorise the groups and networks, e.g. according to their involvement such as already active / potentially interested / hard to reach etc; or according to their role such as neighbours / service provider / communication channel / policy maker etc. Compare the lists with the results of the desktop research and categorise, with the participants, any groups that are not already included in the lists. From this workshop, the facilitator can take away the lists within the categories and either digitise or manually produce a poster of the results.

**3.** The final draft of the stakeholder map can be displayed in a public space (in the case of a community project) for a week or so, and passers-by are invited to add their ideas to the map, using post-its and pens provided. The stakeholder map will be updated to incorporate these additions and suggestions.

## LEARNING OUTCOMES

This exercise will provide a better insight of the networks and stakeholders that the youth interact with. It might reveal potential collaborations or existing conflicts, which is highly valuable information when designing the exploration activities.



## WHO IS MISSING FROM MILD MAY COMMUNITY CENTRE?

**PLEASE TAKE A POST IT! AND TELL US...**



# CITY VISIONARY

## DESCRIPTION

City visionary is a board game that encourages youth to become active co-creators of their local environment. It stimulates players to think about unexpected and undesirable themes of urban life, craft visions of public space and enthuse other players. By engaging in the board game environment of predetermined set of rules and mechanisms, such as role-playing, planning, negotiation, resource management and conflict resolution, the participants are introduced to similar mechanism and "rules" present in real life and in the decision-making process of urban development.

## MATERIALS

23 cards with urban topics, 25 cards with public spaces, 12 empty cards for new public spaces, paper and pencil, 4 playing figures per player, Game Manager/Master

## DURATION

2-3 hours for the longer version, 1.5 hours for the shorter version + extra time for feedback

## PROCEDURE

- 1. Game puzzle:** Dividing youth in groups of 5. Assembling the puzzle of the cards with topics & places.
- 2. Understanding terms:** Discussing meaning of topics and importance of them in their local environment. Adding other relevant topics.
- 3. Exploring the city:** Independent city exploration and observing the life in the city. It is possible to apply other methods of urban exploration within this step (e.g. Urban Reconnaissance, Community maps)
- 4. Defining a place with potential:** Reflection of the city exploration through discussion. Defining a place with potential through argumentation, voting or other participatory decision making.
- 5. Playing the game:** Explaining the rules and defining roles. Playing the game.  
  
<http://prostoroz.org/wp-content/uploads/2019/07/CV-Printplay-eng-skupaj.pdf>
- 6. Creating group vision:** Through discussion creating a common vision or selecting one that inspires the group.

**7. Vision presentation:** Making the presentation\* and presenting it to other groups, youth leader, local community or local decision makers. Presentation can be uploaded to Urbex community map platform.

\*Presentation method is adapted to the target group (poster, power point, drawing, model, video, theatre).

**8. Small local action:** Brainstorming of ideas based on the common vision, choosing an idea that will be implemented and method of documentation (photo, video). Realizing small local action. Methods of implementation depend on the chosen idea.

## LEARNING OUTCOMES

The main knowledge, skills and competences that are acquired through the exercise are:

- Communication (idea presentation, argumentation, moderating)
- Social and civic competences (conflict solving, interacting within a group, self-esteem, active citizenship)
- Space orientation
- Sense of initiative
- Cultural awareness and expression





# STRATIFICATION LAB

## DESCRIPTION

People, languages, buildings, places are originated by multi-layered dynamics. Every city and neighbourhood is the result of this cultural and social process. Every group is invited to work on a map to identify the places representative of stratification, continuity and mix of customs for each topic (i.e. religion, culinary practises, traditional activities) through the help of the residents.

## MATERIALS

paper, coloured markers, maps, pictures

## DURATION

2 h

## PROCEDURE

1. The facilitator shows some images/pictures of the city several years before and ask participants to guess what places they are.

2. The participants are invited to think about the places of interest they know of the neighbourhood: significant streets, identity points, buildings with several architectural phases, etc.

3. The facilitator shows some images/places of the neighbourhood where the concept of stratification of culture and identities can be seen.

4. The participants are invited to identify some topics (food, religion, buildings, squares) and work in groups to find the places in the neighbourhood related to that one topic, asking for the help of local people.

5. All the groups indicate in their maps an ideal path with the places they found.

## LEARNING OUTCOMES

This exercise allows participants to observe their neighbourhood on a multi-layered perspective. They will gain new information on history and culture of their city and will learn to appreciate the multi-source origin of the places.









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