edited by Agnieszka Matusik

WECARE

Warding Ecosystem Commons through Action-Research Education

WECARE



Co-funded by the European Union





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WECARE

Warding **E**cosystem **C**ommons through **A**ction-**R**esearch **E**ducation

Edited by Agnieszka Matusik

Krakow 2025

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CHAPTER 1

Introduction

“WE all CARE for our living environment. But how such care translates into actual engagement of society depends on increasing the awareness and agency of communities. They are the real protagonists of such cultural paradigm shift.”

EXCERPT FROM THE 1ST WECARE MEETING

As described in the CREA-CULT-2023-COOP Call, culture plays an crucial role in the green transition that Europe is aiming for. Our proposal is relevant in that framework because it is aligned with the New European Bauhaus high-level initiative, the European Agenda for Culture, the CREA Annual Work-Programme and the priorities and objectives of the Call.

WECARE is relevant to CREA-CULT-2023-COOP because it aligns with the policy framework of the call, where the contribution to high level initiatives such as the **New European Bauhaus** (NEB) is explicitly stated. The need to connect our living spaces with the **European Green Deal** calls on all of us to imagine and build together a *99sustainable and inclusive future that is beautiful. According to the terms in which such call is defined by NEB (see official website).

- **Sustainable**, because its main focus is a more harmonic relationship with the built environment in which residents live. The main driver for the project development is the valorisation of environmental assets that may improve the living conditions of urban spaces.
- **Inclusive**, because it does so by encouraging the active role of residents in the project. WECARE has a strong commitment reaching out to people from different geographical and socio-economic background in order to ensure equal access and participation (call, p.11). The project aims for an inclusive approach through Action-Research (contextual and iterative work with local communities) as well as Capacity Building & Education (continuation and sustainability in time of the initiative).
- **Enriching**, because the proposed methodology is inspired by **art and culture**, responding to needs beyond functionality. WECARE departs from a collective and cultural understanding of our environment, thus transcending the usual techno-functional approach as put in terms of ecosystem services. The proposal explicitly states that ecosystems are also commons and, therefore, subject to collective deliberation and community agency. The project deploys its methodology through **collective discovery and community artistic practices**.

WECARE for social dimension, i.e. harnessing the power of culture and cultural diversity for social cohesion and well-being (see 4.1 EAC strategic objective). Cultural participation also improves health and well-being but social and financial barriers to cultural participation remain, as stated in the EAC.

Our proposal brings cultural participation out to the streets in areas with high vulnerability indicators. The selected demonstrator case studies have been carefully selected: they are located in peripheral locations where residents are exposed to both social and environmental hazards. WECARE deploys cultural activities, promoting opportunities for all to take part and to create, and strengthening links between urban policy (WP2, Socio-Environmental Diagnosis), Culture (WP3 EC Discovery), Art (WP4, Community Art Actions), Education (WP5, Capacity Building and Education) and Research and Innovation (WP6 and WP7).

According to the Creative Program 2023 Priorities, "the Programme will mainstream through its actions the cross-cutting issues of **inclusion** and diversity, notably **gender** balance, and **greening** of Creative Europe". The WP also highlights the need to support Ukrainian **refugees** in "interacting with their new communities to facilitate their reciprocal integration. In this sense, culture and the arts have proven to be an efficient tool to connect people from different background and facilitate integration ".

Our proposal gives also a response to the challenges posed by the Work Program: greening CREA, inclusion, gender equality and refugees integration. The pointed challenges are transversally tackled in the proposal, as explained in the Section 1 "Alignment with high level initiatives". Furthermore, selected case-studies have meticulously selected so that they may be considered as demonstrators of such specific challenges:

- Case Study 1 (Besòs, Barcelona) is very high-up in the European **greening transition** agenda. The neighbourhood is the first phase of an ambitious city-wide sustainable regeneration program in which 41M€ NextGen funding (+29€M municipal funding will be invested, more info here). The regeneration program lead by IMU (Associate Partner of WECARE), focuses on energy rehabilitation of housing stock as well as on environmental improvement of public space. WECARE takes on the ongoing public space program and brings it to the community level discussion.
- As for the **gender inclusion**, being that a transversal strand in the proposal, special attention is paid in case study 2 (Titan-Balta Alba, Bucharest), where common spaces (local libraries) have proven to be successful spaces for the integration of young women who see their role in public space constrained by the cultural background of their origin country. WECARE takes on this challenge and seeks to specially promote the presence and voice of young women in public space through collective cultural and artistic practices that originate in local libraries.

- Case study 3 (Mistrzejowice, Krakow) is transitory home of a significant number of Ukrainian **refugees** fleeing from the ongoing war in their home country. Although the number fluctuates in time and the development of affairs is still uncertain, WECARE integrates their presence in the proposal development by targeting refugee groups living in the neighbourhood.

TRANSNATIONAL COOPERATION AND CIRCULATION

WECARE fosters transnational creation, circulation and cocreation as stated in the CREA-CULT-2023-COOP (p.8). It does so by:

- Distributing responsibilities and tasks among partners according to their particular expertise rather than the country where the case studies are located. Such organizational framework will bring **all partners to work in the all countries**. Since the project is highly interdisciplinary (urban planning, cultural & heritage studies, artistic practices & social participation) the consortium will cooperatively work under the coordination of the lead partner. Sufficient financial resources have been allocated to enable the required travels and stays, so that work on-site may be effectively developed.
- Creating a horizontal **online-platform** where the development of the project not only will be constantly updated but also will become a tool for active participation across countries. Participants on the project core development (WP3, 4 & 5) will feed the platform from their home countries and a diverse set of online events will be held on the platform. It will also be instrumental in disseminating all the contents and outcomes produced by the project, such as the Documentary -we_DOC- or the virtual exhibition+catalog -we_SHOW (see deliverables description under section 5.2). The platform will be managed by the coordinator partner, thou all members of the consortium will feed in contents.
- The consortium composition lays the basis for **transnational cooperation among partners based in different countries but with similar profiles** (e.g. ICUB-MUHBA & IA, for cultural institutions; CoAC & OAR for professional organizations; UPC & PK for research institutions). Such cooperation is likely to continue beyond the project duration, as some of the partners have already cooperated in other fields and initiatives than CREA programmes.
- Some of the transnational initiatives taken by WECARE are likely to continue after the project is finished, as their added value is precisely its transnational character. Worthy to mention is the potential integration of education programs between UPC and PK, as well as CoAC and OAR.

INNOVATION

Our proposal is innovative because:

- By developing Action-Research, it places community work in the middle, not only in co-design and production, but also in further assessment and evaluation of the interventions once they are completed.
- It considers urban ecosystems not only as services that benefit the quality of living environments, but also as shared urban commons that are to be managed and co-produced by local communities.
- By considering the cultural value of ecosystems commons (WP3), it widens cultural heritage beyond its traditional understanding in the fields of architecture/urban planning.
- It places the education of future practitioners and professionals in the very core of the artistic interventions, thus contributing to the service learning innovative approaches*.

* Service Learning is a pedagogical approach which will be instrumental on WECARE. Service learning is is not only limited to identify the needs and acquire knowledge but to involve students in providing a service to the community, thus directly linking their learning process to their future career. More info on service learning at UPC here.

According to the call a maximum of two priorities can be pointed as addressed by the proposal. Given the transversality and interdisciplinarity of WECARE, other themes/priorities are also mentioned in-between lines, as they are intimately intertwined with the two main ones:

Priority 1. Sustainability: Ecosystem Commons for a more sustainable urban environment
The European Green Deal (EGD), which strives to bring Europe to a climate neutral scenario by 2050, includes also a cultural vector by virtue of the New European Bauhaus initiative (see EGD website). WECARE raises the awareness on sustainable development by engaging local communities in cultural and artistic practices.

- WP2 “Socio-environmental diagnosis” develops a holistic research method that links together bio-physical conditions with their social use. The underpinning principle is the paradigm shift **from ecosystem service to ecosystem commons** (*see section 2.1 Concept and Methodology*).
- WP3 “Heritage & Ecosystem Commons” places environmental assets as shared heritage to be valued and preserved by society.

Priority 2: Audience and Social inclusion: Action-Research & Education: everyone is invited to contribute
The baseline for WECARE is that for any truly sustainable policy to last in time, social change and engagement is a must, since the environmental conundrum is more of a cultural challenge than a technical one. To that end, the project is

developed through a series of actions that, based on sound and scientifically grounded expertise provided by research partners, will engage residents though artistic practices, education and capacity building. The project aims not only to raise awareness on sustainable development through cultural activities but also to strengthen the agency of local residents in taking a proactive attitude towards their living environment.

- WP 4 "Community Art & Evaluation" sets the conditions for local communities to be proactive in the design and preservation of the ecosystem commons they share.
- WP5 "Capacity Building & Education" & WP6 "Dissemination" assures a long-lasting impact of the project beyond its duration. Participants in WECARE will have gained training through their own experience; future initiatives will have at their disposal the manyfold documented WECARE experience; future and actual professionals will gain knowledge through the several courses and activities planned to that end.

WECARE responds to three main needs:

1. Increase environmental awareness among residents

The need for a renaturalization of cities has been gaining pace in a wide range of urban policies and terms such green-blue infrastructures or biophilic cities are well stablished categories on both research and professional practice, most of the times under the overarching concept of ecosystem services. However, such policies have been implemented following a top-down approach thus failing in engaging residents in their sustainability along time. We need to increase the awareness on environmental assets as suppliers of a more sustainable, healthy and convivial city.

WECARE innovates by **shifting from the ecosystem services paradigm to the more inclusive ecosystem commons approach.** Such commons, as the term remarks, demands for a socially participated process in which residents become aware of the urban environment.

This general need will be addressed by the following lines of action and objectives:

- Provide knowledge to residents about their socio-environmental conditions: A social diagnosis will be prepared beforehand the kick-off events. The diagnosis will include items such as Diversity in social user of space / Density of green canopy (ndvi / lidar) / Water cycle / Heat Island Factor / etc. The resulting diagnosis will be discussed among residents during the kick-off events. *Measurement tool: qualitative description by participants in the workshop before and after the event (star of interest); to be mainly developed in WP2*.
- Analysis of the formally catalogued environmental assets of the site: An archival retrieval of acknowledged environmental heritage will be developed prior to the kick-off events. During the kick-off events, this formal register will be discussed with residents and compared to the actual use they make of public space; the goal

will be to identify those spaces in need of special care. *Measurement tool: cognitive map by participants in the workshop before and after the event; to be mainly developed in WP3*.

2. Devise new agencies of local communities on their urban environment (Action-Research)

The traditional split between public and private sphere has led to a weakening agency of residents in the care of the public dimension of sustainability. Public space is commonly designed and managed by formal authorities, whereas the private sphere (i.e. dwellings) are on the side of owners and residents. When it comes to a greener transition deployment, policies fall either on the side of high-up level entities (regional/national plans or funding schemes) or on individuals (e.g. household based grants for energy rehabilitation), leaving the community sphere aside.

WECARE fosters the **engagement of communities in the stewardship and care of their urban environment**. Though collective art practices residents will visualize their capacity in improving the living conditions of their environment.

This general need will be addressed by the following lines of action and objectives:

- Actively engage local communities in the erection of a collective monument in public space. Building on the previous actions (WP2), participant agents will be assisted in a community art intervention on public space. *Measurement tool: quantitative assessment of participants in the intervention; amount of material resources committed; spatial impact of the intervention; spread across the urban fabric; qualitative description of the space before and after the intervention; to be mainly developed in WP4, tasks 4.2, 4.3 & 4.4.*
- Assessment and continuous evaluation of the collective monument after its erection. A series of workshops will be developed to assess the evolution of the community art action once it is completed. The goal is to critically review the evolution of the action so that SWOT analysis on its sustainability is collective done by the participant agents. *Measurement tool: quantitative monitoring of the physical state of the intervention; qualitative assessment through interviews of agents; translation of such interviews on SWOT analysis; critical comparison across the three case studies of the project*.

3. Consolidate knowledge for further continuation and replicability

Ecosystemic sustainability on urban environments demand for a long-term vision that transcends the lifespan of specific and concrete interventions. Physical actions should be seen, rather than the fix to an ecological conundrum, the occasion to built durable knowledge and community ties that will allow for continuation along time. Education and local communities capacity building are to be prioritized so that the impact of the intervention extends beyond the physical and temporal framework of the intervention.

WECARE expands the impact of the intervention by, on the one hand, **building capacity of the participant agents** and, on the other, **training present and future professionals** that will be able to lead similar community projects in the future.

This general need will be addressed by the following lines of action and objectives:

- Capacity-building workshops where participant agents will reflect on the the previous actions. The goal is to produce a sustainability guidebook for residents where implementation and management-care measures are explained, thus allowing for the care of ecosystemic commons locally. *Measurement tool: quantitative follow-up of participants; number of measures included in the guidebook; cost-evaluation of the proposed measures, both economically and in terms of metabolic flows; to be mainly developed in WP5, tasks 5.3.*
- Education of future professionals that will be able to lead and develop proposals aligned with WECARE. The two participant universities will integrate the methodology and development of the project in their respective Master Programs during the academic year, as well as within a Summer School to be held at the concluding stages of the project. Students will actively participate on the project. *Measurement tool: number of enrolled students and spent hours; ECTS credits that students will obtain within their curricula; quantitative analysis of their performance through grading; qualitative analysis of their performance through social diagnosis deliverable*. (*to be mainly developed in WP5, tasks 5.1 & 5.2).*
- Training of actual professionals so that they will include WECARE approach in their ongoing professional activity. The two participant professional organizations (CoAC and OAR) will organize Long Life Learning courses for their members. *Measurement tool: number of enrolled participants and spent hours; expected impact in their professional practice assessed through distributed surveys*. (*to be mainly developed in WP5, tasks 5.4).*

WECARE strengthens social cohesion by rising the environmental awareness across several agents. Through Action-Research methodology vulnerable communities will identify, value and share assets upon which a sustainable, convivial and healthy environment is built.

The overarching objective of WECARE is to establish a replicable methodology that may empower residents in their agency to improve their living conditions. To that end the project will develop three specific lines of action: 1. participatory socio-environmental diagnosis, 2. collective discovery of ecosystem commons, 3. the implementation of collective artistic actions by residents on public spaces. These lines will mutually interact along an iterative process that will inform the following outcomes: capacity building for residents in caring public space and its environmental qualities; guidebook of ecosystem commons sustainable management; and training of present and future professionals able to further develop similar projects.

Based on previous knowledge within the consortium, three residential estates in Krakow, Bucharest and Barcelona are suggested as pilot areas, as they are paradigmatic case studies of nowadays socio-environmental conflicts. They altogether cover a diverse set of conditions -size, cultural diversity, geo-climate conditions – so that the replicability of the project may be feasible.

The proposed consortium gathers expertise in the required knowledge areas (co-design processes, artistic action, urban planning, material & immaterial heritage). It also relies on the potential synergies of diverse institutional capacities such as research institutions, artistic collectives, socially focused NGO, museums and cultural entities and professional organizations. The project is dimensioned for 24 months and will be deployed in the following stages: Preparation, Community Engagement, Art Action, Evaluation, Devolution & Basis for Continuation.

CHAPTER 2

Socio-environmental and historical analisis

Barcelona



ill. 1. Residential structure, El Besos. Source: authors' archive

BARCELONA – EL BESÒS I EL MARESME – DISTRICTE DE SANT ADRIÀ

El Besòs i el Maresme is a neighbourhood located in the north-east border of the city, between Barcelona and Sant Adrià de Besòs, next to the River Besòs. It is part of the district of Sant Martí.

It is mainly formed by two types of housing units: terraced houses and six-storey buildings, organizing the neighbourhood and the streets as a result of the space that these volumes leave between them.

There are four schools located in the central housing blocks. The rest of the amenities are mostly placed along the main street, Rambla Prim. What used to be a water stream was converted into the neighbourhood's promenade, featuring a central path that follows the current location of the Fòrum Park, built in 2004.

Built within only seven years, most of these buildings were constructed using cheap materials and fast building methods. That is why, only 60 years later, most of the dwellings are already suffering from structural damage, due to asbestos and aluminosis.

HISTORICAL ANALYSIS

This neighbourhood is formed by two different aggregations of buildings: el Maresme, which was built along the Maresme street starting at the beginning of the 20th century with some dwellings of a single plant, and Sud-Oest del Besòs, which was built by the "Patronat Municipal de l'Habitatge" (Municipal Housing Board) in 1959.

All these buildings were quickly developed, on top of the terrains that had been previously used for agricultural purposes, to address the crisis of dwellings from the 1950s and 1960s. This was mainly due to the need to relocate most of the inhabitants of the squatter neighbourhoods of La Perona and El Camp de la Bota.

This project was divided into zones that were assigned to different architecture firms to be developed: Josep Puig i Torné, Enric Giralt i Ortet, Giráldez, López Iñigo and Subías Architects.

In contrast, El Maresme was managed by a private initiative, with no prior urbanization. Some of the first constructions were built in the middle of the fields.

This differentiation can still be noticeable nowadays, where the communities claim the representation of both parts of the neighbourhood as places with different identities.

Nevertheless, the fast construction forced in both cases to build with the cheapest materials and systems, which brought big pathologies to the dwellings already in the early stage of the neighbourhood.

This need to allocate a big population in such a short time has outdated the construction of most of the amenities, such as schools, medical centres, or supermarkets. At the same time, this generated a discomfort that ended in big protests.

SOCIOENVIRONMENTAL ANALYSIS

The neighbourhood has an extension of 32ha and is home to 24.660 inhabitants, with 85 separate blocks and 39 shops.

It was built on the periphery of the time, on the limits of Barcelona, but the constant expansion of the city ended up absorbing this area, bringing more metropolitan services and installing different city services around, such as a Campus of the University, the Fòrum Park, among others.

This evolution overlapped in time with the development of the neighbourhood next to el Besòs i el Maresme: Poblenou. The construction of a business hub in the city provoked big changes to the zone, locating a mixture of very different social contexts with no previous social work.

The contrast between these realities, together with the specific relation of this territory to the environment, makes this space a big place of opportunity to enhance the connections between the social and environmental commons that have been left behind to date.

The following analysis shows the study of the evolution of this territory, from an agricultural land to a built environment. This study shows the progress of detachment of the city from its ecological context. This can be seen both in the physical and specific review through the orthophotos, as well as the translation on a larger scale, to the changes in land use. From agricultural to industrial uses in the northern part and residential in the south.

This detachment can also be seen in the quality of the vegetation. Especially through the comparison of some other parts of the territory. The degradation of the green network due to the big built expansions, mainly for industrial uses.

In consequence, the map of Social vulnerability to climate change shows the consequences of this reality disconnected from nature. The constant increase in temperatures, together with the heat island effect and the low economic situation of most population of this area, generates a big risk of vulnerability to climate change.

Going back to the smaller scale, it is also important to note the distribution of dwellings in the area. With some of them only having 30 to 45 square meters, most of them are located in the lower part of the surface scale. At the same time, it can be seen how the central band of the neighbourhood compounds the bigger communities, with more than 101-299 dwellings per building, with the difficulty of management that this fact can bring.

Finally, it is essential to pay attention to one of the main problems that this neighbourhood faces nowadays: the rapid ageing of the buildings. Originally from 1958-1965, most of these buildings have been facing big structural and construction issues.

Socio-environmental and historical analysis – most of the maps we submitted for previous stages in good resolution + reprints of Green Gazettes with some small introductions (2 pages max) for each of the cities/cases.

From the perspective of someone arriving for the first time in a territory like Besòs, the neighborhood appears seemingly resolved and compliant. The quality of life, public investments, quantity of facilities, density, location, and physical appearance make what could initially be considered a periphery, an appendage of a central space, appear as a fairly consolidated neighborhood.

As we begin to delve into layers of historical information, as soon as we start talking to those who live and work in the area, when we walk around during both daytime and nighttime hours, when we transcend its administrative boundaries and detect certain borders, the perspective gradually changes until we discover a dual reality. On one hand, the neighborhood is characterized by indicators that place it at the top of the list of the most vulnerable environments in the city of Barcelona (referring to income levels, employment indices, dominant age groups, diverse cultural backgrounds, years of housing construction, among others).

But, on the other hand, Besòs is also known for the richness of its diversity, from the network of citizen initiatives that, in a self-organized manner, promote projects to improve their environment. Thus, the same neighborhood moves in the ambivalence of those who want to leave and are just passing through and those who are rooted there and fight to improve it. It is a constant tension between forms of resistance and expressions of vulnerability.

The Besòs neighborhood did not originate at the time of the construction of its first buildings in 1959, nor at the time of the neighborhood's inauguration or the construction of schools or markets. The collective memory of Besòs dates back much earlier, to areas of shantytowns occupied by migrants from all over Spain who had been accumulating since before 1900. In the Besòs we know today, the most important ones are Somorrostro, which housed up to twenty thousand people, La Perona, Camp de la Bota and Pequín. The city of Barcelona could not offer sufficient housing to the growing population, which accumulated on the outskirts of the city in unhealthy locations.

Although there was an effort from 1945 onwards to reduce the problem of shantytowns, it was not until well into the 1960s that most of these settlements began to disappear.

In September 1959, the construction works officially began for the southwest neighborhood of Besòs. A neighborhood designed for more than twenty thousand people accommodated in about five thousand homes and

occupying a total of 32.6 hectares. The area, which had been predominantly agricultural until then, was radically transformed, and the new urbanization concealed all traces of what had existed up to that point.

The first phase took place betwee 1959 and 1961 and involved the construction of 3,288 homes. The second phase occurred between 1963 and 1966, during which an additional 1,693 homes were built.

The neighbourhood of Sudoest del Besòs lies in the northeastern part of Barcelona. Close to the Besòs River and near the sea, a great spot to enhance the connections between the social and environmental commons that have been left behind up to date.

Its morphology and historical background is similar to most of the urban developments of Barcelona during the period of the 60's. Making this a good starting point, possibly replicable in other parts of the city afterwards.

Sociogram of the involved agents for each case-study (ATU & MITO, WP2, task 2.3). At the light of the kick-off events that will be held in the following phase, working groups by countries will be in charge of identifying, contacting and initiating the conversation with targeted groups (UPC+MITO, Barcelona ; PK+IA, Krakow ; ATU+BASAR, Bucharest). The outcome will be a database of contacted agents/institutions/organizations. It will be stored permanently in the project repository and updated as the project progresses, so as to ensure the network of actors is kept and followed up.

- Environmental cartography, (UPC & PK, WP2, task 2.1). The managed information will include NDVI restitution, green canopy through LIDAR, available environmental indicators (e.g. air inmissions, noise pollution). This task will help not only to check the phases of the development of the urban fabric, but also to trace the most distinctive and valuable elements of natural heritage, as well as the threats (levels of water) and opportunities, which could be used in forming the healthy housing environment for the existing MHE of 20th century. The air pollution, the heat-island effect and the level of underground waters changes due to the ways in which neighbouring areas and the entire cities (metropolitan areas) has been developed over last century.
- Social cartography, (UPC & PK, WP2, task 2.1). The managed information will include age, ethnicity, accessibility, safety and social services The results will help to recognize the existing state of social and ethnical structure of the area. This knowledge will help to better address and create future actions provided under the programme on different fields within case study areas.
- Historical cartography (UPC, PK, IA, MUHBA, WP 3, task 3.1) Aiming at describing the historical background of the existing state , as well as create future actions provided under the programme on different fields within case study areas. The schemes, diagrams and tables, together with the available historic maps of the cities and particular areas of the case-studies will be drawn, collected and digitalized.

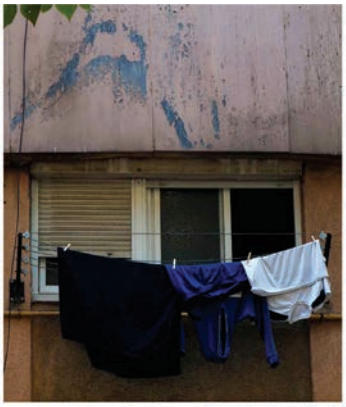
WP2

- This work package will be developed in Phase 1 (Strategy setting) and Phase 2 (Publicity and Engagement)
- Overarching objectives: preparatory work aiming for the socioenvironmental description of the selected case studies based on their current conditions and usage
- Specific objectives: 1. Quantitative cartography of environmental conditions based on geodata and physical description of space (Phase I & II, task 2.1) / 2. Qualitative mapping of social use of spaces through community diagnosis (Phase II, task 2.2 & 2.3) / 3. Mapping of relevant agents within the local communities. Engagement of relevant actors through community workshops (Phase II, tasks 2.2 & 2.3)
- The outcome of this WP will inform further development of the project as it will draw the context in which common discovery and performative action will take place

WP3

- This work package will be developed in Phase 1 (Strategy setting) and Phase 2 (Publicity and Engagement)
- Overarching objective: advancement in the definition of existing environmental assets and their valorization
- Specific objectives: 1. Historical understanding of environmental assets and their potential value as identity strands for local communities / 2. Unveiling the mismatch between formally registered heritage and potential assets for ecosystem heritage within WECARE development / 3. Networking with cultural institutions (archives, libraries, museums) for future dissemination actions in Phase 5 (WP 6 & 7)
- The outcome of this WP will identify the cultural and community shared environmental conditions of the case studies. By qualifying urban space according to its historically shared values, opportunity spaces will be identified as targets for Performative Intervention in Phase 3







Introduction

From the perspective of someone arriving for the first time in a territory like Besòs, the neighborhood appears seemingly resolved and compliant. The quality of life, public investments, quantity of facilities, density, location, and physical appearance make what could initially be considered a periphery, an appendage of a central space, appear as a fairly consolidated neighborhood.

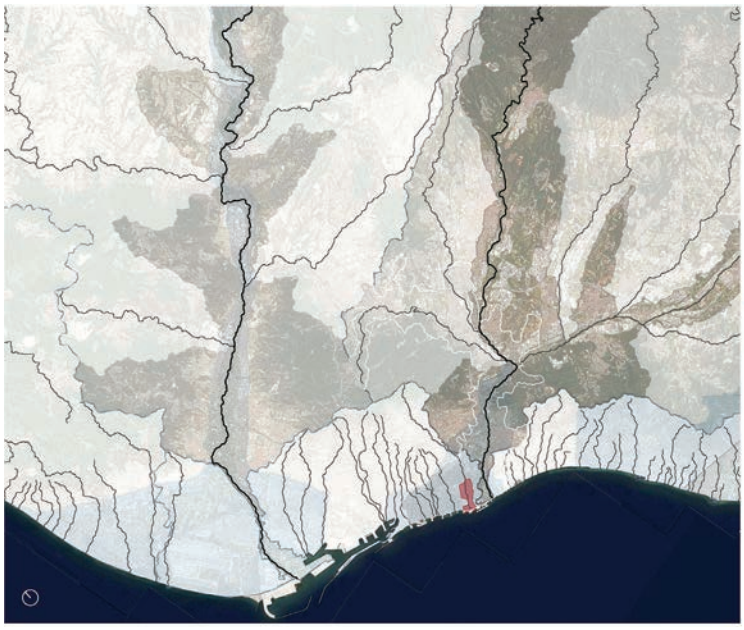
As we begin to delve into layers of historical information, as soon as we start talking to those who live and work in the area, when we walk around during both daytime and nighttime hours, when we transcend its administrative boundaries and detect certain borders, the perspective gradually changes until we discover a dual reality. On one hand, the neighborhood is characterized by indicators that place it at the top of the list of the most vulnerable environments in the city of Barcelona (referring to income levels, employment indices, dominant age groups, diverse cultural backgrounds, years of housing construction, among others). But, on the other hand, Besòs is also known for the richness of its diversity, from the network of citizen initiatives that, in a self-organized manner, promote projects to improve their environment. Thus, the same neighborhood moves in the ambivalence of those who want to leave and are just passing through and those who are rooted there and fight to improve it. It is a constant tension between forms of resistance and expressions of vulnerability.



Origins

The Besòs neighborhood did not originate at the time of the construction of its first buildings in 1959, nor at the time of the neighborhood's inauguration or the construction of schools or markets. The collective memory of Besòs dates back much earlier, to areas of shantytowns occupied by migrants from all over Spain who had been accumulating since before 1900. In the Besòs we know today, the most important ones are Somorrostro, which housed up to twenty thousand people, La Perona, Camp de la Bota and Pequín. The city of Barcelona could not offer sufficient housing to the growing population, which accumulated on the outskirts of the city in unhealthy locations. Although there was an effort from 1945 onwards to reduce the problem of shantytowns, it was not until well into the 1960s that most of these settlements began to disappear.

In September 1959, the construction works officially began for the southwest neighborhood of Besòs. A neighborhood designed for more than twenty thousand people accommodated in about five thousand homes and occupying a total of 32.6 hectares. The area, which had been predominantly agricultural until then, was radically transformed, and the new urbanization concealed all traces of what had existed up to that point.
The first phase took place between 1959 and 1961 and involved the construction of 3,288 homes. The second phase occurred between 1963 and 1966, during which an additional 1,693 homes were built.



Bacelona, a city between rivers

The neighbourhood of Sudoest del Besòs lies in the northeastern part of Barcelona. Close to the Besòs River and near the sea, a great spot to enhance the connections between the social and environmental commons that have been left behind up to date. Its morphology and historical background is similar to most of the urban developments of Barcelona during the period of the 60's. Making this a good starting point, possibly replicable in other parts of the city afterwards.

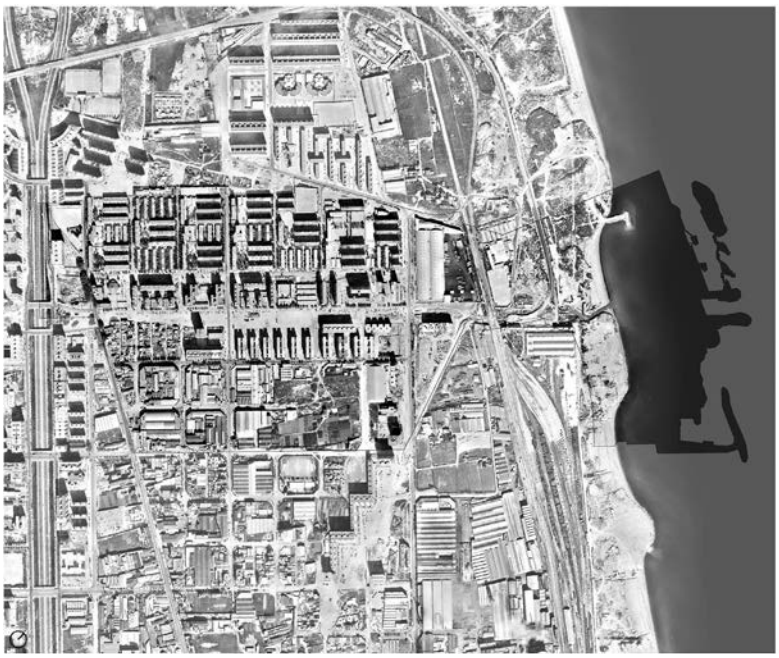
Graphical legend

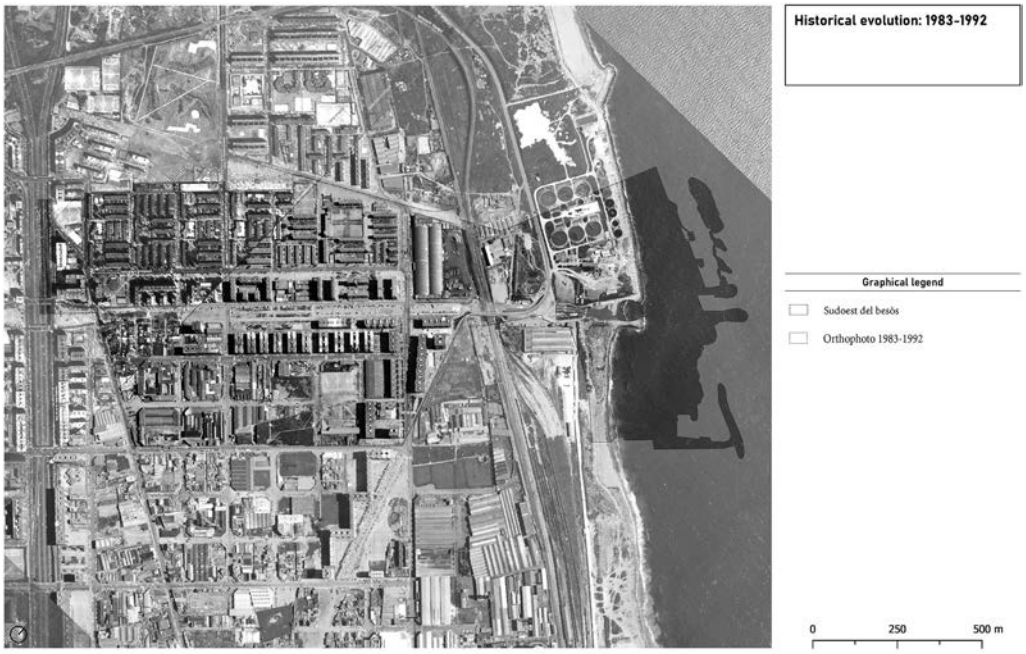
- Sudoest del besòs
- Enviromental ambit
- Aquifers
- Rivers
- Streams

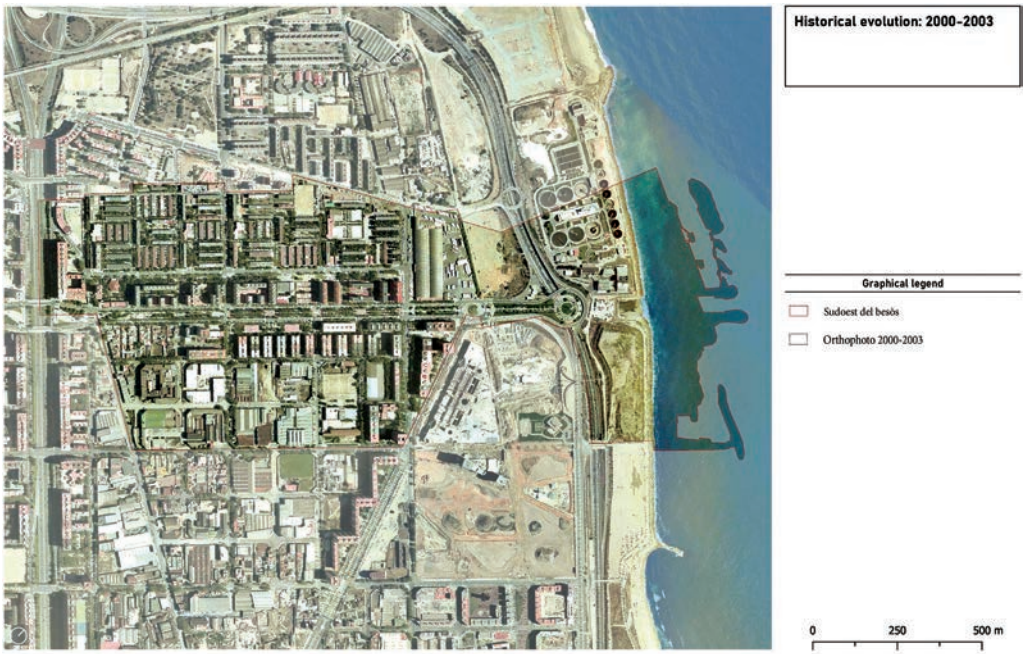
0 5.000 10.000 m

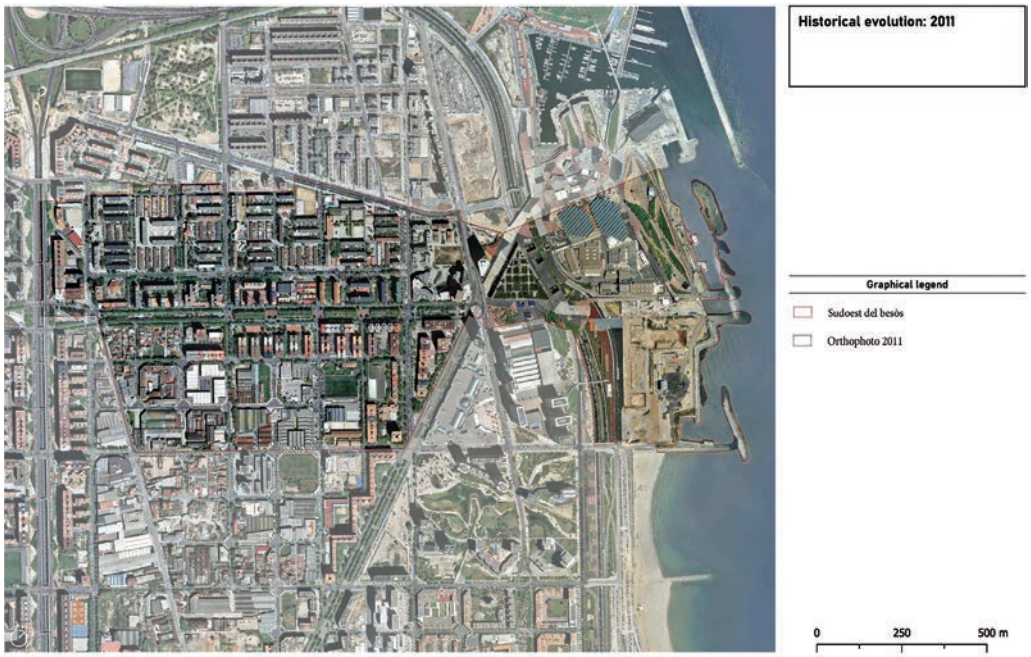

Historical evolution: 1945
Graphical legend
Sudoest del besòs
Orthophoto 1945
0
250
500 m


Historical evolution: 1956
Graphical legend
Sudoest del besòs
Orthophoto 1956
0
250
500 m


Historical evolution: 1970-1977
Graphical legend
Sudoest del besòs
Orthophoto 1970-1977
0
250
500 m


Historical evolution: 1983-1992
Graphical legend
Sudoest del besòs
Orthophoto 1983-1992
0
250
500 m


Historical evolution: 2000-2003
Graphical legend
Sudoest del besòs
Orthophoto 2000-2003
0
250
500 m


Historical evolution: 2011
Graphical legend
Sudoest del besòs
Orthophoto 2011
0
250
500 m

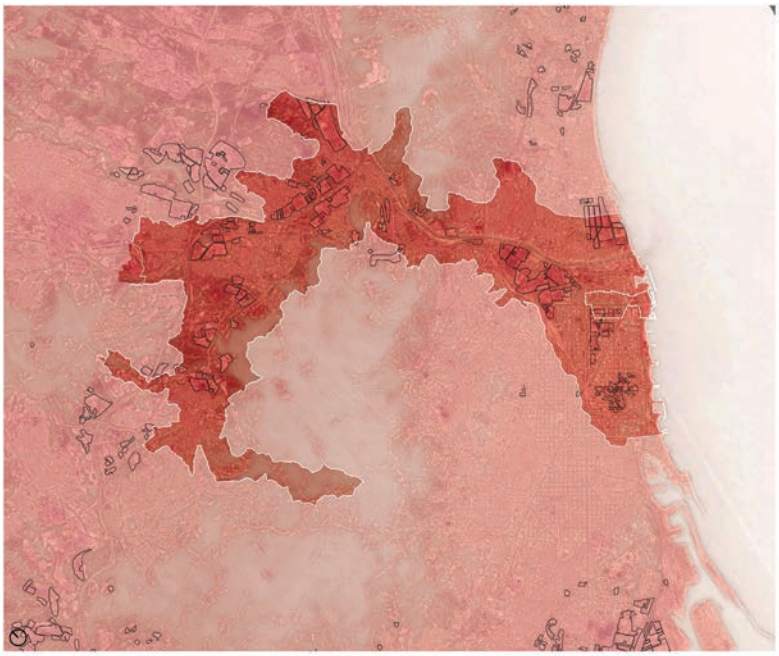


Historical evolution: 2023

Graphical legend

- Sudoest del besòs
- Orthophoto 2023

0 250 500 m



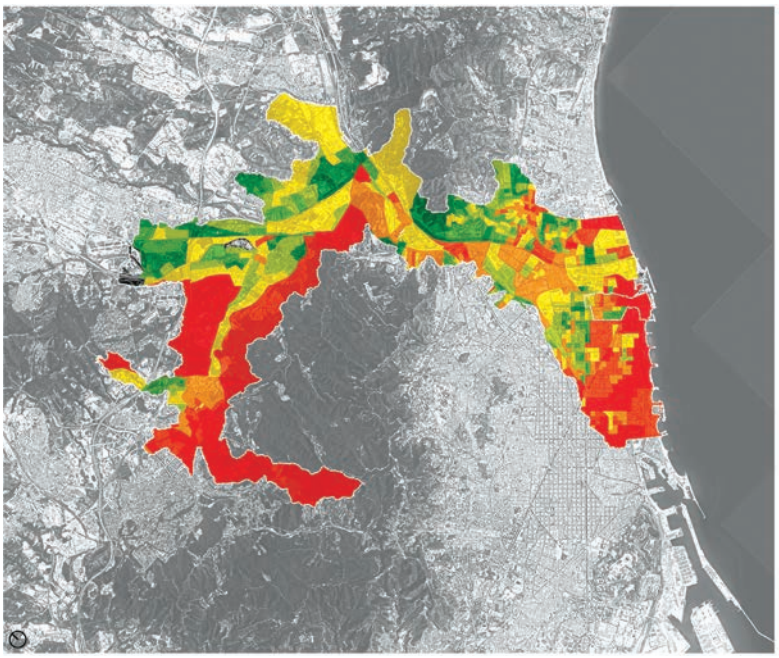
LST controls the distribution of the budget for radiation heat between the atmosphere and the earth's surface. *Tan, K. C., Lim, H. S., MatJafri, M. Z., & Abdullah, K. (2009). Landsat data to evaluate urban expansion and determine land use/land cover changes in Penang Island, Malaysia. Environmental Earth Sciences, 60(7), 1509–1521.*

Land cover as a basic parameter to evaluate the contents of the earth's surface is an important factor that affects the ecosystem's condition and function. *Lunetta, R. S., & Elvidge, C. (1999). Remote sensing change detection: environmental monitoring methods and applications. London, Taylor & Francis.*

Graphical legend

- 78 ºC
- 58 ºC
- Industrial uses

0 2.500 5.000 m



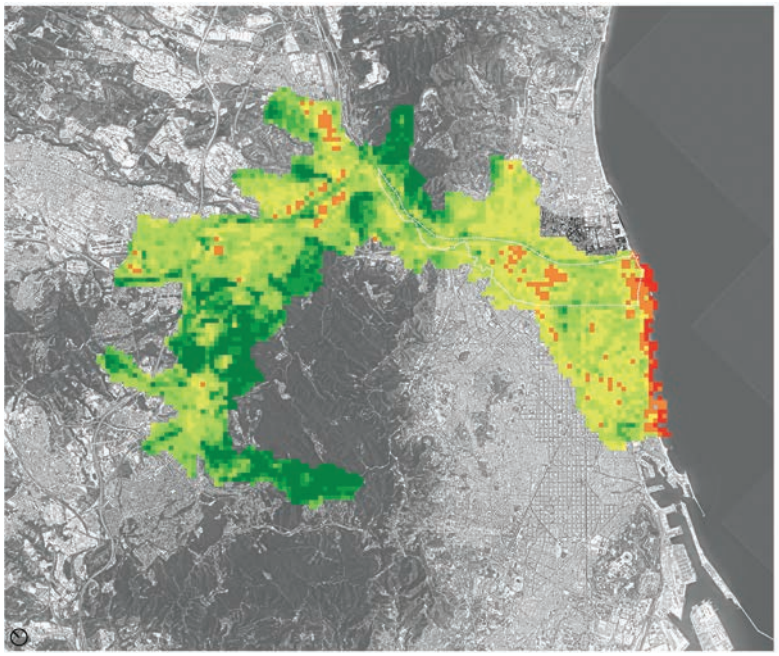
Level of inequality compared to the surroundings of the case study area.

The Gini index, a measure of statistical dispersion, quantifies the degree of inequality within a distribution. Typically applied to income or wealth distribution, it ranges from 0 to 1. When represented as a percentage, 0% signifies perfect equality, while 100% indicates maximum inequality. For example, a Gini index of 30% implies a relatively low level of income or wealth inequality, whereas a Gini index of 70% suggests a high level of inequality. We can see how the neighbourhood is situated in the middle range compared to the rest of the studied area.

Graphical legend

- 20,3 - 25,2%
- 25,2 - 26,7%
- 26,7 - 28%
- 28 - 29,3%
- 29,3 - 30,8%
- 30,8 - 33%
- 33 - 43,3%

0 2.500 5.000 m



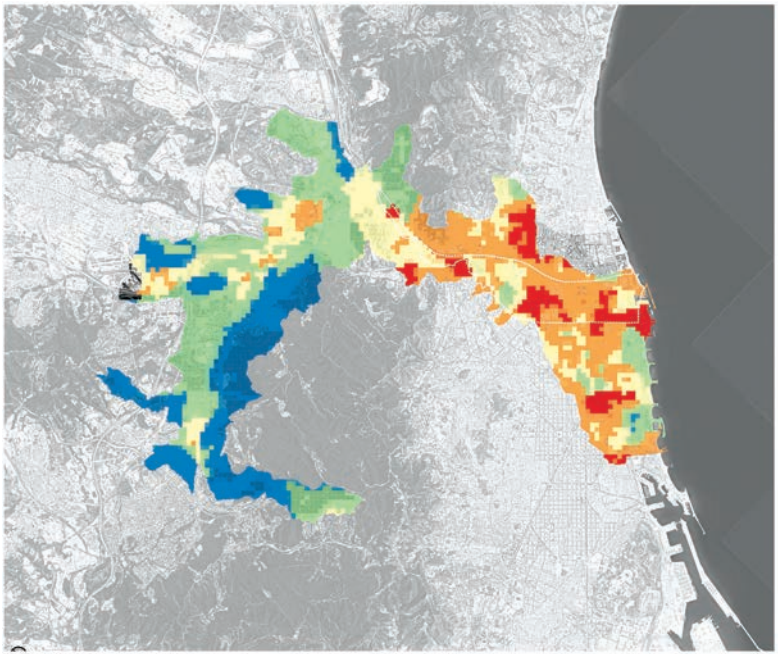
Quality of the vegetation in the surroundings of the case study area. 2023

NDVI stands for Normalized Difference Vegetation Index. It's a numerical indicator that assesses the presence and health of vegetation in a particular area based on satellite imagery. NDVI values range from -1 to +1, with higher values indicating healthier vegetation. It's calculated by comparing the amount of visible and near-infrared light reflected by vegetation. NDVI is widely used in agriculture, environmental monitoring, and land cover classification.

Graphical legend

- Rock, sand, snow
- Between rock and sparse vegetation
- Sparse vegetation with shrubs and meadows
- Dense vegetation or crops in the maximum

0 2.500 5.000 m



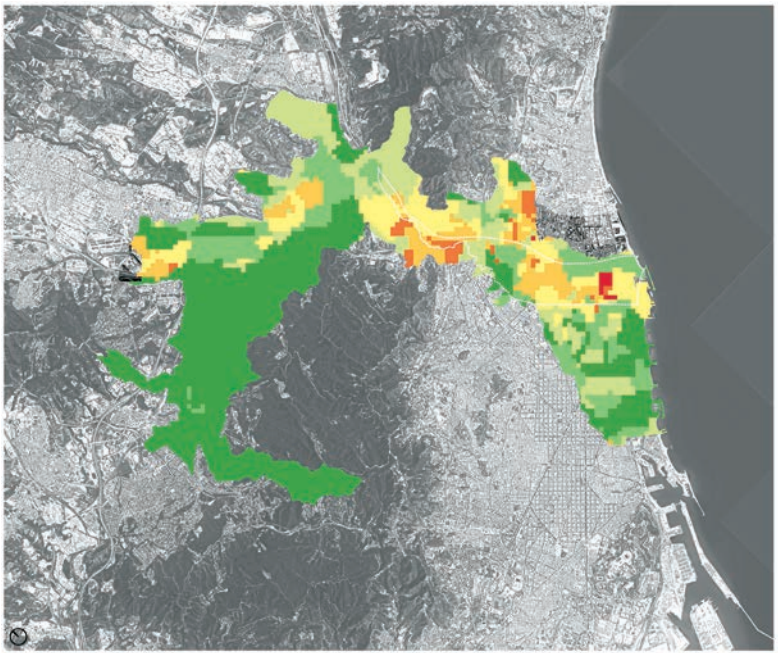
Social vulnerability to climate change compared to the surroundings of the case study area. 2022

"Social vulnerability is part of a broader concept of vulnerability. Applied to climate change, it may be considered as the set of factors that intensify the effects of climate change. Vulnerability is thus defined as a predisposing factor determined by the socio-economic, political and environmental context that increases susceptibility to a given adverse effect." *"Heat in the Future: Climate Change Vulnerability Index (CCVI)", AMB technical team and the Barcelona Institute of Regional and Metropolitan Studies, 2022, p.6*

Graphical legend

- <20 Less vulnerability
- 21-34
- 35-47
- 48-61
- >63 More vulnerability

0 2.500 5.000 m



Household income distribution compared to the surroundings of the case study area. 2021

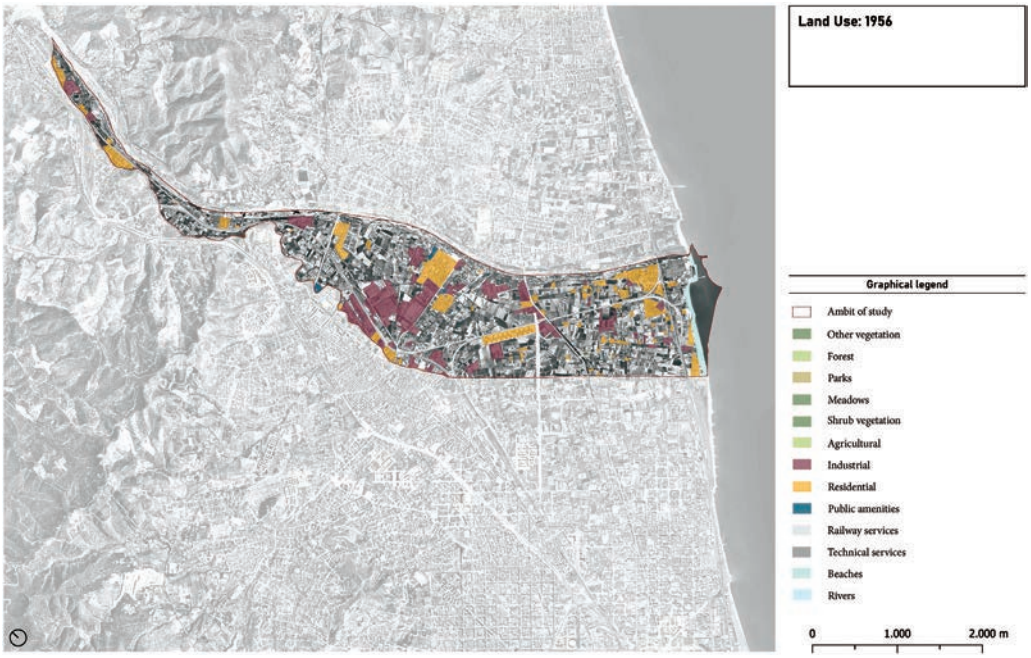
The income consumption per household unit is constructed as the net income generated by all taxpayers of the household divided by the total consumption units of the household.

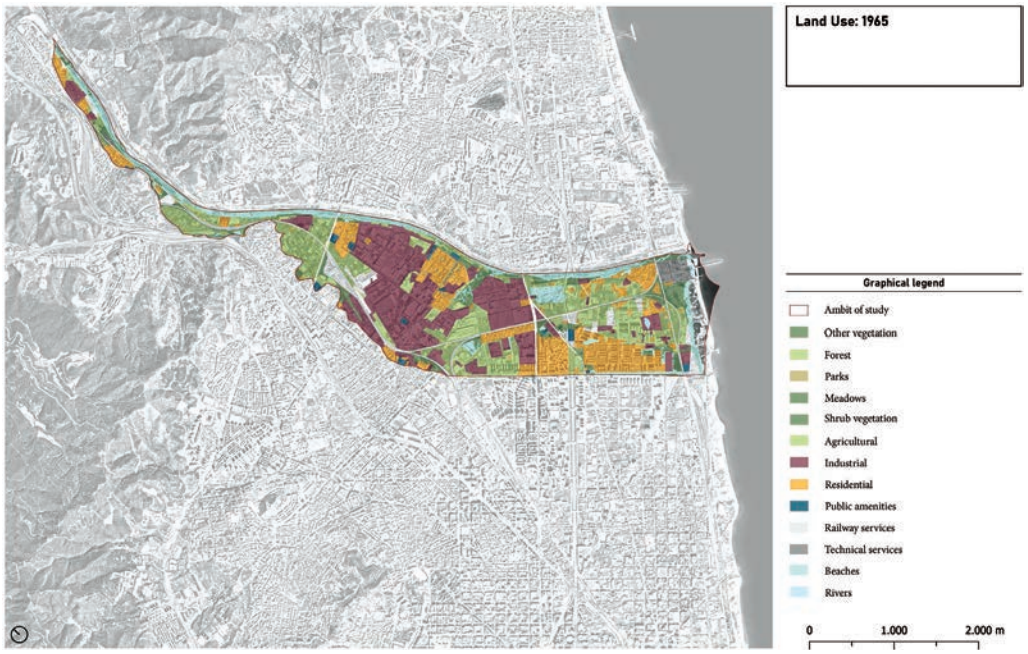
To determine the number of consumption units in a household, the so-called modified OECD scale is used in all EU countries, which assigns a weight of 1 to an adult in the household, 0,5 to the rest of those over 13 years and a weight of 0.3 for those under 14 years of age.

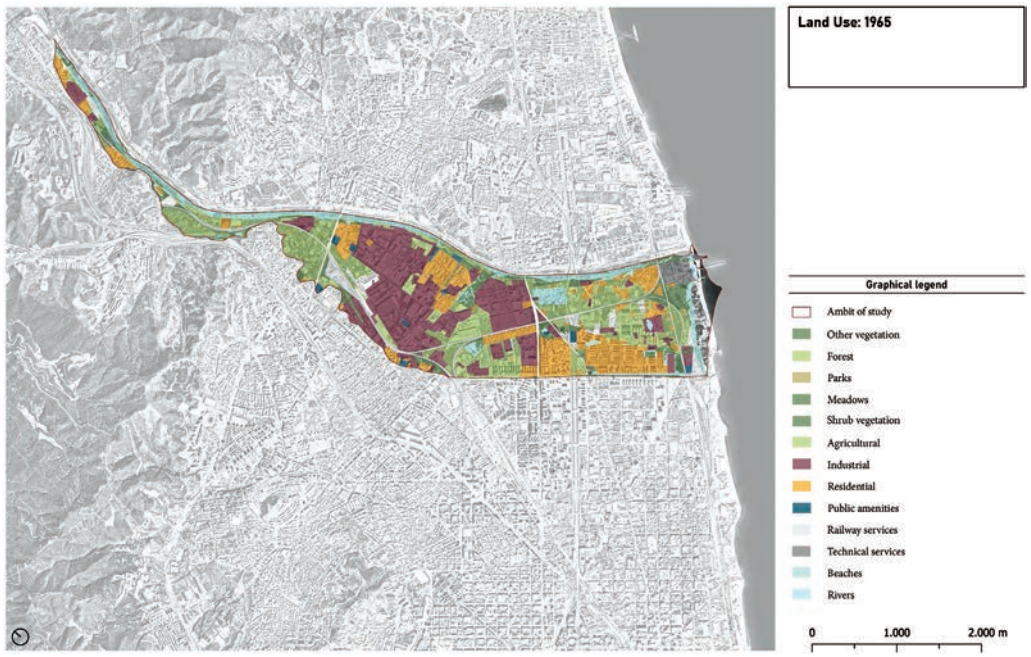
Graphical legend

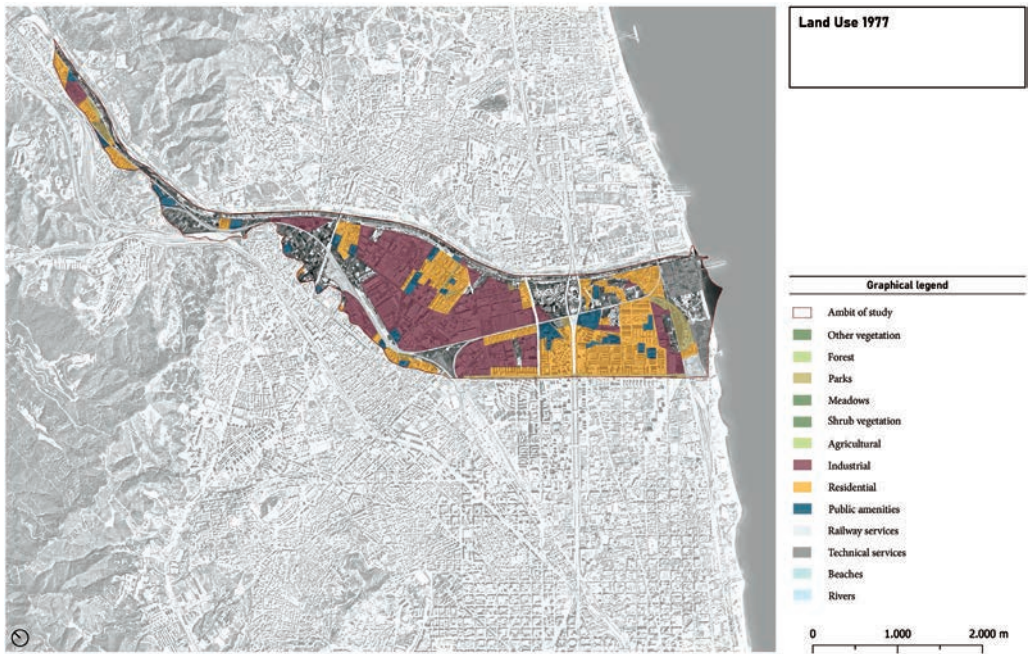
- 0 - 23102 €/year per dwelling
- 23102 - 25763 €/year per dwelling
- 25763 - 28116 €/year per dwelling
- 28116 - 30623 €/year per dwelling
- 30623 - 34254 €/year per dwelling
- 34254 - 40492 €/year per dwelling
- 40492 - 89731 €/year per dwelling

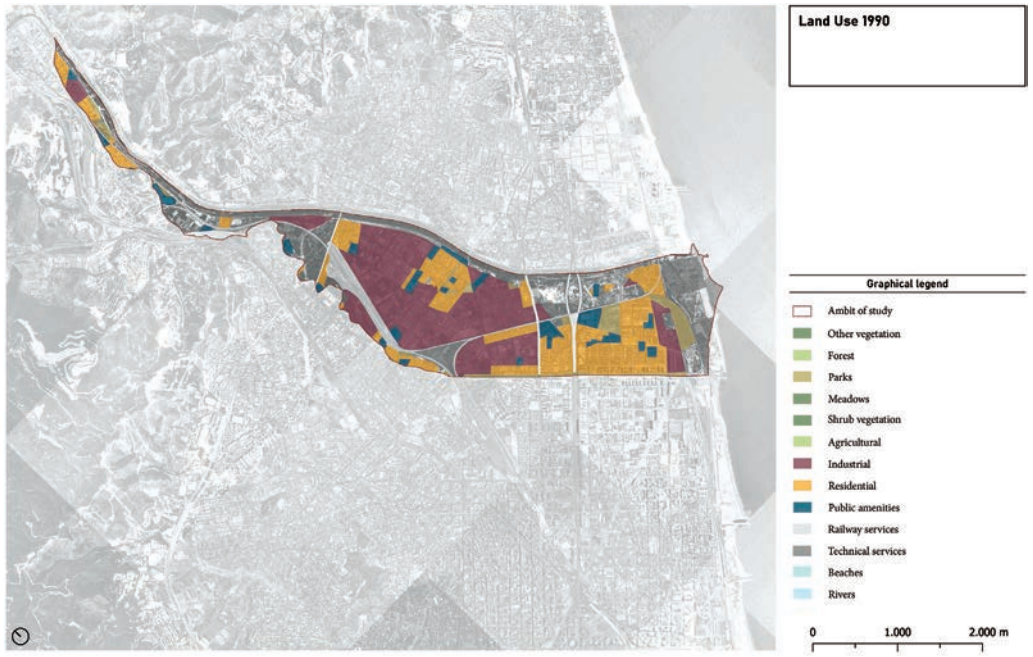
0 2.500 5.000 m

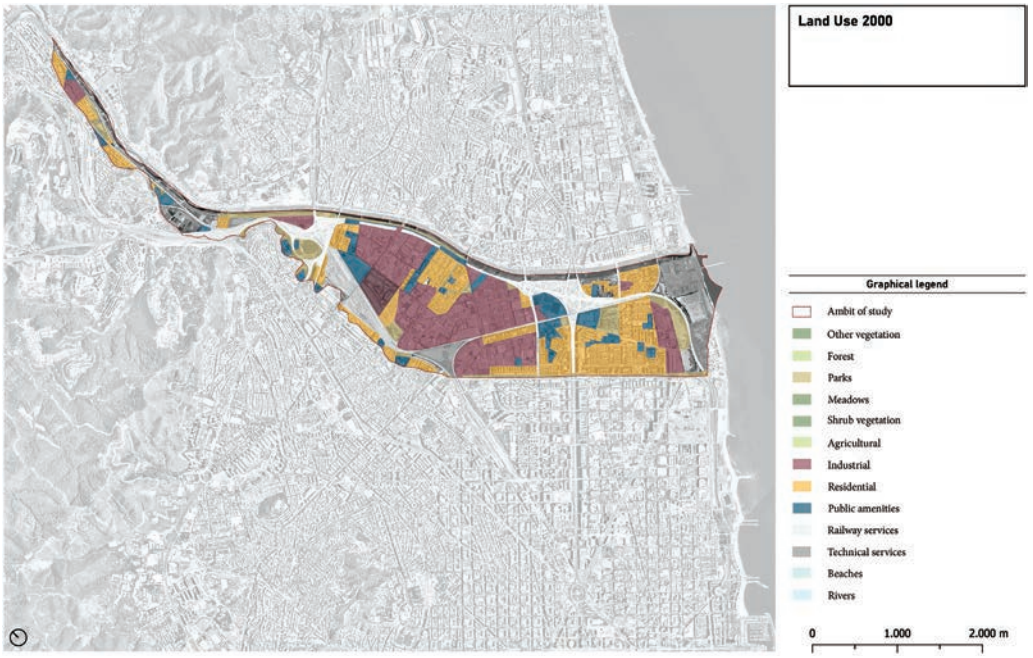

Land Use: 1956
Graphical legend
Ambit of study
Other vegetation
Forest
Parks
Meadows
Shrub vegetation
Agricultural
Industrial
Residential
Public amenities
Railway services
Technical services
Beaches
Rivers
0
1.000
2.000 m

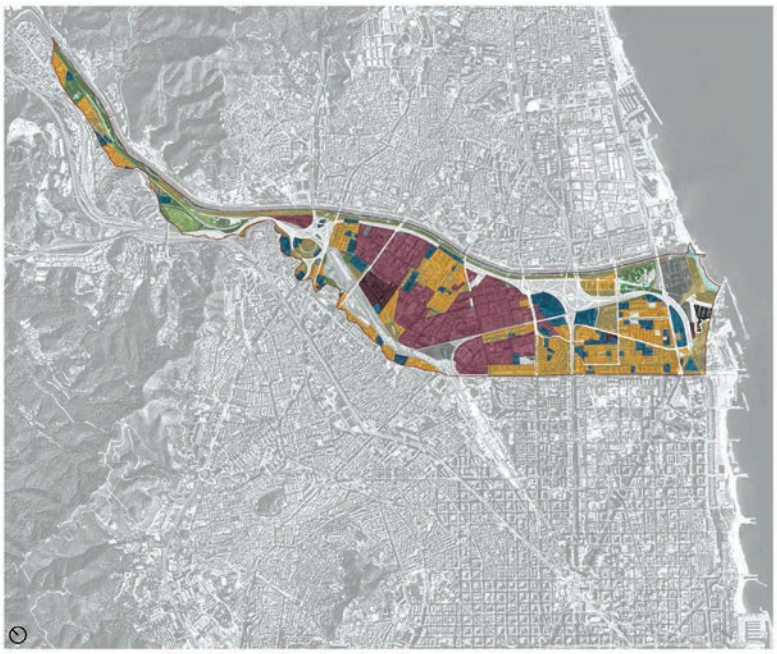

Land Use: 1965
Graphical legend
Ambit of study
Other vegetation
Forest
Parks
Meadows
Shrub vegetation
Agricultural
Industrial
Residential
Public amenities
Railway services
Technical services
Beaches
Rivers
0
1.000
2.000 m


Land Use: 1965
Graphical legend
Ambit of study
Other vegetation
Forest
Parks
Meadows
Shrub vegetation
Agricultural
Industrial
Residential
Public amenities
Railway services
Technical services
Beaches
Rivers
0
1.000
2.000 m


Land Use 1977
Graphical legend
Ambit of study
Other vegetation
Forest
Parks
Meadows
Shrub vegetation
Agricultural
Industrial
Residential
Public amenities
Railway services
Technical services
Beaches
Rivers
0
1.000
2.000 m

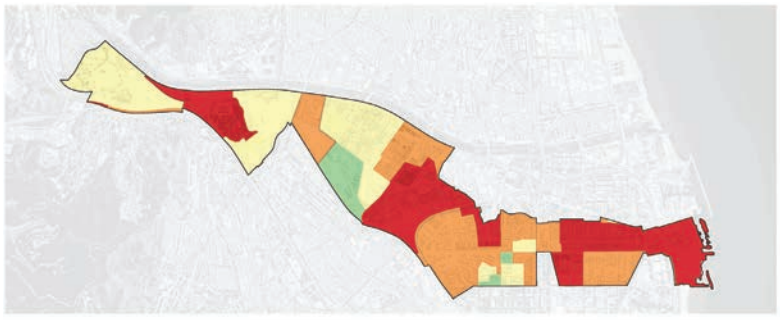

Land Use 1990
Graphical legend
Ambit of study
Other vegetation
Forest
Parks
Meadows
Shrub vegetation
Agricultural
Industrial
Residential
Public amenities
Railway services
Technical services
Beaches
Rivers
0
1.000
2.000 m

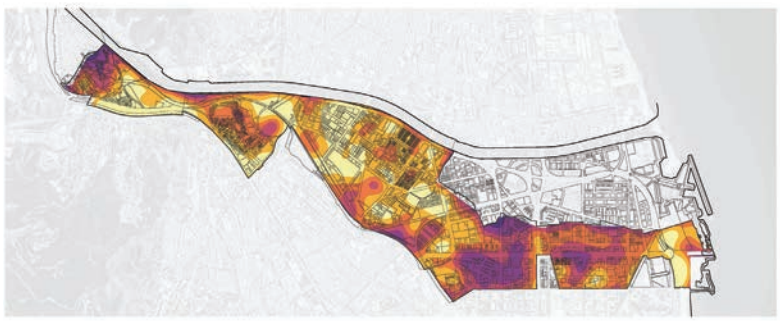

Land Use 2000
Graphical legend
Ambit of study
Other vegetation
Forest
Parks
Meadows
Shrub vegetation
Agricultural
Industrial
Residential
Public amenities
Railway services
Technical services
Beaches
Rivers
0
1.000
2.000 m


Land Use 2016
Graphical legend
Ambit of study
Other vegetation
Forest
Parks
Meadows
Shrub vegetation
Agricultural
Industrial
Residential
Public amenities
Railway services
Technical services
Beaches
Rivers
0
1.000
2.000 m

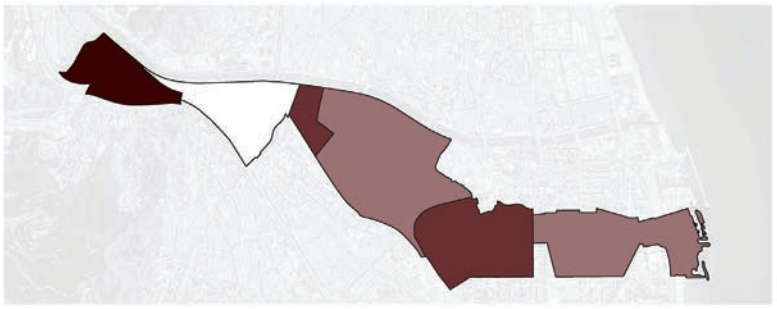

Income per person distribution in the "Eix Besos" ambit of study. 2020
Graphical legend
0 - 23102 €/year per person
23102 - 25763 €/year per person
25763 - 28116 €/year per person
28116 - 30623 €/year per person
30623 - 34254 €/year per person
34254 - 40492 €/year per person
40492 - 89731 €/year per person


Household income distribution in the "Eix Besos" ambit of study. 2020
Graphical legend
0 - 23102 €/year per person
23102 - 25763 €/year per person
25763 - 28116 €/year per person
28116 - 30623 €/year per person
30623 - 34254 €/year per person
34254 - 40492 €/year per person
40492 - 89731 €/year per person


CCVI: Climate Change Vulnerability Index in the "Eix Besos" ambit of study. 2022
Graphical legend
21 - 34 Less vulnerable
35 - 47
48 - 61
> 63 More vulnerable

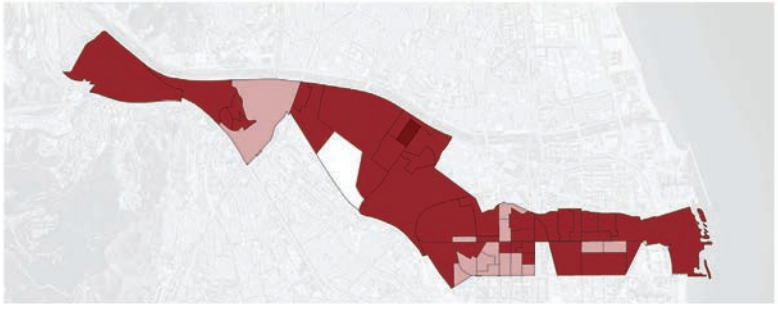

Level of heat comfort in the "Eix Besos" ambit of study. 2021
Graphical legend
Very high comfort
High comfort
Medium comfort
Medium-low comfort
Low comfort
Very low comfort

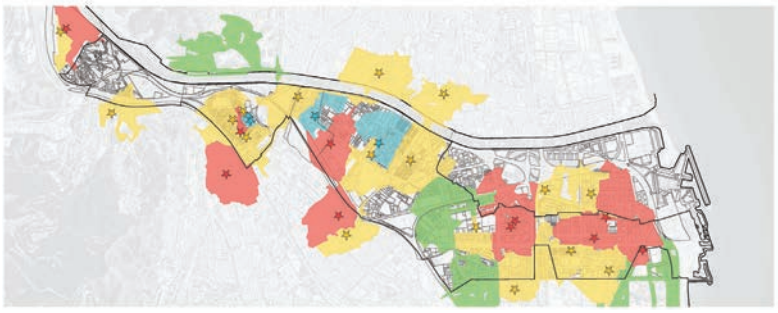

Motorization index of the vehicle fleet of the "Eix Besos" ambit of study. 2021
Graphical legend
1,2 - 4,7
4,7 - 5,8
5,8 - 7,9
7,9 - 9,5
9,5 - 10


Register of vehicles. Motorization index of the vehicle fleet of the "Eix Besos" ambit of study. 2022
Graphical legend
1,2 - 4,7*
4,7 - 5,8*
5,8 - 7,9*
7,9 - 9,5*
9,5 - 10*
*(total number of vehicles / habitants municipality) x 1.000
0
1.000
2.000 m


Proportion of cadastral estates according to the property regime in the "Eix Besos" ambit of study
Graphical legend
20 - 29 %
30 - 39 %
40 - 49 %
50 - 59 %
60 - 69 %
70 - 79 %


Proportion of rented dwellings in the "Eix Besos" ambit of study
Graphical legend
1 - 9 %
10 -19 %
20 - 29 %
30 - 39 %
40 - 49 %
0
1.000
2.000 m


Vulnerability factors in a heat wave in the "Eix Besos" ambit of study
Graphical legend
1 - 2
2 - 3
3 - 4
4 - 5


Climate shelters network in the "Eix Besos" ambit of study
Graphical legend
School
Parck
Public
Private
0
1.000
2.000 m



Mean surface of dwellings per building in the neighbourhood of Besòs-Maresme

The map shows graphically the average area of homes per building. The legend presents a scale of colors that goes from deep red to blue, passing through orange, yellow and green. Buildings with fewer square meters are represented in red shades, while blue shades correspond to homes with more surface area.

Graphical legend

- 30 - 45 m²
- 45 - 60 m²
- 60 - 75 m²
- 75 - 90 m²
- 90 - 105 m²
- 105 - 120 m²
- 120 - 400 m²

0 200 400 m



Number of dwellings per building in the neighbourhood of Besòs-Maresme

Understanding the size of neighborhood communities is fundamental to intervening there, as more densely populated communities are more complicated to manage and address. The size of the neighboring communities is presented with the same color coding, but inverted. The colors have been selected to highlight and clearly visualize the volume of the different communities, with the aim of identifying those that, having more homes, present more difficulties in reaching consensus on decisions that affect the whole community, and vice versa .

Graphical legend

- 1 - 2
- 2 - 11
- 11 - 21
- 21 - 51
- 31 - 101
- 101 - 299

0 200 400 m

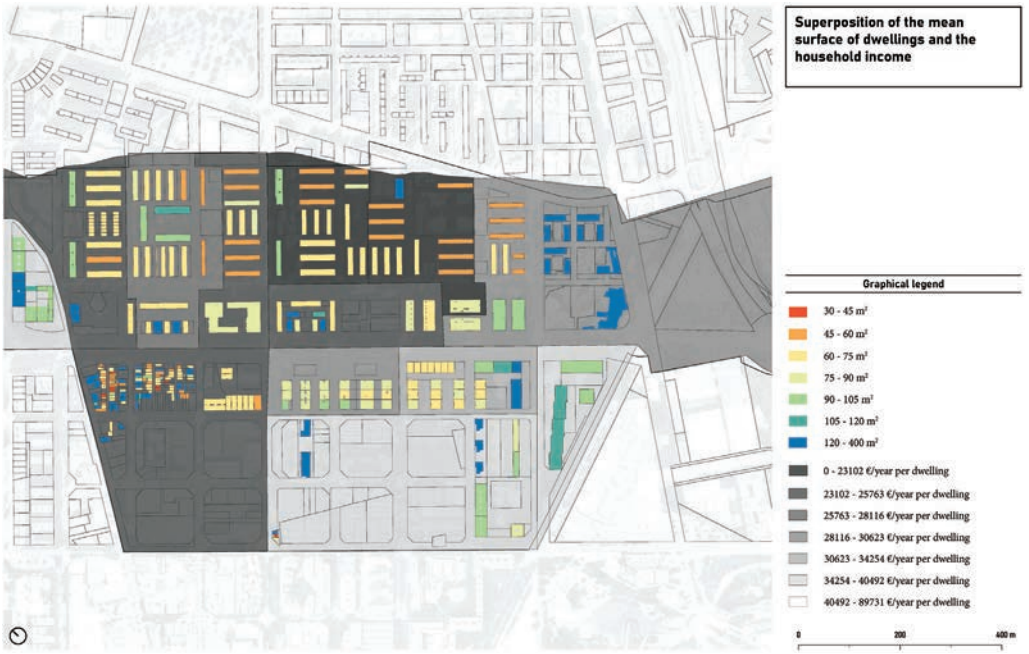


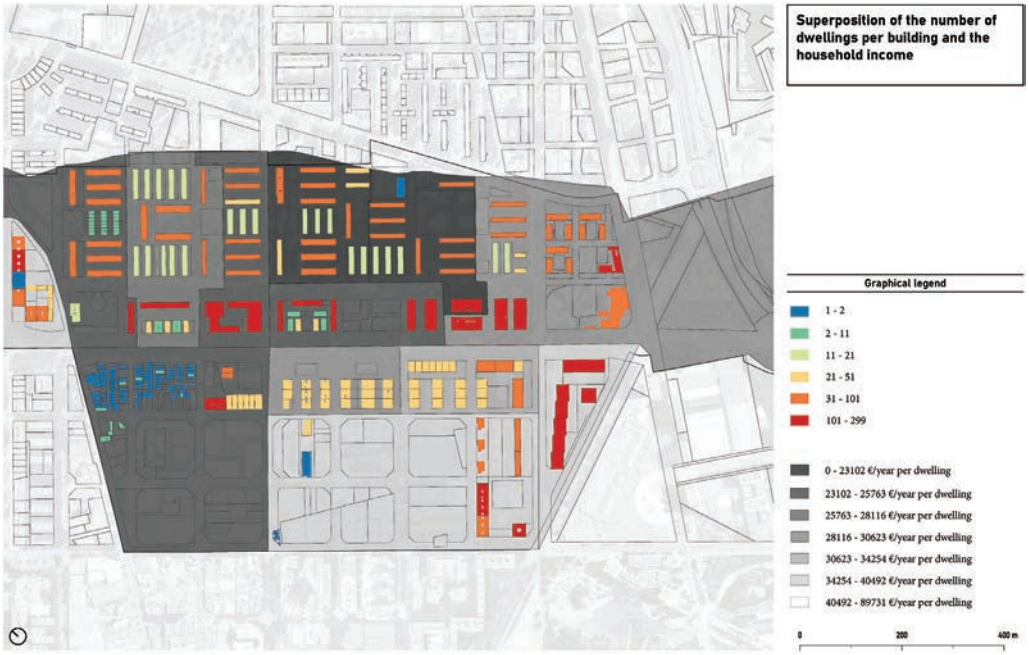
Year of construction of buildings in the neighbourhood of Besòs-Maresme

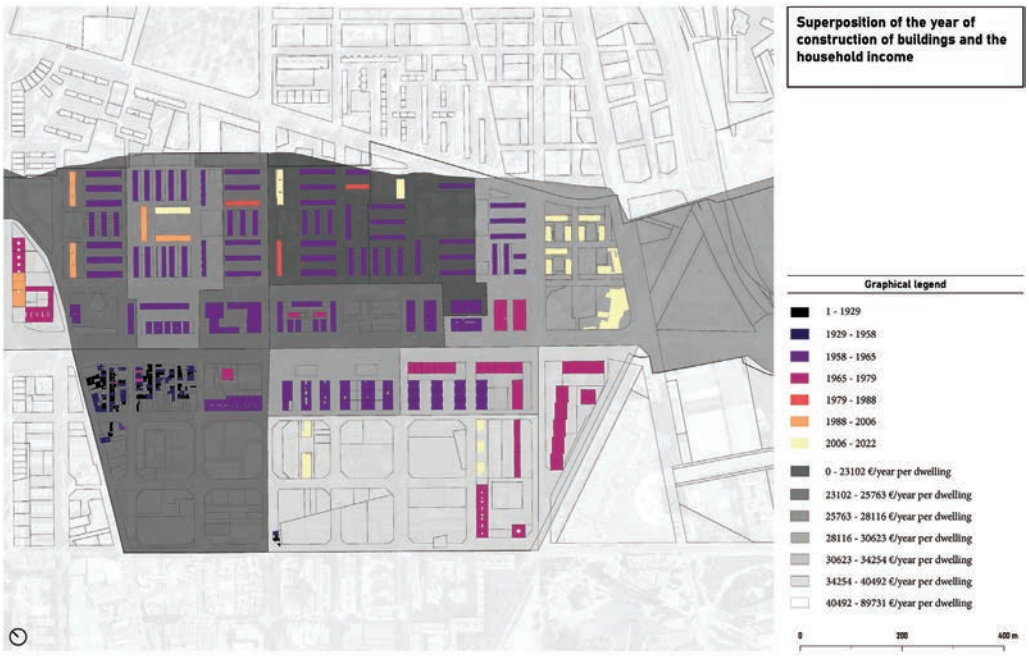
Graphical legend

- 1 - 1929
- 1929 - 1958
- 1958 - 1965
- 1965 - 1979
- 1979 - 1988
- 1988 - 2006
- 2006 - 2022

0 200 400 m


Superposition of the mean surface of dwellings and the household income
Graphical legend
30 - 45 m²
45 - 60 m²
60 - 75 m²
75 - 90 m²
90 - 105 m²
105 - 120 m²
120 - 400 m²
0 - 23102 €/year per dwelling
23102 - 25763 €/year per dwelling
25763 - 28116 €/year per dwelling
28116 - 30623 €/year per dwelling
30623 - 34254 €/year per dwelling
34254 - 40492 €/year per dwelling
40492 - 89731 €/year per dwelling
0
200
400 m


Superposition of the number of dwellings per building and the household income
Graphical legend
1 - 2
2 - 11
11 - 21
21 - 51
31 - 101
101 - 299
0 - 23102 €/year per dwelling
23102 - 25763 €/year per dwelling
25763 - 28116 €/year per dwelling
28116 - 30623 €/year per dwelling
30623 - 34254 €/year per dwelling
34254 - 40492 €/year per dwelling
40492 - 89731 €/year per dwelling
0
200
400 m

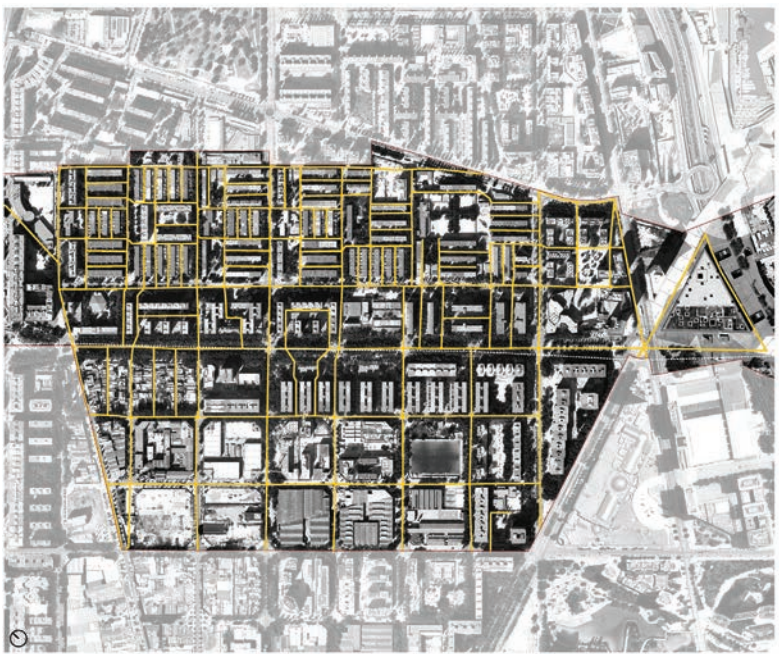

Superposition of the year of construction of buildings and the household income
Graphical legend
1 - 1929
1929 - 1958
1958 - 1965
1965 - 1979
1979 - 1988
1988 - 2006
2006 - 2022
0 - 23102 €/year per dwelling
23102 - 25763 €/year per dwelling
25763 - 28116 €/year per dwelling
28116 - 30623 €/year per dwelling
30623 - 34254 €/year per dwelling
34254 - 40492 €/year per dwelling
40492 - 89731 €/year per dwelling
0
200
400 m



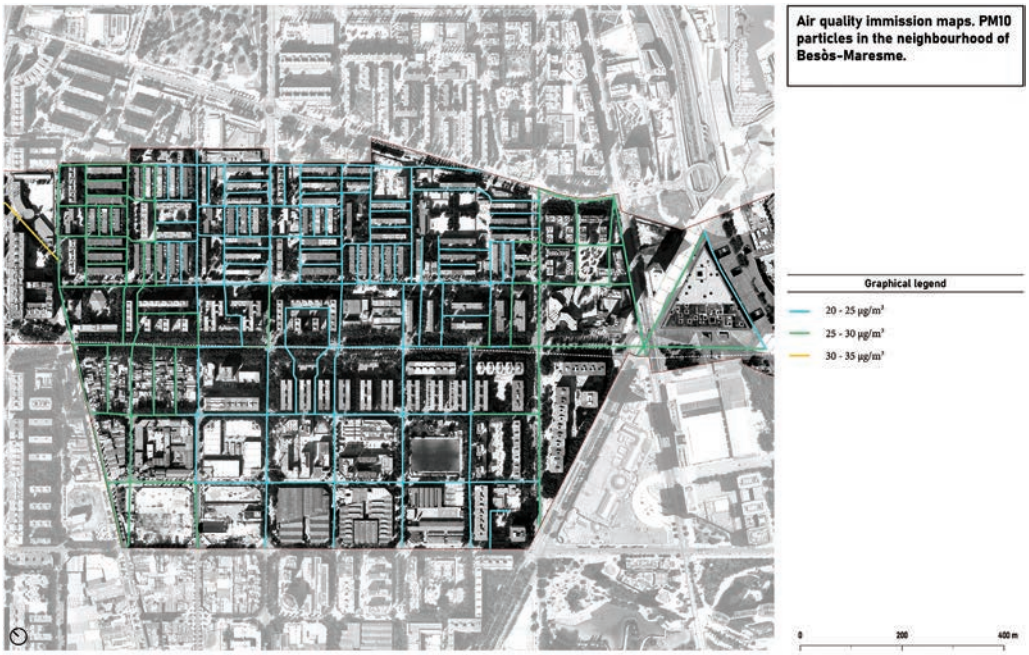
Noise map in the neighbourhood of Besòs-Maresme. During the day

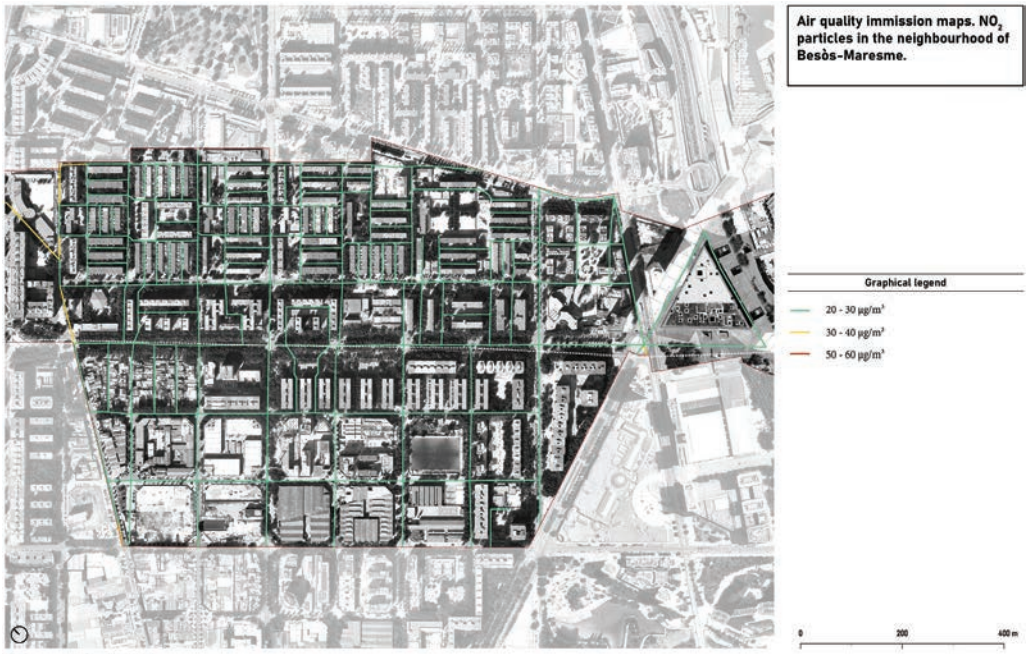


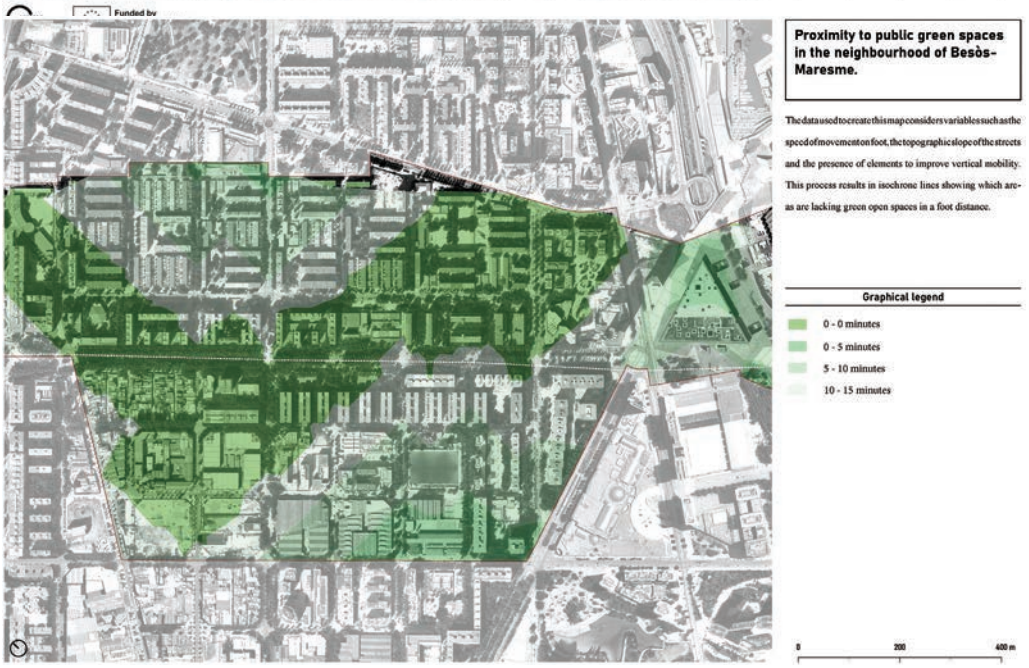
Noise map in the neighbourhood of Besòs-Maresme. During the night

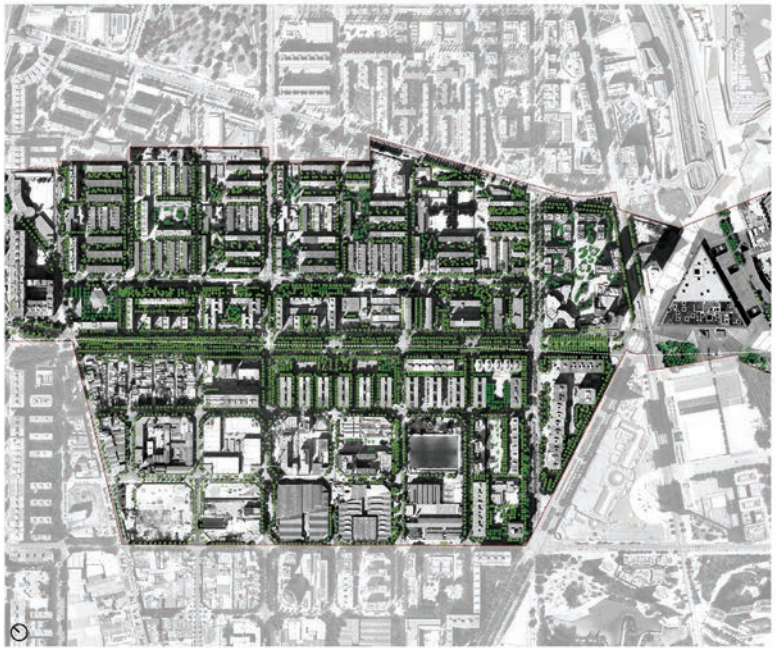


Air quality immission maps. PM2 - 5 particles in the neighbourhood of Besòs-Maresme.


Air quality immission maps. PM10 particles in the neighbourhood of Besòs-Maresme.
Graphical legend
20 - 25 µg/m³
25 - 30 µg/m³
30 - 35 µg/m³
0
200
400 m


Air quality immission maps. NO2 particles in the neighbourhood of Besòs-Maresme.
Graphical legend
20 - 30 µg/m³
30 - 40 µg/m³
50 - 60 µg/m³
0
200
400 m


Proximity to public green spaces in the neighbourhood of Besòs-Maresme.
The data used to create this map considers variables such as the speed of movement on foot, the topographic slope of the streets and the presence of elements to improve vertical mobility. This process results in isochrone lines showing which areas are lacking green open spaces in a foot distance.
Graphical legend
0 - 0 minutes
0 - 5 minutes
5 - 10 minutes
10 - 15 minutes
0
200
400 m



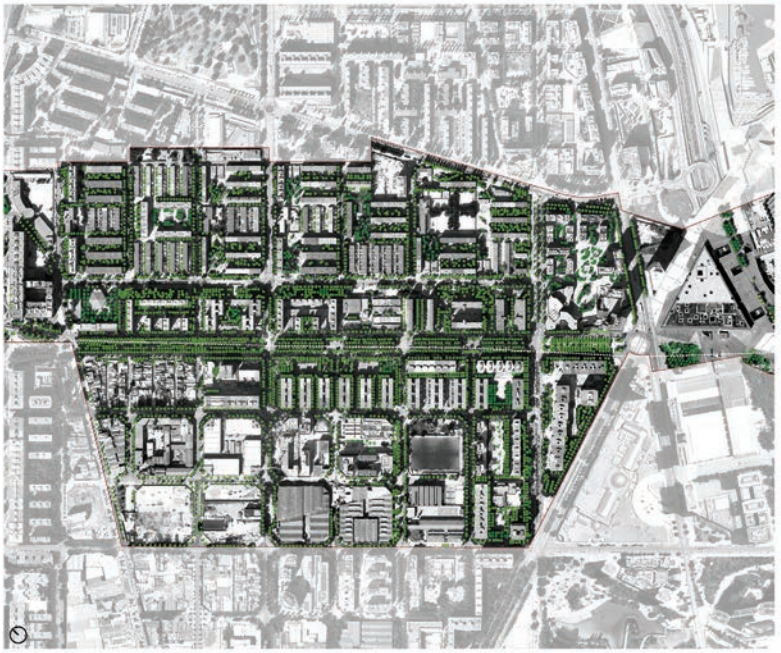
Trees in the neighbourhood of Besòs-Maresme.

The map below shows the location of the trees that are on the road, as well as those located in the different squares and parterres in the area.

Graphical legend

- Trees on the street
- Zonal trees
- Trees on parks

0 200 400 m



Trees in the neighbourhood of Besòs-Maresme.

The map below shows the location of the trees that are on the road, as well as those located in the different squares and parterres in the area.

Graphical legend

- Trees on the street
- Zonal trees
- Trees on parks

0 200 400 m



What is the impact of the urban development considering green areas?

Comparison of land uses between 1965 and 2016, focusing on uses related to vegetation, including parks, agricultural land and other green areas.

Graphical legend

- Green infraestructure remaining from 1965
- Green infraestructure created until 2016
- Lost green infraestructure

0 200 400 m

Previous pages: ill. 2–48 (pp. 26–39). Socio-environmental and historical analisis. Source: authors' archive

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WECARE Barcelona

Warding Ecosystem Commons through Action-Research Education. Community Empowerment Report [I]

El Besòs i el Maresme

What do WECARE?

We care about all the resources that sustain healthy and convivial urban environments, from the water we drink to the air we breathe, from the sun that warms us to the soil that gives us food. All that constitutes the material base that makes life possible, and everyone has the right to access and use it. Taking care of these shared goods has always been, and now more than ever, of the utmost importance. Whenever such caring is agreed upon and undertaken through shared social processes, the notion of environmental commons roots and flourishes.

WECARE is not just a project; it's a vision of a future where we all contribute to the care of the environmental commons. Our overarching objective is to empower residents in their agency to improve their living conditions. To that end, we are developing three specific lines of action: 1. participatory socio-environmental diagnosis, 2. collective discovery of ecosystem commons, and 3. the direct intervention of residents in public spaces. These lines mutually interact along an iterative process that informs the following outcomes: capacity building for residents in caring public space and its environmental qualities, a guidebook of ecosystem commons sustainable management, and training of present and future professionals able to develop similar projects further. As we aim to ground our work on specific and concrete realities, three European residential estates have been identified as paradigmatic case studies of modern socio-environmental conflicts. They cover a diverse set of conditions -size, cultural diversity, and geo-climate conditions – so that the conclusions from the compared case studies methodology may be inferred.

This issue of the Green Gazette gathers the first outcomes of the collective discovery of environmental commons for el Barri del Besòs, our case study in Barcelona. The WECARE research team is well-versed in the area since we have all been engaged in several projects in the neighbourhood for the past two years, thus having first-hand knowledge of the neighbourhood's urban and social fabric. In May 2024, WECARE set its feet on the ground and initiated a participatory diagnosis that will lead us to the collective discovery of environmental commons in the neighbourhood. Based on Action Research methodology, such a process will last until January 2026. Therefore, what we present here should be understood, rather than as the conclusive outcome of a diagnosis phase, as a step-stone of longer-term research in which implementation, evaluation, assessment and celebration will help achieve our goals, being social cohesion around environmental commons our ultimate objective. The same agreement on what to gather around will be defined throughout the process.

WECARE brings together a research team of professionals, researchers, and artists from various fields of knowledge and a wide variety of local agents and authorities on the selected territories. Our research team in Barcelona is formed by scholars of the ETSAV at Universitat Politècnica de Catalunya (BarcelonaTECH) and MITO, a collective of artists with longstanding experience in artistic practices in public space. The set of local agents, whose roles and contributions are described in a further section of this magazine, joined the local research team during the participatory diagnosis.

Local Team



Adolf Sotoca Garcia
ETSAV-UPCBarcelonaTECH



Marta Serra Permanyer
ETSAV-UPCBarcelonaTECH



Araitz Villalba Rodet
ETSAV-UPCBarcelonaTECH



Jordi Martínez Beguer
ETSAV-UPCBarcelonaTECH



Quim Bonastra
MITO Collective



Joan Deulofeu
MITO Collective



Enrique Baeza
MITO Collective

Local Agents



Loli Navais
Associació Ambar Prim



Raul Calle
Neighbour



Ramon Tur
Barri Net and Airenet



Miguel Moreno
Jubilados Macosa-Alstom



Isa and Madisha
Martinet Solidari



Lucrecia Olivari
Antígona



Blanca and Elizabetta
Tirabec



Bombo N'dir Fall and N'Deye Gueye
Ça Kanam



Fatima
Manos de Fatima



Araceli, Carolina, Jose Carolina and Merche
Cooperativa Menjador Solidari Gregal

El Besòs i el Maresme

The neighbourhood of El Besòs i el Maresme was not born when its first buildings were built, in 1959, nor when the neighbourhood was inaugurated or when schools or markets were built. The collective memory of the area was born much earlier, in slum areas occupied by migrants from all over Spain who had been accumulating since before 1900. In El Besòs we know today, the most important they are the Somorrostro, which had up to twenty thousand people, the Perona, the Camp de la Bota and Pekin. The city of Barcelona cannot offer enough housing to the growing population, which is accumulating on the outskirts of the city in unhealthy locations. Although from 1945 there is an effort to reduce the problem of barracks, it is not until well into the 1960s that most of these groups begin to disappear

In September 1959, work officially began on the South-West neighborhood of El Besòs i el Maresme. A neighborhood that will be designed for more than twenty thousand people housed in around five thousand homes and that will occupy a total of 32.6 hectares. The area, which until then had been used mainly for agriculture, is being radically transformed and the new urbanization hides all traces of what was there until then.

The first phase takes place between 1959 and 1961 and involves the construction of 3,288 homes. The second is framed between 1963 and 1966, during which 1693 additional homes were built.

The last neighbours entered their houses in 1968, but the endowments in the neighbourhood were far from finished. Amenities and services didn't arrive until several years later.

During the first years, the connection with the city was very poor. The metro was not inaugurated until 1982. The presence of watercourses and various infrastructures like the Rambla Prim compromised the fabric of the neighbourhood, dividing it into two parts. The facilities were non-existent. There was a lack of a municipal market and school, among other essential spaces for the community. They were all achieved thanks to the fight of the neighbours.

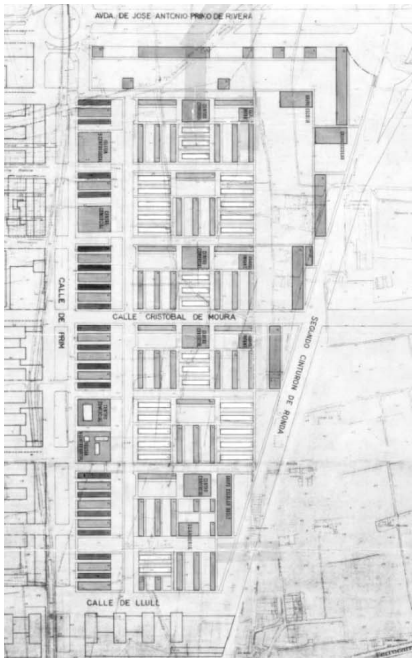
Houses were built with great urgency. That encouraged the use of aluminous cement which, in the long run, has been the cause of various structural and construction pathologies. This is still one of the main concerns and demands of the community of residents and the associations of neighbours of El Besòs i el Maresme.

Today, several buildings affected by aluminosis have been demolished and a generalized intervention is planned for the rest.

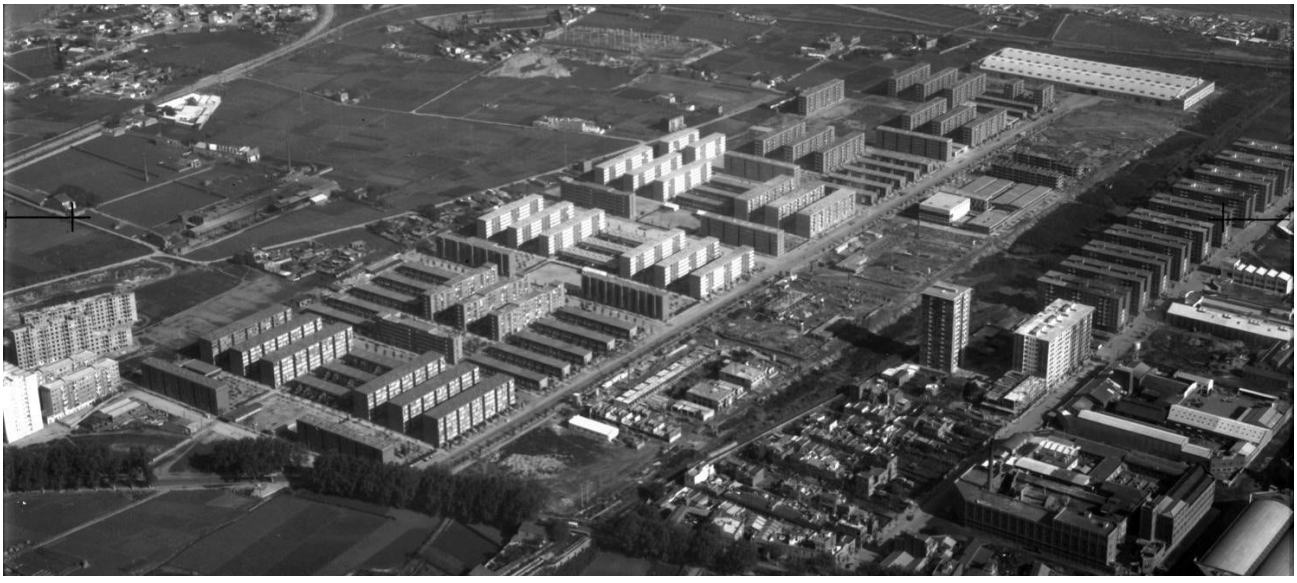
Today the neighborhood is in full transformation. The first generation of residents has aged and the arrival of people from all over the world has drastically transformed the neighborhood's social dynamics.

Nowadays, we can find a dual reality on El Besòs i el Maresme. On the one hand, the neighbourhood is characterized by indicators that place it at the top of the list of the most vulnerable environments in the city of Barcelona (we are referring to income levels, employment rates, dominant age groups, to the various cultural origins, to the years of construction of the homes, among others).

On the other hand, El Besòs i el Maresme also lends itself to being known for the richness of its diversity, from the network of citizen initiatives that self-organize to promote projects to improve its environment. And so the neighbourhood itself moves in the ambivalence of those who want to leave and are passing through, and those who have taken root there and are fighting to improve it. There is a constant tension between forms of resistance and expressions of vulnerability.



Original plan of the neighbourhood



Aerial image of the neighbourhood after construction

Precedents. The MISMeC Program

Our presence in el Barri del Besòs dates back to September 2021, when a group of scholars and students of the Master Program in Sustainable Intervention on the Built Environment (MISMeC) set foot in the neighbourhood for the first time. Taking the area as a case study for the Academic Years 2021-22 and 2022-23, their work would go on for two years as part of a cooperation agreement between the City Council of Barcelona and the Universitat Politècnica de Catalunya. Only a few months after SENSCLUSION, which is a basic research project funded by the Spanish Ministry of Science and Research, incorporated El Besòs as main case study. The majority of the Barcelonian research team are members of both MISMeC and SENSCLUSION.

The MISMeC focuses on neighbourhoods where social vulnerability indicators are high. Through work on a local case study, students and professors delve together into urban planning and architecture strategies aiming at remediation of social exclusion and poverty. During that period, we could see first-hand the social complexity that exists beyond the common and usual concepts in architecture. Through diagnosis and subsequent results, we realised that in order to foster habitable and healthy spaces, the architect must go beyond conventional tools of design and space construction. As we gained knowledge in the area, it became clear that our work needed to be linked to other disciplinary fields, professionals, and researchers committed to the social reality of El Besòs i el Maresme. Therefore, even though this work is done from an architecture school, the elements analysed and the project proposals are not always of architectural nature: in many cases, we incorporated the need for a relational and inhabiting change that complements the physical dimension of the built environment. During more than two years before WECARE starts, we had set out to immerse ourselves in and commit to the social and community challenges of El Besòs. We aimed to transcend strictly academic purposes and ensure that our actions contribute to transforming and improving community living conditions. That is why our program is based on concrete realities – neighbourhoods – which become our focus of attention and on which we work. Each of these neighbourhoods becomes, thus, a case study in itself.

Working on a case study leads us to contextualise and test the generic and abstract knowledge that is often delivered in academia. Such verification of concrete realities, also known as practical reason, allows us to develop expertise based on experience while at the same time developing a critical judgment about epistemic theoretical constructions. Only through experience with cases can one move from being a beginner to becoming an expert. With such nascent expertise we felt confident enough to start WECARE.



Field work: guided visit to the neighbourhood with Catalonia's History Museum of Immigration



Project final presentation of a student



Students sharing their personal interests on a common diagram



Student on the first visit of exploration to the neighbourhood



Collaborative work: initial Design Studio's workshop



Field work: guided visit to the Rec Comtal



Visit to the study field: Sud-oest del Besòs

The voices from the Neighbourhood

Currently, El Besòs i el Maresme neighbourhood comprises an ecosystem of social agents that is dense, consolidated, proactive and diverse. This system of entities traces its beginnings mainly in 1959, the year of the construction of the Sud-Oest del Besòs housing estate by the Municipal Housing Board. The main struggles in the first years were aimed at denouncing urban deficits and demanding public facilities. During this period the housing received, on the one hand, the migrant population that in the 60' and 70' were arriving from Spanish regions such as Andalusia, Extremadura or Galicia, as well as the communities of displaced people after the demolition of the barracks of Somorrostro, located on the beach of Barceloneta.

During the late-Franco regime, neighbourhood associations were incorporated, in parallel with the progressive expectation of democratic transition and the hope for a new urban planning that might trigger the betterment of the urban environment. Since 1979, social movements have proliferated, especially due to the changes and freedoms brought about by the first democratic municipal government. Consequently, a new period began in which the horizon of Barcelona's urban changes would face new grass-roots initiatives and multiple oppositions and resistances through the Olympic Games of 1992 mobilizations. At the end of the nineties, and before the global economic crisis, in 2008, the neighbourhood welcomed the main waves of non-EU migration, especially people from Pakistan, Morocco and China. The neighbourhood, pressured by the regressive consequences of the so-called Barcelona Model and by its peripheral condition still, was going through the real estate crisis of the second half of 2010' with the emergence of multiple collectives that dealt with inhabitability conditions, with unprecedented evictions and with structural poverty that affects and continues to affect today the spheres of health, food, job opportunities and housing.

Mutual aid and the ability to generate new networks fostered that the ecosystem of local entities, even after the crisis of the COVID-19 pandemic, resulted in resilient, autonomous and politically engaged residents' agency. Such agency is proved by the deployment of initiatives that are visible during the annual fair of organizations on Rambla Prim. This amalgam of committed agents can also be felt in the celebration of the popular Iftar, which has come to gather up to 800 people every April, or in the new Diversity Festival or during the days of the Festa Major every June. Having observed and attended such popular events, we have been able to identify agents who are essential for the project. At the same time, a strong bond has been created with a small group of people: representatives of some neighbourhood organizations who have a higher capacity for influence. Once the project has been explained to this 'group', as a starting point, we have helped them to carry out a review and selection of which other participating entities could be incorporated into the project. This small group has played the role of key informant and has promoted what is methodologically called the 'snowball effect', a chain of communication to spread the word and involve other agents and people who from the start are considered essential as a result of the values affinity with the purposes of WECARE. Next, we illustrate and summarize the experience and knowledge of specific people committed to the neighbourhood whom we interviewed during the kick-off workshop in April 2024 to explore how the idea of environmental commons is concreted from located knowledge of all of them.

Loli Navais : Asociación Ambar Prim



Loli Navais. Associació Ambar Prim

"Re-naturalize the tree pits to unite the community."

Network

They collaborate with the Martinet Solidari, Raül Calle, and all the services from the Town hall. The Concepción Arenal School and Sant Gabriel School. The project has also been introduced in the Prim Institute through a specialized course of specific training route (IFE: Itinerario Formativo Específico) for Higher Technicians in Education and Environmental Control.

Origins and description

Ambar Prim is a women's association founded in 1994. It organises various craft activities (courses on polychrome, embroidery, tapestries, painting, and ceramics) but also theatre, memory and gender workshops, as well as round tables. All these cultural outings aim to generate community among women in the neighbourhood regardless of their age and origin.

Problem detected

The neighbourhood lacks well-kept green spaces that can offer more community cohesion and more healthy spaces.

Tree pits

In recent years, the women of Ambar Prim have led and been responsible for a community intervention project in the tree pits planted on some sidewalks in the neighbourhood. The factors that have motivated the project have been the bad practices on the part of the neighbourhood that threw rubble and waste in the tree pits, the need to promote a sense of belonging and unite some communities of neighbours. They benefit, at a collective level, from the advantages that vegetation provides, and encourage recycling (a practice that is not socially spread).

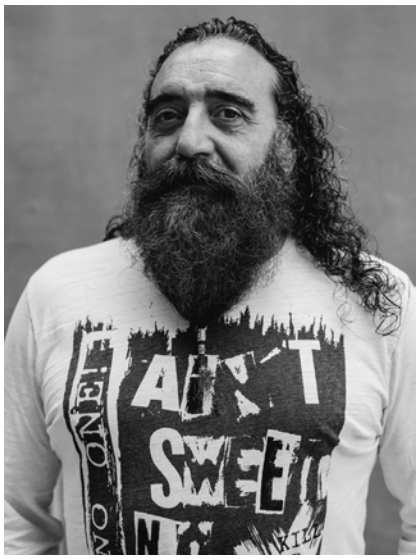
This project has served to enhance neighbourhood responsibility. It made visible the actions of the Ambar Prim entity itself, to obtain access to more resources and to connect people who previously did not communicate with each other.

Look at the map: To see all the interventions that they have already done in the neighbourhood and the ones planed to be done.

Common Ecosystemic Resources

Trees, vegetation, tree pits, community

Raul Calle: Neighbour of the Jaume Huguet street.



Raul Calle

Small refuges for flora and fauna in the self-managed gardens-tree pits

Network

He collaborates with Ambar Prim, La Fábrica Coop. (for the provision of recycled material, at the Can Felipa Civic Center) and with the Institut Prim. It is found in the little houses where a consolidated community of owners live.

Origins and description

Raul lives in the Jaume Huguet street in a two-story single-family home, built in 1961.

Problem detected

The effects of climate change are altering the balance of the flora and fauna of the few green and renaturalized public spaces in El Besòs i el Maresme neighbourhood. Some species of birds (such as swallows) are disappearing. At the same time pigeons, seagulls, insects and rodents are proliferating.

During this year, Barcelona has been affected by a drought. This has raised some problems facing the actual use and distribution of water in both the private and public sectors. Public showers from the beaches have been closed while the swimming pools of the hotels from the Forum area are full.

In this situation, Raul asks himself: How do the district and the city council invest the taxes allocated to the city's public space? Why can't neighbours use their water to water and maintain the tree pits and trees on their street? Who will be the recipients of the climate 'refuges' of the hotels in the area? Who does the maintenance of free spaces in the Besòs neighbourhood?

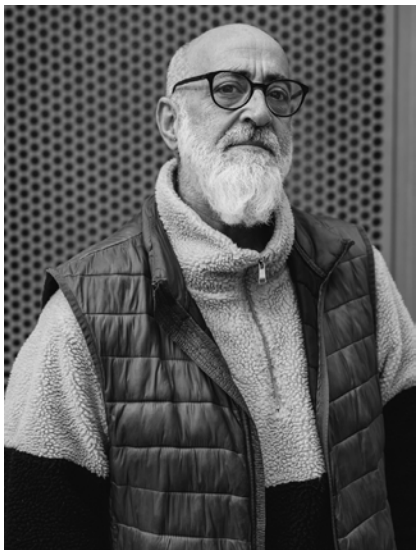
Self-managed Tree pits

Raul dedicates in a self-taught and volunteer manner, to cultivate and renaturalize the tree pits planted on the sidewalk in front of his house. Five tree pits embrace five tall trees where he also installs nests/shelters for bats and swallows. Through this project, he wants to involve the neighbourhood with the care and planting of the tree pits in front of their houses. It is a form of sponsorship. He denounces that the City Council's urban services limit autonomous action in the tree pits and defends the health, pedagogical, environmental (promotion of recycling and protection of biodiversity) and aesthetic benefits that this type of intervention provides. He has also activated workshops.

Common Ecosystemic Resources

Trees, vegetation, tree pits, people, water, soil.

Ramon Tur. Asociación de vecinos y vecinas del barrio Maresme. Coordinadora de Barri Net y Airenet



Ramon Tur
Asociación de vecinos y vecinas del barrio del Maresme, Barcelona
Coordinadoras vecinales de Barri Net y Airenet.

"In our neighborhood there is everything that Barcelona rejects "

Network

Coordinator of Neighborhood Entities, Community Development Plan, FAVB Coexistence Commission, Insitut Prim (link with Barri Net project).

Origins and description

The Association of Neighbors of El Maresme presents itself as an entity in defence of the civil rights of the people of the Maresme neighbourhood. It is organized in different areas such as Coexistence and Participation; Facilities and Housing; Urban Environment and Mobility; and Health and Environment. It is also part of the Local and Metropolitan Neighbourhood Coordinators and commissions.

Problem detected

Barcelona has displaced to El Besòs i el Maresme the services, infrastructure and equipment that do not fit in the city centre . The most notable cases are the combined cycle power plant; the contamination due to the presence of asbestos left by the demolition of the old industrial fabric; the Forum complex, where mass tourism leisure events and macro-festivals generate annoiances for the residents living around the area; plus the air pollution due to the presence of the Ronda Litoral.

Projects and proposals

Comisión vecinal Barri Net:

Promoted by the Health and Environment area of the Neighbours Association of El Maresme, Barri Net has been created to increment the cleanliness of the neighbourhood. It has also joined the *Residuo Cero* platform to fight against climate change, sustainability and the improvement of waste management. The project proposes an environmental approach to enhance green areas and protect them from incivility. There is a video where good recycling practices are explained in seven different languages, financed by the Barcelona City Council. This commission is formed by the Associació de Dones Àmbar Prim, AVV Besòs, AVV Barri Maresme de Barcelona, Casal de Barri Besòs, Besòs i el Maresme Community Plan, Besòs i el Maresme Public Space Intervention Service and the neighbours of El Besòs i el Maresme neighbourhood.

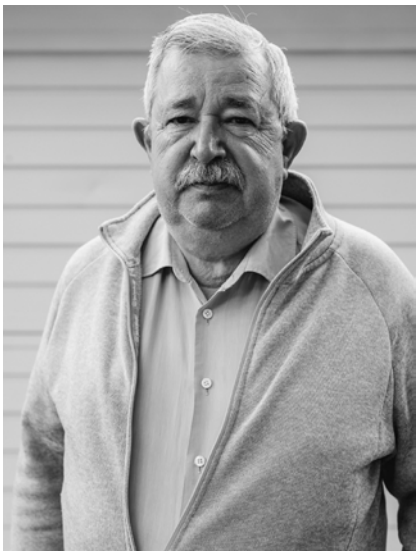
Airenet:

Airenet is a local residents platform at metropolitan scale. In 2022, they filed a complaint with the Environmental Prosecutor's Office against the air-polluting effects of the TERSA burning plant. It also denounces the effects of the Besòs Treatment Plant, the Combined Cycle Plant and the Naturgy company. As a result of a study in odour detection, a remediation initiative has been initiated, along with an online app.

Common Ecosystemic Resources

Air, Waste, Land

Miguel Moreno: Jubilados Macosa-Alstom



Miguel Moreno: Jubilados Macosa-Alstom (Barcelona)

“Thousands of asbestos fibers have contaminated our bodies”

Network

They Collaborate with the Airenet metropolitan coordinator.

Origins and description

Between 1960 and 1994 around 3,000 people worked in the old Macosa factory, which was bought by Alstom in 1989. Located between Llull and Provençals streets, the factory, which had been created in 1947, was located in the old steel complex of Can Girona, a place created in 1888 where the Besòs Water Tower was located. Built in 1882 the tower supplied drinking water to the Barcelonans. It is currently Plaza Ramon Calzina and the tower is preserved as a cultural asset of local interest. The site has become a place to show the evolution of the factory until 1994 and to commemorate the workers who died due to contact with asbestos. The Poblenou Historical Archive is also located on the premises.

Problem detected

During the period 1960-1994, 40 factory workers died from continued exposure to asbestos. Scientific studies have found that up to 50,000 asbestos fibres take as little space as one human hair. In this neighbourhood, 75% of asbestos is located in housing construction materials so a good part of the blocks is affected by its presence. 25% goes to marketable products, such as stoves or microwaves. The soil on the grounds of the old factory is also contaminated. There are scientific studies where soil contamination levels are identified. The effects on health are very severe and more investment is necessary for its detection and subsequent treatment.

Projects and proposals

Complaint platform for data investigation and support for affected workers. In 2019, 10,000 signatures were obtained to promote an ILP that would require censusing the presence of asbestos and facilitating medical check-ups for exposed personnel. At a political level, it is about putting pressure on the different parties in the Parliament of the Generalitat of Catalonia to remove asbestos from the built environment. An interdepartmental commission has been created to generate a national plan to eradicate it. According to the EFE agency ,“Retirees demand the total removal of asbestos from all buildings, especially public ones, as well as the mentioned census and subsidies and coordination to investigate methods of curing diseases related to asbestos, especially mesothelioma.“ Malignant mesothelioma is a tumour that can affect the pleura, peritoneum and pericardium, and is associated with asbestos exposure.”

Common Ecosystemic Resources

Land

Anti-Resources

Asbestos

Blanca i Elisabetta : Asociació de consum ecològic Tirabec



Blanca y Elisabetta : Asociación de consumo ecológico Tirabec

Self-management towards local, seasonal and zero waste food

Network

They collaborate with the site of Ca l’Isidret and Hort Fortalesa, and the Casal de Barri. Sagrat Cor ecological consumption association.

Origins and description

The entity is formed by a group of family units whose objective is to consume organic, seasonal and local products, that are directly bought to the producers.

Problem detected

Plastic waste pollution linked to food, health associated with ecological consumption and respect for the environment..., all of this, in a neighbourhood marked by high rates of urban vulnerability, become secondary issues and hardly a priority. The lack of an ecological food culture is an increasing trend due to the effects of economic neoliberalism.

Projects and proposals

Faced with this trend, the entity promotes self-sufficiency through direct purchases from km.0 suppliers, ecological production and that generate zero waste. Twelve families, mainly from the El Maresme neighbourhood as well as from El Besòs, participate in the project. They contact fruit and vegetable suppliers and are in charge of the management of orders. They source from the Eco-Maresme network. They also include animal protein products such as meat and dairy, and domestic and body hygiene products. Its headquarters are located in the Casal de Barri Besòs. They spread the bases of cooperativism and food sovereignty, and try to ensure that the economic cost of the products remain affordable for everyone. Their activity is completely voluntary.

Common Ecosystemic Resources

Food, People, Land, Space, Time, Culture/Knowledge

Kick-off Workshop in the Besòs and Maresme neighbourhood.

This first workshop aimed to meet the team with the neighbours of El Besòs I el Maresme. On the first day, we gathered around the streets, with a big axonometry and a table. The aim was to walk with the neighbours and ask them where to stop, considering their concerns about each place. Once they found a place, we would unfold the table and start drawing all the information they would tell us on the axonometry. We had previously contacted some of the representatives of the most relevant entities, who came to explain their projects.
Some curious neighbours also gathered around the table to share their experiences as part of the vicinity.

This allowed us to create a common mapping with some members of the neighbourhood and representatives of initiatives developing there. Resulting in the axonometry that follows on the next page, we could detect some problems as well as we learned from the projects and proposals the people have in each ambit.

On the second day of the workshop, we visited some of the most emblematic places such as the Gregal community kitchen and the Martinet Solidari adult's school. All of this brought us through a walk around the neighbourhood that made the team understand more precisely the place we were analysing.

Lastly, on the second day in the afternoon, the WECARE Team gathered with some expertise in the Architecture and Urban field to talk about the visit. There we started a discussion about the similarities and differences of each city: Barcelona, Krakow and Bucharest.

We discussed the definition of commons, and what elements we have detected as such. We also shared some other aspects that we believed could have the potential to become one.



Loli and the WECARE Team



Neighbours and the team commenting on the axonometric



WECARE final Meeting of the WorkshopA



Visit to el Martinet Solidari



Blanca drawing on the axonometry



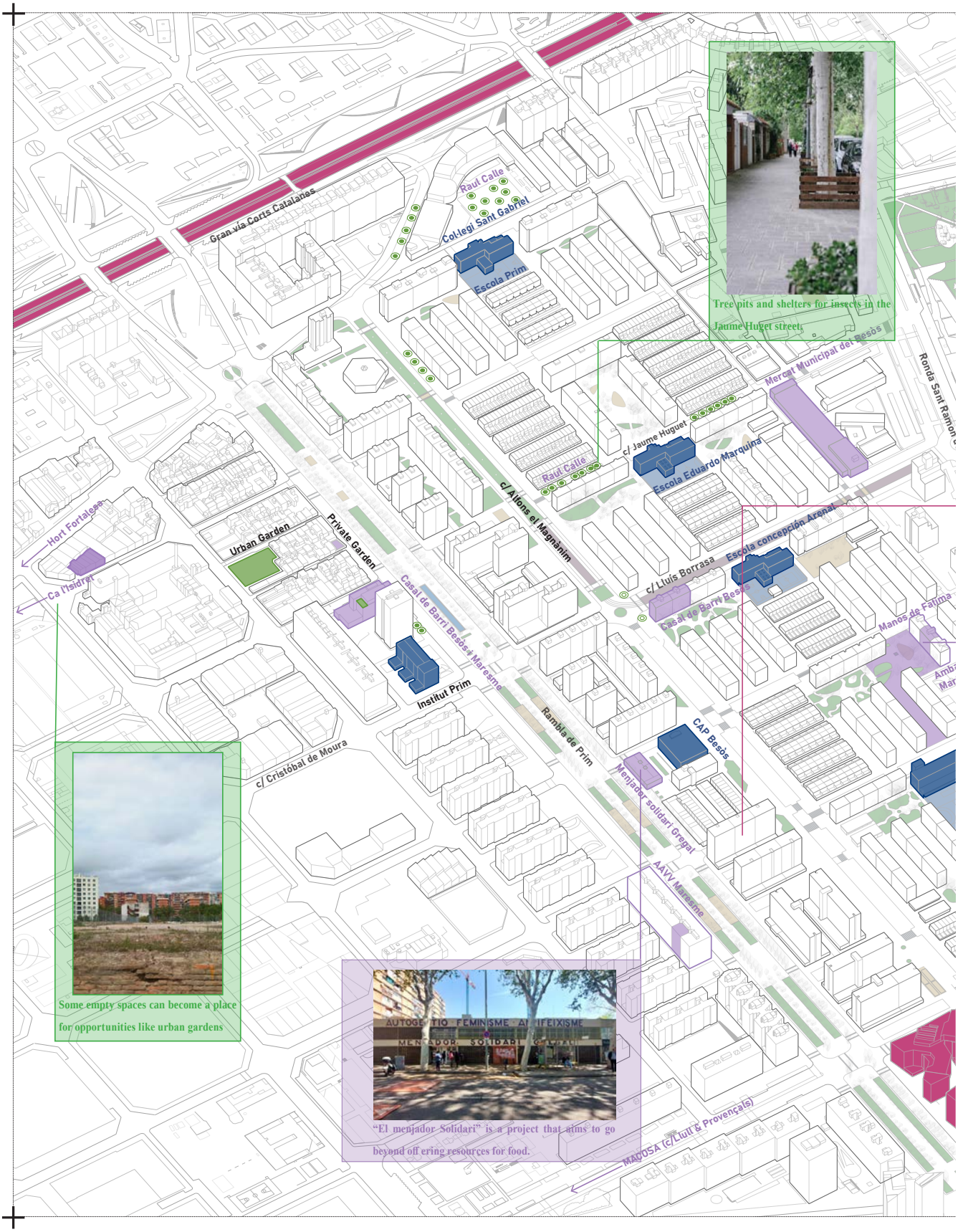
Neighbours togheder with the WECARE Team



Bombo N'dir Fall and N'Deye Gueye explaining their project



Visit to el Gregal common


Gran via Corts Catalanes
Raul Calle
Col·legi Sant Gabriel
Escola Prim
Tree pits and shelters for insects in the Jaume Huget street.
Mercat Municipal del Besòs
Ronda Sant Ramon
c/ Jaume Huguet
Escola Eduardo Marquina
Raul Calle
c/ Alfons el Magnànim
Hort Fortalesa
Ca l'Isidret
Urban Garden
Private Garden
c/ Lluís Borrassa
Escola concepción Arenal
Casal de Barri Besòs
Casal de Barri Besòs i Maresme
Manos de Fátima
Institut Prim
Rambla de Prim
CAP Besòs
c/ Cristóbal de Moura
Menjador solidari Gregal
AAVV Maresme
Some empty spaces can become a place for opportunities like urban gardens
"El menjador Solidari" is a project that aims to go beyond offering resources for food.
MALOSA (c/ Lluit & Provençals)



Representing de neighbourhood

From the interviews and talks we had during the workshop in Barcelona, we have created an axonometry to collect all the information in a unified element.
This mapping of the social analysis allowed us to see a spatial distribution of the collected data.

This tool will be beneficial for our future intervention, as it helps us to understand, in detail, the urban network of this neighbourhood. It creates a picture of the different perspectives of residents and social entities concerning el Besos i el Maresme. The everyday experience of citizens becomes one of the most important elements of the analysis.
In the axonometry, you can find all the spaces, agents and entities we visited marked in lilac.

We also realised that some of the most remarkable commons were related to green areas of the neighbourhood: the tree pits and urban gardens, among others. These spaces are normally connected with the schools, working on common projects.
These elements are marked on the map in green.

Finally, some of the neighbours talked about different problems they confront, often related to some big infrastructures that serve the whole city, as it happens with the highway or the noise from the Fórum (one of the biggest spaces in Barcelona) where crowded events are hosted. These elements have been marked on the axonometry as "anticommons. These are marked in fuchsia to detect easily these problems more clearly on the map.

Finally, some images have been introduced to the drawing to represent the atmosphere of el Besos i el Maresme. Full of social dynamics and a rich community that works connected to generate a neighbourhood that can ensure proper development of the everyday lives of all their citizens.

Graphical legend

- Green spaces
- Permeable spaces
- Public facilities: Schools and healthcare
- Agents
- Social gardening
- Tree pits
- Anticommons

Methodology

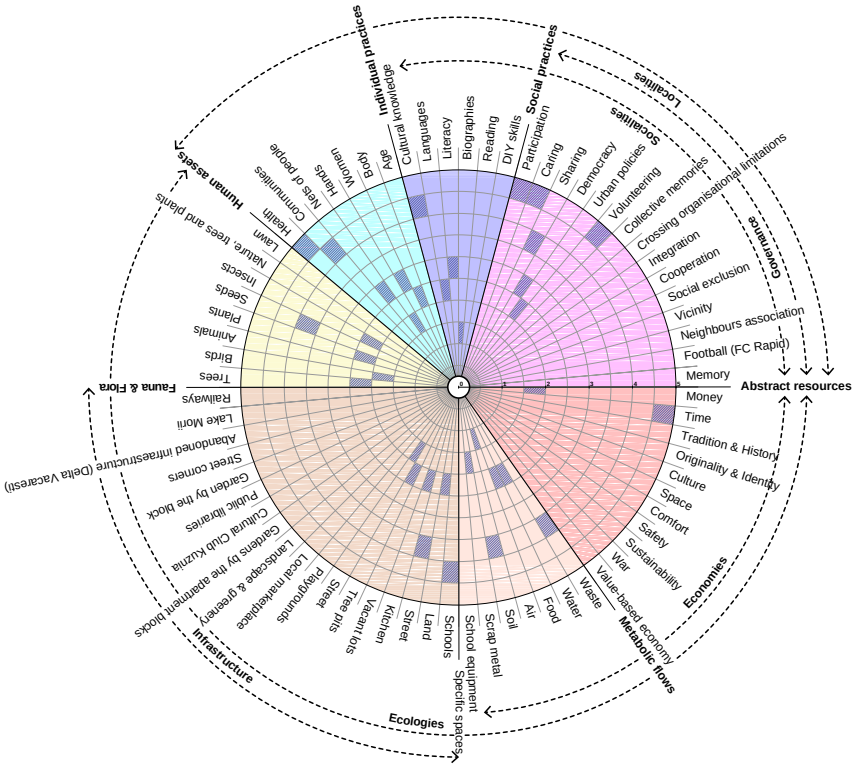
To prepare this diagram, we have used the information from the interviews with the agents, who participated in each kick-off workshop in Barcelona, Krakow and Bucharest. We have extracted a series of keywords that we consider 'local resources', although due to their community dimension and associated practices, they might become 'environmental commons'. As a first reflective exercise, we display these assets in a concentric mode. These assets are being weighted and prioritized by considering the representativeness that the interviewees expressed during the conversations that we held.

Going from 1 (the least) to 5 (the most), we aim to shed light on the issues, imaginations and stories the interviewees mostly cope with. In parallel to these future 'environmental commons', we have detected a series of categories that offer a more abstract and homogenous framework concerning a large list of elements (assets or local resources). The assets are sometimes coincident in the three cities, but occasionally they coincide in only two. Sometimes they are only present in one.

This imbalance and discordance in the comparison shows how the three urban environments, apparently similar under the effect of urban vulnerability, are unique and singular. As a result of the historical, political and environmental contexts that each neighbourhood has suffered, El Besòs i el Maresme, Złotego Wieku and Crângași are not easily comparable and their local assets are not directly extrapolable.

Therefore, we witness how in each city we may identify the following categories: 1) Issues related to abstract resources such as time, money, identity, tradition or comfort. 2) We also detect metabolic flows, such as water, organic matter, air or the soil itself, which are expressed by very diverse practices, regulations and spatialities. 3) The physical dimension of the space is also another of these categories, and it includes collective facilities,

Common diagram



elements of the urban space, spaces outside the regulations of the public space, the private and domestic space itself, etc.) Another category is that of non-human agents, such as flora and fauna that belong to our biosphere. 5) Other resources linked to the human dimension are the body itself, the individual, the collective, networks, or even age and gender. 6) And finally, a double last filter is individual practices and skills, such as knowledge, languages, literacy, autonomy and the capacity for agency and DIY, which contrast with 7) practices of a collective nature, such as participation, care, sharing, democracy, urban policies, collective memory, cooperation, cultural expressions, sports and neighbourhood relations.

In short, each of these blurred thresholds expresses how common local resources are preserved, protected, fought for and defended. Probably, these 'environmental proto-commons', as critical spatial practices, are triggers for conflict but also mediation, since they promote the production of space and constitute and shape the character of each neighbourhood examined by the project.

Knowledges*

Economies*

Abstract resources	**Metabolic flows**
- Money	- Waste
- Time	- Water
- Tradition & History	- Food
- Originallity & Identity	- Air
- Culture	- Soil
- Space	- Scrap metal
- Comfort	- School equipment
- Safety	
- Sustainability	
- War	
- Value-based economy	

Infrastructures*

Specific spaces	**Fauna & Flora**
- Schools	- Trees
- Land	- Birds
- Street	- Animals
- Kitchen	- Plants
- Vacant jobs	- Seeds
- Tree pits	- Insects
- Playgrounds	- Nature, trees, plants
- Local marketplace	- Lawn
- Landscape & greenery	
- Gardens by apartmnt blocks	
- Cultural Club Kuznia	
- Public Libraries	
- Street corners	
- Abandoned infraestructure	
- Lake Morii	
- Railways	

Knowledges*

Socialities*

Human assets	**Individual practices**	**Social practices**
- Health	- Cultural knowledge	- Participation
- Communities	- Languages	- Caring
- Nets of people	- Literacy	- Sharing
- Hands	- Biographies	- Democracy
- Women	- Reading	- Urban policies
- Body	- DIY skills	- Volunteering
- Age		- Collective memories
		- Crossing organisational limitations
		- Integration
		- Cooperation
		- Social exclusion
		- Vicinity
		- Neighbours associations
		- Football (FC Rapid)
		- Memory

Bombo N'dir Fall and N'Deye Gueye. Ça Kanam



Bombo N'dir Fall and N'Deye Gueye . Representantes de Ça Kanam

"In Senegal, the neighbourhood of the Besòs is a popular destination."

Network

They collaborate with the Association of Neighbours of Maresme.

Origins and description

Ça Kanam means forward. It is an association formed exclusively by women, mainly from Senegal. Every month they meet in a space given to them by the neighborhood's association.

Problem detected

Of the 72,000 Senegalese people living in Spain, 36,000 reside in Catalonia. The majority have previous training and studies, but the Spanish Migration Law makes integration and access to public services difficult, effects that are even more accentuated if the condition of women is added. Faced with the inferiority and stigma of African cultures, the entity fights for women's rights and to consolidate a community space. Ça Kanam denounces the stereotype of newly arrived citizens and fights to defend the right to political participation that is usually not guaranteed due to lack of administrative regularization in immigration processes. Bombo N'dir Fall and N'Deye Gueye have known each other for many years. Together they work to 'decolonize minds' and to denounce policies of institutional racism.

Projects and proposals

Ça Kanam is based on making visible the struggles and rights. To create a space for sharing. For Bombo Ndir, Africa is 'sharing'. Consequently, one of the entity's projects consists of sharing a savings bank. It is an ancient practice to share money, time and skills. The 'box' allows forms of self-financing to replace the lack of protection and vacuum left uncovered. It is an action based on relationships of trust that makes visible the community power associated with money. Thus, each person enters, contributes, collects, shares and distributes through a lottery an economic amount that can be useful to overcome difficult situations. The entity also organizes and trains women to specialize in tasks that the well-off white European population has outsourced, such as household cleaning tasks and caring for the elderly. They also offer catering services. Bombo N'Dir explains that African women, by tradition, have high competencies in the tasks of caring for elderly people due to having lived, culturally, in intergenerational communities in their origin countries.

N'Deye Gueye, also part of Ça Kanam, is the head of one of the first female-led recycling and scrap materials NGO's With headquarters on Peru Street, non-EU people from Romania, African countries or gipsy ethnic groups work at the premises. She has been the first woman to energize and manage this company in the neighbourhood and has received subsidies and acknowledgement for her work.

Common Ecosystemic Resources

Money, Time, Care, Knowledge, Cultural Origin, People.

Lucrecia Olivari: Antígona Initiative



Lucrecia Olivari. Antígona

"We promote critical education towards the current food model"

Network

They collaborate with Kantina migrante, a project of migrant solidarity economies and food sovereignty, Escuela Prim (El Besòs i el Maresme public infant and primary school), Barcelona Activa.

Origins and description

Lucrecia Olivari is representative of the Barcelona Delegation of Antígona, a NGO with a social vocation that designs and accompanies participatory processes linked to the community perspective and social intervention.

Problem detected

In a neighbourhood marked by urban vulnerability and with a high index of interculturality, the lack of economic resources is expressed in nutritional health problems, isolation and lack of network of relationships. Consequently, this has brought to the standardisation and homogenisation of culinary cultures.

Projects and proposals

Antígona works in the neighbourhood to promote the right to adequate food and recover the relational value of meals as a cultural practice. Establish synergies with families that receive food aid. Two of the entity's main projects in the neighbourhood are "Cuinem barri: Healthy Food for our Supply" (2020-2021) and "Healthy Food, Sustainable Planet" (2022-23). The first is the result of the creation of a Health Roundtable (originated with the "Alimentem el Besòs Maresme" project). A diagnosis was carried out that reflected the food situation in the neighbourhood and a collaborative campaign was carried out to incorporate improvements in eating habits and consumption of the population. The second project was based on collaboration with neighbourhood schools to create an educational program inside and outside the classroom to promote food security, healthy, economic and intercultural education. The program reinforced the improvements in the school cafeteria and was disseminated through a travelling exhibition to other schools and facilities in the neighbourhood.

Common Ecosystemic Resources

Food, Culture of origin, Communities, Schools.

Araceli, Carolina, Jose Carolina and Merche: Gregal Community Kitchen



Araceli, Carolina, Jose Carolina and Merche
Cooperativa Menjador Solidari Gregal

"The kitchen is the life of the dining room, where the community is created".

Network

Besòs Municipal Market, Manos de Fatima, CAP Salut, Barcelona Activa.

Origins and description

Around 1960, the first school of libertarian and anarchist tradition was founded in El Besòs i el Maresme, the result of the association of families who had accessed a housing cooperative in the neighbourhood. In the eighties, this space became a popular athenaeum (Ateneu Llibertari del Besòs). The space, disused from 2007 to 2012, was reactivated due to the 2008 economic crisis. After 5 years of volunteer work, the people involved obtained funding from Barcelona City Council to hire staff and establish themselves as a labour cooperative. The project began at the premises of the Gregal Cooperative on Rambla Prim 74. Later in time it occupied a space provided by the Health Center Besòs, and since July 2015 it has been located at the main headquarters on Rambla Prim 22. After overcoming the closure and restrictions stage During the COVID-19 pandemic (the period in which they shared the Can Isidret premises), in March 2022 the City Council handed over the current renovated premises. They currently have 5 other spaces that serve as warehouses.

Problem detected

In 2013, after the effects of economic cuts that exacerbated the structural poverty of neighbourhoods such as El Besòs i el Maresme and its surrounding areas, they were affected by the lack of one of the most basic principles of life, food.

In 2017, the Solidarity Kitchen served around 500 meals a day. This included families who could take food home. Currently, they serve about 300 meals per day, Monday through Friday. These numbers prove the structural precariousness and the urban vulnerability of the neighbourhood, mainly due to economic reasons.

Projects and proposals

El Menjador Solidari is a project that aims to go beyond offering resources for food. That is why the dining room provides free public services in:

- **General medicine:** a service of volunteer doctors linked to the Health Center. From there people with an irregular administrative situation can access the equivalent of a family doctor.
- **Hygiene** by providing free access showers
- Resources about **legislative** issues by providing legal advice.
- Training to promote **job placement** through Barcelona Activa.
- **Resources** for homeless people and promote their community integration through the use and practice of cooking.
- Basic **nutrition** for **newborns**.
- They share the space once a week with a **women's entity.**
- They offer a **catering service** to other entities.

However, the main focus of the dining room is the daily menus for the population in need due to socioeconomic reasons. To do this, they offer menu variations adapted to the specific cultural needs of the neighbourhood.

The Solidarity Kitchen is 85% financed. The municipality of Sant Adriá del Besòs pays for about 30 menus a month. The cooperative company hires 7 employees and is helped out by numerous volunteers. It also benefits from the voluntary service of some hotels in the Forum area. Gregal assumes €40,000 of annual spending on food, not counting the costs of supplies or personnel.

Most of the food comes from food banks, donations from companies and direct purchases from small neighbourhood stores. Araceli and Carolina explain that if it were not for the need to respect working hours and the many hours spent in economic management, they could serve many more people. However, they need to manage a certain limit to preserve the sustainability of the project and not to fall in overflow. Their project has a provision that, as a contingency, involves referral to other similar spaces for users after a prolonged period of access to Gregal.

Common Ecosystemic Resources

Food, Volunteers, Space, Sharing, Solidarity, History, Legacies.

Fatima: Manos de Fatima



Fatima. representative of Manos de Fatima

"We see everything that happens in the street. To get to know the neighbourhood, you must walk around it at night."

Network

Solidary Dinning Place Gregal, Arab School (behind the market)

Origins and description

Manos de Fatima is an entity without a specific headquarters. Instead, it can be reached throught the mobile phone number of its main representative, Fatima, of Moroccan origin, who has been working as a volunteer in the neighbourhood for newly arrived people who are outside the welfare system for 9 years.

Problem detected

Many people who arrive in Spain do so without supporting documents. Passports, letters of recommendation, etc. are thrown into the sea for fear of reprisals or deportation proceedings.

Projects and proposals

The entity offers help to regularize the administrative situation and have access to services that can facilitate institutional support. The project consists of assisting people in situations of vulnerability, such as the lack of documentation or homelessness condition. That's why Manos de Fátima distributes dinner baskets at night in the streets of Besòs and offers assistance in campaigns against the cold.

Common Ecosystemic Resources

Hands, Body, Street, Nets, Languages

Isa y Madisha: Martinet Solidari



Isa (Coordinator) and Madisha (Student) from the Martinet Solidari

“We don’t train, we educate ourselves together. We are space of welcome and security so as not to put up barriers to education.”

Network

Health Center Besòs

Origins and description

Martinet Solidari was created in 1999 as a non-profit association in Besòs-Maresme. The entity wants to promote continuous, close and quality education. The association defines that “education and knowledge are true tools of change and social transformation, and that is why education in and for democracy and participation is necessary”.

Problem detected

Women who have just arrived in the neighbourhood are in a situation of extreme vulnerability. Many of them cannot access the public system or social services, and this implies that neither the neighbourhood facilities nor the municipality of Barcelona itself offer a real service or response to women who in adulthood want and need to be trained in issues of literacy The Spanish Migration Law determines that many people are left out of the labour market, thus being forced to link up with informal or clandestine networks. From these spaces of informality, many people suffer ailments or situations that can hardly be remedied.

Projects and proposals

The project offers an educational program based on the community, feminist and intercultural perspectives. It is inspired by the pedagogy of liberation by Paulo Freire. It is aimed at a profile of adult women, older women, women born in the neighbourhood, women who have just arrived, women who have migrated from diverse origins such as Pakistan, Punjab, India, Senegal, or also young children, adolescents, who come to Spain without legal coverage.

The association offers different lines of action:

- **Classes** of general culture, geography and mathematics.
- **Education in democracy and participation** to promote the awareness of women as a political subject, through involvement in the general assemblies of the neighbourhood where the political representatives of the District also attend.
- **Links and support** are offered to get in touch with Public Social Services.
- It collaborates with the **Health Center** to keep track of people who are in a very precarious and unstable situation. Regular medical check-ups are thus ensured.

One of the main objectives is to understand why participants attend to class, and what it entails beyond the training received, that is, awareness of the community that helps and forms itself. A social space is created. The entity currently has a waiting list.

Since the entity’s general assembly, together with the women participants and beneficiaries themselves, a diagnosis has been drawn up that establishes a series of thematic lines that are prioritized monthly: security in the public space; medical services and waiting lists; training and education; cleaning of the neighbourhood and waste; housing, occupation and physical conditions of the buildings.

Common Ecosystemic Resources

Schools, Writing, Reading, Health, Democracy, participation, Volunteering.

CONCLUSIONS

For each entity detected, we have considered it necessary to identify its origins, the problems detected and the projects activated to deal with them. Also their relationship with other entities or institutions with which they cooperate. As a summary, we highlight a series of environmental and social resources that in a certain way have been present in a transversal way in the interviews. Time, as a vector, as an element of value and currency, is a flow that abstractly articulates and guarantees the sustainable functioning of the projects that each entity describes. The same goes for the idea of community or stable groups of people, of collectives united by a purpose of a political, cultural or social nature. Knowledge related to specificity and place, either alien in its origin or completely intrinsic to the neighbourhood, has also been identified as a value linked to cultural hybridity. Such knowledge provides elements and resources when relating in very diverse spheres (neighbourly, professional, cultural, educational, etc.). The knowledge generated and embedded in this ecosystem of entities and people encourages participation, as a collective practice, to be considered another strong value and political instrument to influence urban policies democratically. We have also idenfied care and volunteering as assets that sustain the entire network of projects,. More specifically, aspects such as food and health and learning take very diverse spatial forms in the collective and community sphere. Furthermore, these entities take strength and unite from antagonistic relationships of polluting agents found in the subsoil, the water and the air, but also scarcity or absence (e.g. hunger) which are one of the main indicators of structural poverty. Therefore, we can consider how these ‘anti-environmental commons’ such as malnutrition, acoustic or physical-material pollution, have turned out to be authentic triggers of resistance practices based on empathy, solidarity and mutual aid between very heterogeneous people and entities.

Thursday, 25th of April, 2024

09:15h – 10:00h

Welcome at Centre Civic del Besòs i del Maresme (c/ Rambla Prim, 87-89). Tips and review of the schedule of the day:

10:00h – 13:00h

First site-visit at El Besòs i el Maresme with local neighbourhood entities.

These entities will explain their current projects regarding the idea of environmental commons. An on-site collaborative map will be developed to achieve a first diagnosis. A diptych will be delivered to the participants.

WECARE international partners will receive a brochure to fill out as a form to assess similarities, differences, and doubts in regard to their local contexts (Krakow and Bucharest).

Confirmed entities: Associació de Dones Ambar Prim, Associació de Veïns del Maresme, Associació de consum ecològic Tirabec, projecte Antigona (10 people aprox.)

Portraits/pictures of each participant entity will be taken to register their contribution in a document for the return. The session will close with an agreement of further steps and the contacts to create a motor-group.

Place: Centre Cívic del Besòs i el Maresme (c/ Rambla Prim, 87-89)

13:30h – 14:30h

Lunch with partners at Bar Lafuente (c/Gran Via, 1181)

15:00h – 16:00h

Internal meeting with partners. First impressions. Visit of the exhibition: Espai públic i simbòlic: apropiació des de l'alteritat, by La Noia del Monyo Art Collective.

16:00h – 18:00h

Meeting with partners and external institutional experts.

- Brief introduction of each partner and expert
- WECARE Brief introduction
- Contributions of each expert (insights, ideas, further collaborations) to complement the map and diagnosis.
- Next steps and closing

18:00h – 19:30h

Book presentation 'Més carrers parlen de dones' (more streets speak about women) and theatre play 'Una dona de cine' (A movie woman) organized by neighbourhood entities within the agenda of Sant Jordi festivities and organized by Gender and Memory commission.

Place: Centre Civic. c/ Rambla Prim, 87-89



Meeting with the neighbours on the community centre



The team listening to Fatima's project



Strating meeting of the Workshop



Raul explaining their project



Suburbian part of the neighbourhood

Friday, 26th of April, 2024

09:00h – 10:00h

Welcome at IMU (Institut Municipal d'Urbanisme) with partners from Barcelona, Krakow and Bucharest. Visit of the exposition: "Conviure al Besòs". A compilation of projects developed in the Escola Tècnica Superior del Vallès during 2022-2023

10:00h – 13:00h

Second site-visit at Besòs Maresme with local neighbourhood entities. These entities will explain their current projects regarding the idea of environmental commons. A new on-site collaborative map will be developed to achieve a complementary diagnosis. A diptych will be delivered to the participants.

WECARE international partners will keep on filling out their brochure to assess similarities, differences and doubts in regard to their local contexts.

Confirmed entities:

- Gregal community kitchen and Martinet Solidari.
- Martinet Solidari
- Manos de Fatima

Portraits of each participant entity will be taken to summarize their contribution in a document for the return. The session will close with an agreement of further steps and the contacts to create a motor-group.

13:30h – 14:30h

Lunch with partners at Can Primo (c/Puigcerdà 340, Barcelona)

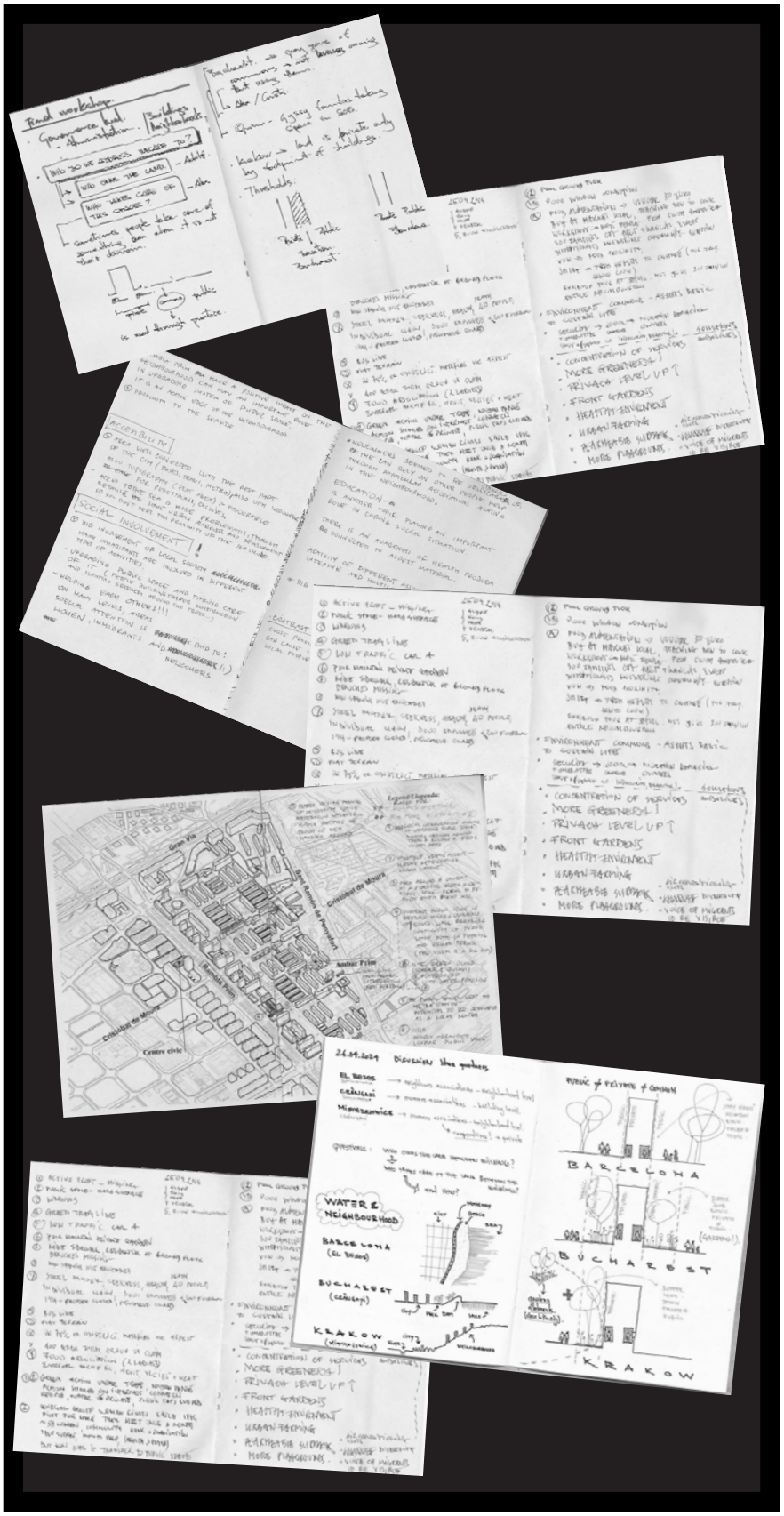
15:30h – 17:30h

Final meeting with partners:

- Return and discussion about the results of the broucher delivered and filled. Collaborative diagram.
- Brainstorming about possible ideas to discuss the intervention to be developed by the artists.
- Doubts and practicities about the prospective workshops in Krakow and Bucarest.



Besòs and Maresme's Civic Centre





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Bucharest

BUCHAREST, CRÂNGAŞI

Introduction to the Neighbourhood and its Historical Evolution

The Crângaşi district is located in the northwestern part of Bucharest, bordered by railway lines to the east and Lake Morii to the west, and partially overlapping with the neighboring area of Giuleşti. Once a village positioned where the Dâmbovița River enters the city, Crângaşi was gradually integrated into Bucharest's urban fabric in the early 20th century. By 1943, the district featured a dense, orthogonal street grid, dotted with factories and workshops that were gradually dismantled and replaced by residential parcels. The area consisted mainly of small plots with individual houses and gardens, home to low-income, working-class residents. Although Crângaşi remained one of the least densely developed districts in the city by the 1950s and lacked access to public utility networks, it was distinguished by strong social cohesion: tight-knit micro-communities formed along each street, built on close relationships among neighbors1.

Starting with the 1960s, the materialisation of the "socialist city" paradigm through which Bucharest was transformed by the communist state also reaches Giuleşti-Crângaşi area. Centralised planning, apartments' standardisation, prefabrication and unlimited access to resources, such as land, amounted to a generous proposition for collective living. Collective housing estates built during this period also came with socio-cultural equipment, such as schools, stores, markets, cinema, library, public spaces, parks, sport fields, public transport and access to utilities. After the housing ensembles were constructed in several stages in the northern parts of the area, the massive systematisation of the 1980s had a strong impact on almost the entire physical and social landscape of the district. The construction of the Lake Morii dam assumed the demolition of large areas with individual households and their relocation in housing blocks of 4 and 10 stories high, thus partially keeping the community's ties in place. At the same time, the area received a large influx of newcomers, while being connected to the metro network, thus becoming a much denser district. During the systematisation phase, large boulevards flanked by eight to ten stories high building blocks and the subway line were built, connecting the neighbourhood to other parts of the city and to large industrial areas where many of the inhabitants worked.

[1] Voinea, A. R., Calotă-Popescu, I., Mihail, A., Szasz, I.-G., Dumitrescu, C. & Mărgulescu, A. (2022). *Sistematizarea Unei Comune Suburbane: Crângași Și Modernizarea Socialistă (1790–1990)*. Retrieved January 3, 2024, https://oar.archi/wp-content/uploads/2023/01/Raport-de-cercetare_Crangasi_2023_01_08.pdf

CURRENT CONTEXT AND MOTIVATION

Since 1989, the state's retreat from urban planning and development has defined Bucharest's transition into a "post-socialist city." This withdrawal was accompanied by large-scale privatization and the decline of public infrastructure. In this context, many informal practices, some inherited from the pre-socialist period but especially shaped during state socialism, began to resurface and expand. One of the most prominent among them is the gardening of interstitial spaces between apartment blocks. Once tacitly supported by the socialist state, these acts of local care have continued as grassroots responses to the lack of formal maintenance, evolving into a distinct form of neighborhooding rooted in place-based knowledge and mutual aid. Yet, these everyday practices are frequently marginalized by dominant urban discourses of "modernization" and "civilization," which portray them as outdated remnants of the communist era, discouraging, regulating, or even displacing them through administrative action.

At the same time, Bucharest's current development trajectory, shaped by neoliberal policies, private real estate interests, and car-centric urban planning, has intensified social fragmentation, reduced civic participation, and contributed to an ecological crisis. Within this challenging landscape, neighborhoods like Crângași preserve valuable, if often overlooked, forms of community resilience. The informal green practices found here embody what has been termed "quiet sustainability"[2]: modest, often invisible acts of ecological resistance sustained through care, improvisation, and collective memory. These practices point to "latent" forms of commoning[3] which stand as local versions of urban commons: shared resources and relationships not defined by formal governance, but by lived experience and mutual responsibility. Far from being obsolete, they represent locally embedded alternatives to the dominant urban logic, quietly cultivating more just, inclusive, and ecologically attuned ways of living together.

[2] Smith, J. & Jehlička, P. (2013). „Quiet Sustainability: Fertile Lessons from Europe's Productive Gardeners". *Journal of Rural Studies*, 32, 148-157.

[3] Tsing, A. L. (2021). *The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins.* Princeton Oxford: Princeton University Press.

EXPLORATORY RESEARCH ON INFORMAL GREEN PRACTICES IN CRÂNGAȘI

Research Methodology

Most definitions of commons are accounting for three interdependent components: the resources, the community and their governance processes[4]. However, the clear articulation of such ingredients cannot be easily evidenced within the context of the collective housing of the post-socialist city. Building on previous research, the exploratory investigation evidences once more that there is a strong presence of informal urban practices which amounts to a vernacular landscape made from ephemeral spaces and uses.

Throughout the spring and summer of 2024, an interdisciplinary exploratory research phase was carried out in Crângași, Sector 6 of Bucharest, in the vicinity of the "Nichita Stănescu" branch of the Metropolitan Library, as part of the wider WECARE project. The aim was to investigate and document the informal spatial practices present in the area, with a particular focus on informal green care in the spaces between residential blocks. The fieldwork aimed not only to identify existing practices and their spatial manifestations, but also to assess the potential of certain sites and actors to support a future community-based ecological intervention. Through guided walks, observations, mapping, and interviews, the research team sought to reveal the material, social, and symbolic layers of these informal practices. Particular attention was paid to the ways residents appropriate, care for, and negotiate green spaces, and how such actions contribute to broader patterns of urban conviviality, resistance, and latent commoning. These insights are particularly relevant in the context of a city struggling to articulate a coherent vision for green transition, where official initiatives often overlook the lived experiences and contributions of local communities.

The research sought to investigate:

1. How do informal spatial practices manifest in Crîngași today?

2. What are the necessary conditions, resources and formats through which informal spatial practices support the (environmental) commons?

3. What spaces exist and what actors are active that can accommodate and support an intervention with a strong ecological and community character?

[4] Urban Commons Collective (2022). *Urban Commons Handbook.* Barcelona: dpr-barcelona.

The fieldwork was conducted in two main zones: a **Study Area**, encompassing a broader section of the Crîngași housing estate where informal green practices were inventoried, and an **Intervention Area**, a more focused zone around the library where a potential ecological intervention was evaluated. Key research methods included:

- **Guided walks** with residents and local actors familiar with the district;
- **An exploratory walk** with the participation of the project landscape consultant;
- **Direct observations** and site visits, documented in an **Observation Diary**;
- **Semi-structured interviews** with six gardeners across three informal gardens, focusing on their motivations, resources, networks, and challenges;
- **Architectural ethnography**, used to spatialize the findings in drawn formats that illustrate relationships between spaces, actors, and practices.

The mapping and analysis of these findings were synthesized using five thematic categories localized on an **axonometric image** of the Crângași district: **housing**, **green spaces**, **public uses**, **informal practices**, and **local landmarks**. These themes provided a multi-scalar perspective that connected micro-level practices to broader urban dynamics.

Spatial Typologies

The research identified several typologies of informal spatial practices that function as discreet infrastructures of everyday life and community cohesion:

- **Street Corners**: Micro-commercial nodes, often shops retrofitted into ground-floor flats, that act as social anchors where residents interact, exchange goods, and build informal support networks.
- **Writings on the Walls**: Layers of graffiti, supporter tags, and slogans form a visual palimpsest of identity and place attachment, especially in connection to the local football culture.
- **"Our" Library**: The "Nichita Stănescu" Library functions as a de facto community centre, resisting the broader commercial homogenization of public space and supporting intergenerational knowledge sharing.
- **Gardens by the Block**: Perhaps the most significant typology, these informal green spaces reflect a range of personal and collective motivations, from heritage and therapy to resistance and sociality.

Thematic Insights on Gardens

The in-depth study of three gardens revealed a complex web of motivations, social relations, and organizational forms. These gardens are more than personalized aesthetics; they are **narrative spaces** that reflect memory, emotion, care, and resistance. Several distinct but overlapping themes were identified:

- **Garden as Therapy**: Green spaces serve as emotional refuges and tools for managing stress, loneliness, or personal loss.
- **Garden as Heritage**: Practices passed down from past generations reassert continuity in the face of urban rupture.
- **Living Garden**: Animals cared for within these spaces help form multispecies communities, expanding the social to include the non-human.
- **Project Garden**: Highly personalized spaces that speak to the desire for narrative control and spatial creativity.
- **Garden as Resistance**: Spaces of informal resilience and everyday disobedience to top-down aesthetics or policy neglect.
- **Garden as Social Space**: Places for dialogue, exchange, conflict and collaboration, visible forms of neighbourhooding.

Despite their value, these gardens face systemic challenges: lack of water access, precarious land rights, absence of administrative support, and occasional neighbourly conflict. Yet the persistence of gardeners shows a strong undercurrent of mutual aid and shared concern.

Towards Discreet Commoning

Rather than seeking to define these practices strictly within the formal language of urban commons, the research introduces the notion of "discreet commoning"[5], a subtle, non-institutional mode of collectively caring for space. These practices are not programmatic, but embodied in everyday life. Their informal and latent nature gives them both resilience and vulnerability: they flourish under certain conditions, but can easily disappear when misunderstood, co-opted, or repressed.

The field research in Crângaşi reinforces a central paradox of post-socialist urbanism: the very spaces and practices deemed "informal," "unaesthetic," or "uncivilized" by dominant policy narratives are often those that quietly sustain community life, environmental care, and shared use of public resources. The green spaces between blocks, landscaped, maintained, and personalized by residents, function as living testaments to forms of urban commoning that are rarely acknowledged in official urban policy frameworks. This study builds on the growing theoretical understanding of the commons as not merely a shared resource, but a socio-spatial process involving collective care and negotiation. However, in Crângaşi, these processes appear in latent forms: subtly embedded in daily life rather than explicitly articulated or institutionalized. The term "latent" commons, as elaborated by Anna Tsing,

[5] Axinte, Alexandru (2024). "Discreet Commoning in the Bloc: Informal Practices of 'living Together' in the Collective Housing Estates of Post-Socialist Bucharest." Doctoral dissertation, Sheffield: University of Sheffield. https://etheses.whiterose.ac.uk/35088/.

provides a useful lens to interpret these understated, often improvised practices that emerge from the interstices of formal planning and regulation. They are not easily governed or scaled, but they can be cultivated through thoughtful, participatory, and context-sensitive interventions.

The research findings indicate that informal gardening in particular carries multiple meanings and functions: as therapy, as memory work, as resistance, as habitat for non-human life, and as a site for neighborly interaction. These motivations are not only practical but deeply symbolic, tied to identity, history, and a sense of place. Yet, the fragility of these practices is also evident. In the absence of regulatory frameworks that clarify use rights and responsibilities, gardeners often face conflicts over access, over aesthetics, over the meaning of public space itself. The research also reveals that the interstitial spaces of socialist housing have become arenas of contestation, where individual and collective agency constantly renegotiates the boundaries of ownership, control, and care. While some gardens are solitary efforts, others evolve into shared spaces of mutual aid, producing informal networks of exchange and knowledge that defy easy categorization.

However, latent commoning is not self-sustaining. Without access to water, soil, tools, and legal recognition, these gardens risk fading under the pressure of redevelopment or administrative erasure. What is needed is not a standardizing policy, but a facilitative governance model, one that creates enabling conditions without suppressing the informality, creativity, and community embedded in these practices. Crângași is not an isolated case: It reflects broader urban dynamics across Bucharest and other cities in the region, where post-socialist spaces continue to be reshaped by grassroots practices often in spite of, not because of, formal urban policy. Recognizing and supporting them requires shifting our understanding of urban sustainability from a technocratic process to one rooted in the slow work of everyday life. In sum, informal green practices in Crângași are not simply about aesthetics or land use: they represent a broader question of who gets to shape the city and how care, identity, and commoning unfold in spaces often considered marginal. Supporting such practices means supporting a future where cities are co-produced, quietly, persistently, and collectively.

NEXT STEPS: TOWARD A PARTICIPATORY ECOLOGY OF THE NEIGHBORHOOD

This exploratory research laid the foundation for a situated and community-driven intervention, initially envisioned for a courtyard space adjacent to the “Nichita Stănescu” Library. Chosen for its accessibility, ecological promise, and social embeddedness, the site was intended not simply as a location to be “greened,” but as a poten-

tial catalyst for activating a discreet form of urban commons. The aim of the intervention, which has later evolved into the "Crângaşi Herbarium", was never just spatial transformation, but the recognition and amplification of everyday ecological practices already taking place in the neighborhood. The intervention was conceived as a process that invited local residents into co-creation, acknowledging informal expertise, making room for multiple uses, and designing open-ended formats that support negotiation and adaptation over time. This ethos of shared authorship reflects a broader understanding of commons not as pre-defined zones or regulatory categories, but as social relationships built through collective practices.

Alongside the physical intervention, the research points to the need for new forms of institutional support. Specifically, it recommends the development of locally adapted public policies that move beyond control and formalization, instead functioning as enablers. These could include:

- Forms of recognition of informal gardening practices, by involving gardeners, tenants' associations, civic organizations and specialists working in consultation and dialogue sessions aimed at articulating participatory, flexible and locally adapted formats to regulate gardening in green spaces between the blocks;
- Improved access to essential resources such as water, soil, and tools;
- Support for educational programs and specialized knowledge (landscape gardening, permaculture, ecology) in accessible formats (guides, workshops, consultancy);
- Sensible governance mechanisms that help mediate conflicts without overregulating or displacing informal initiatives.

However, supporting informal gardening requires more than policy tools: it demands a shift in dominant narratives that often devalue or penalize such practices. Recognizing these gardens as a form of intangible heritage highlights their historical and cultural relevance within the community. Informal gardening also contributes to local sustainability efforts, public health, and ecological resilience, offering therapeutic benefits and acting as preventive care. These spaces often serve as shelters for urban animals, creating interdependent ecological networks. Personalized gardens near housing blocks represent narrative spaces that foster resident engagement, ownership, and adaptability. As sites of interaction, play, and mutual support, especially in times of crisis, they function as essential social infrastructure. This emphasizes the importance of establishing a system of participatory, domestic green spaces near dwellings, distinct from formal public parks, to strengthen neighborhood resilience and community well-being.



Historical evolution - 1943

The village of Crângași (west) is united with the peripheral district along Calea Crângași and enters the jurisdiction of the Municipality of Bucharest. The layout of the district is orthogonal and dense, including numerous factories and workshops, that are gradually beginning to be disbanded and being parceled out for housing.

Graphical legend

Study Area



Historical evolution - 1966

Based on the "Socialist Reconstruction Plan of the City of Bucharest" (1952), the systematization of the Giuleşti district (north) begans in 1960 with the construction of collective housing micro-rayons. In the first stage, between Grant Bridge, Crângași Road, the railway and Cuiejvot Street, there were built 8.000 apartments for 36.000 inhabitants, equipped with socio-cultural infrastructure. The horseshoed Giuleşti Stadium (1936) and the Giuleşti Theater (1929) are completed by Giuleşti Cinema (1962), schools and kindergartens, parks and commercial centers.

Graphical legend

Study Area



Historical evolution - 1972

The new Crângași Market (1971) opens up, the street becoming a boulevard as it connected via a new bridge towards the west with Giurgiului and Militari districts (1972).

Graphical legend

Study Area



ich Resolution, 1972, USGS | KH-9 Hexagon, High Resolution, 1976, USGS | KH-9 Hexagon, High Resolution, 1977, USGS | Corona (KH-4A), High Resolution, 1966, USGS | SAAF, 60 S

Historical evolution - 1977

The floods from the summer of 1974 affected the Giulești and Crângași districts necessitating the damming of the Dâmbovița river in the Clurel area (west) on Calea Crângași. In March 1977, a major earthquake hits Bucharest, with a long-term impact on the systematization of the city, generating extensive demolitions in peripheral areas and later, even in central historical areas.

Graphical legend

Study Area



72, USGS | KH-9 Hexagon, High Resolution, 1976, USGS | KH-9 Hexagon, High Resolution, 1977, USGS | KH-9 Hexagon, High Resolution, 1978, USGS | KH-9 Hexagon, High Resolutio
USAF, Retired | © Mapbox © OpenStreetMap **Improve this map** © Maxar

Historical evolution - 1980

The modernization works of the Grant Bridge (1978) begins, replacing a 100-year-old metal bridge over the railway tracks. The systematization project of the entire area also starts, including the development of Lake Morii as a reservoir and the massive construction of collective housing replacing individual houses. Lake Morii was built over the old village of Crângași, many of the residents being removed to the new blocks being constructed in the area. Starting with 1979, Giulești, Calea Crângași and Constructorilor boulevards were redesigned as corridor-streets, including 4,000 new apartments.

Graphical legend

Study Area



72, USGS | KH-9 Hexagon, High Resolution, 1976, USGS | KH-9 Hexagon, High Resolution, 1977, USGS | KH-9 Hexagon, High Resolution, 1978, USGS | KH-9 Hexagon, High Resolutio
| SAAF 60 Squadron, 1943, courtesy of Col. David H. Klaus, USAF, Retired | © Mapbox © OpenStreetMap **Improve this map** © Maxar

Historical evolution - 1982

Between 1981-1985, the systematization project meant the construction of 4- and 10-story collective housing blocks, with shops on the ground floor, to be built on the sides and north of Crângași road, totaling 14.000 apartments. In 1984, the Metro was inaugurated, which connects the Crângași neighborhood to the underground transport network. Together with the construction of Lake Morii and the development of the entire course of the Dâmbovița river started in 1985, the Crângași Park along the Crângași Road will also be designed.

Graphical legend

Study Area



Historical evolution - 2001

In 2002, the tram line 41, which runs on Calea Cîngași and connects the West and North of the city, is modernized and becomes a light metro.

Graphical legend

Study Area



Historical evolution - 2019

The Giulești Stadium is demolished in 2019 and a new arena is built in its place, inaugurated in 2022, where the Rapid Bucharest football team plays.

Graphical legend

Study Area



Historical evolution - 2024

The Sector 6 City Hall arranges the Morii Lake dike (2022) and organizes an international competition for solutions for the arrangement of the area adjacent to the lake and the island as a natural park that started in 2024.

Graphical legend

Study Area



Natural resources in and around Crîngași district.

The main natural recourse is Lacul Morii artificial lake which resulted from the dam that was built during the 1980s to regulate the floods of Dâmbovița river entering the city. In time, the lake's edges were overgrown with spontaneous vegetation. In the past years, the East side of the dam was designed as a pedestrian promenade. Since 2024, the municipality starts a project of naturalisation of the lake's concrete edges, completed by introduction of floating islands. The North and West of the Lake will enter in a similar process in the next years.
The lake's promenade starts from the Crîngași Park, which was built during the systematization of the 1980s. This is the main park of the district, hosting various activities, including sports and events.
Towds Ginlești district, there is also the Marin Preda park, built together with the systematization of the 1960s.
Along Calea Ginlești, there is also the historical Calvin Cemetery, which hosts mature trees.

Graphical legend

- Study Area
- Artificial Lake
- Park
- Natural Monument (tree)

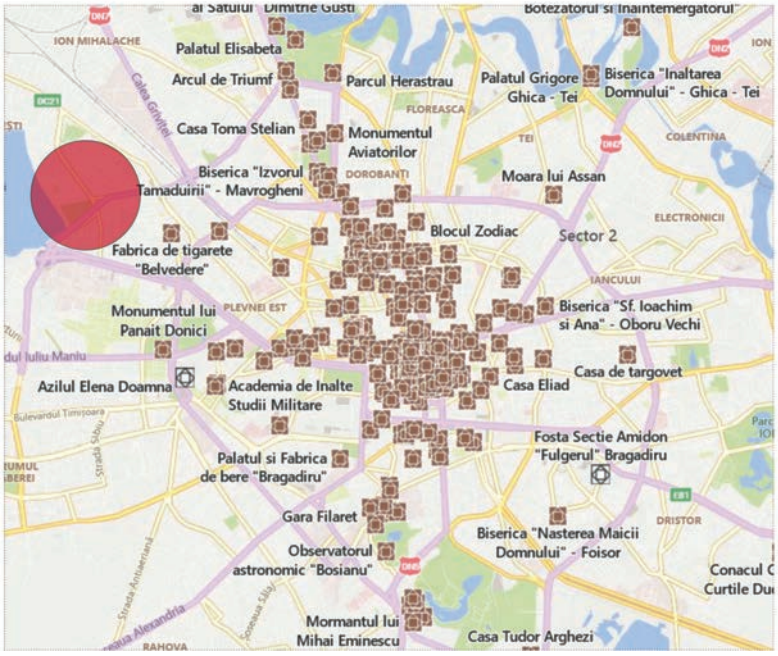


Main periods of building construction in Crângași district

There are four major periods in the history of the area regarding the building processes. Up until the Second World War the area close to nowadays Grant Bridge was slowly and spontaneously built up, transforming the former natural land into a dense neighbourhood of one-story small-scale houses packed together along narrow parallel streets. The second period followed the different expansion phases of the city to include the entire area and was characterized by the new communist state intentions to develop a new neighbourhood. The new Constructorilor boulevard flanked by apartment buildings, a cinema and a new market were among the new buildings that were build during the 1960s and 1970s. Following a huge flood in 1975, new plans to develop the entire area were drafted in 1977-1978. Thus, during 1980s the entire area was transformed into a dense neighbourhood, almost entirely made up of apartment buildings. A last phase started after the 1989 Revolution, when the urban public planning processes of the previous area came to an end, being replaced by small-scale private interventions. One are that was developed was the commercial area next to the market.

Graphical legend

- Before 1945
- 1945 - 1978
- 1978 - 1989
- Post 1989



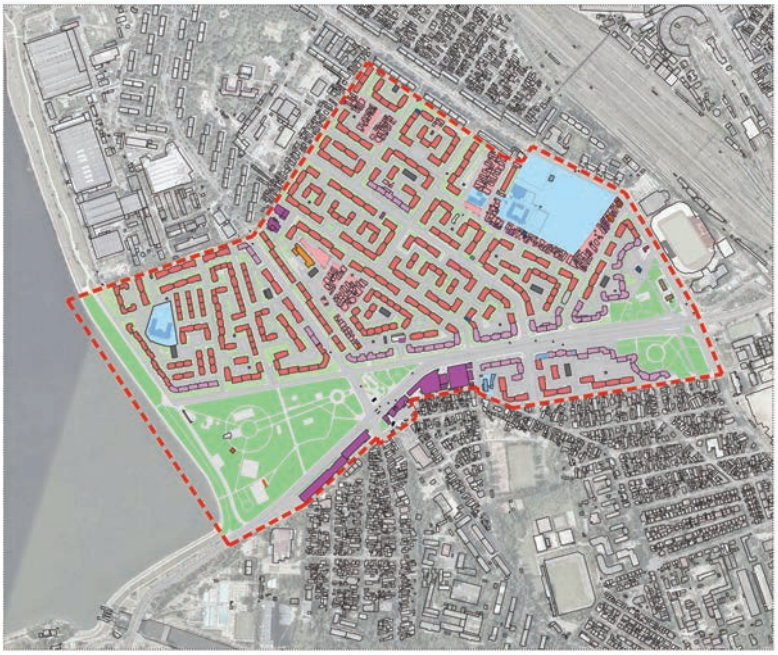
Listed buildings and urban sites

The vast majority of historical monuments in Bucharest are concentrated in the central areas of the city or adjacent to the historical development axis of the city towards the North. At the same time, the historically listed monuments, whether they are buildings, areas or parks, stop in the middle of the twentieth century. Post-war architecture and urbanism (with very few exceptions) is not yet considered valuable to be listed as historical monuments. However, lately there has been a movement among professionals to reconsider the examples of good practice in the field of architecture and urban planning from the socialist period.

Graphical legend

- Study area

source: http://www.apmsir.ro/map.php



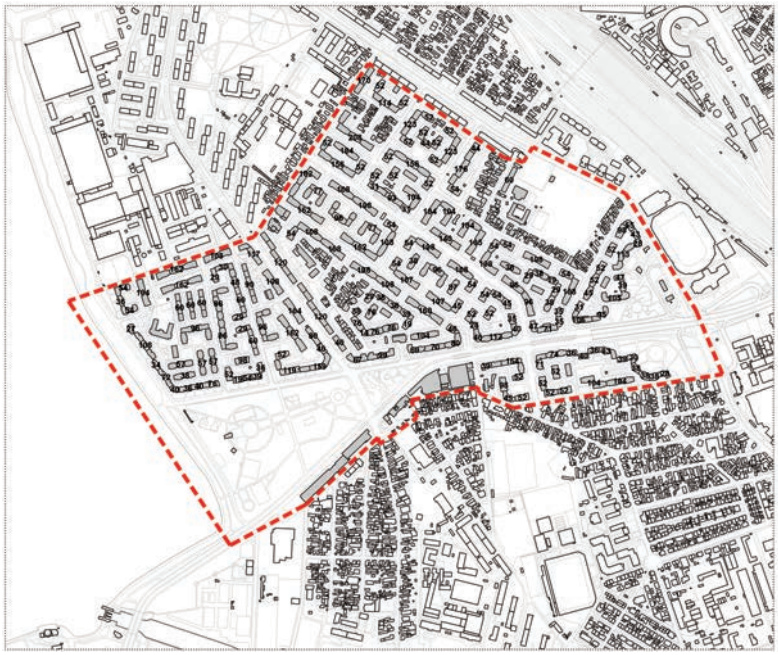
The main uses present in the neighborhood

Crângași is a neighborhood of Bucharest where collective housing predominates in the form of blocks of 5 and 10 levels. Compared to other neighborhoods of the city, the blocks are quite close to each other, being separated by small driveways and green spaces. Many of these small green areas close to the blocks are being transformed into informal gardens by the residents, as a form of appropriating and domesticating the space. In some areas there are still remnants of the former urban fabric of houses from before the modernizations that began in the 1960s. Towards the boulevards that cross the neighborhood, the blocks have commercial spaces on the ground floor, and in the southern area there is an important commercial area. Crângași Park and Morii Lake are an important presence for the neighborhood, being used a lot by the area's residents and visitors.

Graphical legend

- Collective housing
- Collective housing and commercial facilities
- Single family housing
- Public services
- Commercial services
- Offices
- Public green spaces (parks)
- Neighborhood (public) green spaces
- Streets
- Technical infrastructure

0 100m



The number of apartments in Crângași district

During the construction period of most of the blocks in Crângași neighborhood, the construction technology used was prefabrication. Due to this, but also to the regulations of the period, there is a small number of types of apartments, and therefore of blocks that were built. Inside the area there are blocks of flats with 5 and 9 floors, while apartment blocks of flats with10-11 floors and commercial functions on the ground floor have been built towards the large boulevards. In the marked area there are approximately 14,500 apartments. The studios are around 25-30 square meters. One-bedroom apartments are around 45-50 square meters. The two-bedroom apartments are around 60-65 square meters. The three-bedroom apartments are around 80 square meters. The vast majority of apartments, apart from those on the ground floor, had balconies or loggias, which over time were closed by the residents, thus increasing the interior living space. The ground floors apartments do not have a direct connection with the outside space, and the access is made through the inside of the common staircase. In the last twenty years, the apartment buildings in Bucharest have gone through thermal rehabilitation processes, which increased the interior comfort, but which at the same time standardized the exterior image of the neighborhoods.

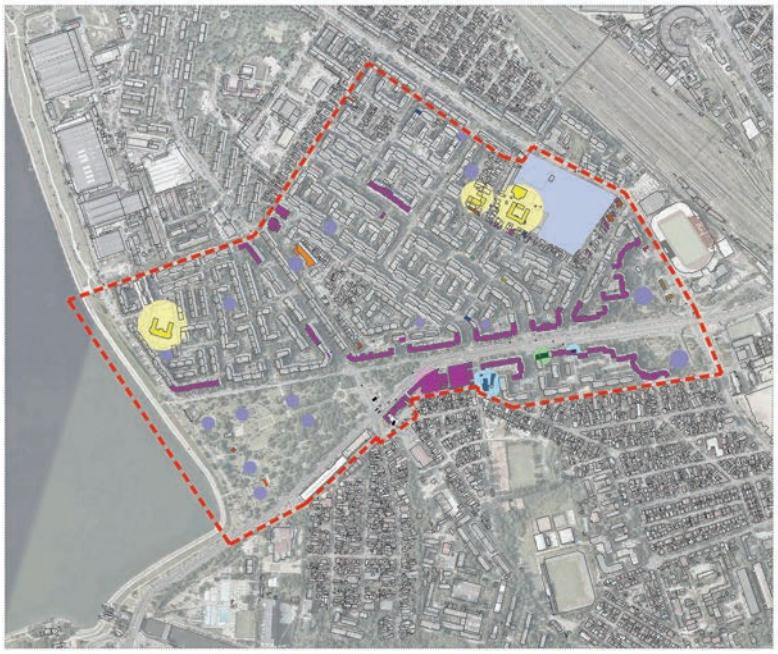
0 100m



The number of inhabitants in Crângași district

Crângași is considered to be one of the dense neighborhoods of Bucharest. The vast majority of apartment buildings were built in the 1980s, following the intentions and plans of the state authorities to quickly build a large number of homes for the growing population of Bucharest, and to provide decent homes for the inhabitants of the area. Unlike the large blocks of flats built in the 1960s-1970s, where many of the apartment blocks have 5 levels, in Crângași there are many blocks of 9, 10 and 11 levels, with a high number of apartments and residents. A typical phenomenon for the neighborhoods in Bucharest is the remnants of the former single-family urban tissue, with small areas of houses placed among the blocks. Although there is no official data on the number of inhabitants at the level of the neighborhood or the studied area, from the available information it can be approximated that a number of 40,000 inhabitants live in the blocks apartments of the studied area. That amounts for a density of roughly 650 people per hectare, which corresponds to the reality of urban planning from the 1960s, when collective housing neighborhoods were built much denser than in the previous years. For example, a typical micro rayon in Drumul Taberei, one of the typical neighborhoods built in the 1960s in Bucharest, had a projected density of a maximum of 570 inhabitants per hectare.

0 100m



Summary of the intentions of the map or other relevant info/ images (if needed)

Crângași is a "bedroom" type neighborhood, typical of urban planning from the 1980s, where collective housing predominated. The systematization project from the late 1970s provided for schools and kindergartens, and the concentration of commercial functions towards Crângași Boulevard, which crosses the area from East to West and connects the neighborhood to other areas of the city. However, the whole area lacks cultural and community functions. In the neighborhood there is only a small library and a children's theater in the area facing the railway.

Graphical legend

- School
- Medical facility
- Public library
- Commercial facility
- Restaurant
- Sport facility
- Notary office
- Veterinary
- Children playground
- Public transport
- Post office
- Police station
- Cemetery
- Gas station
- Car wash

0 100m



The presence of the green areas

Although it is a neighborhood considered to be densely built, a characteristic of the urban planning implemented by the communist state in the 1980s, Crângași is still an area with many green spaces. Important features are Crângași Park and Lacul Morii, which is surrounded by green banks. The green spaces around the apartment buildings, although they are not as spacious as in other neighborhoods built in the 1960s-1970s, are nevertheless an essential element for the quality of living in the area. In many cases, the residents took possession of the green spaces behind the blocks, turning them into small gardens.

Graphical legend

- Public green spaces (parks)
- Neighbourhood (public) green spaces

0 100m



Topography of the area

Bucharest is a city that is largely flat, with small differences in height, especially in the Dâmbovița river area, which crosses the city from the North-West to the South-East. Being positioned in the North-West part of the city, adjacent to the area where the river enters Bucharest, the Crângași neighborhood was in the past, when there were only a few small villages, subject to constant flooding. This is what happened in the mid-1970s, events that determined the authorities of the communist state to plan and build Lake Morii and an earth bank to prevent flooding. The elevated shore of the lake is today a high promenade area, used for leisure purposes.

Graphical legend

- Buildings

0 100m

Previous pages: ill. 49–66 (pp. 66–71). Socio-environmental and historical analisis. Source: authors' archive

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WECARE Bucharest

Warding Ecosystem Commons through Action-Research Education. Community Empowerment Report [I]

Crângași
Bucharest

Informal (green) practices in Crângași district

Green spaces in Bucharest are under increasing pressure from the excessive privatization of public infrastructure and intensive real estate developments, in the context of the prioritization of car infrastructure and the lack of a committed vision for a green transition by local administration.

The large collective housing estates built during the socialist period still preserve the legacy of informal practices, whereby residents take care of the spaces between blocks with their own resources and knowledge. These green practices and the informal spaces they produce can be associated with a "silent sustainability", which is similar in other Central and Eastern European countries. Moreover, the processes underlying this phenomenon may represent emerging forms of commons, which are very valuable in the context of the climate crisis and the diminishing public participation affecting contemporary Romanian cities. However, the use of green spaces in dwelling proximity and the contribution of residents to their management are also discouraged by the lack of mechanisms to facilitate their involvement, by the institutional disinterest in collaborative spatial transformation, and by the public policies dominated by the narratives of "civilization", as local administrations preferring to carry out non-participatory landscaping, based exclusively on an aesthetic perspective, ecologically and socially unsustainable.

In this context, between March and July 2024, exploratory research was carried out in the area near the "Nichita Stănescu" branch of the Bucharest Metropolitan Library, in the Crângași district. The field research aimed to prepare a spatial intervention in an area identified as having a high ecological and community potential.

The research aimed to answer several questions:

• *How are informal spatial practices manifesting in the studied context?*
• *What are the necessary conditions, resources and formats through which informal spatial practices support the (environmental) commons?*
• *What spaces exist and what actors are active that can accommodate and support an intervention with a strong ecological and community character?*

The field research inventoried the study area and identified the spatial manifestations of local informal practices. The research team collected observations about the current use of public and community spaces and documented the landmark spaces of the area from the inhabitants' perspective. Subsequently, a series of case studies of informal arrangements of spaces between blocks were identified and investigated in depth. Using a range of urban and landscape analysis criteria, the research evaluated several possible sites within the proposed perimeter.

As a result of this assessment, which also included potential actors that may become active in the post-project implementation stages, the site with the highest potential to be transformed by a community-based landscape intervention was selected. The conclusions of these analyses formed also the basis for the diagnosis and recommendations for enhancing and sustaining informal green practices in collective housing neighbourhoods.

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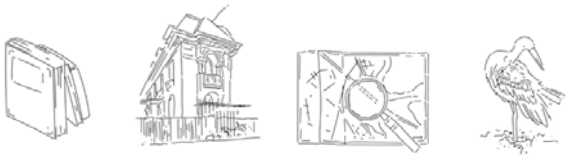


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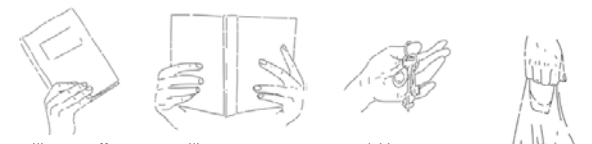
The Bucharest Metropolitan Library

The Romanian Order of Architects Bucharest Branch

Centre for Innovation and Urban Design Sector 6

Văcărești Natural Park Association

Local agents



library staff members

library users

neighbours

corner shop sellers/buyers



gardners by the block

eco-community by the block

footbal supporters (graffers)

Research methods



The research consisted of an interdisciplinary study, in which several research methods specific to anthropology, urban planning and landscape design were used. The research had a strong qualitative component, with an emphasis on field research. The investigated area was divided into a **Study Area**—which largely overlapped with the collective housing area of the Crângași district—in which informal landscaping practices were inventoried and an **Intervention Area**—which included the courtyard of where the library is located by the ground floor—in which potential spaces for a community-based landscape intervention were assessed.



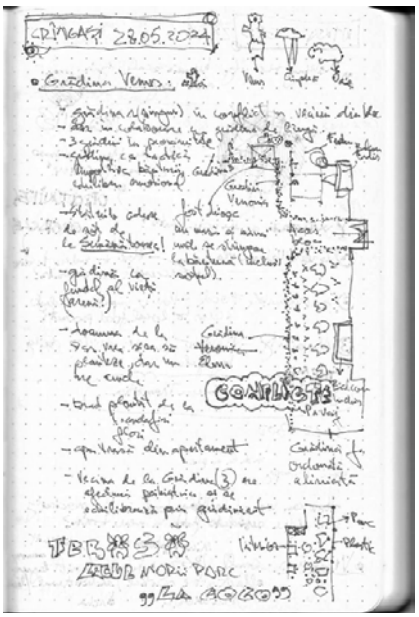


Two guided walks were organized, with the participation of one or two researchers and a guest guide. The guides were selected as being residents and good connoisseurs of the district, or even potential actors in the future process of intervention and activation. The walks aimed to identify important landmarks and potential intervention sites in the study area. The researchers used a pre-drafted conversation and observation guide, through which the interaction with participants pursued the research objectives. Paced conversations between the researchers and local guides were prompted by walking through the district, and landmarks were recorded on-site through photos and a diary. Based on these Sketches, and using the Digital Map, an **exploratory walk** was organized with the participation of the project landscape consultant. The walk aimed to document the current status and visual assessment of case studies and sites with potential identified in the guided walks. As a result of the walk, one site with potential for intervention emerged.





In parallel with the guided walks, the project team carried out (individually or in groups) a series of visits to the perimeter of the study and intervention areas. Using the **observation method**, numerous examples of spatial manifestations of informal practices were added to the Digital Map. The researchers have further detailed some of these situations in an **Observation Diary**, selecting from these a few **Case Studies** for further detailing.

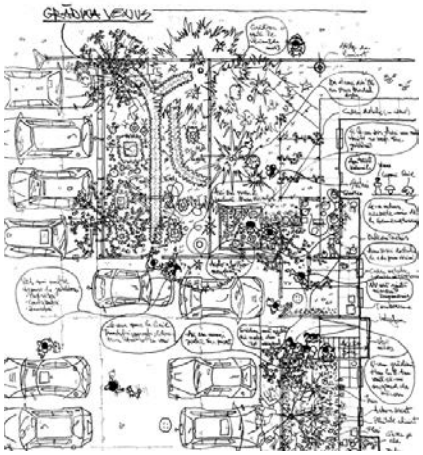


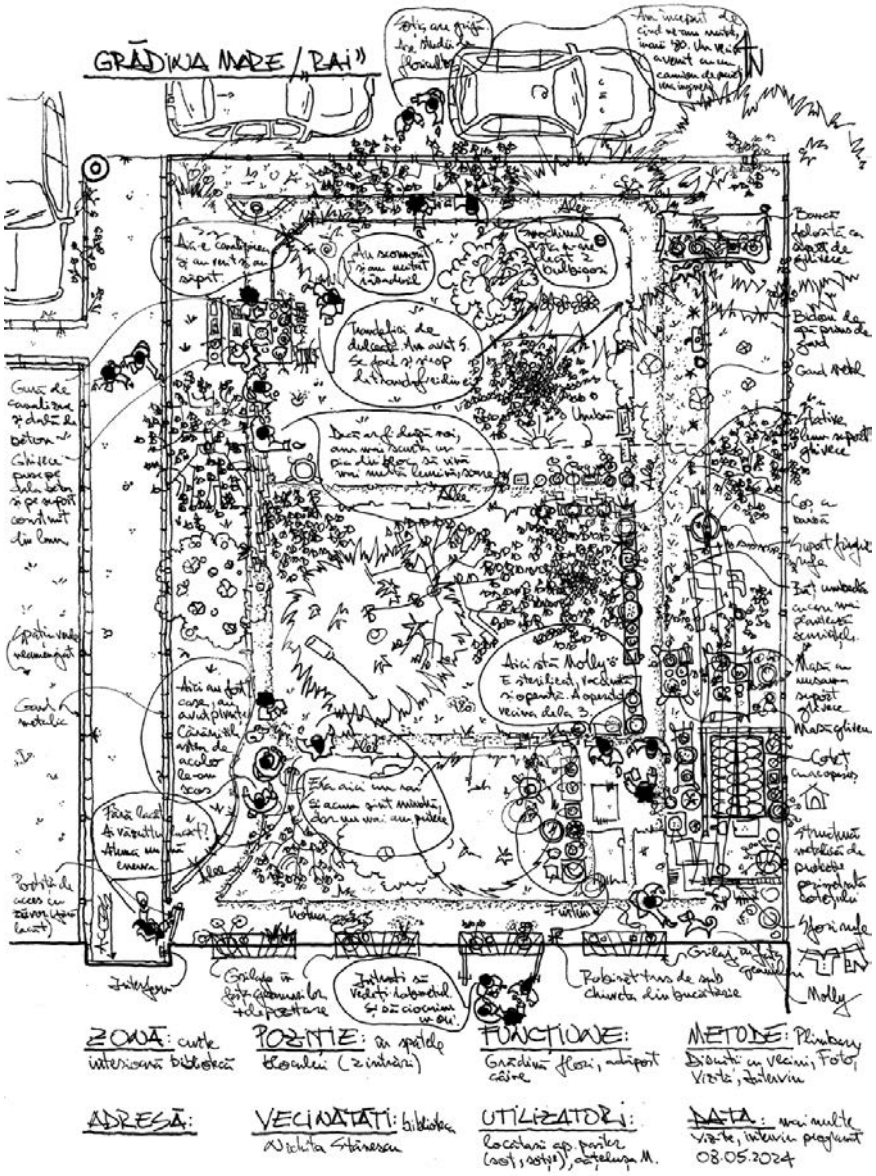
Three on-site **semi-structured interviews** were conducted with six residents involved in the landscaping of the gardens between the blocks. In addition to the project team, the landscape consultant participated in one interview. The interviews followed the story of the landscaping and the motivations of those who take care of them, and seek to inventory the materials and objects, the resources used, the actors involved and the relationships between them (gardeners, authorities, neighbours), as well as the mechanisms for organizing the management and the existing networks around the landscaping. Challenged by the place, the subject and the participants, the discussions also evolved towards the memory of the neighbourhood, in particular related to the radical transformations following the systematization process in the 1980s. Subsequently, the interviews were transcribed and analyzed in working discussions between the researchers through thematic analysis, resulting in a series of themes.





The visits and interviews conducted with the case studies were also synthesized through **Architectural Ethnography**, in the form of drawings that represent both situations and interactions from the field research, as well as the spatialization and the relationship of the data collected from successive interviews and observations. The drawings seek to make visible and trace the ecosystem of informal practices made up of personal motivations and social relations that are spatialized within the perimeter of the green spaces between the blocks.













The data resulting from the application of qualitative research methods were synthesized and localized on an **axonometric image** of the Crângași district. By superimposing them over the data and information resulting from a previous urbanistic analysis of the area, a first **diagnosis** of the current character of public spaces and in particular of the green spaces associated with housing was made. The mapping and representation of this data were done following **five themes**: housing, green spaces, public uses, informal practices and local landmarks.

At the same time, this research had some **limitations**. From the perspective of a more detailed analysis of the case studies, there was a lack of administrative actors and residents-neighbours not involved in the improvements, as well as a lack of collective discussions (which only partially took place in an interview) with several actors involved. These shortcomings can, however, be filled in during the subsequent phase of the research related to the design of intervention methods and operational frameworks. Another limitation in understanding the impact of the developments at the larger scale of the district was the lack of a synthesis mapping that could include typologies of practices. This mapping could highlight the ecosystem characteristics having district-scale impacts to promote the benefits of this type of development and support them through public policy. Also from this perspective, the case study research would have benefited from correlation with a quantitative analysis, related to costs, schedule, and areas, that could illustrate the relationship between capacity and potential. One aspect that emerged during the field research was the numerous conflicts, and their mechanisms, causes and spatial manifestations deserve to be investigated in more detail in a latxxxxer phase of the research.

However, the project team attempted to address these limitations in part by drawing on the findings of previous research investigating the topic of informal green practices in similar collective housing districts (Axinte, 2024; Gutoiu, 2023; Axinte, Rafanell, & Iancu, 2022; Medeșan & Galoș, 2022; Ion, 2020, Țânțaș, 2012, Mihăilescu, Nicolau, & Olaru, 1994).

Analysis. Typologies of Spaces

Spaces transformed through informal practices, collected during fieldwork in the perimeter of the Study Area, guided walks and observation, have been entered in the **Digital Map**. Over 200 points were inventoried and organized into different categories resulting from the application of the functional criteria. The **functional analysis** involved differentiating the character of the identified spaces by their current use.

The analysis sought to define **typologies** of informal spatial manifestations that are specifically local. At the same time, the analysis sought to highlight certain patterns of occurrence, density and typologies of informal arrangements in relation to the built environment and the existing pedestrian and functional flows in the neighbourhood.







Street Corners

The small neighbourhood shops on the ground floor of apartment blocks are located in the more prominent areas of the avenues, or adjacent to major functions (like the park, the market, or the stadium). Opened either in apartments partially converted into commercial premises or in specially designed spaces, these small shops are full of "everything", i.e. they offer a variety of products for daily use (from grocery stores to minimarkets or non-stop shops). Such spaces are still surviving alongside the expansion of slightly larger spaces, part of commercial chains (Mega Image, Profi, La Doi Pași, Lidl). Small and medium-sized commercial spaces in particular, which are directly connected to the street and within dwelling proximity, generate spaces for social interaction between customers and neighbours. Where nearby street furniture is lacking, the building infrastructure is used informally (fences, street curbs) or even provided on an ad hoc basis by commercial workers or brought by the "usual" customers (like small chairs, and crates). Here, personalized relationships develop between sellers and customers, marked by mutual help and economic solidarity. These commercial spaces thus become forms of social infrastructure, and purely economic processes are co-opted into a community-based economy.





Writings on the Walls

The walls of blocks of flats, thermal power stations, gangways, entrances, lampposts, trash bins, doors, billboards, parapets and benches, bus stops, the foot of the Grant Bridge, CFR wagons and railroad fences are full of graffiti, stencils, tags and stickers. Particularly favoured are the sides and backs of blocks with ground-floor shops, which have their supply access on the back rather than bordering green spaces. Often, such writings are made in the vicinity of street corners' socializing spaces. On a visual estimate, they seem to be more numerous than in other neighbourhoods, and on a thematic evaluation, most of them are related to the Rapid football club. The writings are mainly tags of various ultras supporters' brigades, including some historical ones from the early 2000s. Alongside these, a significant number of racist, xenophobic, vulgar, religious, violent, and anarchist, as well as some artistic or romantic messages usually occurring in collective housing districts ("do not park! reserved place") also appear. In general, letters or logos predominate, rather than drawings. The frequency of some tags can also be explained as a result of informal advertising practices, whereby some groups of supporters also promote themselves for commercial purposes (selling products). However, at the scale of the district, all these representations become a manifestation of an informal spatialization of a shared local identity, which is articulated by the close link between the football team, the district spaces and the neighbours-supporters. The walls of the blocks become a palimpsest, the result of another informal manifestation of domestication and appropriation of the neighbourhood spaces.

Our Library

Part of a city-wide network of 30 branches, the public library opened to the ground floor of the blocks from Calea Crângași functions as an informal community centre, beyond the book exchange. In the context of the aggressive commercialization of any space accessible to a large number of inhabitants, the survival of the branch, which has been present in the same location in the district since its opening, is in itself an achievement, thus becoming a landmark on the community map for different generations of users. Similar



to other "libraries by the block" opened in collective housing districts, the library has remained a vital resource for different groups of readers-neighbours (schoolchildren, retirees, students, unemployed, youth, parents), as the cultural and community infrastructure in these districts has been shrinking at an accelerating pace in the past decades. Here, readers become users of the various programs and resources, developing a personalized relationship with the librarians and 'adopting' the branch, which thus becomes for them "our library", while they become "friends of the library". At the library, users receive book recommendations, participate in communities of interest, and get involved in caring for the space, while contributing to the programming of the activities. The library functions as a 'community home'.



Gardens by the Block

Some of the green spaces between the blocks of flats are cared for and landscaped informally by the nearby residents, who plant mainly flowers, but also shrubs or even trees. Besides plants, some of the landscaping includes DIY garden furniture, playground elements, animal shelters or decorations made from recycled materials. The landscaping is intended to improve and personalize the generic green spaces and has a variety of motivations, from the need for privacy of ground-floor living to relaxation and socializing, or even physical and emotional health. Growing mainly behind major boulevards, informal gardens are adjacent to blocks of flats with ground-floor dwellings that benefit from nearby green spaces.

Their emergence depends on various conditions (like access, shade, resources), but also on the adjacent social context, and their development and maintenance depend in particular on the motivation, knowledge and capacity of the residents with "green hands" who initiate, maintain and protect the gardens. Encouraged by the authorities until 1989 through measures and programs, gardens were a common presence in the collective housing estates, being quite numerous and sometimes even productive, as residents were benefiting from the easy access to public resources, but also from the knowledge of those from demolished districts houses and gardens, or rural areas. Gradually losing its food-producing component to its decorative side, informal gardening began to be devalued from the 2000s onwards by the narratives and measures associated with the discourse of "civilization", which also manifests in the lack of formats and mechanisms to clarify the context of the organization of spaces between blocks, discouraging informal dwellers involvement and practices. Thus, in the name of controlled and standardizing aesthetics and their forced association with open public green spaces, informal landscaping in the proximity of collective housing is represented in the public space as invasive, uncivilized privatization, undesirable remnants of the socialist or rural past, sometimes being dismantled and its authors threatened with sanctions.

Despite the obstacles, some of the gardens have survived and even flourished in greater numbers during the pandemic, when the social and health benefits of gardening were rediscovered by nearby residents. However, informal gardens are often marked by conflicts over access, the use of shared resources (such as water from the block), the use of the public domain, and the confusion between responsibilities and benefits. In the absence of negotiating formats between the actors involved (gardeners, tenants' associations, public administration) whereby gardening is encouraged (with resources, knowledge and normative management formats), while excesses are discouraged (privatization and abusive uses), gardens remain fragile ecosystems, constantly under threat.

Over time, however, gardening by the block has become a practice of caring for green spaces, specific to the collective housing estates. Although most gardens are managed individually or only by small groups of implicitly organized dwellers, their high density makes gardeners part of a "community of interests" based on relationships, exchanges and mutual help. In the Crângași estate, the gardens by the block are grouped according to several typologies, depending on the nature of the landscaping: showcase garden (with decorations made of recycled materials), painting garden (landscaping with an author and vision), meeting garden (equipped with benches, shade), living garden (with abundant plants and animal shelters).

The gardeners are either the classic figures of ground-floor tenants, retired from working in the industrial area, who resume their familiar gardening practices, or, more recently, adults of various age, gender and professional categories, passionate about plants and DIY, connected to global knowledge and material flows (like internet, plant and DIY stores).







Themes Gardens by the Block

The interviews conducted with the six actors from the three case studies were transcribed and thematically analysed. Initially, several themes were identified as a result of the guide after the discussions were structured. The guide took into account theoretical definitions of the commons, which account for three interdependent components: the resources, the community and the governance processes. Thus, the themes of Actors, Resources and Organization emerged in a direct way, complemented by indirect ones drawn from situations illustrated by the interviewers, such as Animals and Local History. These initial themes were further analysed to highlight the various motivations that the gardeners have.

These motivations determine and at the same time largely reflect the character of the landscaping, how the space is managed and how it relates to other actors involved. Thus, from this second stage of analysis, a series of six specific characteristics of block gardens were drafted, according to the motivation of the initiators.

Given the resources and limitations of the research, these characteristics are not definitive, and the list remains open to further stages of reflection and research.



Garden by the Block:
actors, resources, community
The informal landscaping of gardens by solitary gardeners, who invest personal resources in the care of green spaces, can lead to defensive privatizations, which are perceived as forms of enclosure and exclusion. This generates discontent and conflicts between gardeners, neighbours and the administration. At the same time, the lack of involvement from other dwellers, the difficulties in managing resources and the shortcomings of the administration's measures and programs exacerbate the frustrations of gardeners who feel abandoned and constantly threatened.

The lack of regulatory formats, frameworks for negotiation and dialogue, and support programmes intensifies the atomization and conflicts, adversely affecting the social cohesion of local communities. However, against the background of these tense dynamics, practices of solidarity and mutual support between gardeners, through exchanges of knowledge and seedlings, are also emerging, helping to maintain a sense of community.

Furthermore, in certain favourable contexts, more explicit forms of self-organization and collective management of shared resources are taking shape in community gardens. Although few, these cases show that, despite the unfavourable context, there are emerging forms of informal self-organization for protecting and managing the green spaces, with an impact at the level of the extended community of the block and the district.

Heritage Garden
The practice of gardening has been handed down to the following generations, even despite the radical transformations that the organization of life in the district has undergone, from living in a house with a courtyard and garden to living in a block of collective housing surrounded by green spaces. This phenomenon illustrates the resilience and versatility of this practice to adapt over time to different spatial, social or legal conditions. In this way, gardens by the block are becoming spaces of the memory of locally specific housing practices, through which neighbours take roots and become attached to the district they care for and the community of which they are part.



Garden as Therapy
Gardens by the block fulfil essential functions not only in terms of aesthetics but also for the physical and emotional health of the gardeners. By their integrative nature, gardens revive people's connection with nature, demonstrating that amid the urban bustle, green spaces can play a crucial role in balancing mental health and psycho-emotional well-being. Gardening thus fulfils multiple roles, from relaxation and escape from everyday stress, to relating and reconnecting with the natural and social environment, offering the satisfaction of nurturing and the alleviating of loneliness for diverse inhabitants.





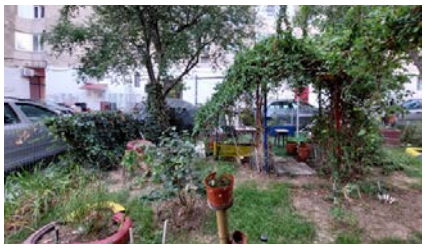
The Living Garden
The animals that live, shelter and thrive in the gardens by the block act as a catalyst for social relations between neighbours who form "communities of interest". The animals by the block are part of a wider non-human community, becoming "actors" with the capacity to generate collaborative, but also conflictual, relationships between human inhabitants.

The spatial infrastructure associated with their care (shelters, feeders, access) becomes a resource managed by a group of caretakers concerned about the fate of the animals. The collective care of these animals becomes a shared concern which triggers the emergence of an ecosystem around the care of the gardens that includes plants, animals and humans.



Project Garden

Project gardens are more than just green spaces, representing a delicate balance between aesthetic control, the gardener and neighbourhs, creating a living and ever-changing landscape. These gardens are symbols of human endeavours to bring order and beauty to a collective public space, constantly facing the challenges of differences in vision and resources. At the same time, the garden project speaks to the need of city dwellers for "narrative spaces" in the proximity of dwelling, where they can contribute, participate and transform (temporarily, but periodically) according to their vision and capacity.





Garden as Resistance

Gardens by the block are a concrete example of informal urban resilience, reflecting the residents' capacity to adapt to the challenges, obstacles and threats triggered by the lack of support from authorities or uninvolved neighbours. They provide not only an aesthetic and functional refuge but are a way of reclaiming public space and a tactic that through the power of personal example can lead to the formation of cohesive communities of neighbours. The gardeners show their creativity and perseverance, proving that community spirit, autonomy and self-organization can transform abandoned spaces into oases of greenery and hope.

Garden as Social Space

The gardens by the block demonstrate how informal green spaces can function as forms of "social infrastructure", transforming relationships between residents and becoming essential to the community of neighbours. They support social interaction and cohesion, contributing to the development of social capital and strengthening the sense of belonging. In addition, community gardening not only improves the space, but also has an educational value. In this way, gardens become creative spaces for dialogue and negotiation between neighbours, whether positive conversations or conflicts, bringing people together and creating lasting bonds.





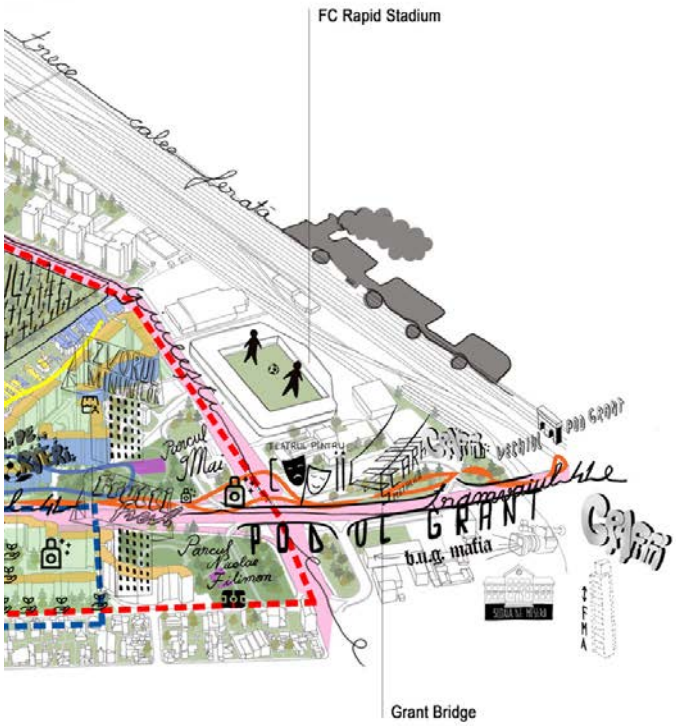



CRÂNGAȘI
Strada Mehadia
PARC CRÂNGAȘI
tramvaiul
CIZMAR
Morii Lake
Crângași Park
No. 41 Tram Line
Crângași Market

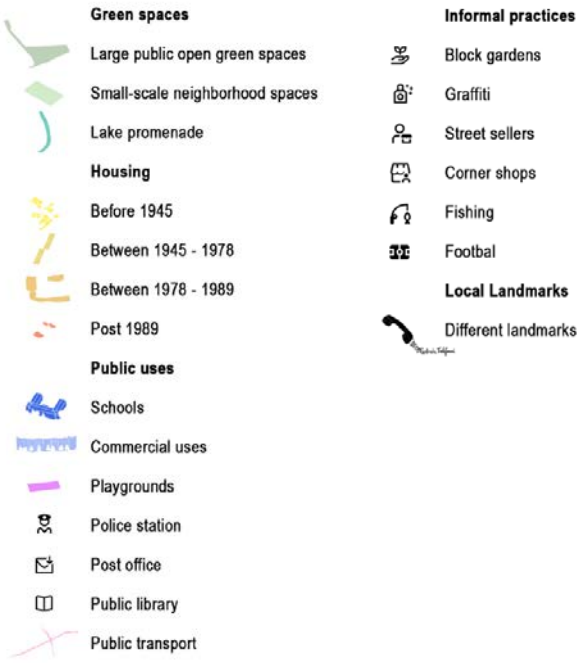
Socio-spatial analysis

From the analysis of the data resulting from the qualitative research (ethnography, interviews), a series of typologies of informal practices emerged. Subsequently, these typologies were transferred from the Digital Map and represented using symbols. The information obtained from the urban analysis was in turn synthesized and spatially represented using colors. Together with this information and data, the perceptions of the inhabitants over the district's landmarks, collected during the ethnographic walks, were also represented. The overlapping of the information, data and perceptions was structured in five themes: housing, green spaces, public uses, informal practices and local landmarks, distinctly represented and anchored in the territory.

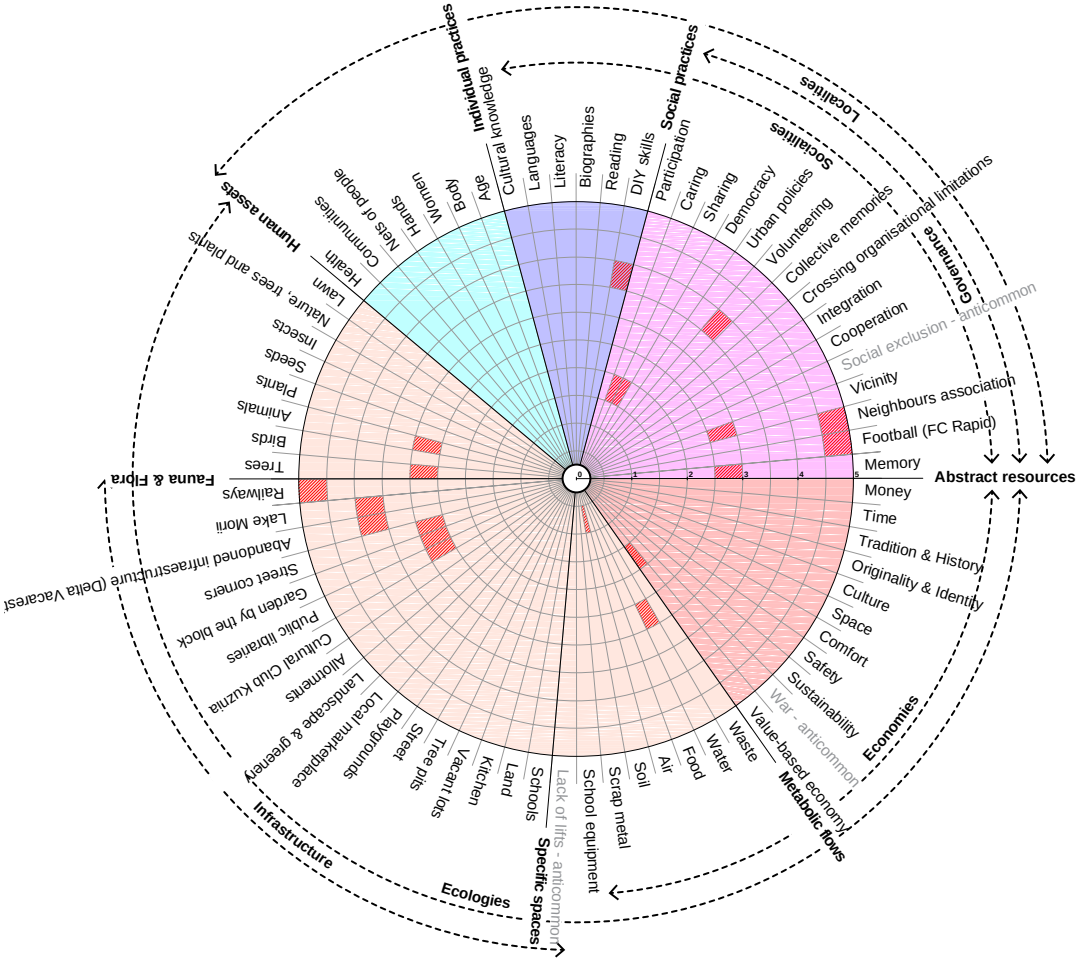
The axonometric representation allowed us to intuitively sketch the complex ecosystem of the 'neighbourhood', which is articulated from spaces and uses, as well as perceptions and memories. We could thus trace a few locally specific patterns, like the phenomenon of shifting borders between adjacent districts, the importance of landmarks as not always correlated with their spatial presence, or the Calea Crângași being a kind of linear heart of the district, with its most intense point between the Market and the Park. Furthermore, we could evidence the density and impact of informal practices at the scale of the district. Therefore, this socio-spatial diagnosis helps us to better grasp the context where the future intervention will take place.



Graphical legend



Commons diagram



This diagram departed from the categories proposed by the Urban Commons Handbook (2023): economies, ecologies, infrastructures, knowledge, socialities, localities and governance. Based on fieldwork research in the 3 cities (Barcelona, Krakow, Bucharest), the project partners further developed them into a series of overlapping sub-categories: abstract resources, metabolic flows, specific spaces, fauna and flora, human assets, individual practices, and social practices. These situated categories formed the structure of this diagram. Each local research team applied this grid over their fieldwork data, aiming to identify the local characteristics from the perspective of environmental commons.

We identified a series of 'local resources', or assets, that due to their community dimension and associated social practices, could be assimilated with emerging 'environmental commons'. Further, the assets identified in each district were graded by the local teams (from 1-5) considering their impact on the local context, but also in comparison with the fieldwork organized in the other 2 cities, and represented them visually. In the case study of Crângași, the diagram evidences infrastructure as an important asset, carrying the potential to support (environmental) urban commons. Both at the district and city scale, either as a legacy of the generous socialist-modernist project or abandoned as a failure of the post-socialist city (but only to be adopted by nature or inhabitants), the care and repair of public infrastructure can nest the commoning process. The governance of such infrastructure's adoption and care could rely on relatively few formal structures (such as tenants' associations). But this characteristic is compensated by other implicit forms of self-organization, such as neighbourhooding, informal practices, relational networks, and communities of interest in the proximity, which collectively take care of the resources of the district, and even of its shared memory and identity (like the supporters' associations). The predominance of informal practices may function as a tacitly sustainable way of life, that is nevertheless adopted by many inhabitants, even in the absence of high values and explicit narratives. However, in the case of civic mobilizations necessary in a crisis when environmental resources that are not nearby are threatened, such fine-grain implicit organization can be a limitation seen from the level of the city. At the same time, the diagram traces the low presence of alternative economies associated with the collective management of these assets. Excepting the gardens' micro-cosmos, where there are some traces of value-based economies of exchange, mutual help and relationships, or small corner shops, where limited solidarity economies survive, or even the local library adopted and supported by the library's friends, there are no explicit alternatives economies. Without larger scale processes, which may partially co-opt some capitalist practices, but which are explicitly oriented towards maintaining and defending the (environmental) commons, these processes are extremely fragile in the face of market pressure or administration arbitrary decisions. In sum, the diagram represents the research finding on a concentric chart that illustrates the local characteristic of (environmental) commons that are nested by a generous inheritance of public infrastructure, which is informally cared for by less organized, economically independent and fragile agents.

Conclusions

Most definitions of commons account for three interdependent components: the resources, the community and their governance processes (Urban Commons Collective, 2022). **However, the clear articulation of such ingredients cannot be easily evidenced within the context of the collective housing of the post-socialist city. Building on previous researches, this exploratory investigation evidences once more that there is a strong presence of informal urban practices which amounts to a vernacular landscape made from ephemeral spaces and uses**.

Paradoxically, even the drive to informally domesticate and personalize through mostly individual acts the district's predetermined spaces can also function as an activator for the commons. Informal spatial practices, like street corners, gardens by the block, adopted libraries and writings on the walls, articulate into a collectively shared practice of living together. Nevertheless, they imply a low level of explicit organization, while the commoning resource is often partially out of community's control, thus making it less identifiable as urban commons. But informality might indicate the presence in the local context of a less visible, explicit or affirmative version of "latent" commoning. As the anthropologist Anna Tsing (2021) notices, latent implies a hidden, less explicit presence which lurks like an unspoken promise, always ready to erupt any time and take different forms. She especially notices latent commons low institutionalization potential for a process originating in interstitial practices and spaces, as their transfer to public policy will probably strip them of the very ingredients which make them latent. Rather inherent to life with all its complexity, latent commons cannot be easily controlled, nor projected. However, the conditions for their emergence can be stimulated.

The current research illustrates that **among the most important conditions necessary for gardening to manifest as a commoning practice is the existence of an ecosystem of informal practices that transforms the generously planned in-between spaces of the district.**

By assimilating the socialist-modernist heritage of formally supporting the practice and organization, gardening became a widespread and accepted way of life in the neighbourhood. At the same time, the 'civilization' discourse and policies function both as an opportunity and a threat, on one hand nurturing their creative and disobedient resistance, but on the other hand leaving these practices at risk of conflict and misunderstanding that affects communities' quality of life. However, gardening by the block will not survive as a widespread phenomenon without access to resources, especially the public land, but also skills and knowledge. Facilitated by a partnering administration, such access entails a participatory, flexible and locally adapted format that aims at eliminating abusive privatizations of all actors involved. An important aspect in assuming informal gardening as a local environmental commons, and not only as another manifestation of individualisation and privatisation, is the gardeners' participation in informal networks of mutual help and exchange. Without being explicitly organised, this local web of relationships that spatializes and is mediated by gardens functions as forms of *neighbourhooding.*

Inherent to life, rather than embodied into an everyday practice embedded into an explicit and affirmative organized process, informal (green) practices are situated manifestations of tacit and discrete forms of urban commons. As one of the local forms of commons' latency, discreet commoning is enabled by an ecosystem of informal practices that are resourced by the legacy of the socialist-modernist collective housing project. Their initiators' motivations are only indirectly driven by high values but are nevertheless assumed a way of life, thus quietly supporting the environmental commons.

Suggestions

Regulating informal spatial practices that have developed to be disobedient, creative and autonomous can be a delicate process. However, the need to mitigate the conflicts often associated with these practices requires an administration as a partner in the process, which rather facilitates, encourages and supports, but without imposing and over-institutionalizing. One of the causes of the conflicts and misunderstandings associated with urban gardening is **the lack of specific public policies. These policies are necessary to clarify the ways of collective planning and use of the public domain in the vicinity of dwelling**, aiming at eliminating abusive privatization of all actors involved, from tenants to real estate developers, economic agents and public institutions.

Based on socio-spatial surveys, **specific public policies about gardening among the blocks can be articulated.** Their production can involve gardeners, tenants' associations, civic organizations and specialists working in consultation and dialogue sessions aimed at articulating participatory, flexible and locally adapted formats to regulate gardening in green spaces between blocks. **At the same time, the survival of urban gardens also depends on several of concrete measures, through which the administration can facilitate gardeners' access to critical resources** (water, quality soil, seedlings), or support them with more complex care (digging, planting trees), but also provide access to specialized knowledge (landscape gardening, permaculture, ecology) in accessible formats (guides, workshops, consultancy).

However, the recourse just to policies and measures is not enough without **countering narratives of devaluing, disciplining and sanctioning informal gardening, which also be valued and protected as a form of intangible heritage**, part of the history of the district and the community. Moreover, **gardening can also be understood and encouraged as a form of local sustainability** in the context of climate change affecting the city. The practice of gardening also entails a renewed connection with nature, which in an urban context can also be seen from the perspective of public health policies. **By helping to alleviate certain illnesses and maintain the physical and mental health of various categories of inhabitants, gardening can be associated with a maintenance and prevention activity** (like mass sport) that needs support, space and resources.

The gardens frequently function also as shelters for animals living in the city (dogs, cats, birds), which together with their caretakers form mutually beneficial ecological communities. At the district scale, **these host gardens function as a true support infrastructure (food, shelter, treatment) from the perspective of public policies for urban animal protection**, which require knowledge, support and partners.

The personalized landscaping gardens by the block also speak of **the need to protect the existence of narrative spaces** in the city, close to where people live, which can be regularly transformed and reorganized by residents, not only by specialists and authorities. **The existence of such spaces provides an opportunity for residents to adopt, become attached to and care for the district spaces to where they can have a direct contribution.** Gardens are places to meet, play, exchange and collaborate, working as a social infrastructure, especially visible in crises (like the recent pandemic), but vital to the articulation of resilient communities in the neighbourhood. This role speaks to **the need to organize a system of domestic and participatory green spaces close to dwellings,** differentiated from public parks.

Intervening in the fragile ecosystem of green spaces among the blocks can be a delicate operation. Without producing radical spatial and functional reorganizations, interventions are necessary to limit abusive privatizations of any type of actor. In situations of collective self-organization, discrete actions can provide support to already active actors. At the same time, intervention can stimulate the involvement of other actors having the potential of functional diversification.

Kick-off workshop in Bucharest

Day 1: Guided walks in Bucharest, June 10th, 2024





The meeting with the project partners started in University Square, the main intersection of Bucharest, but also an important point on the map of civic protests in the last decades. Here we discussed about the 'University Squares', as an urban ensemble made up of several spaces, meanings and representations, as well as the local term 'maidan'—understood as 'open land'—as a local legacy that just since the modern era has given way to the 'public square'.

Drumul Taberei Tour

We started from University Square towards the west of the city, along one of the two modernizing axes connecting Cotroceni Palace with the University. Behind the Palace, on the former army lands, the Drumul Taberei collective housing district was built in the 1950s, a period of accelerated modernization. Here, we discovered a generous public and green infrastructure and noticed the emergence in the local housing culture of a system of domestic green spaces, cared for by the residents in the vicinity of the dwellings.





OPEN Garage Visit





One of the visits along the way was to the OPEN Garage, a project space opened in a garage on the ground floor of a block of flats, which has been operating since 2020 as an 'extra room' for residents and researchers alike.

Here, we continued our place-based conversation about planning and use and about informal practices as local forms of latent commons.

Crângași Tour

Staying in the western part of the city, we moved forward a few decades and went to the Crângași district, also a collective housing estate, but mostly built during the 1980s. Here, we compared densities in planning with the earlier version of Drumul Taberei. We also found similar informal practices transforming the in-between spaces, but we listened to local legends and experienced first-hand some of the district's major landmarks, such as the artificial Lake Morii.







OAR Talks





Further on, we returned to the city centre for a meeting at the headquarters of the Romanian Order of Architects, (Bucharest branch), to discuss the local organization's policy advocating for public competitions, and, also, about the winning entry of the Design Competition for the Lake Morii—presented by Metapolis Architects—as well as the intentions regarding public and green spaces presented by the Centre for Innovation and Urban Design Sector 6, which Crângași and Drumul Taberei districts are part of.

Delta Văcărești Visit

We closed the day with a presentation and exploration at the exit of the Dîmbovița river in the south of Bucharest, visiting the infrastructural pair of Morii Lake – Delta Văcărești. Here, different meanings of the term 'abandon' are spatialized, thus reminding us of 'maidan', but especially illustrating the amazing capacity of nature to regenerate, pointing towards the need to re-naturalize some of the city's territories, essential in the context of the climate crisis.





Kick-off workshop in Bucharest

Day 2: Visiting 'our' Library, June 11th, 2024





We started the second day with a visit to the ‚Nichita Stănescu' branch of the Bucharest Metropolitan Library, from the Crângași district. Here we met several librarians from other branches in the network, who shared with us their experiences of working with different communities of users, from neighbours, students or pensioners, to groups of Ukrainian refugees, who became attached and adopted the library that work as an implicit community centre, and a home for the community.

Library Presentations

The day at the library continued with a series of presentations on research projects carried out in the Crângași area. First, the presentation of a team of historians and anthropologists who documented the district's evolution in plans and periodicals, as well as the representation of its boundaries in the perception of its inhabitants, and second, the qualitative research carried out by the local team, looking at informal practices as they are present in the life of the inhabitants of Crângași district.





Library Workshop







The visit ended with a workshop for collecting traces, in which participants contributed by identifying a Problem and a Potential noticed during the walks around the district. The pictures elicited a discussion about the local forms of environmental commons, that evolved from the problems—mostly about privatization, excessive mineralization and poor resource management during the climate crisis—to potential—underlining the informal practices, especially the creative care of the green area, but also local shared memories that could support emerging commons.

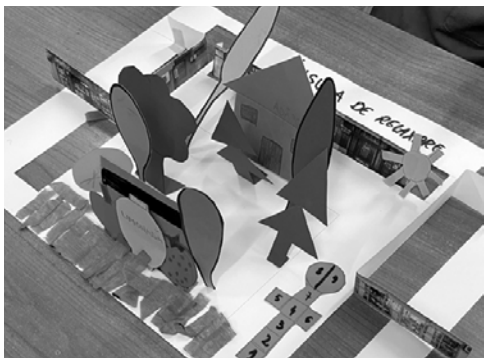
Day 3: Bibliovacanța Workshop, July 4th, 2024



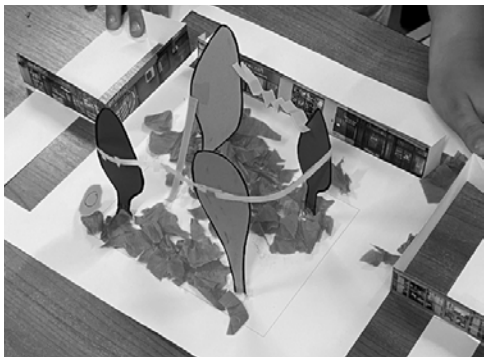
Also part of the Bucharest workshop, an ideas workshop was organized a few weeks later by the local team in the library space, together with a group of children from the neighbourhood.

During the workshop, children imagined alternative uses of the green public space adjacent to the library in the form of dioramas. Participants worked in groups led by the architects from the local team and engaged in site exploration, ideas discussion, scale model production and proposal presentations.









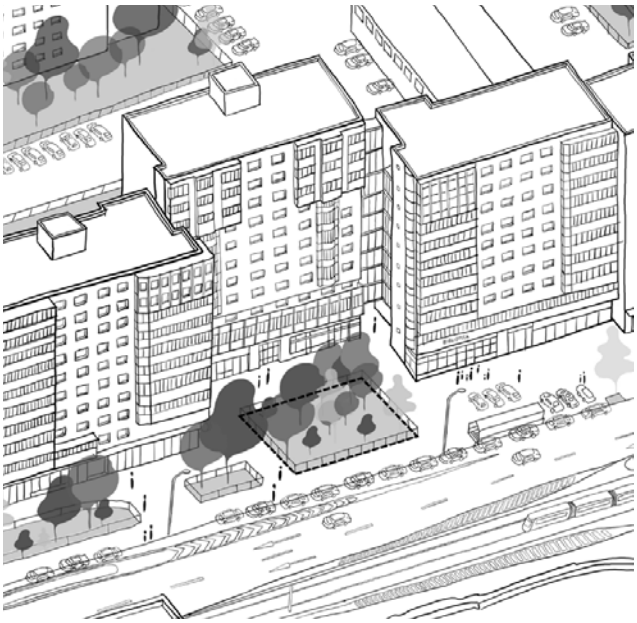
Alternative ideas ranged from playgrounds more in tune with the European football championship, up to 'natural parks' and 'relaxing islands', but also more adventure playgrounds that take place higher among trees, rather than as usual, just on the ground.

A 'relaxing garden' for people and animals (dogs, cats, birds or butterflies) was one of the proposals. It seems that animals were a category of users that has received a special attention, in the form of shelters and feeders, as the green space was envisioned also as a play and adoption area for stray dogs.

The dioramas with the proposals and ideas for the transformation and use of the green space remained on display in the library, and will inform the brief for the intervention in the next stage of the project.

City School 3

Following the field research, several sites within the perimeter of the Intervention Area were evaluated. One site was identified as the one having the necessary characteristics for an intervention with a strong ecological and community character. Located along the Calea Crângași, near the Grant Bridge, the site is a green square, set back from blocks' front. Here, several pedestrian flows between the block courtyard and the boulevard and public transport station intersect. The green square is surrounded on three sides by commercial spaces that attract pedestrian traffic. The site can especially benefit from the vicinity of the Nichita Stănescu library, which is a community landmark of the area. Moreover, there are also some discreet traces of caring for the green space enacted by nearby residents. In the next phase of the project, the qualitative analysis, together with the socio-spatial diagnosis, will function as the brief for the 3rd edition of the applied education project City School. As we tested during the children's workshop, the chosen site has the potential to become a green space at the intersection of the local versions of 'street corner' and 'garden by the block'. Through participatory design workshops, the City School aims to propose a 'Green Corner', as a situated transformation, especially based on the library's potential for cultural and pedagogic activation and the co-management of the space, involving the local community but also the library friends.



Acknowledgements

The project team would like to thank the partners (librarians, researchers, specialists), who supported us and contributed to the research process, and especially the residents of Crângași (gardeners by the block) who gave us their time and shared their stories, experiences and knowledge gained through the daily care of the green spaces between the blocks. We thank the children from the district who participated in the Bibliovacanța Workshop and contributed with their inclusive ideas and visions to shape the directions of the intervention. We also thank the institutional partners who supported us in the research phases and organization of the workshops: the Bucharest Metropolitan Library, The Romanian Order of Architects Bucharest branch, the Centre for Innovation and Urban Design Sector 6, Văcărești Natural Park Association.

Funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or the European Education and Culture Executive Agency (EACEA). Neither the European Union nor EACEA can be held responsible for them.

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WECARE

https://wecare.upc.edu/

Co-funded by the European Union

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Krakow



ill. 67. Fort Mistrzejowice. Source: authors' archive

KRAKOW – MISTRZEJOWICE – ZŁOTEGO WIEKU ESTATE

Złotego Wieku housing estate is located in the north-eastern part of Cracow in District XV and belong to the complex of four housing estates under the name Mistrzejowice, designed in 60s and 70s last century. The project of the housing estates is regarded as one of the more consistent and original housing estates built in Cracow after 1956 and constitutes one of the most exceptional achievements of Polish urban planning at the turn of the 1960s. Its creation is related to the second expansion of the metallurgical plant in Nowa Huta, which since its construction in 1950s, for long years became a strong stimulus for building housing estates mainly in this part of the city. The layout of Mistrzejowice, resembling a tree with protruding branches, was based on a division into four main zones – four housing estates with names corresponding to four seasons of the year. Such an arrangement was to provide appropriate spatial gradation and easy recognition and identification of the place and thus prevent monotonous, amorphous and unidentifiable space. Mistrzejowice housing estates were designed to take advantage of topography, landscape and panoramic values. In the Złotego Wieku housing estate, five-storey buildings are arranged in a linear layout, creating belts that mimic the levels of the hill and follow the natural slope of the terrain. Point buildings ranging from five to twelve storeys are arranged in clusters, with the tallest ones located at the top of the hill to provide panoramic views. The greenery surrounding the whole complex is manifested in Tysiąclecia Park and Planty Mistrzejowickie, as well as a belt of green areas in the north. The latter are worth special attention, as they belong to the territories of the former defensive ring of the Cracow Fortress, a 19th-century military establishment, and encompass structures of the former artillery strongholds: Mistrzejowice Stronghold and Batowice Stronghold, surrounded by lush vegetation – which used to have a camouflage function.

HISTORICAL ANALYSIS

The design of Mistrzejowice housing estates by Witold Cęckiewicz and his team won in a competition organized in 1963. This development was already the fourth part of the Nowa Huta complex, which was created in the eastern part of Krakow during the post-war period to meet the significant housing demands caused by the rapid growth of a nearby large metallurgy company in Poland. The Mistrzejowice district is located in the northern part of the entire ensemble, giving space for c. 40 000 people. The area is divided into four different estates.

The Złotego Wieku Estate, which is a topic of the project, was completed as the first one. The construction was initiated in 1967 and was continued until the mid-1970s. The entire Mistrzejowice district was completed in 1983. The final urban design project was coordinated by Maria Czerwińska. The architectural designs were developed by a team led by Maria Chronowska and Jerzy Chronowski, including Tadeusz Bagiński, Stefan Golonka, Ewa Podolak, and Olgierd Krajewski. Witold Cckiewicz, who led the 1963 competition-winning entry, was the consultant overseeing the design work.

The ensemble's project drew inspiration from late modern urban planning ideas. The Athens Charter principles were combined with the search for a more humanistic approach inspired by nature and related to the topographical context. The housing estate program combined one type of the 12-story-high housing units and two different five-story housing units. The height of the building was following the requirements of the cranes available in Krakow during that period. Moreover, two school buildings, a kindergarten building, and two service and shopping buildings were constructed. The housing and service buildings of the Złotego Wieku Estate were built using modern industrial methods, featuring ready-made ceilings and large hollow cement bricks, while the later buildings in the Mistrzejowice ensemble used reinforced concrete panels.

SOCIOENVIRONMENTAL ANALYSIS

The Złotego Wieku housing estate is home to over 7,000 residents. The estate's age and gender structure resembles an inverted pyramid. The increased proportion of elderly residents indicates that the estate clearly displays characteristics of an aging society. This is accompanied by a visible sense of attachment to the neighborhood, particularly among those who have lived there since its inception. Gender imbalances are minor, except in the 70–80 age group, where—due to statistically higher male mortality—there are more than twice as many women as men.

In terms of socio-economic status, the Złotego Wieku housing estate has a lower level of purchasing power compared to the Krakow average. This suggests that its residents may be in a less favourable economic position than the broader city population.

The data shows a gradual decline in the number of unemployed residents at the Złotego Wieku housing estate over the past years. However, despite this decrease, the estate's share in the overall unemployment figures for Krakow has slightly increased, indicating a slower pace of improvement compared to the city as a whole.

The vast majority of the estate's residents are of Polish nationality. According to official data, the number of foreign nationals is only 28, with the largest group being of Ukrainian origin. However, it is suspected that these

figures may be significantly underestimated in relation to the actual situation, mainly due to the instability caused by the ongoing war in Ukraine. Ukrainian children attend the local school, where, in addition to regular classes, they can also participate in extra integration activities, including Polish language lessons.

A distinct group within the Złotego Wieku community are the allotment gardeners, who cultivate their plots in the nearby garden allotments adjacent to the estate. They form a strong, supportive community, tending to their green spaces where they grow various plants, including fruits and vegetables. This activity is important not only from an ecological perspective in the urban environment but also for fostering social bonds.

The landscape character and rich greenery are undoubtedly among the estate's greatest assets, highly appreciated by its residents. The dominant green public spaces, featuring a large number of trees, help define the unique identity of this place. Unfortunately, due to increasingly lower groundwater levels, the drying out of coniferous trees is becoming more frequent.

The estate is primarily residential in function but includes basic social infrastructure such as a kindergarten, schools, and an active cultural center – the Kuźnia Club. Service facilities, including a local market, are concentrated in the southern part, along the main street that defines the southern boundary of the estate. This street is also crucial for the estate's transportation access – it hosts the main entrance and public transport stops serving the area. Internal routes consist of local roads for vehicular and pedestrian traffic or pedestrian-only paths, including outdoor stairways due to the sloping terrain. As with many estates built in the second half of the 20th century, a major issue is the number of parked cars, which has significantly exceeded initial forecasts. As a result, parking areas are increasingly encroaching on green spaces between buildings.

In the context of the large number of elderly residents living in the neighborhood, the issue of accessibility is becoming increasingly important, both in urban planning and architectural terms. The location of key services and public transport stops in the lowest-lying areas of the estate can be problematic for people living in apartment blocks situated in the highest parts of the area. The elevation difference between these points is approximately 33 meters. Moreover, the Złotego Wieku estate faces a common problem shared by many Polish housing developments from that era: the lack of elevators in buildings of up to five stories, which represent the vast majority of the estate.

Another challenge faced by many Polish housing estates built in the second half of the 20th century is chaotic densification driven by aggressive developer pressure, ongoing with varying intensity since the 1990s. Fortunately, despite some new developments, the Złotego Wieku housing estate has largely preserved its clear and valuable urban layout over the years.



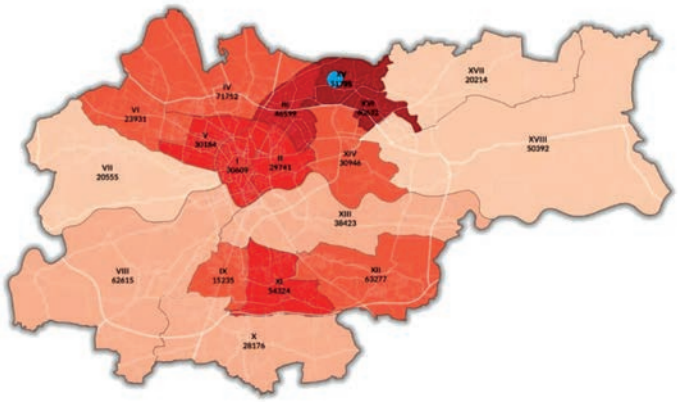


ORTOPHOTO TIME SERIES

The series of aerial photographs from 1970 to 2023 showcases the rapid transformation of a once scarcely developed area into a densely urbanized space. Initially vast green spaces in 1970 have gradually given way to residential and urban structures by 1995. By 2004, the construction intensifies, fragmenting the greenery. The images from 2011 to 2023 show an increasingly dense urban fabric with diminished and scattered green areas, reflecting the persistent trend of urban expansion and its potential impact on the local environment and living conditions.

POPULATION DENSITY

The Mistrzejowice housing estates are located in one of the districts with the highest population density.
The population density in the Złotego Wieku housing estate (within the boundaries of the study area) is 19 390 people/km² (2024).



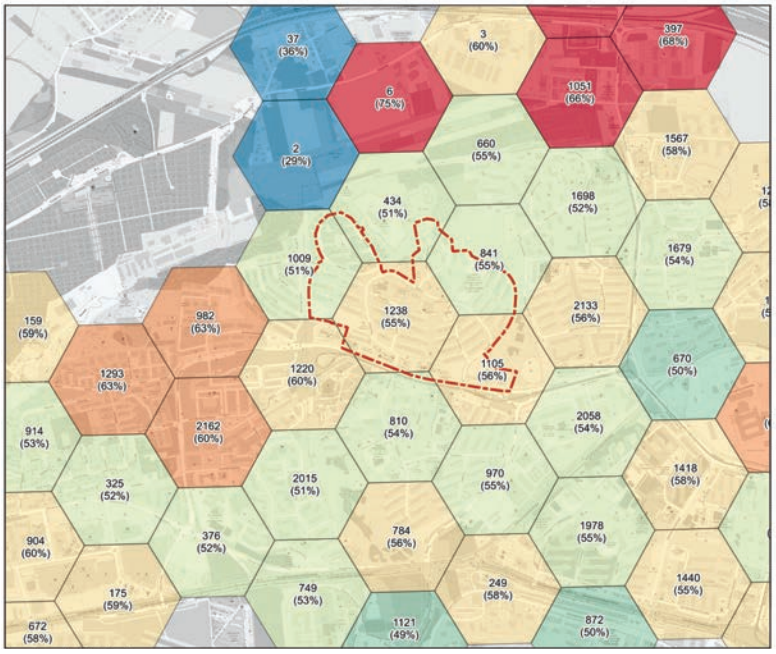
Graphical legend

The Złotego Wieku housing estate

Average population density [person/km²]

- 700-1000
- 1000-2000
- 2000-4000
- 4000-6000
- 6000-8000
- 8000-11000

District number
Population within district



WORKING-AGE RESIDENTS

Graphical legend

The Złotego Wieku housing estate

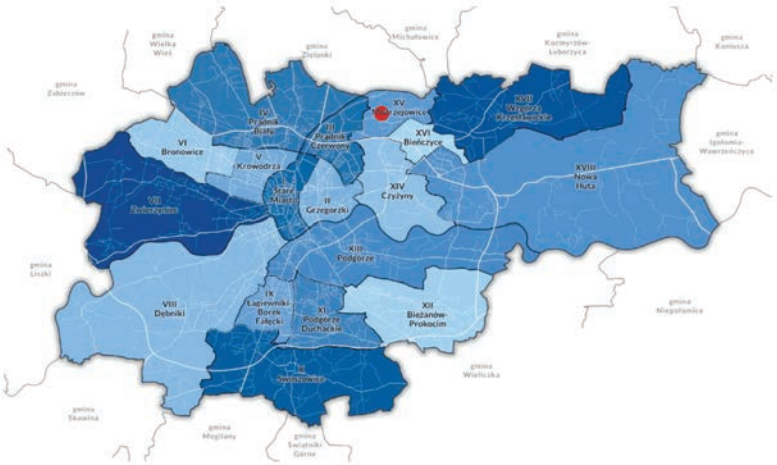
The percentage share of working-age permanent residents:

- up to 10%
- 10-15%
- 15-20%
- 20-25%
- 25-30%
- upper 30%

0 100 200 300 m

LOCATION

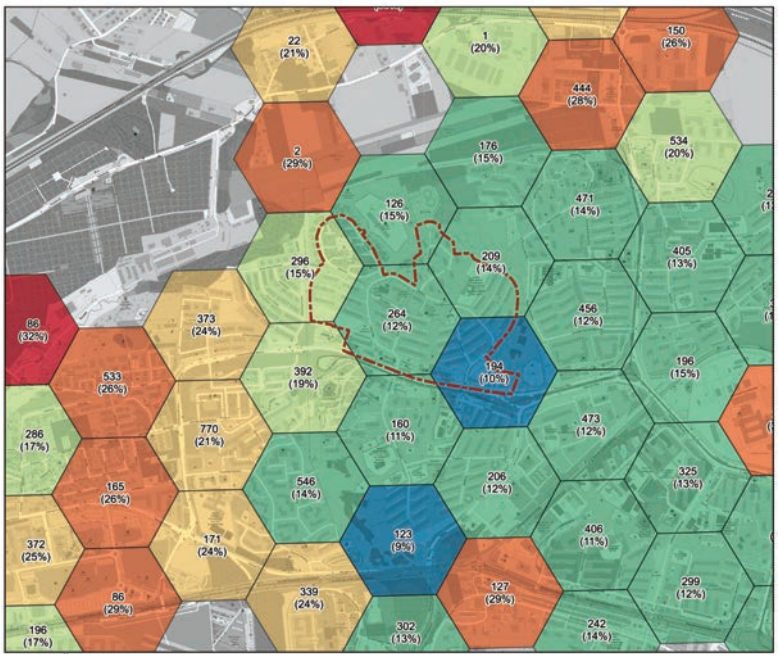
Mistrzejowice housing estates are located in district XV – Mistrzejowice, with an area of 5.59 km2, located at the northern edge of the city.



Graphical legend

- The Złotego Wieku housing estate
- districts of Cracow
- municipalities neighbouring the city of Cracow

PRE-WORKING RESIDENTS



Graphical legend

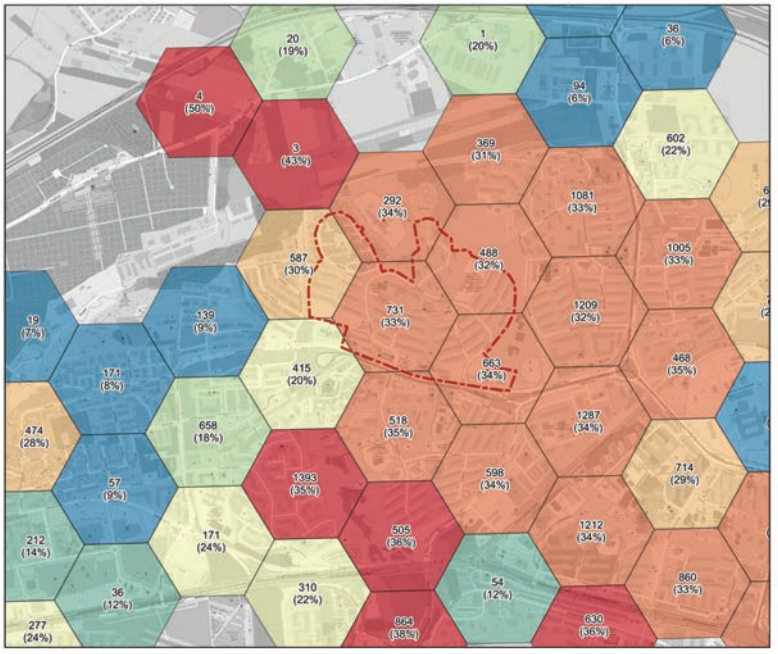
- The Złotego Wieku housing estate

The percentage share of pre-working permanent residents:

- up to 10%
- 10-15%
- 15-20%
- 20-25%
- 25-30%
- upper 30%

0 100 200 300 m

POST-WORKING RESIDENTS



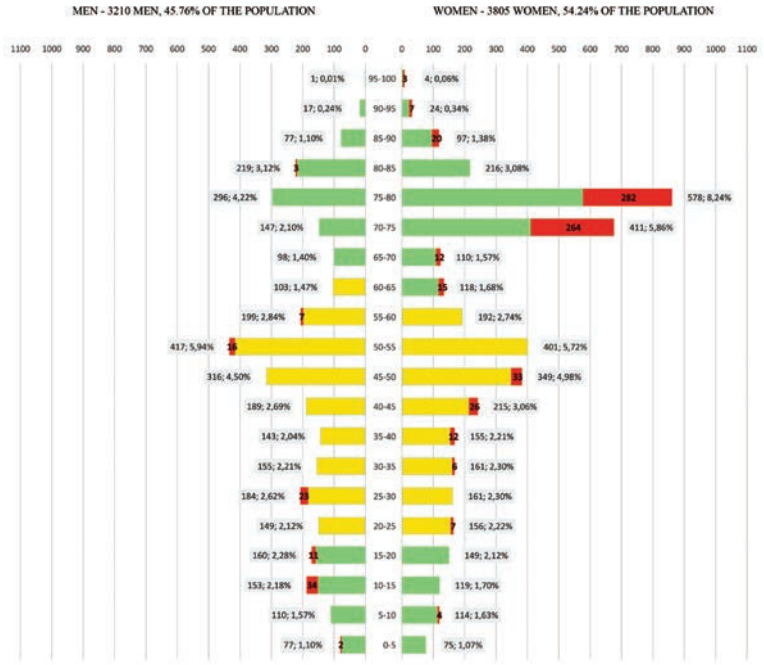
Graphical legend

- The Złotego Wieku housing estate

The percentage share of post-working permanent residents:

- up to 10%
- 10-15%
- 15-20%
- 20-25%
- 25-30%
- upper 30%

0 100 200 300 m

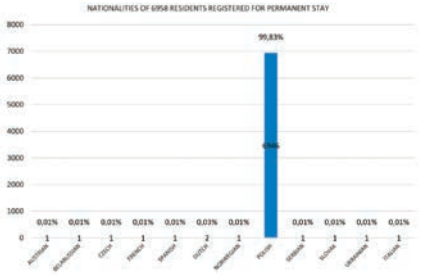


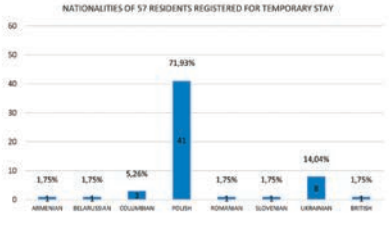
THE ZŁOTEGO WIEKU HOUSING ESTATE - AGE & SEX PYRAMYD FOR ALL 7015 MEN AND WOMEN REGISTERED FOR PERMANENT AND TEMPORARY STAY

The age and gender structure of the Złotego Wieku housing estate is an inverted pyramid. Compared to the data from 2021 for Krakow, it shows an increased share of older people and a significant shortage in the group of professionally active people and young children. These are clearly features of an aging society. Disproportions in the division by gender are small, except for the 70-80 age group where - in line with the statistical increase in male mortality - there are over 100% more women.

Graphical legend

- pre-working and post-working age
- working age
- population difference

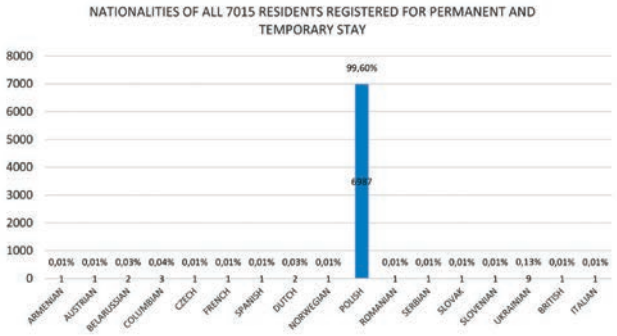




THE ZŁOTEGO WIEKU HOUSING ESTATE - NATIONALITY

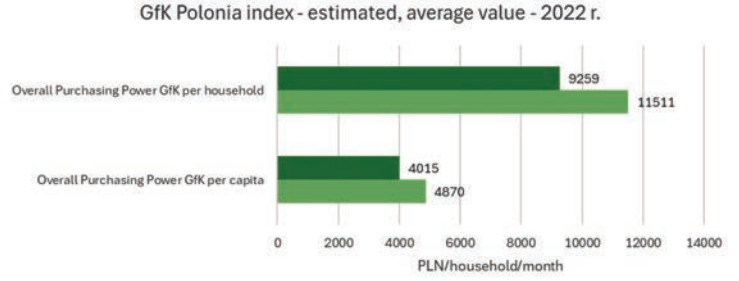
In the Złotego Wieku housing estate, the dominant national group are Poles. The group of people registered for temporary stay shows the greatest national diversity. Although Poles dominate, the next nationality group are Ukrainians. The differences for other nationalities are marginal.

The data concerns only 57 people. There is a reasonable suspicion that due to the lack of willingness to register their stay, especially by people migrating due to the war in Ukraine, the data may be significantly underestimated.



PURCHASING POWER OF MONEY

GfK Polonia index - estimated, average value		**Złotego Wieku Housing estate**	City of Cracow
Overall Purchasing Power GfK per capita - 2022 r.	[PLN/person]/month	**4 015 zł**	4 870 zł
Overall Purchasing Power GfK per household - 2022	[PLN/household]/month	**9 259 zł**	11 511 zł



The purchasing power of money of the Złotego Wieku housing estate is less than the Krakow city average, suggesting that the estate might have a lower socio-economic status. The data could imply a discrepancy in income or economic opportunities between the residents of this estate and the wider city population.

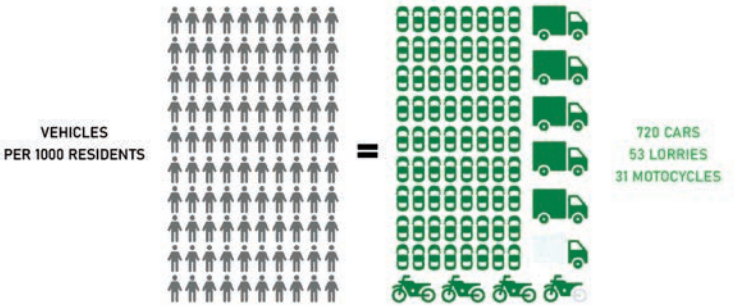
Graphical legend

- The Złotego Wieku housing estate
- The City of Cracow

Vehicle type	Natural person	Legal entity	Natural person & Legal entity
Car	5021	18	5039
Lorry	349	23	372
Motocycle	213	0	213
Other vehicles	4	0	4
Total	5587	41	5628

THE ZŁOTEGO WIEKU HOUSING ESTATE - MOTORIZATION INDEX

The data indicates a high level of motorization in the analyzed area, with a predominant number of private cars. The amount of vehicles per resident suggests that cars are the primary mode of transport, which could lead to challenges related to road infrastructure, such as traffic congestion and limited parking spaces. Simultaneously, the smaller number of lorries and motorcycles may reflect a lower demand for commercial transport and the popularity of motorcycles as an alternative means of transportation.



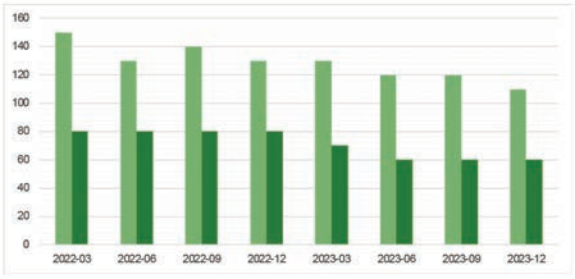
Graphical legend

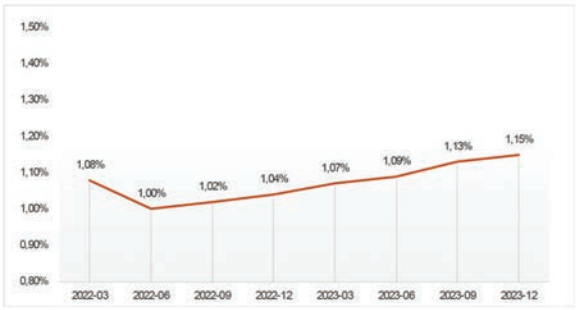
= 10 residents

Passenger cars - per 1000 inhabitants (2022):
European Union: 563*
Poland: 584*
Cracow: 700**

Sources:
* https://ec.europa.eu/eurostat/data/database
** Report: " Krakow in numbers" 2022, Kraków, 2023

UNEMPLOYMENT RATE





The data indicates a decreasing trend in the number of registered unemployed residents at the Złotego Wieku housing estate over the past year, with a slight uptick in their proportion to the total registered unemployed in Krakow.
As of February 2024, there were 127 registered unemployed individuals, with a relatively balanced distribution between women (60) and men (67).

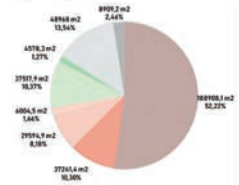
Graphical legend

- Amount of permanent registered unemployed residents
- Amount of all registered unemployed residents
- Share of registered unemployed in the total number of registered unemployed in Cracow (%)



PUBLIC SPACES

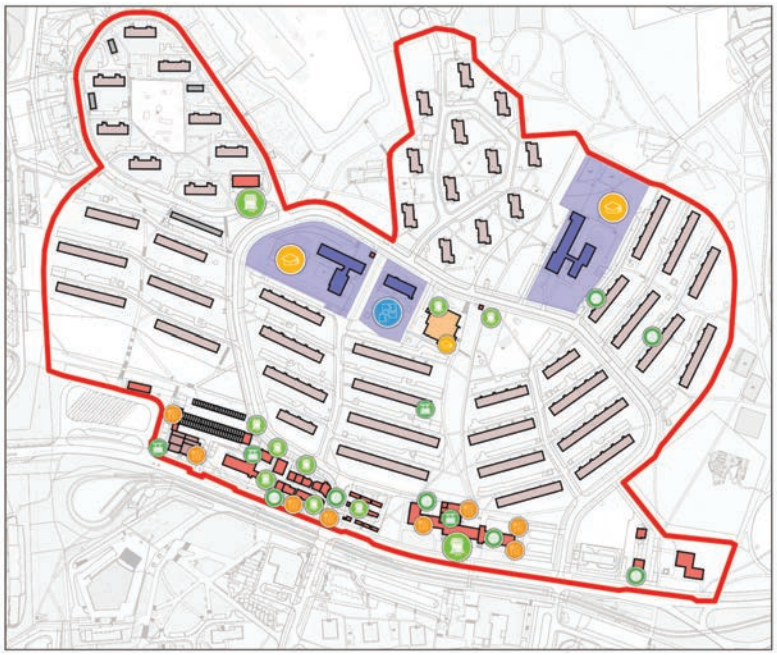
The percentage of the areas in estate zone:



Graphical legend

- The Złotego Wieku housing estate
- half-public residential spaces
- private commercial spaces
- half-public commercial spaces
- public commercial spaces
- public green spaces
- half-public green spaces
- public spaces along traffic routes
- vehicle traffic spaces

0 50 100 150 m



PUBLIC FACILITIES

The showcases a well-equipped neighborhood with a variety of public amenities, including educational and cultural facilities, reflecting a community-oriented environment. The presence of multiple commercial buildings indicates a robust local economy that suits to residents' daily needs. The diverse array of services available within a walking distance implies a high level of convenience and self-sufficiency, potentially leading to a higher resident satisfaction and an improved quality of life.

Graphical legend

- The Złotego Wieku housing estate
- residential buildings
- educational buildings
- cultural buildings
- commercial buildings
- garages
- shops/groceries
- healthcare and beauty
- restaurants

0 50 100 150 m



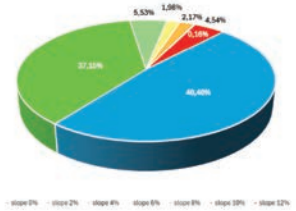
MAIN PUBLIC FACILITES - FURTHER SCALE

Graphical legend

- green areas
- historical monuments
- retail & cultural pavilions
- indoor public facilities
- outdoor public facilities
- churches

0 50 100 150 m

NO.	SLOPE	LENGTH [m]	%
1	slope 0%	7588,69	48,48%
2	slope 2%	5814,93	37,15%
3		864,87	5,53%
4	slope 6%	309,96	1,98%
5		338,91	2,17%
6	slope 10%	24,85	0,16%
7	slope 12%	710,93	4,54%
		15653,14	100,00%





SLOPES OF THE STREETS

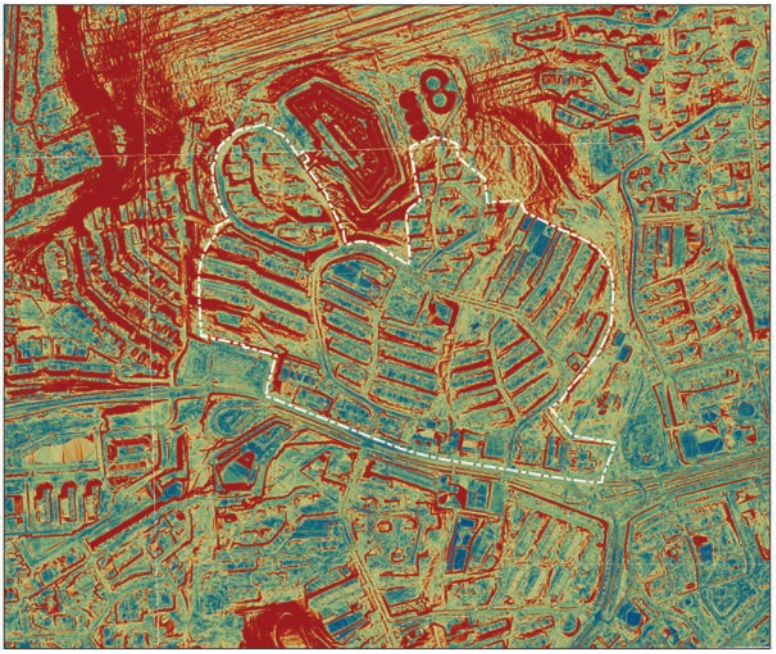
Along north-south pedestrian routes, there may be accessibility problems due to the presence of off-road stairs. For the same reason, we also recognized the problem of limited accessibility, and thus the problem of adequate connection of residential areas on the east-west axis in place of the extended green public space.

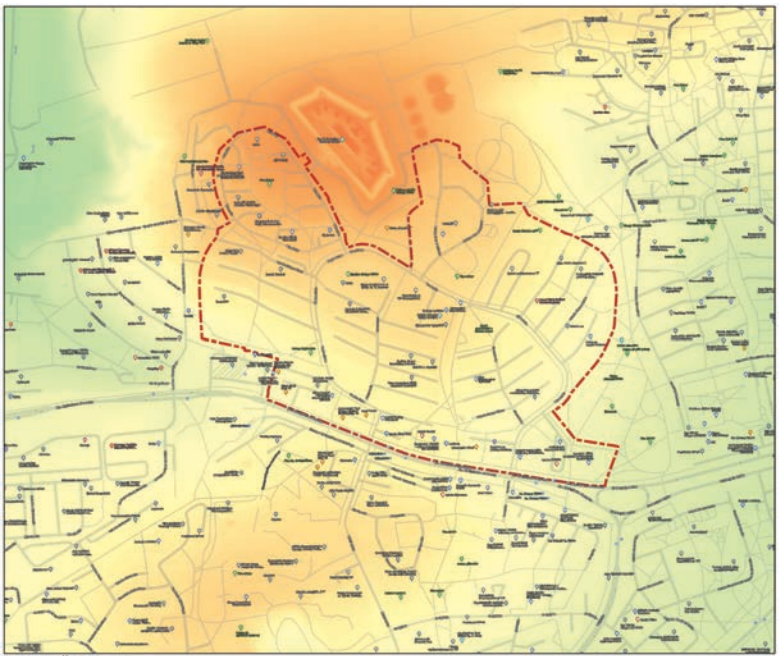
Graphical legend

- The Złotego Wieku housing estate

The percentage of street slope.

- 0%
- 2%
- 4%
- 6%
- 8%
- 10%
- 12%


SLOPES OF THE TERRAIN
The estate is situated in a region with varied terrain, which affected the placement of buildings and infrastructure, as well as the accessibility and comfort of the residents' living conditions.
Graphical legend
The Złotego Wieku housing estate
The terrain slope:
12%
0%
0
100
200
300 m


LAND SURFACE ELEVATION
Graphical legend
The Złotego Wieku housing estate
Land surface elevation in meters above sea level
300
200
0
100
200
300 m


NATURAL HERITAGE
Graphical legend
The Złotego Wieku housing estate
Natural heritage
natural area
arable land
fortress greenery
park
natural monument - trees
Sudoł Dominikański stream
0
100
200
300 m



BUILT HERITAGE

Graphical legend

The Złotego Wieku housing estate

Natural heritage

monuments of Cracow Fortress

Church of St. Maksymilian Kolbe

roadside shrine

monument/sculpture

0 100 200 300 m



YEAR OF CONSTRUCTION

Graphical legend

The Złotego Wieku housing estate

Year of construction

1971

1972

1973

1974

1975

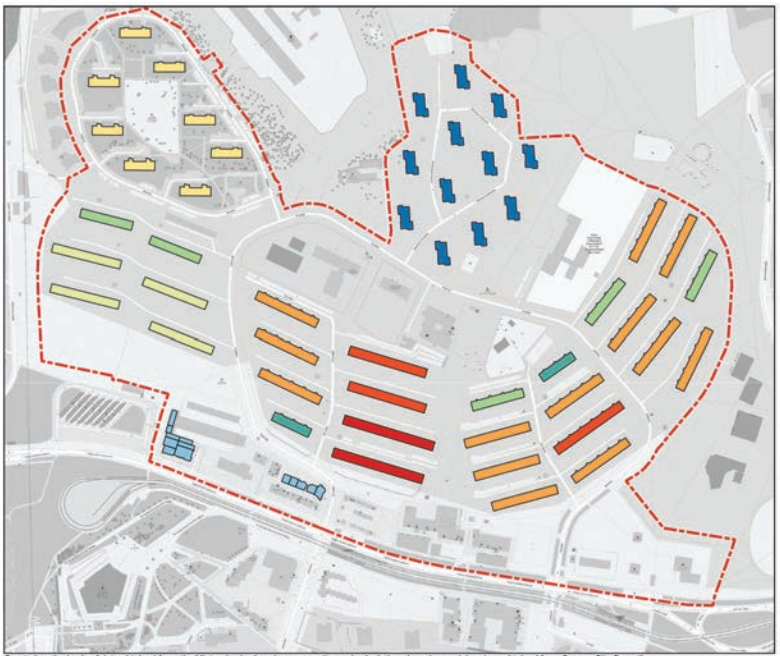
1977

1978

1980

after 1989

0 50 100 150 m



TOTAL USABLE AREA

The total floor area of the flats: 134 709,9 m²

Number of inhabitants: 7015

Surface per inhabitant: 19,2 m²/person

Graphical legend

The Złotego Wieku housing estate

Total usable area of apartments

under 1152,70 m²

1152,70 m²

2006,60 m²

2679,40 m²

3070,80 m²

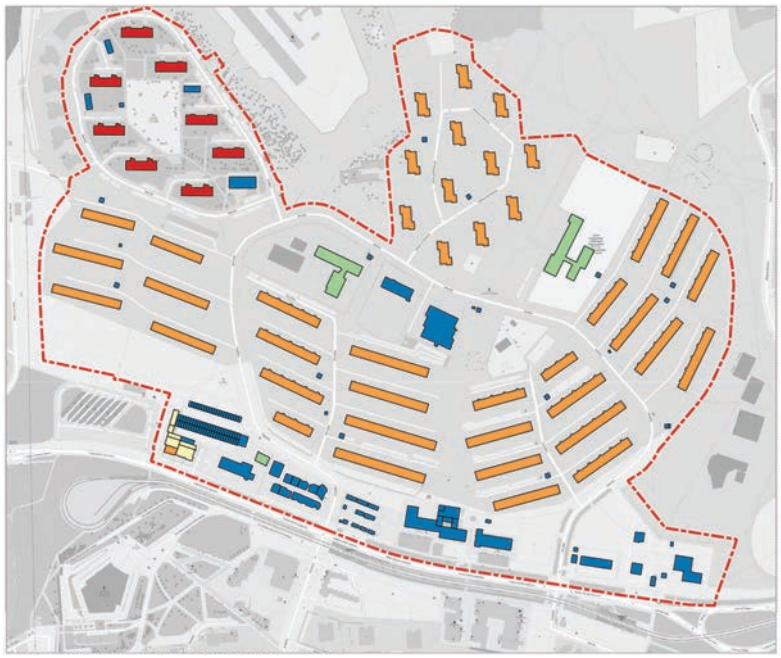
3162,50 m²

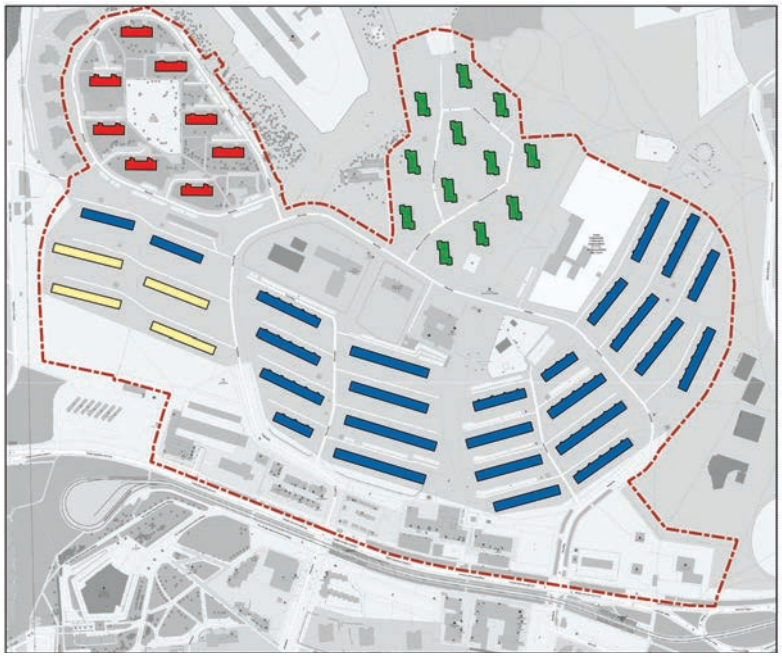
3352,20 m²

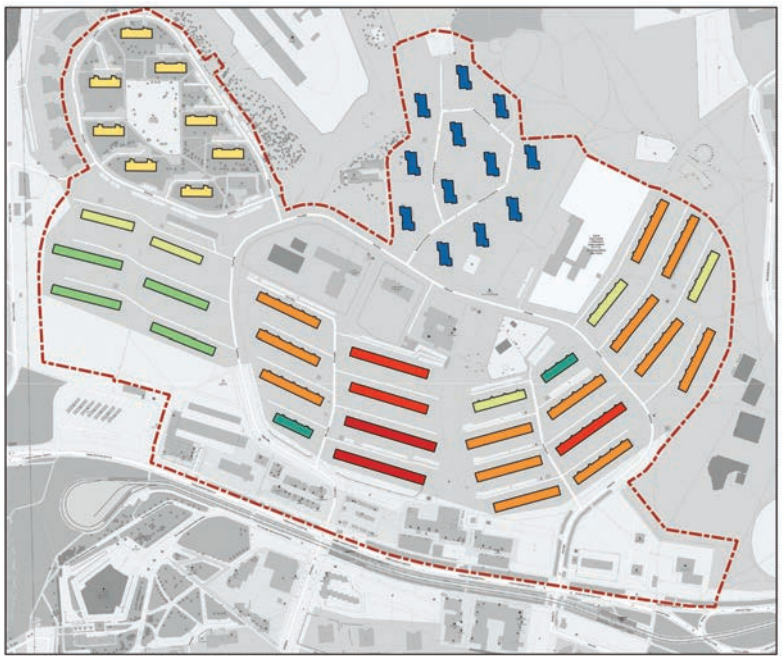
4025,00 m²

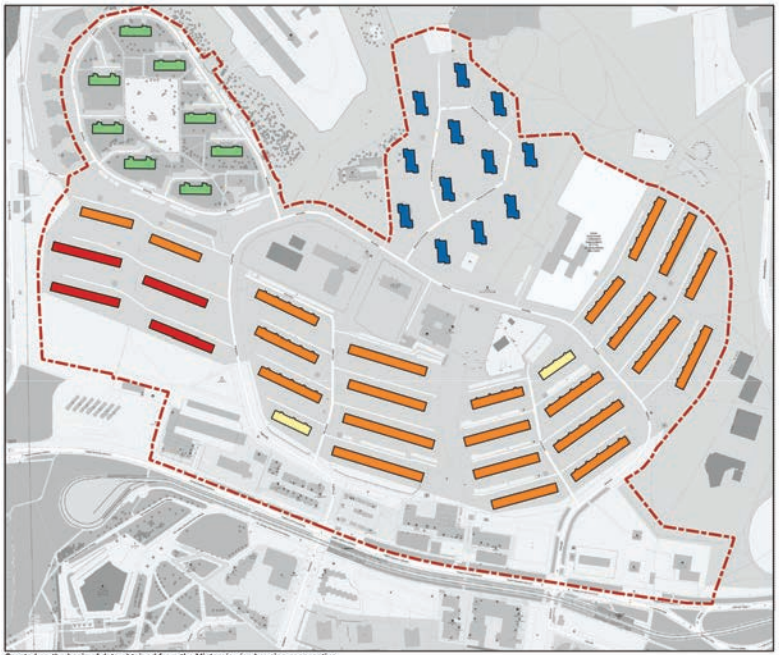
4697,80 m²

0 50 100 150 m


NUMBER OF STOREYS
Graphical legend
The Złotego Wieku housing estate
Number of storeys
2
3
4
5
12
0
50
100
150 m


PREFABICATED HOUSING BLOCKS - CONSTRUCTION TECHNOLOGY
Graphical legend
The Złotego Wieku housing estate
Construction technology
Domino 68
Puchatki
W-70/Wk-70
Żerań
0
50
100
150 m


PREFABICATED HOUSING BLOCKS - NUMBER OF FLATS
Total number of flats: 2981
Graphical legend
The Złotego Wieku housing estate
Number of flats
30
45
50
60
72
75
90
105
0
50
100
150 m



PREFABICATED HOUSING BLOCKS - AVERAGE USABLE AREA OF APARTMENTS

Total floor area of the flats: 132 794.90 m²
The area of the smallest flat: 28.3 m²
The area of the largest flat: 77.10 m²
Average are of the flats: 44.50 m²
The types of flats range from 1 to 4 rooms

Graphical legend
The Złotego Wieku housing estate

Average usable area of apartments
38,4 m²
43,9 m²
44,6 m²
44,7 m²
61,4 m²

0 50 100 150 m



SURFACE MATERIALS

Graphical legend
The Złotego Wieku housing estate

Materials of the surface
asphalt
concrete blocks
concrete
perforated concrete blocks
grass
tartan
sand
other

0 50 100 150 m



TREE CROWNS

Graphical legend
The Złotego Wieku housing estate

Height of the trees
over 40 m
35-39,99 m
30-34,99 m
25-29,99 m
20-24,99 m
15-19,99 m
10-14,99 m
4-9,99 m



NDVI INDEX

Graphical legend

The Złotego Wieku housing estate

NDVI Index

0,8–1,0

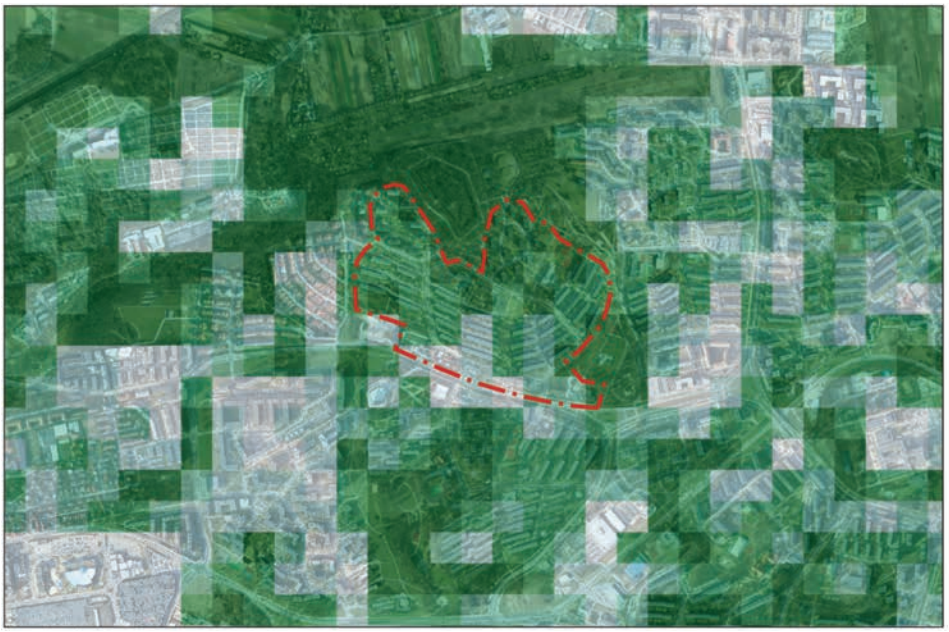
0,6–0,8

0,4–0,6

0,2–0,4

0–0,2

below 0



VEGETATION COVERAGE

Graphical legend

The Złotego Wieku housing estate

Vegetation - percentage coverage of the terrain

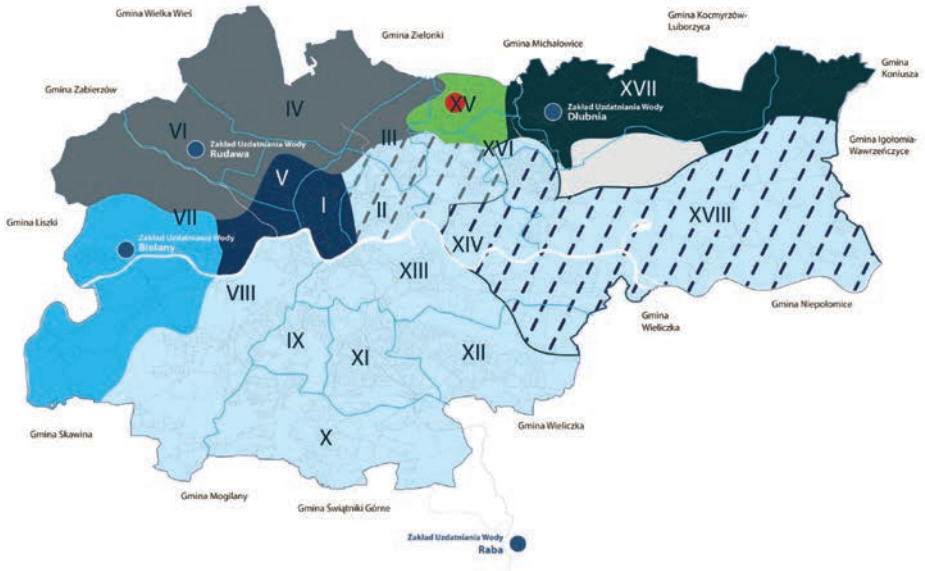
0–20%

20–40%

40–60%

60–80%

80–100%



SOURCES OF WATER SUPPLY

Graphical legend

The Złotego Wieku housing estate

Total usable area of apartments

Raba Water Treatment Plant

Rudawa Water Treatment Plant

Bielany Water Treatment Plant

Dłubnia Water Treatment Plant

Raba and Dłubnia Water Treatment Plants

Raba and Rudawa Water Treatment Plants

Raba, Rudawa, Bielany Water Treatment Plants

Mistrzejowice groundwater intake & Raba Water Treatment Plant

Industrial area not covered by the activities of the Municipal Water and Sewerage Company Inc.

0 50 100 150 m

Previous pages: ill. 68–100 (pp. 94–103). Socio-environmental and historical analisis. Source: authors' archive

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WECARE Krakow

Warding Ecosystem Commons through Action-Research Education. Community Empowerment Report [I]

Ztotego Wieku Housing Estate neighbourhood

PARTICIPATORY SOCIO-ENVIRONMENTAL DIAGNOSIS REPORT IN Złotego Wieku Housing Estate

The document you are holding in your hands is a summary of a report on a participatory socio-environmental diagnosis carried out as part of the WECARE project, funded by the European Union (Creative Europe Program, CREA-CULT-2023-COOP) that brings together professionals, researchers and artists from various fields of knowledge from three different cities: Barcelona, Cracow and Bucharest. The baseline for WECARE is that for any truly sustainable policy to last in time, social change and engagement are necessary since the environmental problem is more of a cultural challenge than a technical one. Thus, the project aims not only to raise awareness about sustainable development through cultural activities but also to strengthen the role of residents in taking a proactive stance towards their living environment. We live thanks to the resources we find in the environment: the water we drink and the air we breathe, the sun that warms us and the soil that gives us food are clear examples of the material base that makes life possible and to which we all have the same right. This series of resources and how we organize ourselves to guarantee their sustainability is what we call environmental commons. Taking care of these shared assets has always been, and now more than ever, of utmost importance. WECARE wants to contribute to shared learning in the care of the environmental commons. This report is based on information

"WECARE wants to contribute to shared learning in the care of the environmental commons."

gathered during workshops held in the Złotego Wieku housing estate on May 21-22, 2024, with the active participation and involvement of representatives from local communities associated with the estate. Along with a group of experts, discussions were held on socially and environmentally significant issues. Believing that local communities are the protagonists of cultural change, the main goal was to jointly identify, and better understand environmental assets and the values of shared urban commons, so that they can be shared, managed, and co-produced together.

TEAM MEMBERS

Cracow University of Technology



Mateusz Gyurkovich



Eliza Szczerek



Damian Poklewski-Kozieł



Tomasz Jeleński



Rafał Oleksik



Monika Fronczak



Krzysztof Klus

Institute of Architecture Foundation



Marta Karpińska



Michał Wiśniewski



Dorota Leśniak-Rychlak

A thankfulness note

Firstly, we would like to thank the local community for their engagement, both through participation in discussions and by leaving notes in the green booklets. We extend our gratitude to the allotment holders who welcomed us and guided us through the allotment gardens.

We also appreciate the representatives from cultural, educational, and teaching institutions who generously shared their knowledge and insights. Our thanks go to the representatives of the Mistrzejowice Housing Cooperative for their valuable input in the discussions, and to the students for sharing their ideas about the estate's space.

Special thanks are directed to the Norwid Cultural Center and the Kuźnia Club for their invaluable substantive contributions and, most importantly, for hosting us and facilitating the organization of workshops within their facility.

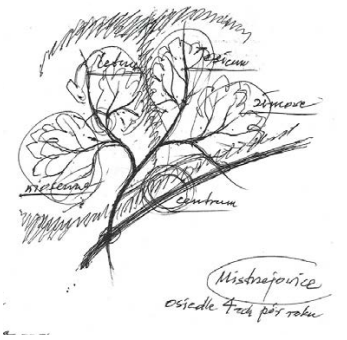
WECARE Team

BALANCING DEFICITS AND POTENTIALS – THE POWER OF COMPLEMENTARITY

During the period of the Polish People's Republic, it seemed that the development of industrialized construction technologies along with the implementation of modernist ideas revolutionizing the city would be the recipe for quickly and economically satisfying the post-war housing shortage. However, this led to a time of disappointment. Although the mass construction of housing estates in cities did indeed provide accommodation for a significant portion of the population, over time, these estates began to reveal their weaknesses, leading to their stigmatization and being labelled as 'blokowiska'. The monotony of the housing estates was a characteristic feature of the landscape in most Polish cities. A similar scenario did not spare the housing estates

> "The monotony of the housing estates was a characteristic feature of the landscape in most Polish cities."

of Cracow, including those built in the northeastern part of the city in connection with the expansion of the metallurgical plant in Nowa Huta and the need to provide additional housing. These estates endure to this day and, broadly speaking, adapt to contemporary conditions with varying degrees of success. It can be said that certain deficits are often compensated by significant potentials, such as access to schools and kindergartens or the greenery of the estates, which, developed over the years, enriches the contemporary landscape of the estates — something many residents of contemporary developer-built estates can only dream of. Entering the Złotego Wieku housing estate, one perceives the greenery with many senses, and it quickly becomes clear that it is an essential element of the ecosystem commons, highly appreciated by the residents. This greenery may serve as a significant counterbalance to certain deficiencies, given that the Złotego Wieku housing estate, like most late modernist estates in Cracow, has been classified in the city's strategic documents as an area designated for rehabilitation. By choosing the Złotego Wieku estate as the focus of our interest, we wanted to explore its strengths and weaknesses together with its residents, making it the starting point for community action aimed at broadly improving the living environment. Since any activities conducted in a given space require an understanding of the broader context, it is also necessary to refer to the genesis of the Złotego Wieku housing estate. It should be noted that it is part of a group of four housing estates, designed for a total of 40,000 residents, built under the name Mistrzejowice in the 1960s and 1970s. The estates were constructed using industrialized technologies and were inspired by modernist ideas and the principles of the Athens Charter. Their design, by Witold Cęckiewicz and his team, was selected in a competition held in 1963. The urban layout of the Mistrzejowice es-



The concept of housing estates based on the four seasons in Mistrzejowice, original sketch by Witold Cęckiewicz, Source: Nowa Przestrzeń. Modernizm w Nowej Hucie, ed. M. Niezabitowski et al., Kraków 2012

tates was intended to resemble a tree with a trunk and branches extending from it, with the four interconnected estates creating areas that were linked together but simultaneously formed separate zones. This design aimed to ensure legibility and urban order, as well as diversity and spatial identity, preventing monotony and amorphousness. The reference to nature was also reflected in the initial names of the individual estates, which corresponded to the four seasons. The first estates constructed were Spring (today: Tysiąclecia) and Summer (today: Złotego Wieku), followed by the remaining two: Autumn (today: Bohaterów Września) and Winter (today: Piastów). The Mistrzejowice housing estates were designed to blend harmoniously with the terrain's topography, embracing the natural landscape features. The five-story buildings are arranged in a linear layout, creating strips imitating the contour lines of the hilly terrain. The point blocks, ranging from 5 to 12 stories high, were designed in two clusters, with the tallest buildings positioned at the hilltop, offering panoramic views of the surrounding areas and, on clear days, even the Tatra Mountains. The aforementioned greenery, both within and



Design of the housing estates in Mistrzejowice, design by Witold Cęckiewicz and associates; Source: Nowa Przestrzeń. Modernizm w Nowej Hucie, ed. M. Niezabitowski et al., Kraków 2012.

around the Mistrzejowice estates, is an integral part of the entire urban design. It includes elements such as the Millennium Park, Mistrzejowice Planty, and green belts to the north. The latter deserve particular attention as they belong to the territories of the former third defensive ring of the Cracow Fortress and include structures of the former forts: Fort Mistrzejowice and Fort Batowice, surrounded by lush vegetation that once served as camouflage. The latter, due to its immediate proximity, plays a significant role in the context of the Złotego Wieku housing estate, becoming an important element of its historical, cultural, and natural heritage. Searching for, reinforcing, and protecting the val-

> "The city's potential lies in its diversity"

ues embedded in housing estates from the second half of the 20th century is valuable in itself, but also a necessity arising from a sense of responsibility for the space in which we live. The city's potential lies in its diversity, and housing estates, with their distinctive layout compared to historic urban fabric, if they are not already, can and should become valuable complementary spaces.

WECARE Workshop

Illuminates Historical, Social, and Environmental Context of Złotego Wieku Housing Estate

The Faculty of Architecture at Cracow University of Technology, in partnership with the Institute of Architecture, hosted a two-day workshop on 21-22 May 2024. This event, part of the WECARE project funded by the European Union's Creative Europe Programme (CREA-CULT-2023-COOP), brought together experts and involved partners from Romania and Barcelona to explore Cracow's and particularly Mistrzejowice rich historical, social, and environmental contexts. The workshop, conceived and led by Dr. Michał Wiśniewski and Ms. Marta Karpińska, aimed to foster a deeper understanding of the city's unique character through a blend of lectures, site visits, and discussions.

Day one: setting the stage with history and culture

On the first day, special emphasis was placed on a proper introduction to the historical, social and environmental context of Cracow. Invited partners from Romania and Barcelona were able to learn about the rich history of the city's spatial development from the time of its first location to the present day.

Due to the relevance of the references to the Zlotego Wieku housing estate in question, the history of the construction of the new town and now the Nowa Huta district of Cracow, which provided housing for the workers of the Lenin Steelworks complex was also presented. Paradoxically, despite the rather strongly defined social structure of the district associated with the working class, Nowa Huta also has a rich cultural life, as the participants of the workshop could see when they visited the Gallery of Huta Sztuki, whose activities focus, among other things, on presenting the artistic output of artists associated with the district. Thanks to the kindness of Monika Kozień - an art historian and curator of exhibitions connected with the Norwid Centre and Huta Sztuki, the works of artists exhibited there were presented.

The second half of the day involved a visit to the Golden Age housing estate at the Kuźnia Club and a meeting with local agents. The floor was taken by representatives of the housing association managing the estate, in the person of Ms Agnieszka Stachyra, President, and Mr Dawid Baster, Deputy President of SM Mistrzejowice for technical matters. Ms Małgorzata Szczygieł, a resident of the estate, talked about its problems and the fight to maintain the trees at the fort. Another valuable contribution to the discussion came from Ms Anna Woźniak - Lubaś, President of the Partnership Fund, Eco Centre for Senior Citizens' Activity Mistrzejowice; who deals with issues relating to ecology and the needs of the elderly. The nature educator, traveller, artist and activist working at the Kuźnia Club, Agata Miloch drew attention to the huge role of civic education and the need for different institutions to join forces and work together with residents. The day concluded with a guided tour of the Złoty Wiek housing estate, led by Dr. Wiśniewski, who provided historical insights into the area's development.



Day 1: Visiting Nowa Huta Sztuki with Monika Kozień



Day 1: Złotego Wieku Housing Estate trip guided by dr Michał Wiśniewski



Day 1 and Day 2: Meeting with representatives of local community at the Kuźnia Club



Day 2: Exploring The Batowice fort with dr Eng. arch. Filip Suchoń



Day 2: Visiting Złoty Wiek Allotment Garden

Day two: field visits and Community Engagement

Day two began and ended with field visits. The first of these visits took place at 9.00 at the Batowice fort. Dr Eng. Arch. Filip Suchoń, assistant professor at the Faculty of Architecture, Cracow University of Technology, talked about the history of the construction of the ring of the Cracow fortress and one of its elements, the Batowice fort, which is located in the northern part of the Złotego Wieku housing estate.

The second visit took place at the allotment gardens. Allotment holders of the Złoty Wiek Family Allotment Garden: Marian Antos - President of the Allotment Association, as well as Mr and Mrs Ignaczak, Anna Malczewska and Anna Szczepańska - Krasoń talked about the passion for gardening, but also about the dangers associated with their continued existence. They talked about the day-to-day difficulties associated with being deprived of access to a public road and the tendency of free market forces to see allotment gardens as attractive investment areas.

In between these meetings, there was again a second meeting with representatives of the local community at the Kuźnia Club. Both the good and bad sides of the estate were discussed. The directors and employees of educational and cultural institutions spoke (from school no. 85, the Special Teacher Anna Pyzik, teachers: Katarzyna Dużyk, Lucyna Adamczyk and Anna Baszak - teacher and Intercultural Assistant; from school no. 77, Edyta Fular - School Director; from Kuźnia Club - Norwid Culture Centre, the manager of the club, Katarzyna Kosowska, and again Agata Miloch. Mateusz Mrozowski was representing the A. Bursa Community Centre at the Tysiąclecia housing estate). The workshop concluded with a comprehensive closing discussion, where all participants and partners reflected on the insights gained and discussed future collaborative efforts. Details of the issues raised at the meetings with representatives of the local community are presented in the table of identified common assets.

Neighbourhood AGENTS

Monika Kozień
Art historian & curator of exhibitions from the Norwid Cultural Centre and the Huta Sztuki Gallery.



The Huta Sztuki Gallery operates within the Norwid Cultural Center and serves both an exhibition and educational function. It places significant emphasis on showcasing the artistic achievements of the Nowa Huta community. This body of work is very interesting, valuable, and therefore worthy of recognition and display. Consequently, we are committed to promoting this heritage both among the local community and to a wider audience.

Katarzyna Kosowska
Director of Klub Kuźnia



Kuźnia Club is a place where people with different views meet, it is a place of discussion and clash of different opinions. The club is celebrating its 50th anniversary this year. The club organizes paid activities for parents with children, for children, for adults and seniors. There is a large group of seniors participating in exercise classes, among other things. We are also proud of the library located in our building. We organize concerts, discussion meetings, community consultations, exhibitions, and a seasonal outdoor cinema.

Everything that is created on behalf of the cooperative is done from the budget of maintenance advances and the repair fund, which is paid by residents and owners of commercial premises. We try to cooperate with the City Council in initiating and implementing modernization projects, such as the construction of a bike path. Elderly residents, who are the majority on the estate, report that they are prisoners of their apartments due to the lack of elevators The cooperative has tried to solve this issue, but architectural issues of the blocks prevent the installation of elevators.

Agnieszka Stachyra
President of the Management Board of the "Mistrzejowice" Housing Cooperative



"We are open to dialogue with residents"

Dariusz Baster
Vice-President of the Management Board for technical matters of the "Mistrzejowice" Housing Cooperative



"We remove life-threatening gas cookers"

I appreciate the urban qualities of the neighbourhood, green areas, proximity to education, etc. However, the cost of maintaining public common spaces is borne by residents. For the past 4 years, we have been modernizing the system for supplying municipal hot water to the buildings with the help of a subsidized heating plant. The cooperative is in talks with the Polish Ecological Club to develop a model for the preservation and care of greenery. Annual general meetings are held, to which we encourage residents to submit their ideas and cast their votes.

Anna Woźniak-Lubaś
President of the Partnership Fund: Eco Senior Activity Center Mistrzejowice



"The volunteerism of residents in the face of the problems is a great strength"

It is important to ensure accessibility to the estate's potential. Joining forces of various institutions to educate seniors is very important. Among other things, the Foundation conducts educational walks for seniors, who are made environmentally aware and at the same time motivated to be active. We also promote charity and assistance activities for seniors. Residents need integration, interpretation of natural heritage and civic education We would like to expand our activities and encourage passive seniors to be active, nevertheless, there is not enough money for this.

About 1,000 children participate in classes organized by the Youth Cultural Center. The classes are conducted by qualified teachers. Famous for this place are the theatre facilities. The city has repeatedly wanted to shut down our activities by leasing the premises, which are located in a building owned by the cooperative, not a city building, which generates costs. The cooperative helps with our statutory activities and the maintenance of the building. MDK is very much rooted, with the children of our graduates coming here.

Mateusz Mrozowski
Director of the A. Bursa Youth Cultural Center in the Tysiąclecia housing estate



"The park setting gives us plenty of opportunities for outdoor activities."

I consider Tysiąclecia and Złotego Wieku housing estates to be the best neighbourhoods in Cracow. This is a community that does not need shopping malls to function. There is a very entrenched community living here. Most of them are elderly people over 70 years old. At the moment they are often disabled. For them, the biggest problem is the lack of elevators in the 4-story blocks. The advantage of the apartments is their functional layout, despite the lower than current housing standard. There are significant distances between the buildings, which guarantee privacy.

Anna Pyzik
School counsellor and SEN teacher at Primary School No. 85 in Cracow



"By opening the window I hear the nightingales singing; I have the silence here..."

Małgorzata Szczygieł
A resident involved in the social campaign: Save the Trees at Fort Batowice!



"The role of Kuźnia Club is invaluable in the context of bringing residents together"

The estate's trees are its great value. Nevertheless, we face, for example, problems of parking spaces, which are being created at the expense of trees. I had the chance to moderate a group of residents who opposed the cutting down of trees and the development of Fort Batowice. We stood up for the ecosystem and the informal residents of the estate - the forest animals. Because the Fort belongs to We led the dialogue with municipal institutions in public consultation. We would like to preserve this garden city concept.

The school with integrated classes teaches 370 children, of which 1/4 of the children have special education certificates. Children with certificates come from all over Cracow, as there are only a few integrated schools in the city. On the one hand, the city supports the school by creating new sports and recreational infrastructure, which also involves many people preparing projects for the civic budget and bringing results. At the same time, there are some weaknesses with heating, hot water and parking. There is a chance that once the zoning issue is settled, perhaps this problem can be solved.

Edyta Fular

Principal of Primary School No. 77 in Cracow



"I have a dream that the school should have access to hot water from the municipal network and not from a boiler, which is dangerous for the children"

Anna Baszak

Teacher and Intercultural Assistant at Primary School No. 85 in Cracow



"Despite our efforts, Ukrainian children do not want to go to a Polish school and integrate."

Our school is unique in terms of multiculturalism. Teachers try to build relationships between students by organizing excursions and other activities, which allows for mutual integration. We have classes where half of the students are from Poland and half are migrants. Most of the foreign children are from Ukraine. Under wartime conditions, the school has gone beyond its remit by also acting as an important social welfare centre. Polish language classes are organized for them at the school, where lessons are free. The school has a Japanese foundation that helps and supports refugee children, children from Ukraine and their families.

Marian Antos, Anna Malczewska, Mr. and Mrs. Ignaczak

Gardeners from Złoty Wiek Allotment Assoc.



We have not had access to the public road for some time, which significantly hampers our functioning here. For this reason, we must take our trash with us. Additionally, we are not connected to the sewage system, and we do not have access to electricity. These limitations have inspired our gardener's community to implement simple eco-friendly solutions, such as composting and harnessing solar energy. Despite these difficulties, we enjoy coming here. From the apartment in the Złotego Wieku housing estate, it's just a few steps and we are already in a place where we can relax and enjoy, for example, the flowers that we grow here.

Agata Miloch

Educator in Norwid Cultural Centre

"The space of this estate fascinated me with its form and function"



I pay attention to the proactivity of the local community, who care about making the space work well. I see residents who want to get involved and who care about the estate space. They are active residents who can unite in moments of crisis. This is a great potential of this estate.

Anna Szczepańska-Krasoń

A resident of Złotego Wieku housing estate

"When faced with the need to take care of greenery, there is a choice: more or less oxygen?



Lucyna Adamczyk, Katarzyna Dużyk

Teachers at Primary School No. 85 in Cracow



"Citizens' Budget this is a very interesting topic, it's worth talking about"

Filip Suchoń

Assistant professor at the Faculty of Architecture at Cracow University of Technology and member of the Österreichische Gesellschaft für Festungsforschung, enthusiast and expert on fortification architecture

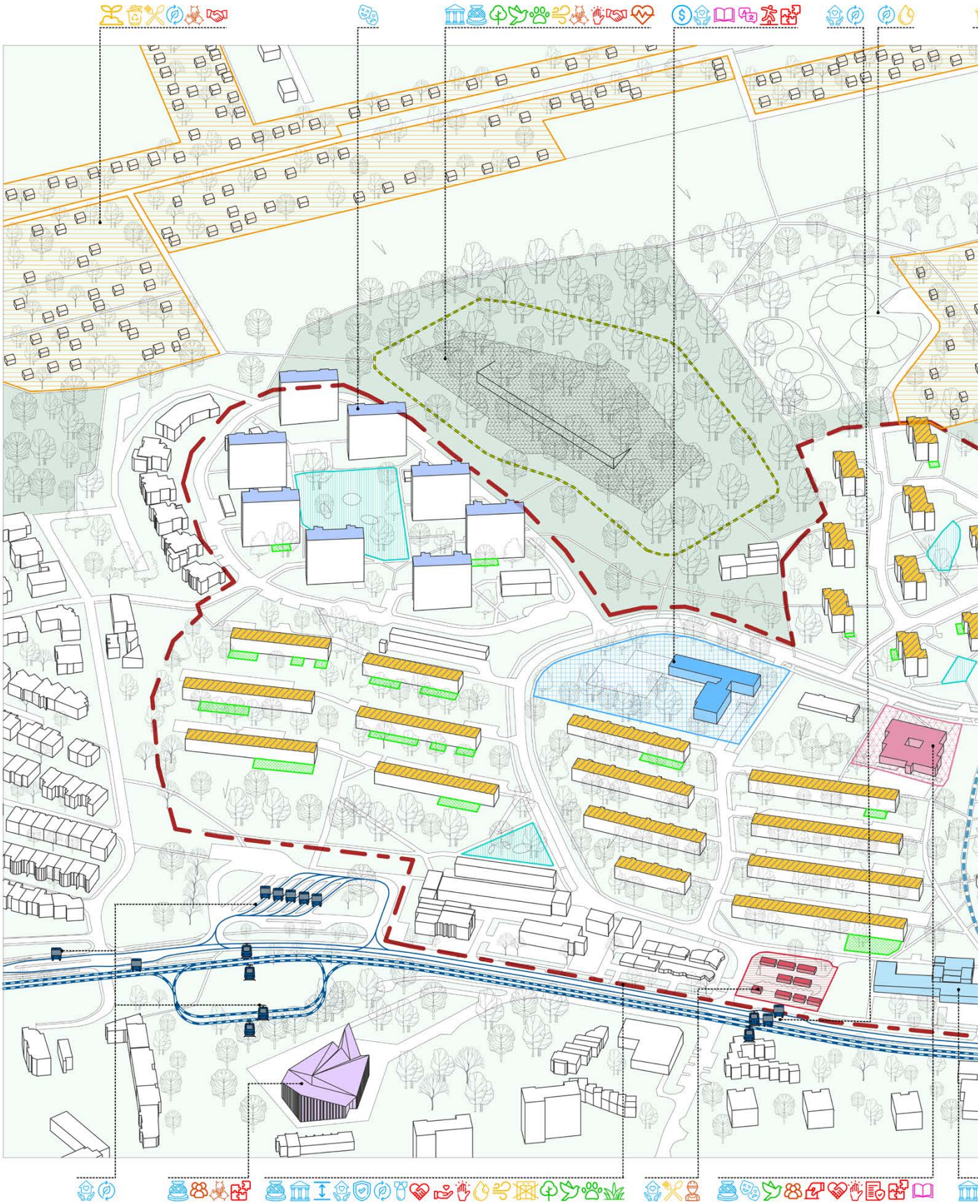


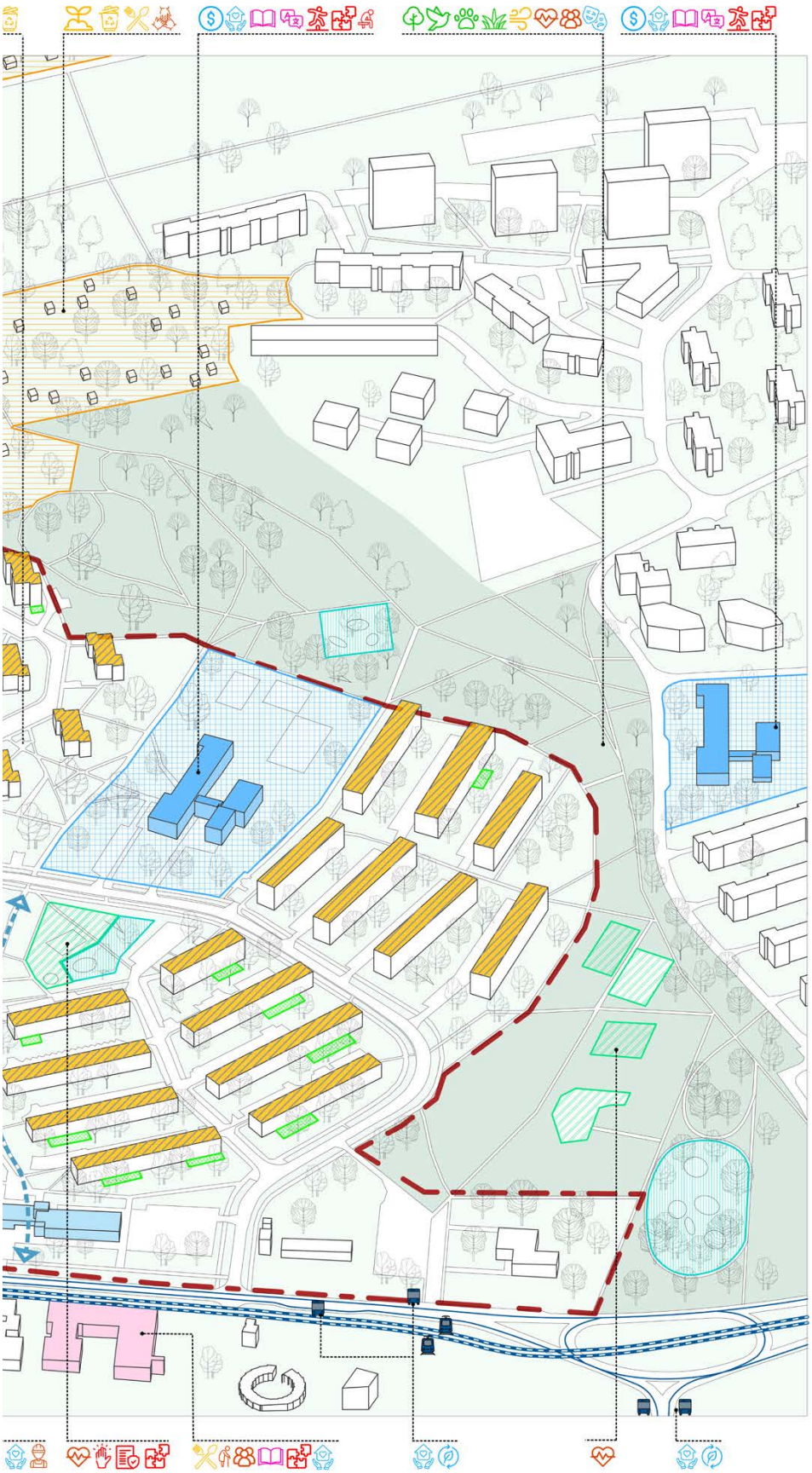
"One of the primary goals is to restore the site for use, enabling public access for the residents of the district, Kraków, and for tourists."

The Kraków Fortress is a cultural asset of global significance. Its relatively good state of preservation, the scale of the establishment, and its historical importance fully justify this assertion. The succession of the green infrastructure of the Kraków Fortress encompasses over 200 hectares of greenery, which can be integrated into a landscape system for recreational purposes as part of the policy for developing urban and municipal green spaces. Most of the former forts are located in attractive and significant compositional locations—prominently visible or at the intersection of important communication routes; these conditions predestine them to serve as "local nodes of activity," fulfilling a public utility function, and in some cases—even of metropolitan significance.

Fort Batowice is located on the outskirts of the historical city. The strengths of this location include good accessibility, an interesting history, architectural and landscape values, and green areas. The weaknesses, on the other hand, include: a conflict between the historical substance and contemporary usage, the encroaching development of the visual foreground, and the blurring of the landscape context. An opportunity for the fort lies in its use for recreational purposes and community engagement, as well as serving as an additional tourist attraction outside the city center. Threats include investment pressure, the dominance of contemporary issues, a multitude of stakeholders, and a lack of a coherent vision for the spatial development of the suburbs.

Introducing a credible, preferably institutional user is a guarantee of proper exploitation, supervision, and use of the historical fort after the completion of renovation works. A project that ensures the introduction of a minimally invasive function, with maximum respect for the structure and form of the historical fort, must meet the requirements of the monument protection law. It may be necessary to remove some of the trees growing over the fortifications, which are shallow-rooted and unstable, penetrating the vaults and walls, thereby causing destruction to the historical substance.





CATEGORIES (in brackets):

E1 - Economies E2 - Ecologies K - Knowledge
I - Infrastructure S - Socialities
L - Localities G - Governance

SUB - CATEGORIES:

ABSTRACT RESOURCES
- Money (E1)
- Tradition and history (K, S)
- Originality and identity (S, L)
- Culture (K, S, L)
- Space (E2)
- Comfort (S)
- Safety (S)
- Sustainability (E2)
- War (Anti-common)

METABOLIC FLOWS
- Soil (E2)
- Waste (E2, I)
- Water (E2, I)
- Food (E2, I)
- Air (E2)
- School equipment (I)
- Lack of lifts (Anti-common)
- Five-story residential buildings without lifts

SPECIFIC SPACES
- Schools (I, K, S)
- Street (I, S)
- Land (E2)
- Playgrounds (I)
- Local marketplace (I, S, L)
- Allotments (E2, I, S, L)
- Landscape and greenery (E2, K)
- Gardens by the apartments blocks (E2, S)
- Cultural Club Kuźnia (K, S, L)
- Batowice Fort
- Sport and recreational infrastructure
- Church
- Library/ Senior Activities Center (CAS)
- Artists' studios on the top floor
- Gate of the estate
- Tram stop / Bus stop
- Tramline
- Bus line

FAUNA AND FLORA
- Nature, trees and plants (E2, I)
- Birds (E2, K)
- Animals (E2)
- Lawn (E2)
- Parks
- Nature trial

HUMAN ASSETS
- Health (K, L)
- Communities (K, S, L)
- Nets of people (K, S, L)
- Hands (E1, K)
- Age (S)

INDIVIDUAL PRACTISIES/ SKILLS
- Languages (K, S, L)
- Reading (K, S)

SOCIAL PRACTICES
- Participation (K, S, L, G)
- Volunteering (K, S, L)
- Caring (S, L, G)
- Sharing (S, L)
- Democracy (K, S, L, G)
- Urban policies (K, S, L, G)
- Crossing organisational limitations (K, S, L, G)
- Integration (K, S, L)
- Cooperation (K, S, L)
- Social exclusion (Anti-common)

Behind the scenes of research methodology

INTRODUCTION

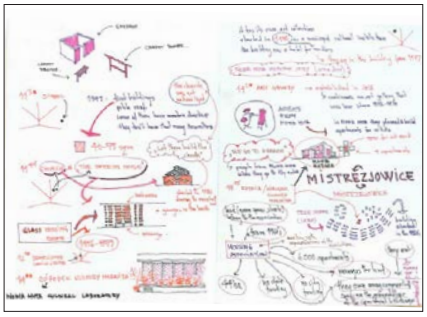
The main source of information for the identification of environmental commons assets in the area of the Zlotego Wieku housing estate in Cracow's Mistrzejowice and at the same time the leading space for participation in WECARE project held in Cracow was the workshop meetings organised on 21 and 22 May 2024 at the Kuźnia Club. A complementary element in this process was green booklets, left to be filled in, on which residents and participants of the workshop could leave a trace of their concern for the common good in an unfettered manner.



Filling green booklet by Tomasz Jeleński during the meeting in Klub Kuźnia on first day of workshops

THE AGENTS CHOICE

The two days of workshops were attended by invited agents who have strong links with the estate and the local community. They represent a wide range of people and community groups. A detailed list of local community representatives is included in the section of the paper describing the workshop. The participatory diagnosis of socio-environmental conditions was complemented by meetings in the field with, among others, Monika Kozień - art historian, curator of exhibitions associated with the Norwid Centre and Huta Sztuki; Filip Suchoń, assistant professor at the Faculty of Architecture at the Cracow University of Technology and member of the Österreichische Gesellschaft für Festungsforschung, enthusiast and expert on fortification architecture; and allotment holders from the Złoty Wiek Family Allotment Garden: Marian Antos - President of the Zloty Wiek Estate Allotment Association and Lech Ignaczak and Anna Malczewska.



The notes and sketches made by Daniel Borcan Cristi on green booklet during workshops in Cracow in 21 May 2024

METHODOLOGY

The research methodology consisted of an analysis of the material obtained, which was mainly self-reported notes, photographs, field visits and audio recordings. For greater precision, the analysis included transcriptions of recordings of statements made by invited representatives of the local community. The analysed transcripts made it possible to identify **43 positive environmental commons and 3 negative ones named anti-common** (such as war, lack of lifts and social exclusion), which were assigned to one of seven - common to the three partner cities involved in the project - **subcategories**:

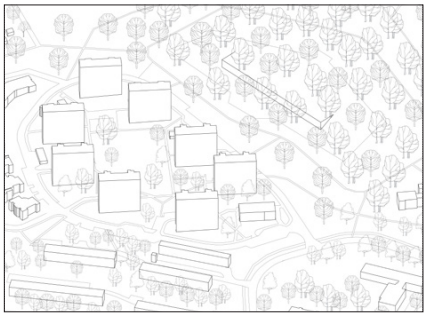
Abstract resources
Metabolic flows
Specific spaces
Fauna and flora
Human assets
Individual practices/skills
Social practices

These, in turn, have been assigned to selected **main categories** in a broader sense:

Economies
Ecologies
Infrastructures
Knowledge
Socialites
Localities
Governance

SHOWING RESULTS

Each of the environmental commons, identified for protection or special attention was then attributed to a statement from one of the seventeen local agents. The individual votes were then counted and their weighting was included on a five-point rating scale (values from one to five including half values). The results of the surveys were presented in the **form of a table**. Based on these, a graphic study was prepared, which is a **concentric-radius diagram** presenting all identified environmental commons, grouped under seven subcategories on a scale of importance going from the centre outwards.

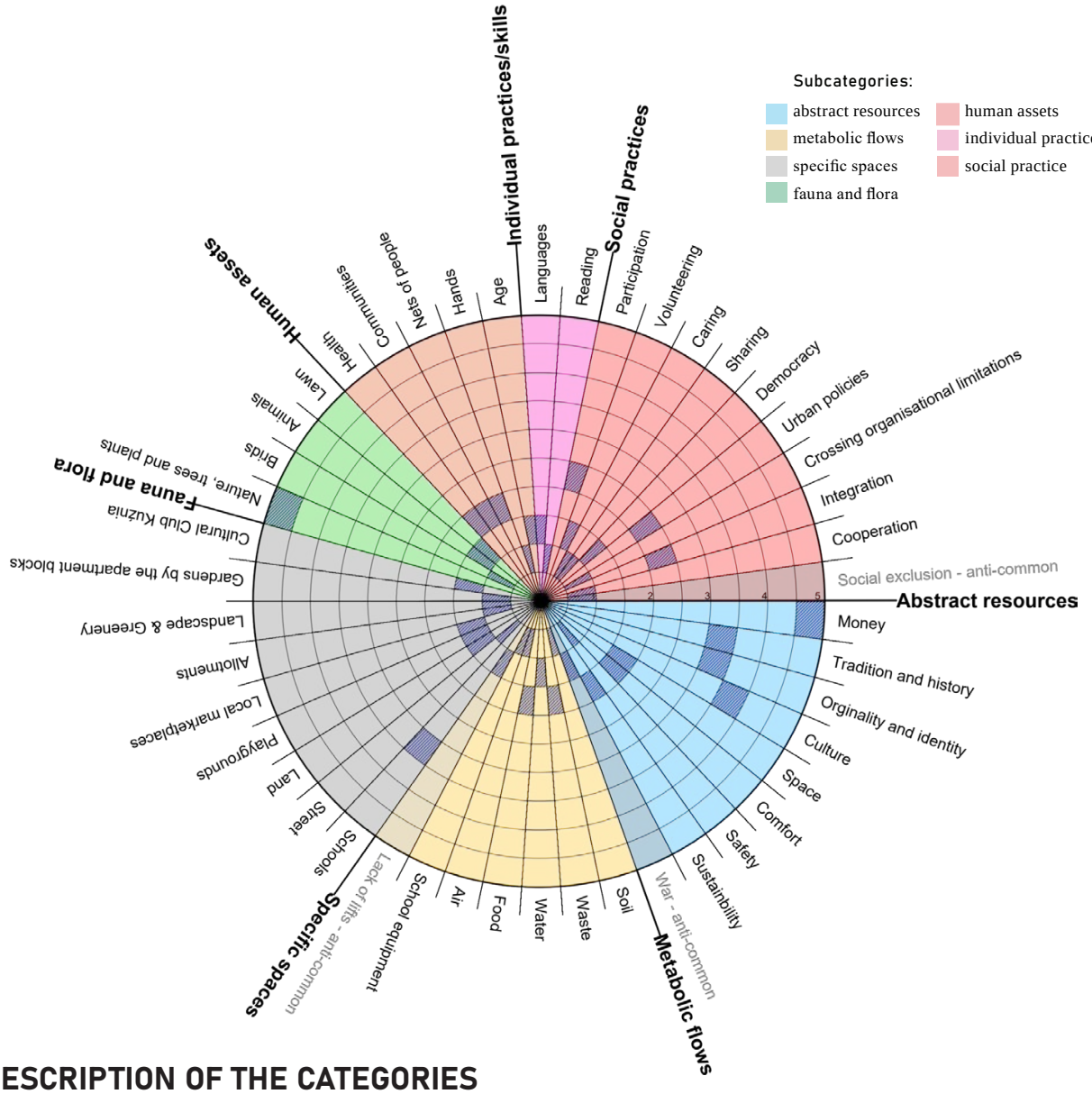


The part of an axonometric model of Złotego Wieku housing estate filled with information about the commons and anti-commons

MAPPING

The results of the study were also presented in the form of an axonometric **model of Zlotego Wieku housing estate** which is an attempt to transpose the identified environmental commons with a focus on the specific places within the settlement, that need protection and special attention. Those key resources identified by local agents were highlighted in the graphic presentation. All three elements resulting from the surveys are consistent with each other both in terms of their content and the writing code adopted and should therefore be read together for proper interpretation of the survey results. Only nine residents responded to the call for green booklets. As each agent represented the voice of the larger community it was considered appropriate to treat these nine voices as one agent vote.

CONCENTRIC-RADIUS DIAGRAM



DESCRIPTION OF THE CATEGORIES

ECONOMIES
address how urban commons can support diverse, non-capitalist economies based on mutual interest, sharing, and collaboration. These economies are more just, environmentally friendly, and embedded in and supporting everyday life. Such economies are, however, in constant opposition to capitalist market forces and their practices which have sought to enclose common resources.

ECOLOGIES
states that urban commons, which are built on relations of collective care, regeneration, and resilience, can contribute to planetary ecological repair and provide an alternative to the extractive and exploitative relations of the capitalist economy. Urban eco-commoning processes can generate ecological benefits related to life-worlds at any scale. How can these benefits be scaled up? How can they be sustained over time? What is the role of designers in supporting eco-commoning?

INFRASTRUCTURES
moves beyond a common understanding of physical and organisational structures and systems: streets, railways, water pipes, housing etc. towards a characterisation of commons as transformational infrastructures for "troubling troubled times". Beyond crisis repair, commons can facilitate modes of transitioning towards new ways of world-building and care. This signals a shift from infrastructure as a noun to "infrastructuring": socio-material relational processes that can open spaces/times of possibility, catalyse mutual agency, and negotiate differences.

KNOWLEDGE
explores collective and collaborative approaches to the generation, management, and dissemination of knowledge; ones that are oriented towards social change and the transition towards a more just and sustainable society. In the context of the commons, a discussion on knowledge is relevant in at least two ways: in support of the commoning process and as a common resource in itself.

SOCIALITIES
is concerned with cooperating communities and their capacities to maintain, reproduce, and transform urban life through commoning practices that enable the transition to alternative futures. *

LOCALITIES
focuses on the values created within and from-below while making visible the broader power relations that surround urban commoning practices. A focus on localities emphasises the need to make visible the myriad situated stories of commoning alongside the diverse cultures and practices of sharing that inform them. At the same time, the potential of bringing these stories together is highlighted; building trans-local networks of solidarity can challenge power across scales.

GOVERNANCE
argues that governing the commons is not a question of management but, rather, a political project where the common (in singular mode) is a principle of self-governance that prefigures the re-organisation of society as a whole. In this view, the production and re-production of commoning practices require a similar production and re-production of rules, norms, and protocols. These "common codes" identify and foster new types of communities and resources

THE TABLE OF COMMONS

Money	Economy	Governance	Knowledge	Society	Culture	Environment	SUB-CATEGORIES	COMMONS	BRIEF DESCRIPTION REGARDING THIS NEIGHBORHOOD ANALYSIS AND RESEARCH (FROM WORKSHOP EXPERIENCE)
•							ABSTRACT RESOURCES	MONEY	The issue of money as a means enabling action in many aspects and significantly limiting when it is lacking is quite evident in the neighborhood. Primary School No. 77 is struggling with insufficient financial resources, fighting for its survival. The lack of funding poses a challenge in replacing the water heating system in the schools. The currently used boilers are located in the toilets, which poses a safety risk for students, especially those with disabilities. The school wishes to be connected to the municipal hot water network. Partial assistance comes from external funding provided by residents and a Japanese foundation, which helps support children and those in need (e.g., purchasing school supplies, trips, language learning). When necessary, the local community can actively engage in aid actions, food collections, or hygiene products, as demonstrated during the outbreak of the war in Ukraine. Insufficient financial resources also translate into lower living comfort, such as the inability to add elevators in apartment blocks. The housing cooperative is one of the cheaper managers in Krakow, which is reflected in relatively low rents; money for renovations comes from the cooperative's internal funds, which currently almost does not use external funding sources. Cultural centers also face underfunding issues—they are a burden on local city budgets, so occasionally, initiatives are taken to close these facilities.
			•	•				TRADITION AND HISTORY	The Złotego Wieku housing estate, like many other estates in this part of the city, was created in response to the housing needs associated with the expansion of the steel combine in Nowa Huta. The combine was therefore the main place of work for many of the residents of these estates, and thus an element, in some way, that dictated the nature of the local community's functioning and at the same time bonded it together. In addition, the proximity of the estate to the Batowice fort accounts for the uniqueness of the site. The fort is also an attractive park space, which is worth fighting for if necessary. Residents draw attention to the need to renovate and adapt the fort for utilitarian purposes; they also believe that the fort's heritage with the surrounding nature as its integral part can be used to serve the greater good, e.g. by creating nature and education trails. A special place where traditions are nurtured is the Kuznia Club, which continues its long history of organising carnival games, commers, etc. Also important in the history of the estate is the role of the local church in the anti-communist opposition.
				•	•			ORIGINALITY AND IDENTITY	Across the entire city, there remains a clear identification of housing estates, including Złotego Wieku, as being associated with the operations of the former Nowa Huta metallurgical plant. Today, many residents of the Złotego Wieku estate are former employees of this plant. There are noticeable nostalgic sentiments expressed in their memories. The estate's constancy over time contributes to its uniqueness, while visible infill developments detract from its value and compositional cohesion. Fortunately, unlike many other estates from that period, the level of chaotic densification with new buildings here is minimal. Cultural centers and schools, despite emerging difficulties and attempts at closure, continuously operate and have done so since the estate's inception. There is a noticeable sentiment and bond between residents and local educational institutions. Many alumni bring their children or even grandchildren to the school. Some of them have even become teachers at these schools. Similarly, many former students of the youth cultural center now bring their children to its activities.
				•	•	•		CULTURE	Institutions whose statutory goal is to care for culture are a threatened resource in the urban environment, often treated by authorities as an unnecessary burden on an already strained city budget. In the past, extracurricular activities were offered only by cultural centers. Today, schools provide a rich array of extracurricular activities for their students, giving them space to pursue their passions. In the Mistrzejowice district, there are three municipal cultural institutions with different activity profiles: the MDK im. A. Bursy on the Tysiąclecia estate, focused on children and youth; the Mirage Club on the Bohaterów Września estate, offering programs mainly for seniors; and the Kuźnia Club on the Złotego Wieku estate, catering to various groups (parents with children, children, adults, and seniors). The Kuźnia Club is part of the Norwid Center, a cultural institution in the neighboring Nowa Huta district, which, among other things, promotes and documents the activities and works of local artists. Additionally, new institutions run by various associations and foundations have emerged in the Mistrzejowice district. On the Złotego Wieku estate itself, there is a noticeable need for residents to engage with different forms of culture. Once, there were art studios located on the 11th floor of high-rise buildings, some of which are still in operation today. Residents have expressed a desire to resume regular outdoor performances. The war in Ukraine has led to greater openness to other cultures. This is reflected in a curiosity about different traditions, cuisines, and products (such as intercultural Christmas Eve celebrations organized at the school, and new, previously unknown products in stores). The issue of cultural differences is also addressed in the school, where discussions are held to better understand this phenomenon.
	•							SPACE	The value of the Złotego Wieku estate lies in its urban planning, which combines the creation of urban density with respect for human needs for open spaces. The distances between buildings ensure a certain level of privacy within. Additionally, the considerable distance from main roads provides peace and quiet. The parks are clean and feature new benches and lighting, enhancing the sense of security. However, uncontrolled expansion on the outskirts of the estate, which does not continue the original urban planning concept, meets with opposition from residents.
					•			COMFORT	The urban qualities of the Złotego Wieku estate contribute to its attractiveness as a place providing access to a wide range of services (proximity to schools, kindergartens, a library, a clinic, shops, and dining options). The apartments are reasonably comfortable, all having balconies and bright kitchens, but they are somewhat small. The distances between buildings ensure a certain level of privacy within. The significant distance from main roads provides peace and quiet, a level of tranquility rarely found in cities. The estate was designed with the safety of the youngest residents in mind—children walking to school do not need to cross major roads. A major advantage is the proximity to tram and bus terminals. However, residents point out the lack of public toilets and deficiencies in bus transportation links (they highlight the need to restore previous bus lines) as well as bicycle paths.
					•			SAFETY	After the outbreak of the war in Ukraine, the Złotego Wieku estate became a place of residence for many people affected by the trauma of war, who particularly need a sense of security.
	•							SUSTAINABILITY	There is an awareness and need to reduce energy consumption through passive architecture solutions and the use of renewable energy sources. The buildings in the estate are heated by the municipal network; hot water is supplied partly from the municipal network and partly from gas heaters. Currently, there is an ongoing effort to eliminate gas heaters in favor of a complete transition to water from the municipal network.
								ANTI-COMMON WAR	It is impossible to talk about commons without the clear reference to the context of war, which, although it can itself be seen only in terms of a critical evaluation, has, as it turns out, become a liberator of human energy to bring goodness and help to those in constant need
	•						METABOLIC FLOWS	SOIL	The richness of the soil allows for home gardening in allotments, which is a significant value for some residents of the estate—those who own these gardens.
	•	•						WASTE	On the Złotego Wieku housing estate, waste management is one of a major topic of public discussion, action and petty disputes. Above all, the local discourse deals with the frequency of waste disposal, which has an impact on both operating costs and, not least, the aesthetic issue of the visibility of waste in public spaces. From the point of view of shaping pro-environmental attitudes among citizens, classes run by the CAS, during which handicrafts created by seniors from recycled products are created, deserve special attention. No less important in this context is the waste management method developed by allotment holders, whose lack of access to appropriate infrastructure has encouraged their reuse, mainly in the form of composting.
	•	•						WATER	The groundwater level in the estate area is decreasing, causing trees to wither. In the past year, 20 coniferous trees need to be cut down. At the same time, there is an awareness of the need and possibility for ecological water resource management, such as using rainwater and creating rain gardens.
	•	•						FOOD	The food issue related to the estate can be considered from various perspectives. One of them is the need to support Ukrainian families with their food needs, especially during the initial phase of their adaptation. Another notable aspect is the agreement between the Senior Activities Center and a local bakery, which weekly on Fridays provides seniors with products like bread, rolls, and pastries that were not sold. Additionally, fruits and vegetables are grown in allotment gardens for personal use.
	•							AIR	The city of Krakow generally faces pollution issues, but the location of the Złotego Wieku estate on a hill ensures better air quality compared to other parts of the city. The air remains clean even when overall indicators for Krakow are unfavorable.
		•						SCHOOL EQUIPMENT	In the context of integrating children who have moved to the estate after leaving their war-torn country, basic elements such as school supplies take on particular importance. Some Ukrainian families, especially in the initial phase of adaptation, require support in providing essential school products for their children.
								ANTI-COMMON LACK OF LIFTS	The lack of elevators in most residential blocks restricts access to apartments, especially for the elderly population living in the estate in large numbers.
		•	•	•			SPECIFIC SPACES	SCHOOLS	Schools have begun to play a significant role in providing assistance not only in education but also as local centers for helping those in need amidst the war in Ukraine. A major national issue is the operation of a large number of Ukrainian children outside the Polish education system. These children continue their education remotely in Ukrainian schools without integrating with Polish children. The problem mainly concerns older children who may be left at home alone in the absence of their parents. Previously, schools had more students, and classes were held from 7:10 AM to 6:30 PM. This is due to the presence of many seniors who have lived here since the estate's inception. In the estate, there is one of the few schools in Krakow with integrated classes, where 25% of students have officially confirmed disabilities. A significant challenge is the increasing number of disability certificates, which may lead to a shortage of places for all students. Local schools offer a variety of extracurricular activities (e.g., additional English lessons) and have modern equipment, maintaining a high educational standard. Many children from surrounding Krakow areas are transported to these schools. Parents express a need for more extracurricular activities to be available.
		•		•				STREET	In the estate where most streets lack activating services and the blocks face them with their gable walls, these streets do not function as public spaces conducive to diverse social activities. Instead, the streets serve primarily for the purpose of traffic for various forms of urban mobility. They are also places where different interests collide regarding their development, including discussions about the quantity and organization of parking spaces. Residents highlight the need for expanding the cycling infrastructure, which they consider insufficient.
	•							LAND	The slightly sloping terrain is one of the characteristics of the estate. It is an asset that gives the estate a picturesque character. However, it also causes mobility difficulties for the elderly and those who are not fully able-bodied.
		•						PLAYGROUNDS	Numerous playgrounds, serving as children's activity spaces, enhance the attractiveness of the estate.
		•			•	•		LOCAL MARKETPLACE	The local market is an important place on the map of essential services within the estate. Located close to public transport stops, it allows for convenient shopping on the way home. The market offers a wide range of products, especially food items sourced from local producers, ensuring the expected quality.
	•	•			•	•		ALLOTMENTS	Allotment garden areas are places of diverse cultivation, which is a significant value associated with the estate. Food is produced here, And social bonds among residents are formed.
	•	•						LANDSCAPE & GREENERY	The urban layout of the estate, according to the original design concept by Prof. Cęckiewicz, was harmoniously integrated into the natural terrain. A characteristic feature of the design was the seamless integration of buildings with the surrounding greenery, which is highly appreciated by the residents. It is worth noting, however, that the costs of maintaining green areas fall on the residents. Parking spaces are occupying an increasing amount of space in the estate, often at the expense of green areas and trees. This necessitates finding a suitable compromise to reconcile these two aspects.
	•				•			GARDENS BY THE APARTMENT BLOCKS	Gardens by the apartment block still remain an integral part of the estate's landscape, although the trend of cultivating them has noticeably declined. They were once highly popular, and those interested in gardening in these plots used to receive formal approval from the Cooperative. The condition was comprehensive and regular maintenance of these spaces. Currently, no one applies for such approval anymore. Over the past decade, there have been only two applications. Furthermore, neglected gardens that have ceased to be cultivated by residents are being dismantled by the Cooperative, which lacks sufficient funds to maintain them further.
			•	•	•			CULTURAL CLUB KUŻNIA	Klub Kuźnia is an important cultural venue with a wide range of activities aimed at the local community. It is a place to present one's own interests and initiate activities. It is also a space for integrating residents and building cooperation networks. Residents, as active participants in the life of the institution, often come up with proposals for changes to the cultural offer, for example through the renewal of open-air theatre performances.
	•	•					FAUNA AND FLORA	NATURE, TREES AND PLANTS	Residents highly value the natural values of the estate. There is a belief that young people migrate to Mistrzejowice because this district has the most greenery. Residents express the view that investing in greenery is worthwhile, so the costs associated with its maintenance are not the most important issue. They are convinced of the need for education in green management using only native plant species, which are less invasive. To achieve this, meetings are planned as part of the CAS initiative with a scientist who will discuss invasive plants using block garden examples. The value of close contact with nature is even more appreciated because, in the opinion of residents, Krakow does not have many estates offering as much greenery. Residents believe that trees need to be cared for, not cut down, even in a situation where, as some experts argue, they pose a threat to the structural integrity of the fort. They are ready to organize and protest in defense of trees, as was the case with the protest against the felling of trees in Fort Batowice. In response, they proposed planting new trees as part of the participatory budget. Interestingly, residents see high greenery not only for recreational purposes but also for its role in controlling microclimates. They are convinced that lowering the temperature increases comfort in open spaces. Transforming concrete playgrounds into green spaces has made residents feel a change in temperature. Nature also has educational value, allowing for photography classes to be conducted.
	•		•					BIRDS	Birds are an important part of the local fauna in the neighborhood. Residents appreciate their songs, and the Kuźnia Club organizes birdwatching walks.
	•							ANIMALS	Various species of animals inhabit the neighborhood, including hares, foxes, various bird species, and insects. The proximity of fauna is seen as a significant asset of the neighborhood. There is a view expressed that caring for vegetation and animals could be a higher priority for residents' actions.
	•							LAWN	The lawn is valued but also a subject of dispute regarding its form and mowing frequency. This dispute centers around two contrasting concepts of green space management: the naturalistic approach, which sees benefits in less frequent mowing such as mitigating climate change effects by protecting soil from drying out, reducing water consumption, and supporting biodiversity; and the traditional concept, where the lawn should be mowed frequently because it looks better and residents pay for it through their rent.
			•		•		HUMAN ASSETS	HEALTH	Residents rate highly the sports and recreational infrastructure located on and in the immediate vicinity of the estate. In turn, the estate's natural assets provide a backdrop for organised nature walks for residents, which will energise them on the one hand and contribute to a better understanding of nature on the other.
			•	•	•			COMMUNITIES	Residents are keen to get involved in the estate and care about making the space work well. They can fight for the things they care about, as demonstrated for example by the Save the trees at Fort Batowice campaign. Allotment users, on the other hand, form a strong and mutually supportive group.
			•	•	•			NETS OF PEOPLE	The places responsible for creating bonds between people on the estate and in the broader neighbourhood are certainly the Kuźnia Club and the CAS Senior Citizens Activity Centre, which supports older people as well as people with disabilities and their life partners. Despite this, some residents point to the aspect of insufficient intergenerational integration, which becomes particularly important in the context of forming appropriate relationships in a neighbourhood with a significant group of older people.
•			•					HANDS	It was observed that newcomers from Ukraine had skills that made it easier for them to find employment in a new for them labour market , although mainly in occupations requiring manual skills such as beautician, hairdresser or baker's work. Finding work in these professions has been made easier by the fact that Poles are nowadays less and less willing to work in such professions. Refugees have thus filled a gap in the labour market making their process of adaptation and gaining financial independence somewhat easier in these cases.
				•				AGE	Despite some recent influx of young people, the Złotego Wieku housing estate is dominated by older people, which is evident in the picture of the age and gender structure especially when compared to data for Krakow. For this reason, age factor is an important issue in local efforts, which should be directed towards introducing facilities for this age group. For example, residents raise the need for more benches in public spaces.
			•	•	•		INDIVIDUAL PRACTICES	LANGUAGES	Knowledge of the language is an elementary need for those fleeing the war and finding themselves in a new place of residence. In the schools located on the estate, Ukrainian children can count on an additional six hours per week of language classes without additional remuneration. Measures are also taken to integrate older Ukrainians, who often do not speak Polish or are Russian-speaking, further increasing the separation from the Ukrainian community.
			•	•				READING	Reading as a value is promoted, among other things, by the branches of public libraries on the estate and in its immediate vicinity.
			•	•	•	•	SOCIAL PRACTICES	PARTICIPATION	Residents are involved in looking after the space of the estate and are able to fight for things they care about. This was particularly evident in the context of the action to protect the trees at Fort Batowice. The residents of the estate became involved in the action, using, among other things, a group created for this purpose on one of the social networks. Talking about the value of participation, it is impossible not to mention the civic budget, an important tool of participatory urban policy, which initiates a sense of community and care for the surrounding space. There was an individual statement that young people living on the estate are not involved enough in community activities.
			•	•	•			VOLUNTEERING	The war in Ukraine has unleashed a huge amount of solidarity and willingness to help others. It has also become an important impetus for action and voluntary activity on the part of the residents of the estate.
				•	•	•		CARING	Housing associations own the housing stock. For this reason, cultural institutions renting spaces have a sense of support, care and real help with ongoing maintenance issues.
				•	•			SHARING	The war in Ukraine has contributed to people's willingness to share with those in need a resource that meets the elementary needs of human existence, such as their own home.
			•	•	•	•		DEMOCRACY	Direct democracy requires a space where there can be a clash of views and where the final choice of the right direction for change can take place. The Kuźnia Club is certainly such a space on the estate. In spite of this, there is criticism of local self-governance focusing on the insufficient cooperation between the District Council and the inhabitants. Unfortunately, an attempt to change this requires at least a minimum of involvement in the democratic electoral process, but paradoxically the turnout is still low for such elections.
			•	•	•	•		URBAN POLICIES	Urban policy on the Złotego Wieku housing estate often focuses public involvement, which is naturally greater when it affects a larger group of stakeholders. Particularly popular urban policy tools, the so called citizen's budget; no lesser land-use plans and, at the micro level, local conflicts touching upon issues of law, land management and ownership (e.g. the problem of parking spaces for buses at a school with special needs), receive special attention. Cultural institutions, as we know, very important for keeping citizens active, also face problems with the city's budget policy, which, looking for savings, directs its attention to their activities.
			•	•	•	•		CROSSING ORGANISATIONAL LIMITATIONS	In the face of war, schools began to play an important role not only in education itself but also became local centres of relief for the needy.
			•	•	•			INTEGRATION	Problems with adaptation among people arriving from war-torn Ukraine mainly affect older children, who find it more difficult to adapt to new conditions. Unfortunately, a significant number of such children remain outside the Polish school system, hence, at the level of central administration, attempts are being made to implement legislation making the payment of allowances conditional on the child's attendance at school. Unfortunately, not all Ukrainians have the ability to adapt to living conditions in Poland. Some leave for other countries, some return to Ukraine even to places of danger, uninterrupted warfare. Activities to integrate older Ukrainians, who often do not speak Polish or are Russian-speaking, are also important. In order to integrate new residents, meetings are held at the Norwid Cultural Centre to help them adapt to new conditions. Integration activities are also aimed at the Polish seniors living on the estate, for example by making use of the estate's cultural and natural heritage in the form of nature walks around the fort.
			•	•	•			COOPERATION	When it comes to issues perceived as important for the local community, the residents of the estate are willing to cooperate with each other in order to protect the common good. A few years ago, in connection with the city's investment plans, the residents' community rebelled against the felling and development of the forts so that the green areas were protected. The residents spoke with one voice at the time.
								ANTI-COMMON SOCIAL EXCLUSION	There is a primary school with inclusive classes on the estate. The headmistress of the school raised the issue of exclusion of children with an assessed need for special education perceived in the context of a lack of understanding of the value of inclusive education among parents of healthy children.

THE CONCLUSION OF THE RESEARCH

The socio-environmental assessment revealed that the key environmental assets for residents encompassed six environmental commons. Four of these, including, tradition and history, originality, culture, and money, are abstract resources. The special spaces sub-category highlighted the significance of schools, while the flora and fauna category emphasized nature, trees, and vegetation.

Residents hold the originality of the urban design in high regard and demonstrate a strong attachment to tradition and history. Particularly valued are nature and financial resources, which received the highest scores among invited local community representatives.

The acknowledgement of nature's role is crucial, especially in the ongoing discourse regarding the importance of greenery in creating a healthy residential environment. Green spaces are not only valued by residents for their existence but also prompt them to mobilize and protect these resources when threatened. Recognizing nature's significance also serves as a tribute to the urban design principles of the housing complex envisioned by Prof. Cęckiewicz.

Highlighting the importance of nature becomes particularly vital in Cracow, where extensive construction has sometimes come at the expense of green communal areas, often sacrificed for parking provisions. Given recent adverse urban transformations in our city, focusing on the quality of the residential environment and the proximity of green spaces to well-being becomes paramount.

Emphasizing tradition, history, and originality signifies a commitment to enduring values, a characteristic commonly associated with older residents who exhibit stronger ties to their living environment. This aligns with the results of the urban analysis conducted at an earlier stage of the work, which, against the backdrop of statistical data for the whole of Cracow, showed a dominance of post-working-age individuals in the social structure of age and gender for the Złotego Wieku housing estate.

Noteworthy are three resources under the social practices category: participation, urban policy, and integration. This underscores the significance of collective involvement in decision-making processes that shape future transformations within living spaces. It reflects a strong community attachment while highlighting the need for democratic processes that consider the majority's voice and genuine needs.

The recent conflict in Ukraine has evoked a sense of goodwill and community solidarity among Mistrzejowice residents, motivating collaborative actions to aid those affected by the war. Acts of kindness and support were evident not only among residents but also extended to cultural and educational institutions, illustrating a sense of unity beyond institutional boundaries. In light of the above, the war and other negative aspects like the lack of elevators and social exclusion are considered 'anti-resources' among the environmental commons, contrasting with the positive initiatives and community spirit observed in the neighbourhood.

The identified environmental commons overlapped only to some extent with the other twinned cities of Barcelona and Bucharest, indicating a different context and local conditions specific to Cracow and the Mistrzejowice district.



Złoty Wiek Allotment Gardens



Meeting of elderly residents



Parking lots near residential area



The Batowice Fort



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Modernist Heritage as Commons

The postwar modernist housing eates of Barcelona, Bucharest and Krakow as the heritage commons of Europe.

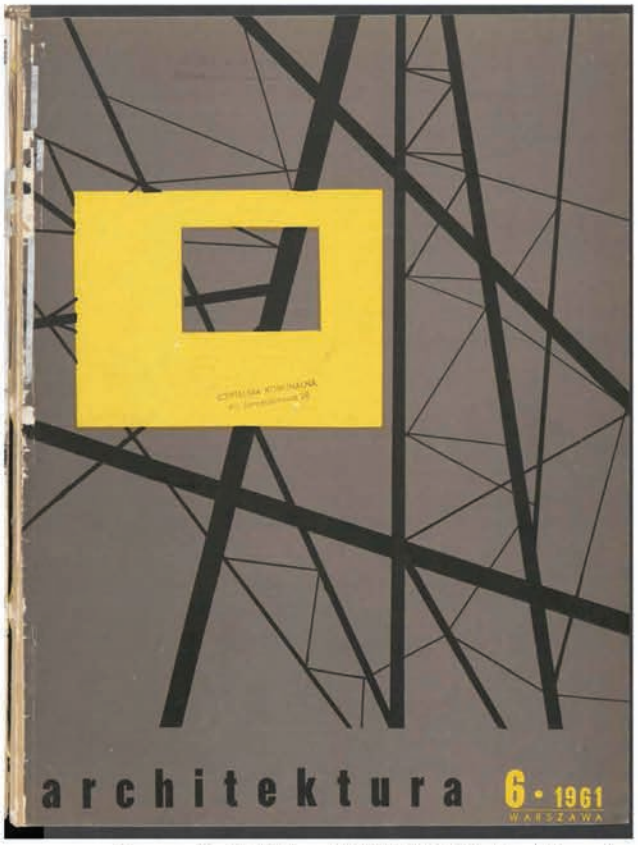
Is modernity our antiquity? This critical question waschosen to be one of the leitmotifs of the 12 Documenta Exhibition in Kassel in2007. The curators of the festival, Roger M. Buergel and Ruth Noack emphasized the value of 20th-century architecture, unprecedented in the scale of its production and lefit in the shadow of social oblivion with the rise of postmodernism.

Almost two decades later the term modernity is being acquainted largely with the white cubes of the interwar periods, Le Corbusier's early villas and radical Bauhaus projects. The massive postwar production of buildings, and the housing stock in particular was back then in the early stage of research. At present the term modernism is addressed not only to the icons of the 1920s and 1930s but first of all to the reinforced concrete brutalist and prefabricated buildings that largely the cultural landscape of the European cities.

Starting in the late 1940s, despite the Cold War era division both sides of the continent saw the fast growth of the new housing districts built according to the mass industrial tools and technologies. What was initiated on a large scale in France through the projects of Le Corbusier as well as in Great Britain already in the first postwar years, soon after was implemented in some other countries of the continent. The 1956 political shift in Eastern Block Countries allowed them to reject the patterns of socialist modernism and to follow the Western models in architecture and urban planning. Paradoxically, at almost the same time Spain saw the beginning of stronger cooperation with other Western European countries.



Modulor, universal model of the human body, Das Corbusierhouse, Berlin, 1957



The cover of the 6th 1961 issue of the Polish "Architektura" monthly magazine. The issue was dedicated to the prefabrication processes and models implemented in Poland.

This process was marked by the new modernist housing estates constructed in the major cities of Spain. Within one decade modernism took command over the construction sites and finally over the cultural landscape of Europe.

The WECARE project aims to research the heritage values of three complexes of large housing estates in Barcelona, Bucharest and Krakowa. Built on the different sides of the Iron Curtain and in the different climate conditions they represent the common and universal patterns of postwar modernisation.

Today, more than half a century later we can see these complexes as our „antiquity". They are already part of our history representing heritage values and being the common identity anchors, on both local and European levels. It needs to be emphasized that many of them need also action and the proper strategy for revitalisation. Without understanding the values that make these places heritage sites we will not be able to see the sustainable tools for the future.

Postwar modern housing architecture as a heritage



Das Corbusierhaus, Unité d'habitation Berlin, Le Corbusier, 1957

How to search for heritage in postwar housing comlexes?

Heritage is a process of understanding the tangible andintangible values represented by the man-made and natural environment as well as those existing in social behaviours and culture. Developed throughout the second half of the 20th century the concept of heritage allowed us to transform and widely broaden our common understanding of the past. The 21st century brought us a new way of understanding the process of modernisation, especially in the post-WWII decades, the era of political shifts connected with mass demographic growth and urbanisation marked by the large-scale housing projects related to the modern movement in architecture. Despite the Cold War division modern urban patterns occurred on both sides of the Iron Curtain proposing similar patterns in technology, aesthetics and everyday culture. At present postwar modern estates should be seen as a critical asset in helping us to understand post-1945 Europe.

The WECARE project focuses on the three different postwar housing estates. Located in Barcelona, Krakow and Bucharest they represent the different political context, culture and climate demands. At present, each of them might be seen as a living example of the modern heritage of the specific European city and country.







El Besòs i el Maresme, Barcelona







Mistrzejowice, Kraków







Crângași , Bucharest

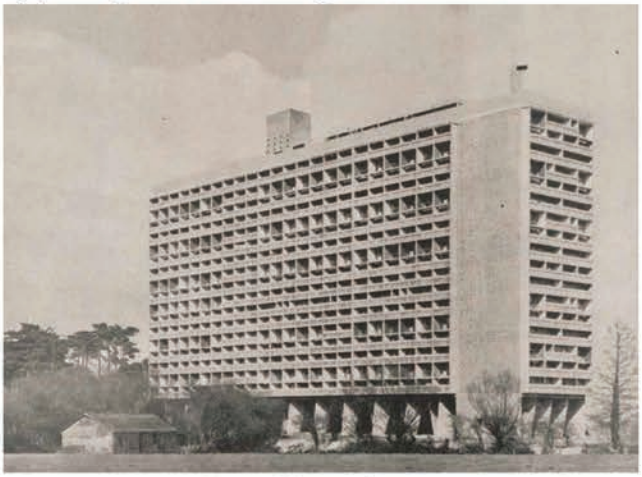
Description of the heritage values of the postwar modern housing architecture

Large-scale housing estates composed of single buildings surrounded by greenery are one of the most important elements of the cultural landscape of the European city. Introduced during the interwar period, as an answer to the fast demographic growth and the dramatic social conditions of urban life in Europe, the proposed a coherent and adequate answer to the growing problems of the era.

Unprecedented atrocities of World War II determined the major shift in urban planning allowing the cities all over Europe, not mentioning other continents, to implement new methodologies of planning and construction. The large, pancontinental scale of action produced completely new urban symbolics and aesthetics based on the concept of standardisation and unification of the prefabricated reinforced concrete slab elements and following the urban patterns of the 1934 Athens Charter with singular, often tower-like housing unit as a critical structure.

Despite its unique aesthetics the postwar housing units produced also new social dimensions based on equality and egalitarian access to common resources such as labour, sun and leisure. Abandoned and criticized already during the 1970s postwar modern housing ideas might be seen today as living inspiration for meeting the social cohesion and sustainable design demands.

Postwar modernism: typologies, strategies, ideas



The Unité d'habitation of Nantes-Rezé France, Le Corbuseir, 1955
Bohdan Garliński, Przegląd Architektury Francuskiej 1945-1955 (The Overview of the French Architecture 1945-1955), Architektura, 1956/11, p. 386.

Athens Chareter as common urban design structure

The 4th Congress of CIAM (Congrès internationald'architecture moderne) was organised in 1933 gathering many modern architectsand urban planners from all over the European continent led by Le Corbusierand Sigfried Giedion among the others. Discussing the critical problemsof more than thirty European cities they proposed a frame structure for the future. The Athens Charter as this document is known today proposed equal access to the sun, space and greenery as the principles. Accordingto it, city districts should be divided based on four functions:dwelling, labour, leisure and communication. The document presented housing asthe critical element of planning emphasizing the demand of avoiding it from the market economy. Originally seen as radical, soon after the tragedy of WWII the Athens Charter became a fundamental document of the city's reconstruction and development. The 1952 Le Corbusier's Unité d'habitation in Marseille presented the developed version of the Charter principles becoming a source of inspiration for urban planners and architects all over the world.

The housing estates discussed in the WECARE project represent the spread and implementation methods of the Athens Charter in various parts of Europe. The cases of Barcelona and Krakow were constructed almost simultaneously. Built is the cities located on the two different sides of the Iron Curtain they represent the might of the 1933 urban planning idea. In both cases, we can see similar patterns of planning, tower blocks of flats merged with the five-storey high longitudinal units, built with reinforced concrete slabs and filled with modern, abstract art. The Bucarest project came into action a decade later presenting us today the development of the modernist philosophy, densification of the plan and search for th new aesthetics.

Typical elements of the projects: panels, reinforced concrete, courtin walls, abstract art...

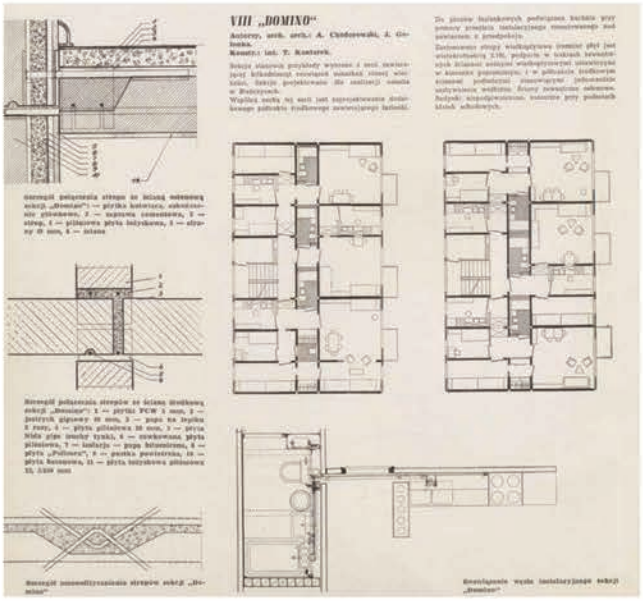
The postwar housing estates utilised the most innovative design ideas, construction patterns and materials of the 20th century, such as:

„Liquid stone" – since the beginning of the 20th century reinforced concrete has undoubtedly been the most important and widely spread construction material. It was introduced in the 19th century as a composition of cement, sand and water reinformced with the steel posts. The new material was tested during both World Wars as a critical one for military purposes. After 1945 it was implemented on a large scale into the housing industry.

Panel slab – massive construction needs prefabricated elements built to be assembled at the construction site. Some early examples were constructed during the early 20th century. Spectacular needs in housing combined with relatively small costs of production made a slab the most popular construction element in Europe. Among varieties of slab typologies most popular were based on the 2,5 meters height module addressed to the transportation opportunities and following the Modulor, universal model of the human male body proposed by Le Corbusier.

Curtain wall – the most advanced construction technologies of the postwar era were based on the massive distribution of glass and aluminium. Already the WWII USA saw the first curtain walls built of an aluminium grid, filled with large glass panels and attached to the construction elements designed inside the buildings. The curtain walls were distributed in postwar architecture for the needs of the public buildings and spaces.

Abstract art – new typologies in architecture produced space for new ways of artistic production. In the European context, postwar housing was commonly painted in elementary colours to produce an abstract plastic composition. In many places, it was combined with ceramic decorations or with abstract murals and sculptures.



The DOMINO prefabricated slab system distributed in Mistrzejowice estate in Krakow during the 1960s and 1970.
Włodzimierz Geppert, Prefabrykacja wielkowymiarowa w meiszkalnictwie, (The large-scale prefabrication in housing), "Architektura" 1961/6, p. 224

Detected commons in the three cities

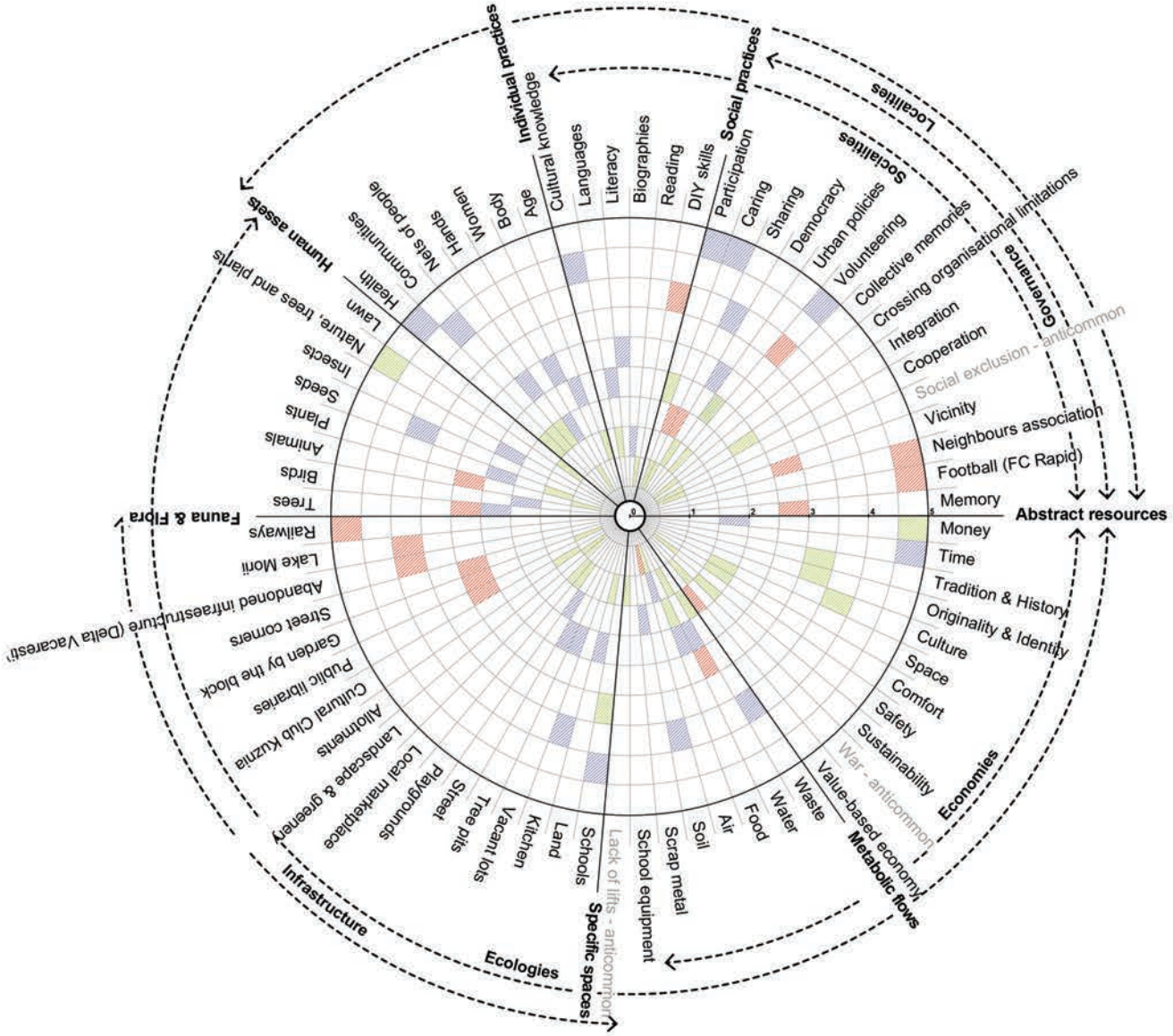
This project aims to detect and propose, together with the community, different actions to preserve and potentiate the environmental commons that exist nowadays in each of the presented neighbourhoods.

To create a common base for the understanding and the detection of different environmental commons present in each city, the WECARE Team has developed the following chart:

There we can see 7 categories in which the different concerns are arranged. Each of these elements has a description explaining their presence in the three cities: The purple description represents Barcelona, the green is used by the Krakow Team and the red descriptions are from Bucharest.
When one of the elements is detected in more than one city, it is written in black.

This chart allowed the Team to see the differences and similarities between the studied neighbourhoods. It has also become a compilation of the Team's different points of view.

The outcome of this collection is the diagram below. Considering the interviews and meetings, each subject has been categorised in a ranking of importance from 1 to 5. Each city has filled out the diagram considering their concerns. The final result is a visual distribution of the importance of each topic regarding both the cities and the project when seen as a superposition of the sections.



ABSTRACT RESOURCES	MONEY	Economic resources are mainly absent in the social entities that make up the neighborhood. These require and demand a minimum income (subsidies) to manage and develop their projects. We have identified funded projects and projects based exclusively on volunteering. The contrast and conditions between each other are very noticeable. Besòs-Maresme might be an example to make evident that 'building a neighbourhood from below' can also be paid work. Therefore, who mainly receives public funding in Besòs-Maresme? What projects are they destined for?
		The issue of money as a means enabling action in many aspects and significantly limiting when it is lacking is quite evident in the neighborhood. Primary School No. 77 is struggling with insufficient financial resources, fighting for its survival. The lack of funding poses a challenge in replacing the water heating system in the schools. The currently used boilers are located in the toilets, which poses a safety risk for students, especially those with disabilities. The school wishes to be connected to the municipal hot water network. Partial assistance comes from external funding provided by residents and a Japanese foundation, which helps support children and those in need (e.g., purchasing school supplies, trips, language learning). When necessary, the local community can actively engage in aid actions, food collections, or hygiene products, as demonstrated during the outbreak of the war in Ukraine. Insufficient financial resources also translate into lower living comfort, such as the inability to add elevators in apartment blocks. The housing cooperative s one of the cheaper managers in Krakow, which is reflected in relatively low rents; money for renovations comes from the cooperative's internal funds, which currently almost does not use external funding sources. Cultural centers also face underfunding issues—they are a burden on local city budgets, so occasionally, initiatives are taken to close these facilities.
	TIME	We interpret the time vector as a resource with the capacity for agency, that shapes situations and can play in our favor in situations involving transformation. In our neighbourhood, we associate it with the issue of resilience. Some local agents exchange and offer 'time' to develop neighbourhood initiatives. An example is time banks in Besòs-Maresme (in particular by Ça Kanam association).
	TRADITION AND HISTORY	The Złotego Wieku housing estate, like many other estates in this part of the city, was created in response to the housing needs associated with the expansion of the steel combine in Nowa Huta. The combine was therefore the main place of work for many of the residents of these estates, and thus an element, in some way, that dictated the nature of the local community's functioning and at the same time bonded it together. In addition, the proximity of the estate to the Batowice fort accounts for the uniqueness of the site. The fort is also an attractive park space, which is worth fighting for if necessary. Residents draw attention to the need to renovate and adapt the fort for utilitarian purposes; they also believe that the fort's heritage with the surrounding nature as its integral part can be used to serve the greater good, e.g. by creating nature and education trails. A special place where traditions are nurtured is the Kuznia Club, which continues its long history of organising carnival games, commers, etc. Also important in the history of the estate is the role of the local church in the anti-communist opposition.
	ORIGINALITY AND IDENTITY	Across the entire city, there remains a clear identification of housing estates, including Złotego Wieku, as being associated with the operations of the former Nowa Huta metallurgical plant. Today, many residents of the Złotego Wieku estate are former employees of this plant. There are noticeable nostalgic sentiments expressed in their memories. The estate's constancy over time contributes to its uniqueness, while visible infill developments detract from its value and compositional cohesion. Fortunately, unlike many other estates from that period, the level of chaotic densification with new buildings here is minimal. Cultural centers and schools, despite emerging difficulties and attempts at closure, continuously operate and have done so since the estate's inception. There is a noticeable sentiment and bond between residents and local educational institutions. Many alumni bring their children or even grandchildren to the school. Some of them have even become teachers at these schools. Similarly, many former students of the youth cultural center now bring their children to its activities.
	CULTURE	Institutions whose statutory goal is to care for culture are a threatened resource in the urban environment, often treated by authorities as an unnecessary burden on an already strained city budget. In the past, extracurricular activities were offered only by cultural centers. Today, schools provide a rich array of extracurricular activities for their students, giving them space to pursue their passions. In the Mistrzejowice district, there are three municipal cultural institutions with different activity profiles: the MDK im. A. Bursy on the Tysiąclecia estate, focused on children and youth; the Mirage Club on the Bohaterów Września estate, offering programs mainly for seniors; and the Kuźnia Club on the Złotego Wieku estate, catering to various groups (parents with children, children, adults, and seniors). The Kuźnia Club is part of the Norwid Center, a cultural institution in the neighboring Nowa Huta district, which, among other things, promotes and documents the activities and works of local artists. Additionally, new institutions run by various associations and foundations have emerged in the Mistrzejowice district. On the Złotego Wieku estate itself, there is a noticeable need for residents to engage with different forms of culture. Once, there were art studios located on the 11th floor of high-rise buildings, some of which are still in operation today. Residents have expressed a desire to resume regular outdoor performances. The war in Ukraine has led to greater openness to other cultures. This is reflected in a curiosity about different traditions, cuisines, and products (such as intercultural Christmas Eve celebrations organized at the school, and new, previously unknown products in stores). The issue of cultural differences is also addressed in the school, where discussions are held to better understand this phenomenon.
	SPACE	The value of the Złotego Wieku estate lies in its urban planning, which combines the creation of urban density with respect for human needs for open spaces. The distances between buildings ensure a certain level of privacy within. Additionally, the considerable distance from main roads provides peace and quiet. The parks are clean and feature new benches and lighting, enhancing the sense of security. However, uncontrolled expansion on the outskirts of the estate, which does not continue the original urban planning concept, meets with opposition from residents.
	COMFORT	The urban qualities of the Złotego Wieku estate contribute to its attractiveness as a place providing access to a wide range of services (proximity to schools, kindergartens, a library, a clinic, shops, and dining options). The apartments are reasonably comfortable, all having balconies and bright kitchens, but they are somewhat small. The distances between buildings ensure a certain level of privacy within. The significant distance from main roads provides peace and quiet, a level of tranquility rarely found in cities. The estate was designed with the safety of the youngest residents in mind—children walking to school do not need to cross major roads. A major advantage is the proximity to tram and bus terminals. However, residents point out the lack of public toilets and deficiencies in bus transportation links (they highlight the need to restore previous bus lines) as well as bicycle paths.
	SAFETY	After the outbreak of the war in Ukraine, the Złotego Wieku estate became a place of residence for many people affected by the trauma of war, who particularly need a sense of security.
	SUSTAINABILITY	There is an awareness and need to reduce energy consumption through passive architecture solutions and the use of renewable energy sources. The buildings in the estate are heated by the municipal network; hot water is supplied partly from the municipal network and partly from gas heaters. Currently, there is an ongoing effort to eliminate gas heaters in favor of a complete transition to water from the municipal network.
	WAR	It is impossible to talk about commons without the clear reference to the context of war, which, although it can itself be seen only in terms of a critical evaluation, has, as it turns out, become a liberator of human energy to bring goodness and help to those in constant need
	VALUE-BASED ECONOMY	Besides processes of purely monetary economy, around gardens by the block or small corner shops, there are processes based more on relational practice and a value-based economy. Neighbourliness, exchange, friendship, affection, well-being, mutual help or solidarity are values produced and accessed in the proximity. This alternative economy can co-opts the more capitalist economic processes, becoming a "community economy" which is able to create "commoning values".

METABOLIC FLOWS	WASTE	Organic waste has the potential to become a vital resource. This is evident in Besòs through projects for the regeneration of free and green space that use forms of composting from organic matter (such as in tree pits). In addition, several projects linked to food for the most needy communities point to 'leftover' food as other foods that can be recycled.
		On the Zlotego Wieku housing estate, waste management is one of a major topic of public discussion, action and petty disputes. Above all, the local discourse deals with the frequency of waste disposal, which has an impact on both operating costs and, not least, the aesthetic issue of the visibility of waste in public spaces. From the point of view of shaping pro-environmental attitudes among citizens, classes run by the CAS, during which handicrafts created by seniors from recycled products are created, deserve special attention. No less important in this context is the waste management method developed by allotment holders, whose lack of access to appropriate infrastructure has encouraged their reuse, mainly in the form of composting.
	WATER	In our Mediterranean territory, and especially in the city of Barcelona, water scarcity has activated restriction policies that have been applied with criteria that do not take into account class differences. This is denounced by neighbourhood activists who defend a fairer and more coherent use of water, especially concerning the irrigation of free spaces (tree pits, urban trees, flower beds) that are self-managed by the neighbourhood. Can irrigation water become self-managed in the context of flow restrictions?
		The groundwater level in the estate area is decreasing, causing trees to wither. In the past year, 20 coniferous trees need to be cut down. At the same time, there is an awareness of the need and possibility for ecological water resource management, such as using rainwater and creating rain gardens.
		From a legal point of view, the land between the blocks belongs to the municipality, which does not have the capacity to maintain the large areas of green spaces typical of socialist-modernist planning. In the same time, there is also no facility to support the initiatives of residents who want to take care of these spaces. Moreover, the climate in Bucharest gets hoter every year, the soil is getting increasingly dry and water scarcity will follow. Thus, those who take up gardening usually use water from their own apartments. But there are situations in which, through the tenants' association and informal neighbourhing networks, the water of the block is used, and the costs are shared among all apartments.
	FOOD	The importance of food and foods for human consumption appears in Besòs-Maresme as an articulating element of community and intercultural cohesion. Eating, as one of the main basic needs to be satisfied, can become a community practice approached from a cultural, feminist and environmental perspective.
		The food issue related to the estate can be considered from various perspectives. One of them is the need to support Ukrainian families with their food needs, especially during the initial phase of their adaptation. Another notable aspect is the agreement between the Senior Activities Center and a local bakery, which weekly on Fridays provides seniors with products like bread, rolls, and pastries that were not sold. Additionally, fruits and vegetables are grown in allotment gardens for personal use.
	AIR	Air is a resource, but the proliferation of citizen actions in Besòs-Maresme that denounce the high levels of pollution confirm that we are facing an urban common that must be protected and preserved through regulations that affect air use practices. the city. The proximity of the neighborhood to major communication routes makes the air a highly fragile and vulnerable space.
		The city of Krakow generally faces pollution issues, but the location of the Złotego Wieku estate on a hill ensures better air quality compared to other parts of the city. The air remains clean even when overall indicators for Krakow are unfavorable.
	SOIL	The soil on some land in our neighbourhood has been progressively contaminated over several decades of the 20th century as a result of industrialization and also the dismantling of post-industrial infrastructure. Uncontaminated land, as a substrate and permeable base, is very scarce in the Besòs - Maresme environments. Several organizations fight for its healing, for its decontamination.
		The richness of the soil allows for home gardening in allotments, which is a significant value for some residents of the estate—those who own these gardens.
		The soil between the blocks in Cringasi contains a lot of rubble left over from the demolition of individual houses during the 1980s.Thus, those who start to informally transform the green spaces between the blocks have to fill in with fertile soil, which they either buy from specialized stores, or some of them bring it from various sources and informal use networks that are still active in the district.
	SCRAP METAL	Scrap metal is considered waste within the informal economy system. However, it is a very useful resource for not only the cycles of material transformation through reuse and recycling that participate in global and hegemonic economies, but it also implies a whole series of collection practices that are articulated around a cultural and community dimension that pursues both inclusion and contribution to the personal and daily economy of many people excluded by the welfare system itself. The neighbourhood has pioneering scrap collection initiatives, and consolidated and regularized projects that also incorporate the gender perspective.
	SCHOOL EQUIPMENT	In the context of integrating children who have moved to the estate after leaving their war-torn country, basic elements such as school supplies take on particular importance. Some Ukrainian families, especially in the initial phase of adaptation, require support in providing essential school products for their children.
HUMAN ASSETS	HEALTH	Health, the well-being of people, is one of the qualities that transversally matters in a neighborhood affected by high rates of urban vulnerability. In Besòs-Maresme, many projects focus on health protection, its improvement and, above all, offering means and resources to support those people who, for socioeconomic reasons, cannot access the public health system. Thus, volunteers from the Besòs Medical Assistance Center collaborate with various entities to extend their services.
		Residents rate highly the sports and recreational infrastructure located on and in the immediate vicinity of the estate. In turn, the estate's natural assets provide a backdrop for organised nature walks for residents, which will energise them on the one hand and contribute to a better understanding of nature on the other.
	COMMUNITIES	In Besòs-Maresme there are countless communities or groups of people who share affinities, whether by gender, age or origin. The power of cohesion of each of them is very remarkable.
		Residents are keen to get involved in the estate and care about making the space work well. They can fight for the things they care about, as demonstrated for example by the Save the trees at Fort Batowice campaign. Allotment users, on the other hand, form a strong and mutually supportive group.
	NETS OF PEOPLE	In the neighborhood we have detected multiple networks of people who regularly collaborate to provide mutual help. These informal networks transcend the idea of community, they are made and broken depending on specific needs.
		The places responsible for creating bonds between people on the estate and in the broader neighbourhood are certainly the Kuźnia Club and the CAS Senior Citizens Activity Centre, which supports older people as well as people with disabilities and their life partners. Despite this, some residents point to the aspect of insufficient intergenerational integration, which becomes particularly important in the context of forming appropriate relationships in a neighbourhood with a significant group of older people.
	HANDS	The idea of 'reaching out', of offering help through direct and personal contact, is what situates 'hands' as an analogy. But at the same time, these hands are also physical and are used in a real way. In the neighborhood, some projects use manual labor and skills with the hands are an exceptional wealth: in women's craft workshops, in the selective collection of scrap metal or in the preparation of food in a large community kitchen.
		It was observed that newcomers from Ukraine had skills that made it easier for them to find employment in a new for them labour market , although mainly in occupations requiring manual skills such as beautician, hairdresser or baker's work. Finding work in these professions has been made easier by the fact that Poles are nowadays less and less willing to work in such professions. Refugees have thus filled a gap in the labour market making their process of adaptation and gaining financial independence somewhat easier in these cases.
	WOMEN	As a collective, women in Besòs-Maresme have played a fundamental role in the construction and transformation of the neighborhood, even historically. Currently, several associations and projects put the role of women as well as various feminist perspectives at the center.
	BODY	The body itself, the physical strength of the human body, is the means of work of many people who work, voluntarily, for the improvement and transformation of the neighborhood. How can we take care of the wear and tear of these bodies in situations of vulnerability, such as high temperatures, exposure to pollutants, waste, and even personal risk?
	AGE	Despite some recent influx of young people, the Zlotego Wieku housing estate is dominated by older people, which is evident in the picture of the age and gender structure especially when compared to data for Krakow. For this reason, age factor is an important issue in local efforts, which should be directed towards introducing facilities for this age group. For example, residents raise the need for more benches in public spaces.

SPECIFIC SPACES	SCHOOLS	Schools as a place of transformative trust and hope. In the neighbourhood, the school takes institutional but also self-managed forms, both for minors and adults, also for newcomers who cannot access the public system.
		Schools have begun to play a significant role in providing assistance not only in education but also as local centers for helping those in need amidst the war in Ukraine. A major national issue is the operation of a large number of Ukrainian children outside the Polish education system. These children continue their education remotely in Ukrainian schools without integrating with Polish children. The problem mainly concerns older children who may be left at home alone in the absence of their parents. Previously, schools had more students, and classes were held from 7:10 AM to 6:30 PM. This is due to the presence of many seniors who have lived here since the estate's inception. In the estate, there is one of the few schools in Krakow with integrated classes, where 25% of students have officially confirmed disabilities. A significant challenge is the increasing number of disability certificates, which may lead to a shortage of places for all students. Local schools offer a variety of extracurricular activities (e.g., additional English lessons) and have modern equipment, maintaining a high educational standard. Many children from surrounding Krakow areas are transported to these schools. Parents express a need for more extracurricular activities to be available.
	LAND	The productive territory, especially linked to an agricultural past, has disappeared. The large plots and lands have been subjected to intense processes of industrialization and real estate speculation. Meanwhile, some groups in the neighbourhood use extensions of land for ecological agricultural production that are located beyond the margins of the metropolitan area of Barcelona.
		The slightly sloping terrain is one of the characteristics of the estate. It is an asset that gives the estate a picturesque character. However, it also causes mobility difficulties for the elderly and those who are not fully able-bodied.
	STREET	Many entities use and claim the 'street' space as a place of appropriation, as a repository of their practices and as a loudspeaker from which to claim and make visible forms of socialization, cohesion, civility and multiculturalism.
	KITCHEN	Kitchens have taken a prominent role in Besòs-Maresme. On the one hand, there is a community kitchen that articulates a project linked to the social and solidarity economy and that serves the population in need but also middle class families. On the other hand, several communities closely linked to their places of origin use domestic and private kitchens to cook in groups and offer services such as catering. The kitchen becomes a productive asset and a space for relationships. They are also linked to school pedagogical projects.
	VACANT LOTS	Some vacant lands, of a transitory and ephemeral nature, have provided spaces for informal occupation during the pandemic, but are also places for horticultural production (such as the Huerto Fortalesa, in Ca l'Isidret). These spaces resist the cracks of parcels in the process of urban renewal.
	TREE PITS	The tree pits on some streets have been intervened by a neighbourhood project that brings together several entities. It is about renaturalizing tree-planting spaces in order to promote biodiversity in the neighborhood and also coexistence and cohesion between very diverse communities that occupy spaces where 'green' is fundamentally scarce.
	STREET	In the estate where most streets lack activating services and the blocks face them with their gable walls, these streets do not function as public spaces conducive to diverse social activities. Instead, the streets serve primarily for the purpose of traffic for various forms of urban mobility. They are also places where different interests collide regarding their development, including discussions about the quantity and organization of parking spaces. Residents highlight the need for expanding the cycling infrastructure, which they consider insufficient.
	PLAY-GROUNDS	Numerous playgrounds, serving as children's activity spaces, enhance the attractiveness of the estate.
	LOCAL MAR-KETPLACE	The local market is an important place on the map of essential services within the estate. Located close to public transport stops, it allows for convenient shopping on the way home. The market offers a wide range of products, especially food items sourced from local producers, ensuring the expected quality.
	ALLOTMENTS	Allotment garden areas are places of diverse cultivation, which is a significant value associated with the estate. Food is produced here, And social bonds among residents are formed.
	LANDSCAPE & GREENERY	The urban layout of the estate, according to the original design concept by Prof.Ęckiewicz, was harmoniously integrated into the natural terrain. A characteristic feature of the design was the seamless integration of buildings with the surrounding greenery, which is highly appreciated by the residents. It is worth noting, however, that the costs of maintaining green areas fall on the residents. Parking spaces are occupying an increasing amount of space in the estate, often at the expense of green areas and trees. This necessitates finding a suitable compromise to reconcile these two aspects.
	GARDENS BY THE APART-MENT BLOC-KS	Gardens by the apartment block still remain an integral part of the estate's landscape, although the trend of cultivating them has noticeably declined. They were once highly popular, and those interested in gardening in these plots used to receive formal approval from the Cooperative. The condition was comprehensive and regular maintenance of these spaces. Currently, no one applies for such approval anymore. Over the past decade, there have been only two applications. Furthermore, neglected gardens that have ceased to be cultivated by residents are being dismantled by the Cooperative, which lacks sufficient funds to maintain them further.
	CULTURAL CLUB KUŹNIA	Klub Kuźnia is an important cultural venue with a wide range of activities aimed at the local community. It is a place to present one's own interests and initiate activities. It is also a space for integrating residents and building cooperation networks. Residents, as active participants in the life of the institution, often come up with proposals for changes to the cultural offer, for example through the renewal of open-air theatre performances.
	PUBLIC LIBRA-RIES	In a context defined by the privatization and aggressive commercialization of all spaces, the library in Crangasi, like all branches of the Metropolitan Library of Bucharest, is an important resource for (some of) the neighborhood's residents. Although small in size, it offers both community activation programs for various user groups and the necessary space for various community-related activities. The process of libraries' adoption by 'friends of the library' turns public libraries into implicit community centres, triggered by a personalized service and resourced by users' attachment, contribution and participation.
	GARDENS BY THE BLOCK	The green spaces near the apartment buildings are important resources for some of the residents. Gardens fulfill both aesthetic and therapeutic functions for the people who design them. These spaces not only enhance the landscape but also contribute significantly to the emotional and physical well-being of individuals. Some of these spaces are transformed into gardens by the dwellers, their initiators seeing them both as a refuge - often individually - but also as a means of social interaction. The management of these gardens often gives rise to practices shared by a wider group of neighbors, the gardens functioning as a shared common resource. During the recent pandemic, due to sanitary restrictions, many of the gardens near the apartment buildings functioned as meeting places and interactions between neighbors. Gardens are also ways in which people interact with other than human agents like plants and trees, cats and dogs, insects and birds, and even turtles.
	STREET "COR-NERS"	Small grocery stores, newspaper or flower kiosks, shops built inside the apartments on the ground floor of the blocks are one of the places where various tenants meet and interact on a daily basis. The spaces around these shops are transformed by the expansion of the shopping area and, often, by the appearance of improvised sitting places. These commercial spaces thus become important social places for the neighbors, and an excuse to spend time together.
	ABANDONED INFRASTRUC-TURES (DELTA VĂCĂREȘTI)	Although on the other side of the city, Delta Vacaresti is the twin of Lake Morii from the Cringasi neighborhood. Resulting from the same technical-urbanistic process of systematization of the Dimbovita river, the two areas had a diametrically opposite destiny. If the Morii Lake became an accumulation dam regulating the water flow on the river and protecting the city from floods, the Vacaresti Delta was abandoned shortly before its completion and no longer became a port linking Bucharest with the Danube. After more than 30 years of 'abandonment', nature took over the place and transformed it into the city's greatest biodiversity resource, now a protected nature reserve. Lack of intervention, lack of regulation and abandonment should not be seen exclusively from an anthropic perspective. In this way, the city can un-plan in some areas, leaving spaces unused by man, which can become protected resources in time, valuable common goods in the context of the climate crisis.
	LAKE MORII	Through its size, impact and associated urban legends, the Lake Morii gives identity to the inhabitants of the area, similar to the railway. The stories and references about the lake, its history and current uses are informally shared both by the first and the current residents of the neighborhood, functioning as a binder for the local community. Beyond the technical characteristics and the physical presence, the lake is a common landmark of the local community.
	RAILWAYS	The train tracks represent an important urban element for the neighborhood's residents. Memories associated with the specific sounds of the trains are a common good shared by many of the residents. Also the railways were a space for play and explore still vivid in the memories of today's adults. Moreover, although perhaps marginal and peripheral for dominant groups, the railroad is a central space for various urban cultures expressing themselves through music, graffiti, murals that find along the railway tracks a space to express and produce their distinct identities.

FAUNA AND FLORA (other than humans)	TREES	The trees are elements that project the desire for renaturalization of the neighbourhood. In some streets, they are especially cared for through tree tree projects. They are a place to promote flora and fauna habitats and also contribute to CO2 mitigation and air humidification.
		A high number of fruit trees exists both in the public green spaces of the neighborhood (parks) or in the more domestic ones (gardens). These trees are not part of the formal landscaping of the green spaces, but were planted by the inhabitants when they moved into the new blocks of flats, while the larger specimens may have been left from the former courtyards of the demolished individual houses. Today, fruit trees are still a common resource, accessible to residents, but sometimes also a source of potential conflict due to fruit picking.
	BIRDS	Birds like swallows are in the process of disappearing due to high temperatures. In Besòs-Maresme, specifically in some self-managed tree pits, we can find wooden nests that help the recovery of this species traditionally prevalent in the neighbourhood.
		Birds are an important part of the local fauna in the neighborhood. Residents appreciate their songs, and the Kuźnia Club organizes birdwatching walks.
	ANIMALS	Various species of animals inhabit the neighborhood, including hares, foxes, various bird species, and insects. The proximity of fauna is seen as a significant asset of the neighborhood. There is a view expressed that caring for vegetation and animals could be a higher priority for residents' actions.
		Pets such as cats and dogs act as a catalyst for social relationships developed by some of the neighborhood's residents. Caring for these animals, which over time become the community's pets, generates a community based on shared practices. Animals living around the block (which differs from pets living in the apartments) such as stray cats, dogs or birds act as a catalyst for social relationships developed among some neighbourhs. These animals are part of a wider non-human community, becoming 'actors' with the capacity to generate collaborative relationships and solidarity between human dwellers. The infrastructure associated with their care (shelters, feeders, medication) becomes a common resource managed by a group of caretakers concerned about the animals' fate. Collective caring for these animals becomes a matter of concern triggering the emergence of communities of interest.
	PLANTS	Several entities are dedicated to growing plants for domestic use on balconies and private planters, but also in tree pits and public flower beds. Plants, like trees, contribute to the environmental balance of the place. Various initiatives are organized around them and people have personally developed interesting self-managed gardens.
	SEEDS	The seeds are used in the neighbourhood to promote biodiversity in tree pits and vacant land, but also as a tool for advocacy in some collective actions organized by some entities that promote ecological and sustainable food.
	INSECTS	Insect hotels, for example, contribute to the environmental balance of the habitat of flora and fauna. In the neighbourhood, some insects (such as bees) help pollinate plants and eliminate some pests.
	NATURE, TREES AND PLANTS	Residents highly value the natural values of the estate. There is a belief that young people migrate to Mistrzejowice because this district has the most greenery. Residents express the view that investing in greenery is worthwhile, so the costs associated with its maintenance are not the most important issue. They are convinced of the need for education in green management using only native plant species, which are less invasive. To achieve this, meetings are planned as part of the CAS initiative with a scientist who will discuss invasive plants using block garden examples. The value of close contact with nature is even more appreciated because, in the opinion of residents, Krakow does not have many estates offering as much greenery. Residents believe that trees need to be cared for, not cut down. They are ready to organize and protest in defense of trees, as was the case with the protest against the felling of trees in Fort Batowice. In response, they proposed planting new trees as part of the participatory budget. Interestingly, residents see high greenery not only for recreational purposes but also for its role in controlling microclimates. They are convinced that lowering the temperature increases comfort in open spaces. Transforming concrete playgrounds into green spaces has made residents feel a change in temperature. Nature also has educational value, allowing for photography classes to be conducted.
	LAWN	The lawn is valued but also a subject of dispute regarding its form and mowing frequency. This dispute centers around two contrasting concepts of green space management: the naturalistic approach, which sees benefits in less frequent mowing such as mitigating climate change effects by protecting soil from drying out, reducing water consumption, and supporting biodiversity; and the traditional concept, where the lawn should be mowed frequently because it looks better and residents pay for it through their rent.
INDIVIDUAL PRACTICES/SKILLS	CULTURAL KNOWLEDGE (ORIGIN)	The culture of the place of origin is linked to the transmission of practices and knowledge in the place of destination. Thus, Besòs-Maresme, as a neighborhood with a migration rate much higher than the Barcelona average, has great potential. This cultural wealth is expressed in intercultural festivals and in the ecosystem of existing entities and projects. The cross-cultural legacy stands out in popular initiatives.
	LANGUAGES	Many adult people when they arrive in the neighborhood do not know how to read or write. Several entities offer services to accompany this basic learning. The vehicular languages go beyond the official languages of our country (Catalan and Spanish). Thus, Arabic, Pakistani, Urdu or Wolof make up a very rich landscape from which to extract and generate a lot of knowledge.
		Knowledge of the language is an elementary need for those fleeing the war and finding themselves in a new place of residence. In the schools located on the estate, Ukrainian children can count on an additional six hours per week of language classes without additional remuneration. Measures are also taken to integrate older Ukrainians, who often do not speak Polish or are Russian-speaking, further increasing the separation from the Ukrainian community.
	LITERACY	The capacy of readking and writing is key for the real and effective integration of people who arrives to Besòs-Maresme from Non-EU Countries. Some of the entities we have contacted are strongly commited to that endeavour, since literay becomes one of the firsts tools to live in a democratic society.
	BIOGRAPHIES	The history of the place and the historical memory of Besòs-Maresme are evidently expressed both through the stories of its own citizenship and through certain traces and forms of artistic and informative commemoration that can be found in the public space. Turning to history and being able to preserve it is useful to understand the characteristics and peculiarities of a neighborhood in constant physical and social transformation.
	READING	Reading as a value is promoted, among other things, by the branches of public libraries on the estate and in its immediate vicinity.
	DIY SKILLS (POST-INDUSTRIAL,COUNTRYSIDE, INFORMAL)	The Crangasi neighborhood was built starting in the 1980s, largely for the working class. The neighborhood was populated either by displaced residents of demolished individual, small housing stock from the areas nearby, or by residents who moved in together with the expansion of industrial capacity in the area, or by peasants who came to Bucharest for work. Thus, many of them have acquired and cultivated over time both the knowledge and the skills related to planting, gardening and food production, as well as technical skills inherited via the factory. After 1990, with the transition to a different political and economic system, most of the factories in the city closed, and the workers either reoriented themselves or retired. The various skills these neighborhood residents had, such as DIY or gardening, have been used over time for various activities related to apartment living. These skills have also hybridized into an post-industrial vernacular practice that domesticated the spaces between the blocks both through gardening and planting, and through the DIY-ing of informal structures used for the common good, like furniture, shades, kiosks and even decorations.

SOCIAL PRACTICES	PARTICIPATION	Some of the neighborhood entities have the mission of promoting the political and active participation of their neighbors. This participation implies the recognition of the political subject at the level of self-perception, but it also implies knowing what channels and what rights both citizens in a regulated administrative situation and those who are not yet part of that regularization.
		Residents are involved in looking after the space of the estate and are able to fight for things they care about. This was particularly evident in the context of the action to protect the trees at Fort Batowice. The residents of the estate became involved in the action, using, among other things, a group created for this purpose on one of the social networks. Talking about the value of participation, it is impossible not to mention the civic budget, an important tool of participatory urban policy, which initiates a sense of community and care for the surrounding space. There was an individual statement that young people living on the estate are not involved enough in community activities.
	CARING	The idea of 'care' is very present in the neighborhood, both within specific communities and at an inter-community level. This care manifests itself in various ways: from cohesion, protection, bonds of trust, respect for the times and particularities of each community. Community care is a form of security to achieve care at the individual level.
		Housing associations own the housing stock. For this reason, cultural institutions renting spaces have a sense of support, care and real help with ongoing maintenance issues.
		Care is an important component of urban commons. A resource that becomes part of a commons system must be cared for by a group in order to thrive and thus contribute to the well-being of the community. This is evident in the case of some of the gardens around the apartment buildings. People take care of the green spaces and also the community animals, not just for personal well-being. Tending to the garden also becomes a way of caring for the nearby community.
	SHARING	The fact of sharing is crucial for the sustainability of the dynamics that have been created in Besòs-Maresme. Many entities share time, public and private spaces, knowledge, skills, resources and even money to redistribute it equitably.
		The war in Ukraine has contributed to people's willingness to share with those in need a resource that meets the elementary needs of human existence, such as their own home.
		Sharing culture is unfortunately becoming less and less present in modern society. Individualism and competition, promoted over the past 35 years, have influenced even the last fragile practices that still existed or developed before 1989. Nevertheless, in Crângași neighborhood, instances of people sharing things or knowledge can still be observed. One example is the exchange of knowledge and practices among various residents who take care of the urban gardens around the apartment buildings. Another is the exchange of knowledge among library users, whether they are adults, teenagers, children, or Ukrainian refugees.
	DEMOCRACY	Democracy as an abstract phenomenon is very present in the stories that the Besòs-Maresme entities have shared with us. All of them are committed to models of governance and coexistence based on the recognition of democratic values. Understanding what this approach entails is also one of its challenges as well as its inconsistencies.
		Direct democracy requires a space where there can be a clash of views and where the final choice of the right direction for change can take place. The Kuźnia Club is certainly such a space on the estate. In spite of this, there is criticism of local self-governance focusing on the insufficient cooperation between the District Council and the inhabitants. Unfortunately, an attempt to change this requires at least a minimum of involvement in the democratic electoral process, but paradoxically the turnout is still low for such elections.
	URBAN POLICIES	Constitutional Commons (Ostrom)
		Urban policy on the Zlotego Wieku housing estate often focuses public involvement, which is naturally greater when it affects a larger group of stakeholders. Particularly popular urban policy tools, the so called citizen's budget; no lesser land-use plans and, at the micro level, local conflicts touching upon issues of law, land management and ownership (e.g. the problem of parking spaces for buses at a school with special needs), receive special attention. Cultural institutions, as we know, very important for keeping citizens active, also face problems with the city's budget policy, which, looking for savings, directs its attention to their activities.
	VOLUNTEERING	Volunteering in the neighborhood has created multiple forms of collaboration and networks without which most projects would not have been possible or viable. In our context, volunteering implies availability of time, technical and social skills, but also ideological and political motivation. Many of the entities do not even enjoy municipal aid, and it is this form of mutual aid that sustains them over time.
		The war in Ukraine has unleashed a huge amount of solidarity and willingness to help others. It has also become an important impetus for action and voluntary activity on the part of the residents of the estate.
		Public libraries are one of the last public institutions present as a network in Bucharest. At the micro level of the city's neighborhoods, they represent more than simple public cultural facilities. Thanks to the multiple programs initiated and organized by librarians, these small libraries have become important resources for the community. They have formed and shaped various user communities over time, being part of local systems of shared use and activation practices.
	COLLECTIVE MEMORIES	
	CROSSING ORGANISATIONAL LIMITATIONS	In the face of war, schools began to play an important role not only in education itself but also became local centres of relief for the needy.
	INTEGRATION	Problems with adaptation among people arriving from war-torn Ukraine mainly affect older children, who find it more difficult to adapt to new conditions. Unfortunately, a significant number of such children remain outside the Polish school system, hence, at the level of central administration, attempts are being made to implement legislation making the payment of allowances conditional on the child's attendance at school. Unfortunately, not all Ukrainians have the ability to adapt to living conditions in Poland. Some leave for other countries, some return to Ukraine even to places of danger, uninterrupted warfare. Activities to integrate older Ukrainians, who often do not speak Polish or are Russian-speaking, are also important. In order to integrate new residents, meetings are held at the Norwid Cultural Centre to help them adapt to new conditions. Integration activities are also aimed at the Polish seniors living on the estate, for example by making use of the estate's cultural and natural heritage in the form of nature walks around the fort.
	COOPERATION	When it comes to issues perceived as important for the local community, the residents of the estate are willing to cooperate with each other in order to protect the common good. A few years ago, in connection with the city's investment plans, the residents' community rebelled against the felling and development of the forts so that the green areas were protected. The residents spoke with one voice at the time.
	SOCIAL EXCLUSION	There is a primary school with inclusive classes on the estate. The headmistress of the school raised the issue of exclusion of children with an assessed need for special education perceived in the context of a lack of understanding of the value of inclusive education among parents of healthy children.
	VICINITY/ NEIGHBOURING	Crângași is a dense neighborhood of apartment buildings, with many residents having lived here for a long time, in some cases since the neighborhood was built. Over time, the proximity of living has fostered strong social relationships among various residents. Although increasingly less common, various commoning practices that have developed over time in the neighborhood are still visible, such as the creation of some of the gardens next to the apartment buildings.
	NEIGHBOURS ASSOCIATION	Although they are a legal form imposed by the state for managing collective living and primarily represent apartment owners rather than tenants, homeowners' associations in apartment buildings are a key actor in the community. They provide a way for residents of the buildings to get involved for the common good of the nearby community.
	FOOTBALL (FC RAPID)	The local football team evokes strong feelings of pride and community belonging while simultaneously fostering collective spatial practices, such as going to the stadium, watching the game together behind the block, and heated discussions on the block's steps. Football as a collective phenomenon and as a commons belonging to the community is still visible through the traces left in the form of graffiti, stickers, and murals throughout the entire neighborhood.
	MEMORY	Being mostly a young district, at least in its physical form, Crîngași district has some similarities, without technically being one, with the modernist type of 'new towns'. Dwellers who either moved from the demolished areas, or newcomers, could be assumed as pioneers, who moved first into the new housing blocks, retaining the ethos of new beginnings, overcoming the odds participating to the collective effort to 'found' the district. This spirit is illustrated by the local stories shared among dwellers that testify for the existence of a specific collective experience of practices among district's residents from various generations. These memories are practiced through storytelling as a form of attachment to the district and belonging to a community of similar practitioners. Thus, memories are acting as resources to be performed and shared collectively.

El Besòs i el Maresme, Barcelona



Aerial photo of the land where the neighbourhoods of El Besòs i el Maresme were costructed during the 1960s.



The housing conditions in the area before the modern neighbourhood construction. Ignasi Marroyo. Arxiu Nacional de Catalunya.

The cultural legacy surrounding El Besòs i el Maresme stems from the precariousness with which the South-West Besòs (Sud-Oest del Besòs) housing estate was built (between 1960 and 1965), a project promoted by the Barcelona Municipal Housing Board as part of the national Plan of Social Emergency during the dictatorship. The project was drawn up by LIGS architecture studio after their experience in the design of Montbau housing state, also in Barcelona. LIGS had previous experience at the Interbau competition in Berlin in 1957, and this meant that international European references of the Modern Movement had successively influenced their projects in Barcelona. Thus, LIGS took Jaap Bakema's work as a main reference, in particular the so-called 'the friendship model' (an attempt to promote relational and convivial in-between spaces between blocks). Another aspect inspired on Bakema was the 'Linjbaan', a model of commercial street to promote economic activities. Therefore, it is not surprising that this Barcelona neighbourhood it is known by a clear similarity Biljmermeer extention plan in Amsterdam.

Regarding South-West Besòs built reality, we can identify some 'traditions' that are still alive and take form in what we call 'socio-environmental commons'. One of these traditions is linked to the issue of 'knowledge'. In particular, in 1961 Gregal School was founded. It was a popular initiative arose by an assembly of neighbours that promoted an alternative pedagogical model inspired with the libertarian values of the Modern School and its instigator, the pedagogue Ferrer i Guàrdia (1859-1909). The school was the result of the cooperation between newly arrived families who demonstrated for the right to schooling their children. Since then it arises the whole tradition around the idea of **"Knowledge: learning, teaching, sharing"** thanks to the former Gregal School, followed by the Popular University, the School of Adults (Escola d'Adults) and the Popular School of Continuing Education (today Martinet Solidari Association).

It wasn't until after the global economic crisis of 2008 that, after multiple changes, the project gradually turned into a community kitchen (the current Menjador Solidari Gregal). From 2021, the project was enrolled in Alimenta Project, an initiative by Barcelona City Council to promote the use of 'Alimenta' spaces to cook, eat, learn, educate and socialize. During the previous decades, people engaged with Gregal cooperative had already activated other struggles such as: labor conditions in the factories in the area, ecological claims, fights for public services or the denunciation of the state of the dwellings. In terms of housing, in 1977 a closure of women of El Besòs i el Maresme took place for 15 days. The act consisted of activating a community and network to promote solidarity, care and the sharing of demands for the improvement of living conditions. A year later, in 1978, a series of environmental protests began to take place against the construction of the roundabout that affected the project of Rambla Prim, one of the main avenues in the neighbourhood that set out another focus on the issue of **"Green: growing, caring, gardening".** At the same time, within the framework of Besòs Popular University and the civic environmental awareness, some talks, workshops and training laboratories were held for a healthier and more balanced diet. This also built up a consolidate legacy around practices related to **"Food: cooking, eating and feeding"**.

In short, we can state that issues related to **'Knowledge', 'Green' and 'Food'** have been forged in the neighbourhood from a historical perspective that has been progressively developing till today. Furthermore, we can relate this fact to the definition of heritage that UNESCO established in 1972 on world, cultural and cultural heritage: *"Heritage is the legacy that we inherit from the past, with what we live today, and that we will transmit to future generations"*. Such a definition seems to fit with what we have detected around the practices of 'Knowledge', 'Green' and 'Food'. And in addition, we are particularly interested in how the idea of 'common heritage', of collective belonging regardless of its genesis or location, was already highlighted in this international convention. This reaffirms the need for pushing and disseminate these "environmental commons" which, given their community orientation and related practices, they constitute a kind of exceptionality that allows us to interpret them as **environmental and cultural heritage** at El Besòs i el Maresme, a legacy forged in the past and a living struggle today to pass on to new generations. Thus, as follows, we present a brief introduction in order to preserve these socio-environmental commons in order to take care of them. We welcome them and we wish they sustain over time, since they become a true source of future inspiration.

Green: growing, caring, gardening



Row of platan trees along the row housing section of the neighbourhood



Ecological protest. Flyer against the construction of the motorway (current Ronda Litoral) and in favor of Rambla Prim avenue, 1978. Source: courtesy of Rosa Romeu to Arxiu Memòries del Gregal (www.memoriesdegregal.org).

Greenery is regarded as one of the main providers of so-called ecosystem services. It not only improves the city's environmental quality through air purification and mitigation of the heat island factor, but it also provides a lively sense of connection with the cycles of life and balance with nature. Furthermore, plants are also living witnesses of the community life in the city, as they are often brought in and cared for by residents.

The community outreach of greenery is broad in El Besòs. The demographics of the neighbourhood show a large number of inhabitants (elderly and children) whose well-being would be better off if plants became the core of community action. However, authorities have historically dealt with vegetation in Barcelona in a managerial way, and communities have been set apart from the core of their plants.

Only recently have grassroots initiatives taken hold in El Besòs, being Raul Calle's action a case in point. He devotes himself to designing, constructing, maintaining, and caring for tree pits along the street where he lives. He now plans to extend his intervention further, as the Ambar Prim collective, La Fàbrica Coop, and the Institut Prim have joined him in collecting construction materials, designing the pits, and disseminating the initiative across the neighbourhood.



Greenery decorating the housing entance



Rambla del Prim Boulevard

Food: cooking, eating, feeding



Kitchen laboratory. Cooking course at the Besòs Popular University, 1978. Source: Arxiu Municipal del Districte de Sant Martí (www.memoriesdegregal.org).

Food access is usually given for granted in our cities, as the whole industrial chain is designed under the (illusory) cost-effective rationale. However, a critical look into the production, distribution, consumption and waste process sheds light on the many dysfunctionalities of the system. Besides being one of the prime CO_2 emitters, the dominant food industry does not guarantee access to healthy products for everyone. Therefore, food is one of the wicked conundrums regarding social and environmental sustainability.

Communities, such as El Besòs, with income and education indicators below the average, are more prone to food security risks. The limited expendable share of income determines the diet of many households in the neighbourhood, thus affecting the health and well-being of residents. Besides that, El Besòs lacks a strong network of local food cooperatives, thus leading to an unavoidable reliance on packaged and industrialised products that lead to a higher environmental impact.

Food is the main concern of several initiatives in El Besòs. El Gregal Community Kitchen, whose origins date back to the 1960s Ateneu Llibertari del Besòs, serves around 300 meals daily while carrying out healthcare and personal hygiene projects. It is supported by donations, volunteering work, and catering services, for which it gets a small benefit reinvested in its running costs. Other initiatives worth mentioning are community garden Hort Fortalesa and the Antígona network, which lead the projects "Cuinem Barri" and "Alimentem El Besòs i El Maresme".



El Gregal Community Kitchen in El Besòs i el Maresme

Knowledge: learning, teaching, sharing



The WECARE kick-start workshop in Barcelona, meeting with local agents, 26th April 2024



Public Library in El Besòs i el Maresme

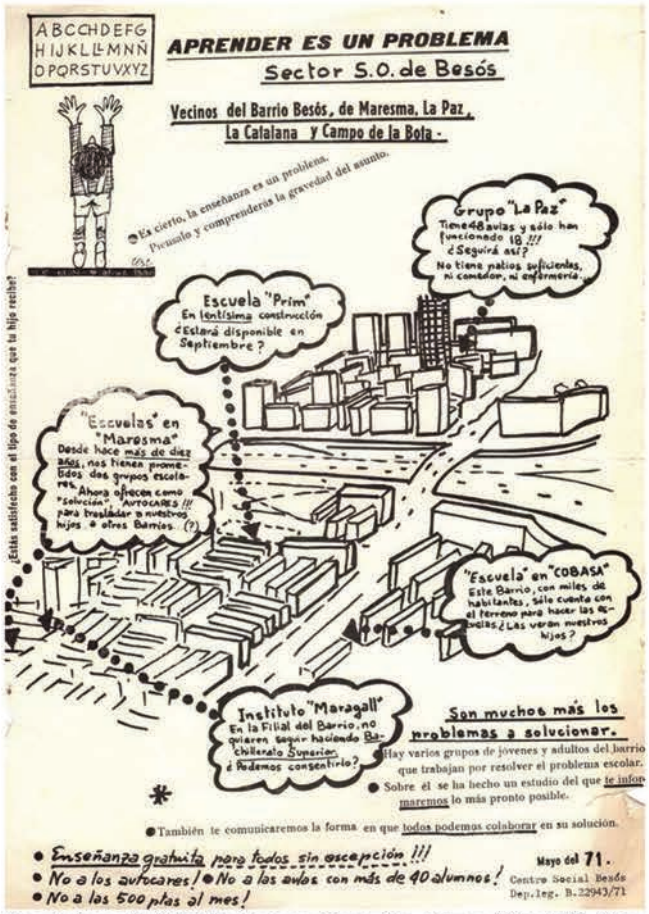


Meeting of the community of El Besòs i el Maresme

Knowledge is the most basic precondition for communities to gain agency in their own autonomous and sustainable flourishment. Due to the complexity of the manifold dimensions involved in the reproduction of life, such an immaterial resource needs to be built and shared commonly, as has been the case throughout history. Knowledge is both generic and contextual: knowing about the resources at hand in a particular context, as well as reimagining and sharing diverse ways to manage them, complement each other well and provide a powerful set of tools for residents.

El Besòs is one of the most culturally diverse and socially challenged communities in Barcelona. Residents from all over the world live together and share common challenges such as the physical conditions of their homes, safety on public space or access to formal circuits of the economy are a solid common ground for all of them. Driving the very rich and diverse knowledge they bear towards the solution of their shared concerns may foster their empowerment as a community. To achieve that, some previous facilitation, as language learning, is needed.

The adults' school El Martinet Solidari promotes education and knowledge as true tools for social transformation. It offers literacy education for adults, especially women, so that they can access social services or communal networks of aid. Together with other initiatives, like "Fátima's hands," it also provides information about the administrative procedures of the local context. It must be mentioned that all community initiatives in El Besòs are, by default, a way of sharing knowledge among all the participants in the initiative.



"Learning is a problem". Neighbourhood campaign carried out between 1968 and 1971, driving force behind demands for education and public schools in the neighbourhood. Source: courtesy of Rosa Romeu to Arxiu Memòries del Gregal (www.memoriesdegregal.org).

Złotego Wieku Estate, Mistrzejowice District, Kraków



The young generation of dwellers observing the model of Mistrzejowice neighbourhood, 1960s. In: Witold Cęckiewicz. Tom II. Socrealizm, socmodernizm, postmodernizm. Eseje. eds. M. Karpińska, D. Leśniak-Rychlal, M. Wiśniewski, Krakow 2015, p. 75

Brief history of the site

During the postwar period, Krakow became Poland's major centre of steel production. The ongoing development of heavy industry allowed to doubled the city population reaching 700 000 during the late 1970s and produced large-scale demands in housing.

Between the 1950s and 1980s, the Nowa Huta district was developed facilitating housing for. c. 250 000 inhabitants. Mistrzejowice district was created as one of Nowa Huta's elements offering housing for c. 40 000 inhabitants. Since the begining it was divided into four esates. The Złotego Wieku Estate was the oldest one. The urban project was selected in 1963 through the competition won by Witold Cęckiewicz and his team. The entire compound was constructed between 1967 and 1983, the architecture projects were designed by the team supervised by Jerzy Chronowski and Maria Chronowska. Since mid 1950s. Witold Cęckiewicz was promoting and teaching modern design in Krakow. His visits to Le Corbusier's projects in 1956 and to the 1957 Interbau exhibition in West Berlin helpd him to elaborate his own apporach in urban design.

Location of the estate inside the larger scheme of the city developmen

The Złotego Wieku (Golden Age) Estate is located in the northern outskirts of Krakow being the most north-western part of Mistrzejowice, which is one of the 18th districts of the city. The estate was designed for c. 15 000 inhabitants. It has a square-like shape and is placed in the valley, neighbouring the greenery to the north and the east. The southern border is marked with Ks. Kazimierza Jancarza St, the major communication connection with the city centre. The central part of Nowa Huta was designed according to the principles of socialist realism becoming one of the most significant examples of the Stalin era architecture in Poland. Unlike it, Mistrzejowice was designed following the modern movement and Athens Charter principles.

Most charactersitic elements of the urban and architecture project

Initially, the four estates of Mistrzejowice were supposed to be named following the names of the seasons. The Złotego Wieku Estate was planned to be named the Summer Estate. This terminology was connected with the ideas represented by the urban plan. The Mistrzejowice's design follows a shape similar to the tree, with two main streets offering connection to four main parts and playing the role of boughs in the layout. The district is located in the valley. The lower part is filled with the longitudinal 5-storey buildings supposed to simulate the leaves. Up to the north, the public buildings are located compounded with a smaller scale, 5-storey housings, the so-called "Winnie the Poohs". The top of the valley is filled with 11-storey buildings offering a panoramic view towards the city centre and mountains located south of Krakow.

The buildings at Złotego Wieku Estate represent modern design. They were constructed with massive usage of reinforced concrete elements filled with concrete blocks. During the 1970s other parts of Mistrzejowice were constructed with prefabricated slabs.

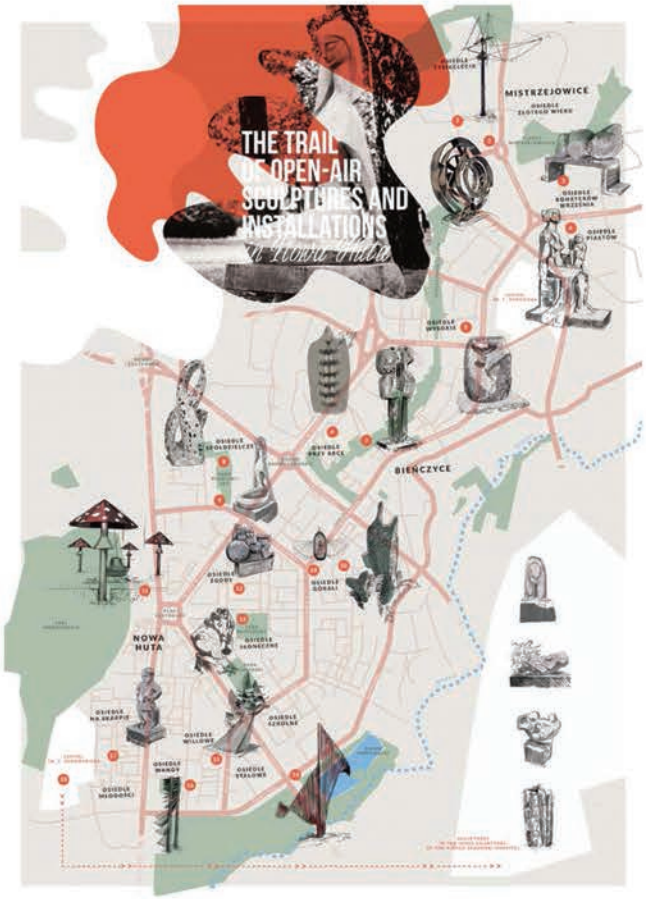


22nd June 1983, the consecration of the St Maksymilian Kolbe Church in Mistrzjowice by Pope John II, probably the biggest public gathering in the district's history. Archive of the Krakow's Museum, MHK-151-XI f-2



The initail plan of Mistrzejowice, 1963. In: Witold Cęckiewicz. Tom II. Socrealizm, socmodernizm, postmodernizm. Eseje. eds. M. Karpińska, D. Leśniak-Rychlal, M. Wiśniewski, Krakow 2015, p. 74

Art in public space: identity building



The Trail of Open -Air Sculptures and Installations. The Map of the project introduced by Monika Kozioł and organised b C.K. Norwid Centre of Culture.

Since the beginning of its completion, the Mistrzejowice district has been filled with a large-scale programme of open-air sculptures and installations. The abstract modernist urban pattern of the place meets with the abstract art, in many cases designed and executed by the best Krakow artist of the era. The fall of modern architecture in Poland appeared together with the fall of the communist regime. The building as well as the public art completed during the 1960s and 1970s were seen as a result of the totalitarian regime. Many of them, and especially the works of art were left abandoned, sometimes being destroyed or dismantled. The negative memory of the postwar political context in Poland cast a shadow on the way the architectural heritage of the era is being received. Until today presenting the social and aesthetic values of the postwar housing might meet with criticism.

The Mistrzejowice district togehter with Nowa Huta district might be seen today as a place crucial for rediscovering the art and architecture of the recent past.

In 2014 the internet project entitled Krakowski Szlak Modernizmu (The Krakow Trace of Modernism: szlak-modernizmu.pl/) was initiated to promote discovering the 20th-century architecture of Krakow including Mistrzejowice. Today it is developed by the Institut of Architecture Foundation. In 2017 the Foundation organised also the first monographic exhibition of Witold Cęckiewicz, the Mistrzejowice urban plan main author (Odwilż 56 - Cracovia 65. Architektura Witolda Cęckiewicza / The Thaqw 56 - Cracovia 65. The Architecture of Witlod Cęckiewicz: https://instytutarchitektury.org/odwilz/).

Among the crucial projects organised to discover the artistic values of the era, one should pay attention to the Trail of Open-Air Sculptures and Installations. The project introduced by Cyprian Kamil Norwid Centre of Culture aims to educate the local society about high-quality art in the common neighbourhood environment.

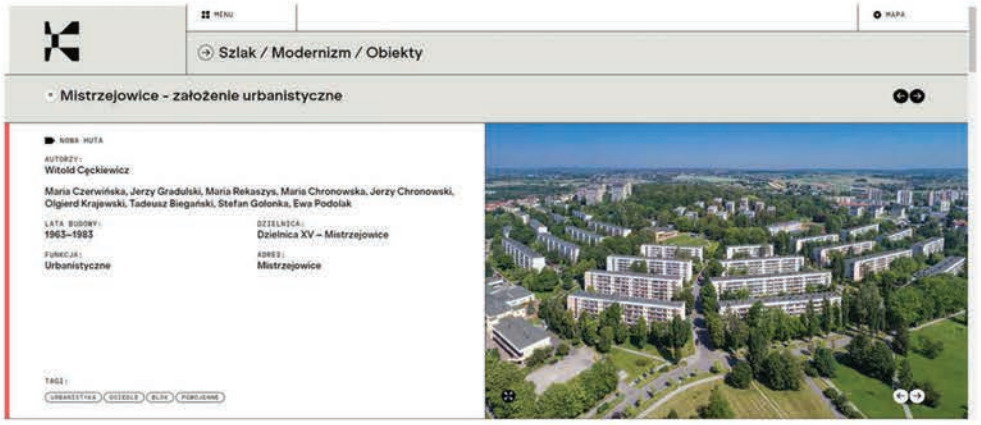


The Dojrzewanie II (The maturing II) Sculpture designed by Wincenty Kućma in1975, Bieńczyce Estate, Krakow



The Spirala Kosmiczna Sculpture (The Cosmic Spiral) designed by Antoni Hajdecki in1974, Tysiąclecia Estate, Krakow. Wikimedia Commons, CC BY 3.0

The presented projects, among others, allow us today to better understand the postwar culture. The ongoing process plays an important role in building the sense of commitment with the place and self-identy of the community.



Krakowski Szlak Modernizmu, The Krakow Trace of Modernism, web site dedicated to the 20th centrury architecture of Krakow

Hidden genius loci: unused resources



The 48 Batowice Stronghold located at Złotego Wieku Estate. Wikimedia Commons, CC BY 4.0

Dissonant heritage

Before WWI, the city of Krakow, then a part of the Austro-Hungarian Empire was a major military centre in the region, known as the Festung Krakau. Before 1914 more than one hundered military insatllations were constructed surrounding the city. of Krakow. Until today the city area is filled with numerous post-military installations, amog which majority is today abandoned and with no proper function. One of such problematic historic sites is the 48 Batowice Stronghold, an artillery unit built in the 1885 and extended in 1911. The building was used for the active combat action for only short time at the end on 1914. It was never destroyed, for most of its history serving as a military storage. After WWII the Batowice Stronghold was abandoned. In recent years it was partly revitalised but still, no function was implemented.

Green belt of Krakow

During the 1970s prof. Janusz Bogdanowski from the Krakowa University of Technology proposed to use the former Austrian military constructions and the connecting roads to build the new green belt of Krakow. Linking still-existing strongholds with such traces could provide the city with a unique in its scale green recreational zone.

However, the project was never executed it became a source of inspiration for local architects and urban planners. The large-scale military buildings surrounded by greenery offer still a variety of opportunities to develop common spaces for integration. Some of the similar structures in Krakow are functioning today as community centres, museums, hotels and office spaces.

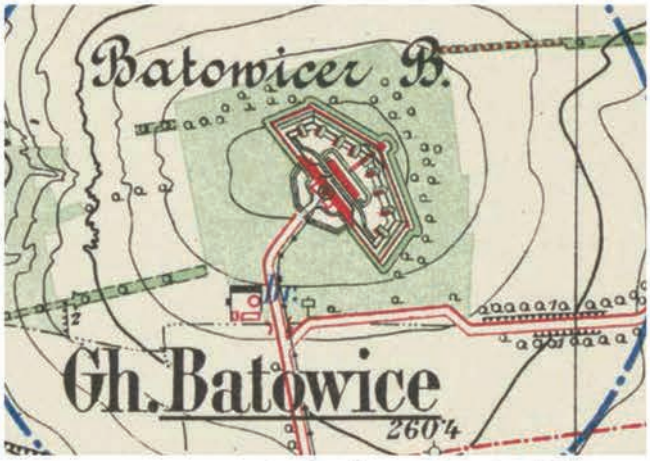
In the era of climate catastrophe, the abandoned places connected with the notion of dissonant heritage as the 48 Batowice Stronghold might become a strategic asset for the future of the cities. The place with its unique greenery might help to integrate the community of Złotgo Wieku estate in the future. It can also play the role of active space for recreation and cooperation dedicated to agriculture production and storage.



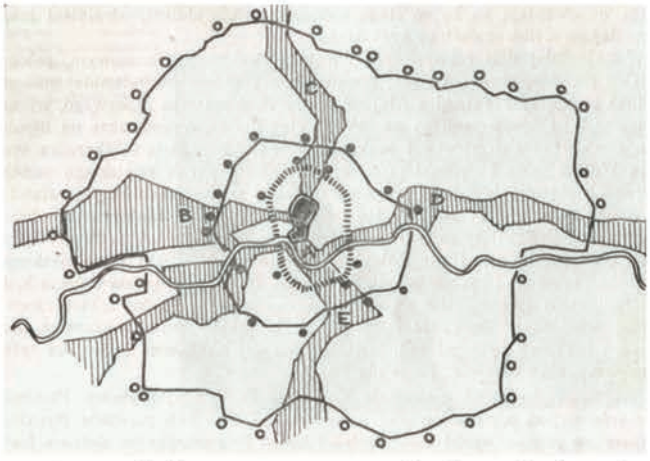
The WECARE Kickstart workshop in Krakow, visit to the 48 Batowice Stronghold located at Złotego Wieku Estate, meeting with Filip Suchoń PhD, 21st May 2024



The 52a Łapainka Stronghold located in Jugowice, in Krakow. In 2022 it was renovated to house the Museum of the Scouting Movement, a branch of the Krakow Museum. Wikimedia Commons, CC BY 4.0



The plan of the 48 Batowice Stronghold, c. 1900. Source: http://kaponiera.pl/5/batowice.html (26.07.2024)



The proposal of the greenery project surrounding the city of Krakow with a large-scale park based on the 19th-century system of fortification. See: Janusz Bogdanowski, Warownie i zieleń twierdzy kraków, Kraków 1979.

Greenery: sustainable land use and food production



The WECARE Kickstart workshop in Krakow, visit to the Złotego Wieku Allotment Garden, 21st May 2024

Alottment Gardens

The allotment gardens are an urban innovation widely propagated in Europe during the 19th century. During the late 1920s Ernst May, then urban planner of Frankfurt am Mein in Germany proposed to build allotments near the new modern estates of the city hoping to support dwellers, mainly working-class representatives, with food production opportunities. The gardens were supposed to help users be fit and resilient against diseases like tuberculosis. The Frankfurt model became fastly an important source of inspiration in various European countries. Already before WWII allotments became popular in especially Northern and Central Europe.

The new way of recreational land use was widely spread in many European countries becoming popular in Poland already at the turn of the 19th and 20th centuries. The gardens were organised as associations and were using abandoned areas on the outskirts of the cities offering small plots of 3-5 ars with the opportunity to build a small shelter.



The WECARE Kickstart workshop in Krakow, visit to the Złotego Wieku Allotment Garden, 21st May 2024

Alottments in Krakow

After WWII the authorities of communist Poland propagated allotment development. Until today there are c. 900,000 people gathered in the Polish Allotment Gardens Associations. The Krakow today houses 105 gardens with more than 500 hectares of land.

The Złoty Wiek Allotment Garden was established during the 1980s as a bottom-up initiative of the Lenin Steel Company in Krakow, where the majority of the estate used to work. Today, more than 40 years since it was established the garden is still being managed by the same group of people who were involved in its creation. The majority of them live in the close vicinity, in various estes of Mistrzejowice district.

As it was stated during the WECARE visit allotment is a way of life connected with land cultivation, respect for nature and the joy of breading and harvesting own vegetables, fruits and flowers. Especially the older generation representatives see allotments as a tool for recreation, body exercise and well-being.

The political changes of the 1990s brought a negative image of the allotment gardens seen as shantie town-like areas. The recent SARS-CoV-2 pandemic remodelled largely this attitude among the Polish citizens. During the 2020 lockdowns, the small gardens became a shelter for hundreds of thousands of people offering them contact with nature and the sun.

At present one can observe the growing interest and popularity of the allotment gardens. especially among the big city dwellers. Self-gardening and permacultural way of land cultivation might become a critical tool in the future, helping to survive the growing number of heat days and offering an independent source of food.





The alottment garden shelter at Siedlung Römerstadt in Frankfurt am Main, Margarete Schütte-Lihotzky, c. 1925, Wikimedia Commons, CC BY 4.0



Crângași District, Bucharest



View of the Crângași district seen from the Grant Bridge
source: www.facebook.com/Cineclic.ro

Brief history of the district

Crângași is located in the north-west of Bucharest and is delimited by several strong infrastructural boundaries, such as the train lines and the dam Lake Morii. Until the 1950s, the area still retained a peripheral air, with low density houses with a garden, but without access to public utilities, and was mainly inhabited by low income working class dwellers employed by the nearby factories and railway. Since 1960s, under the "socialist city" paradigm, the individual houses are gradually replaced with collective housing ensembles, culminating with the massive systematization of the 1980s that completely reorganized the area.

The housing estate of Crângași was developed between 1981 and 1986, together with the construction of the dam on the Dâmbovița River and the large-scale artificial Lake Morii, which is the biggest one in the city. As with other similar interventions in the epoch, the massive infrastructure works entailed large-scale demolitions, with the existing farms, small-scale settlements and even cemeteries being gradually erased in the process of building the new district. The construction of the new buildings—four to nine or eleven storey blocks—has profoundly changed the urban tissue previously occupied by the industrial community already organised in Crângași during the nineteenth century, dwelling small-scale single-family houses. The district was among the last large-scale projects implemented in Bucharest before the political changes in 1989. In 1984, the local subway station was inaugurated, offering a high standard underground connection between the district and the city centre.

Green spaces: from *microraion* to densification and privatization

During the 1960-1970s, local planners used the model of the *microraion*, as an urban unit, freed by major car traffic, where pedestrianized dwellers shared educational, commercial, health, sport and public transport infrastructure.

The organic urban composition and the generous green spaces gave the district the air of resorts. Since mid-1970s, in the context of austerity, *densification* begins, bringing back the corridor-type boulevards and the packed dwelling enclosures, to the detriment of *micro-naions*' open spaces and their 'waste' of land. Green spaces were shrunk to become rather stripes alongside the buildings, their maintenance being abandoned by the administration, but adopted by residents. The occupation of the in between spaces and their usage' intensification only accelerated after the fall of state socialism in 1989, along with radical privatization and state retreat. In the context of the fragmentation, occupation and privatization of green spaces, some residents continue to informally adopt them (individually or collectively), maintaining their function for the district and community.

Key features of the local public housing project

Compared to the majority of the postwar housing estates in Europe, as well as in Romania, the new district proposed a much more densified pattern of relatively tall buildings, shaped in the form of singular blocks organised along the major streets, with commercial spaces in the ground floor level for the building placed along main boulevards. The buildings blocks are ordered according to an axial and symmetrical logic. After the powerful earthquake in 1977, building design followed stricter structural regulations. The blocks, although constructed by using reinforced concrete slabs, display a series of decorations formed in concrete.

One of the determining aspects of the socialist-modernist project that radically improved the lives of its inhabitants was, in addition to accessing modern apartments, the access to housing as an integrated urban system. Thus, living in the district meant accessing in the proximity a diverse public infrastructure, like schools, parks, clinics and sport fields, shops or cinemas.

At the same time, over the green spaces in between the blocks, generously planned, but difficult to maintain by the authorities, informal gardening practices have blossomed, partly initiated by the former residents who moved into the new public housing.



source: https://etimpu.wordpress.com/

Gardening by the Block



Gardens by the block in Crângași

Gardening as resistance

Despite specific historical trajectories, urban gardening has taken similar forms during state socialism around Central and Eastern European states. In the collective housing districts of Bucharest, the green spaces in between the blocks and behind big boulevards were tenants' collective 'responsibility' to maintain.

There were also some cases of gardening on vacant spaces similar to allotment like organization. This phenomenon was formally supported by the state, which implicitly accepted the growing food shortages triggered by the economic crisis of the 1980s. Relying on generously planned in between spaces, access to resources and benefiting from inhabitants' knowledge acquired from previous peripheral or rural housing experiences, urban gardening flourished. However, after 1989, gardens' productive aspect almost disappears, and the practice gradually loses its formal support, being even depreciated by the narratives and policies of "civilization" that represents gardening among the blocks as invasive, un-aesthetic and as forms of privatization. Still, triggered by various motivations, solitary gardeners or small self-organized groups of neighbours continue to care for the in between green spaces, also as a form of resistance to the increasing occupation, fragmentation and enclosure of the public domain with other uses, like parked cars, or constructions. Moreover, these gardens also function as a form of social infrastructure and spatial hubs in a network of relationships based on exchange and mutual help.

Thus, the local form of urban gardening informally enacts a spatial and organisational horizontal green version of the vertical collective housing. The result is not one open and park-like green, but rather a collective patchwork of small, individual practices, that are structured by a shared infrastructure and bridged by social networks. Paradoxically, precisely the need for individualization generates belonging to a 'community of practitioners' that are apart-but-collectively caring for the shared resources. Thus, discreet, latent, less articulated forms of commoning are specific to the local context, such as informal gardening, that is assumed as a way of life and performed as a form of quiet sustainability.





'Our' Libraries



The WECARE Kick-off workshop in Bucharest, visit at the Crângași Public Library, 11th June 2024

Equal access to education represents one of the basic human rights of every society. This elementary common is responsible for a community's resilience and future development. Quality education is currently understood as a crucial driver for the future and placed among the United Nations 17 Sustainable Development Goals. Bucharest still has a network of public libraries. Based in city districts, the libraries offer access to knowledge and a basic learning environment for diverse categories of users. Libaries are viewed as so-called "third places", safe public places which are different from home and places of work or conventional spaces of education.

After modest beginnings during the interwar period, Bucharest libraries become truly public only during state socialism. While becoming key ideological tools in the architecture of the communist regime, libraries' expanded as a network into marginal districts. However, the urgency of the cause and the limited resources of the post-war period meant that most of the new spaces were inappropriate, while their arrangement and operation usually required volunteer support from the readers.

In the following decades, although their resources and spaces improved, libraries constantly relied on the support and contribution of readers in order to function. For most users, their first contact with a public library was with a public institution always in need, becoming in time a practice shared by both librarians and readers. Paradoxically, its chronic austerity triggered solidarity and mutual help, libraries articulating around them 'communities of interest' that went beyond the book exchange and collectively care for shared infrastructure.

The systemic changes of 1989 strongly affected the state support for public infrastructure, including libraries. While losing approximately 30% of their spaces in the past decades, with its alternative programs of mobile and temporary branches cancelled, the Bucharest library network survived the wave of closures and privatizations.

Especially in the large collective housing districts, these libraries remained among the few accessible infrastructures opened in the proximity of dwelling. The practice of user participation and contribution continued and thrived during post-socialism, with some of the district branches becoming a kind of implicit community centres. Here, users receive book recommendations, participate in communities of interest, thus becoming "friends of the library" that they adopt it as "our library".

One of the Bucharest public libraries—the 'Nichita Stănescu' branch of the Bucharest Metropolitan Library network—is located in the heart of the Crângași district. Despite its relatively small size, it provides a space for children from the districts during their free time, after school classes. It is also a place for local community integration and gathering. Libraries that are living heritage and knowledge centres in every city are the critical cluster for civic society building.

The case study of local libraries evidenced how local commons' latency manifests also beyond semi-autonomous in-between spaces and dwellers' disobedient practices. Thus, local public libraries illustrate how, from the active sharing of knowledge as a common good, the library could become an informal and tacit common space, while its personalized use can grow into an explicit commoning practice.

Moreover, pursuing their role of knowledge' distribution, libraries can act as eco-hubs of learning and exchange, in the context of the lack of awareness, guides and tools necessary for defending the environmental commoning.



The WECARE Kick-off workshop in Bucharest, visit at the Crângași Public Library, 11th June 2024

A Tale of Two Lakes



The WECARE Kick-off workshop in Bucharest, group visit at Lake Morii
10th June 2024

Water: recreation, resilience, respect

Water is one of the most critical common elements in the existence of every city. The lack of clean water or surplus of water might produce substantial danger to every human settlement. The future of the cities will be based on the careful management of the water reserves. Due to the climate catastrophe, they are in scarcity all over the globe including in mild-climate Europe.

Understanding the critical meaning of water and respecting it is crucial for the future and especially for the resilience strategies of living. Clean water and sanitation as well as life below water are among the 17 Sustainable Development Goals. The critical role of water and the understanding and management of its circulation in the urban environment is not yet high on the priority list of Bucharest public policies. Along the process of reorganization of large areas of the city, Dîmboviţa was also systematized during the 1980s. The river was contained in a concrete box and two water management lakes were realized at its entrance and exit from the city. The dam at Lake Morii was built at the entrance to the city, partly over the former village of Crîngaşi.

Having a difficult relationship with the district from the beginning—being associated with a technical rather than leisure infrastructure—the lake was eventually adopted by the inhabitants and placed on the community's map. Functioning together with the adjacent park, and benefiting from the partial landscaping of its shores, the lake is about to enter a process of re-naturalization, which will attract even more users, either residents of the city, from the nearby districts, but also from the wider more-than-human community dwelling in the city. It also impacts the local climate, cooling the temperature during the summer and helping to ventilate the neighbouring districts. At the other end of the river, the constructed pair of Lake Morii was never functional and was abandoned after 1989. This was, however, a chance for the biodiversity, which, benefiting from the protection offered by the high banks and the underground springs, adopted the site and transformed it into what was latter called the Delta Văcăreşti.

From the European perspective, the Delta Văcăreşti is a unique site, allowing the observation of natural processes reclaiming the territory while producing the posthuman, so-called 'third landscape'. It is also a living test-site for natural water management and natural soil fertilisation, which are friendly to various species of animals producing a biodiversified environment. In recent years, triggered by the actions of non-human agents, local activists advocated and finally succeeded in turning the place into a nature protected area.

The legacy of the socialist-modernist water management infrastructure, as well as the destiny of its informal use and transformation, speaks of the emergent environmental commons at the city scale, where a critical role is played by non-human actors.

At the same time, this tale illustrates the key role played also by civic pressure and activism, who managed (this time) to successfully defend an environmental resource in the face of market greed and administration disinterest. Moreover, the Delta' evolution evidences the need of acknowledge (human) active 'abandonment' even as a planning method, aiming to achieve urban re-naturalization.

From the perspective of acknowledging, maintaining and defending the environmental commons, these practices, such as *gardening* by the block, or *ouring* the local library, and even *abandoning* infrastructure, that have developed over time and become accepted as a current practice of living together, become a form of intangible heritage, which requires valuing narratives, simulative policies and concrete support.

Undernstanding the Modernist Heritage

Modernism as UNESCO World Heritage

The historical concept of the Monument was developed during the 19th century and was related to man-made places and sites representing cultural or historic values. The increasing urbanisation and transitions of the 20th century forced the need to reformulate the concept of the values from the past that we should commemorate and protect. The Venice Charter of 1964 together with the establishment of ICOMOS (International Council of Monuments and Sites) in 1965 provided the universal frame and platform of cooperation for preserving and conserving sites in modern times. Soon after the document and the organisation became instrumental for the actions implemented on a global scale.

In 1972 the United Nations Educational, Scientific and Cultural Organisation adopted the Convention concerning the Protection of World Cultural and Natural Heritage, which represents the universal understanding of tangible heritage, based on the idea of interaction between humankind and the environment. The UNESCO Sites represent the Outstanding Values, determined through 10 criteria, among which 6 are related to culture and 4 to nature. The criteria related to culture appreciate human creativity, exchange of values, the testimony of the past, unique ensembles and sites, cultural landscapes and connection to historic events.

In 1978 the UNESCO World Heritage List was presented for the first time with 12 first inscriptions. One of the chosen places was the historic city of Krakow, one of the cities researched in WECARE programme.

In 2024 UNESCO World Heritage List comprised 1223 Properties. Some inscriptions are related to one place, some to many, that might be located in various countries or even on various continents. Recently one can observe a growing number of World Heritage Sites related to the modern movement. Among the most renowned are: Bauhaus and its Sites in Weimar, Dessau and Bernau (1996, 2017), Tugendhat Villa in Brno (2001), Sydney Opera House (2007), The Architectural Work of Le Corbusier (2016), an Outstanding Contribution to the Modern Movement The 20th-Century Architecture of Frank Lloyd Wright (2019),

The countries represented in WECARE projects also appreciate the Outstanding Universal Values of modernity through e.g. Works of Antonio Gaudi (1984), Centennial Hall in Wrocław (2006), Brâncuși Monumental Ensemble of Târgu Jiu (2024).

Social dimension of the modern heritage

The 19th-century concept of the Monument was developed to fulfil the needs of the European nation-states of the establishment of a new type of secular 'sacrum'. The 20th-century concept of heritage went beyond this approach advocating for much broader typologies of interactions and symbolics that represent the past and play an important role in contemporary. As a result, the heritage sites and objects do not need to meet aesthetic criteria as well as don't have to express only the events and interactions that are received positively. Already in 1978, among the first 12 World Heritage Sites, UNESCO inscribed Gore Island in Senegal, commemorating centuries of slavery trade.

One of the most important dimensions of heritage is its social interaction with the past. In this sense, heritage values might be found in various unexpected sites that are understood as common values.

The 20th-century housing architecture was underestimated and undervalued for a very long period. It is still meeting with prejudices and is being rejected as a common value. The concept of heritage is helping to overcome this problem helping to find new ways of interpreting the cultural landscape and enabling us to appreciate the everyday environment as an identity space and symbol.



Villa Savoye in Poissy, France, Le Corbusier 1931, UNESCO Site since 2016, Wikimedia Commons, CC BY-SA 4.0



Bauhaus School Building, Dessau, Germany, Walter Gropius, 1926, UNESCO Site since 1996, Wikimedia Commons, CC BY-SA 4.0



Fallingwater House, Millrun, PA, USA, Frank Lloyd Wright, 1935, UNESCO Site since 2019, Wikimedia Commons, Public Domain



Sydney Opera House, Australia, Jørn Utzon and Ove Arup,1973,UNESCO Site since 2007, Wikimedia Commons, CC BY-SA 3.0



Tugendhat Villa, Brno, Czechia, Ludwig Mies van der Rohe,1930,UNESCO Site since 2001, Wikimedia Commons, CC BY-SA 4.0

unesco
World Heritage site

UNESCO World Heritage Label, https://whc.unesco.org/



Casa Milà, Barcelona, Spain, Antonio Gaudi,1910, UNESCO Site since 1984, Wikimedia Commons, CC BY-SA 4.0



Cenntenial Hall, Wrocław, Poland, Max Berg, 1913, UNESCO Site since 2006, Wikimedia Commons, CC BY-SA 4.0



Brâncuși Monumental Ensemble of Târgu Jiu 1938, UNESCO Site since 2024, Wikimedia Commons, CC-BY-SA-3.0-RO

Modernist Heritage as an European Value

European Heritage Label

In 2006 Granada in Spain hosted the meeting of the representatives of 17 European countries during, which the project of European Heritage Label was initiated to bring the common memory and knowledge about the European history and values as well as to identify sites that played significant role in building a united Europe. In 2011 the European Parliament and Commission decided to strengthen this initiative as an official EU programme (DECISION No 1194/2011/EU).

Since 2013 there have already been 67 different European Heritage Lebel sites. In 2019 European Commission adopted a decision to name the European Heritage Label the group of Werkbund Estates in Europe (Austria, Czech Republic, Germany, Poland). During the 1920s. the Weimar Republic saw increasing demands in housing met with progressive architecture programmes proposed by the Deutscher Werkbund organisation. Between 1927 and 1933 six different cities in this days Germany, Czechoslovakia, Austria and Switzerland developed modernist housing initiatives promoting new typologies and ways of organisation and construction. Nowadays the interwar settlement represents the progressive discourse of modernism, whose aim was to bring the solutions for the biggest problem of its era - housing. The Werkbund estates in Stuttgart, Wrocław, Prague, Brno, Vienna and Zürich are the living places offering knowledge about how Europe was addressing the housing problems in the past, how creative and innovative this process was as well as giving us inspiration for the future.

Since 2014 also the city of Kaunas in Lithauania is among the European Heritage Labels representing its modernist architecture of the interwar period.



Weissenhoffsiedlung in Stuttgart, Germany, Le Corbusier Villa (also a UNESCO Site), 1927, Wikimedia Comm., CC BY 3.0



Werkbund Estate in Vienna, Austria, House designed by André Lurçat, 1932, Wikimedia Commons, CC BY-SA 4.0



Baba Werkbund Estate in Prague, Czech Republic, Sutnar House, Ladislav Sutnar, 1932, Wikimedia Commons, CC BY-SA 4.0



WuWa Werkbund Estate in Wrocław, Poland, Paul Heim and Albert Kempter House, 1929, Wikimedia Commons, CC BY-SA 4.0

How to preserve the modernist heritage and how to use it for the future

In 1988 Eindhoven in the Netherlands saw the establishment of DoCoMoMo International (International Committee for Documentation and Conservation of Buildings, Sites and Neighbourhoods of the Modern Movement). Inspired by the actions undertaken by the ICOMOS, DoCoMoMo is documenting and researching the modern movement architecture and its influence on the cultural landscape of cities all over the world. Gathering scientists, architects, urban planners and architecture historians the organisations give a frame for a common understanding of the values behind the modern movement. The organisation played a fundamental role in addressing the needs for preservation and conservation of the sites and gave expertise inevitable for making modern architecture more visible and undernstood.



The DoCoMoMo Journal is beign published since 1989. There are already 71 issues of the scientific magazine, which is playing critical role in discussing the modern architecture vales: https://docomomojournal.com/

New Europan Bauhaus

Among the contemporary projects dedicated to modern architecture, one of the leading today is the ETOM European Triennal of Modernism. Initiated as a festival of modern architecture in Germany (Triennale der Moderne) and gathered around the BHROX bauhaus Pavilion in Berlin it is today the leading platform in Europe for interpretation of the 20th-century architecture and its meaning for the future. The initiative was recognised recently by the European Commission under the frame of New European Bauhaus as an ETOM NEB-Lab. It gathers 10 official NEB community members and 30 more partners from 14 countries, focusing on seven topics: Diverse trans-European Modernism, Modernism in Central Europe, Appreciation & continuation, Endangered heritage, Modern housing, Modern reuse, and Modern design.

Unexpected discovery. What lesson the modern hertitage can teach us ?



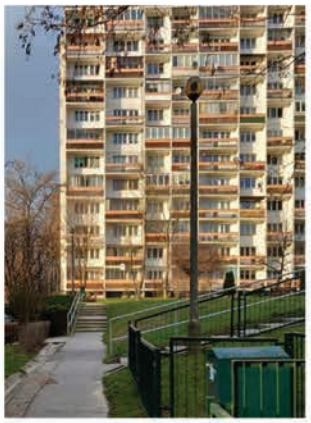
El Besòs i el Maresme estate in Barcelona



Guillermo Giráldez Dávila, Pedro López Íñigo and Xaviera Subías i Fages, 1960s, Wikimedia Commons, CC BY-SA 3.0



Witold Cęckiewicz, 1974. In: Witold Cęckiewicz. Tom II. Socrealizm, socmodernizm, postmodernizm. Eseje. eds. M. Karpińska, D. Leśniak-Rychlal, M. Wiśniewski, Krakow 2015, p. 64



Złotego Wieku estete , Mistrzejowice district in Kraków.

Berlin 1957

In 1957 the city of West Berlin hosted the international architecture exhibition Interbau 57. Answering the socialist realist monumental development of Karl-Marx Alle that represented the GDR approach towards the city reconstruction, the authorities of the western democratic enclave proposed a different scheme of the city urban planning based on the Athens Charter principles and modernist architecture aesthetics. The most important part of the exhibition was located in the northern outskirts of the Tiergarten Park.

The Hansviertel Estate was composed of single buildings representing a variety of forms and solutions to fulfil the need for comfortable housing. The particular projects were provided by the most renowned architects of the era including Walter Gropius, Alvar Aalto, Oscar Niemeyer, and Jaap Bakema among others.

The West Berlin exhibition was widely advertised and visited.

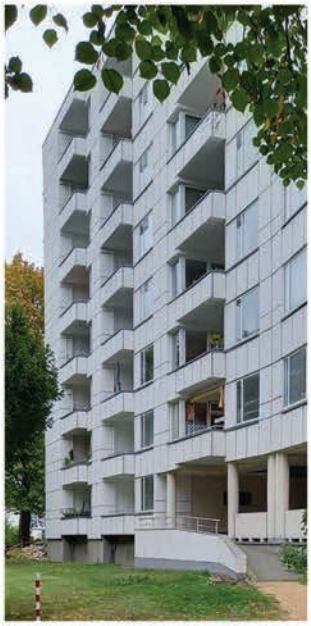
Among the young generation architects of the era who travelled to Berlin and recognised a visit to Hansviertel as an important moment in their education were Guillermo Giráldez Dávila, Pedro López Íñigo and Xaviera Subías i Fages from Barcelona. Two years later they started their project for El Besòs i el Maresme.

The same place was visit also by the group of architect from Kraków. One of them was Witold Cęckiewicz author of Mistrzejowice district.

We will probably never learn if they meet or interfere. What we know is the way how modern architectural patterns were spreading and developing producing a new type of cultural landscape and urban environment of Europe, today our common heritage.



Hansavierter Berlin, apartment house designed by Walter Gropius, 1957

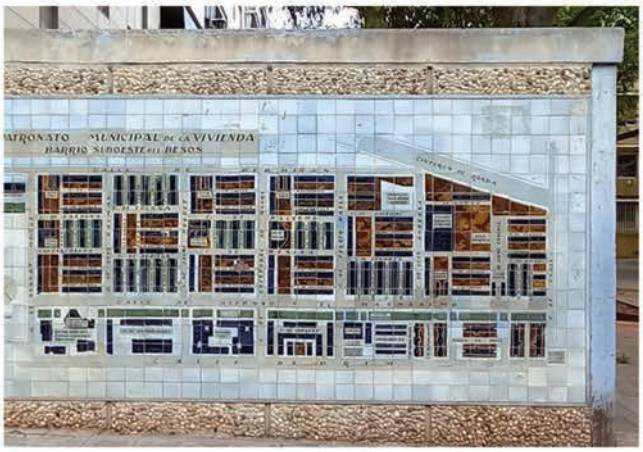


Hansavierter Berlin, apartment house designed by Alver Aalto, 1957



Hansavierter Berlin, apartment house designed by Oscar Neimeyer, 1957

Hidden treasures. Art in the public space.



The ceramic decoration presenting map of El Besòs neighbourhood in Barcelona, designed by J. Roura G. , executed by N. Vallve, J. Furmenti, Barcelona, 1967



The ceramic decoration presenting map of the central part of Nowa Huta in Krakow (Złotego Wieku Estate and Mistrzejowice district were built as an extention of this plan)



The ceramic and stone decoration "Crîngaşi" (the 1980s version of the districts name Crângaşi) presented at Crângaşi Metro Station in Bucharest, 1980s

Integrated space and art

The postwar housing ensembles and districts were largely filled with monumental, usually abstract art. In a 1943 essay entitled "Nine Points on Monumentality" Josep Lluis Sert, Sigfried Giedion and Fernand Léger stated:

"A monument being the integration of the work of the planner, architect, painter, sculptor, and landscapist demands close collaboration between all of them".

Advocating for the new, postwar housing development philosophy they recommended strongly integrating architecture and art. During the early postwar years such ideas were implemented into action. The public space of such ensembles as El Besòs i el Maresme in Barcelona, Mistrzejowice district in Krakow or Crângaşi in Bucharest is filled with various examples of art representing the 1943 ideas implemented into action. Le Corbusier's Unite d'Habitation with casts in the concrete representation of Modulor might be seen as an iconic representation of the issue.

Researching the postwar modernist housing estates it is necessary to take into consideration their values as spaces for art. The most common are objects made of stone and ceramics, sometimes in the form of monumental names or maps of the neighbourhood, sometimes in the more discursive way of representation of nature or culture. The anthropological approach will let us learn about the ideas and narratives that express the common needs and shared ideas of the societies living in particular neighbourhoods. At present the monumental art from the recent past help also the comments to find the link with the new space of living and to merge their identity brought from elsewhere with the spirit of the new place just as it was when those sites were formed and inhabited for the first time.



Modulor, universal model of the human body, Das Corbusierhouse, Berlin, 1957, iconic example of the postwar art decorating housing buildings



Description of Athens Charter principles represented in Das Corbusierhouse, Berlin, 1957



WECARE Kick-start workshop, Barcelona, 26. 04. 2024



WECARE Kick-start workshop, Krakow, 21. 05. 2024



WECARE Kick-start workshop, Bucharest, 10. 06. 2024

WECARE Heritage Commons:

The CREA team would like to express its gratitude to all those people and organizations that have collaborated with us during the process of project organisation, special thanks let us express to the hosts and meeting participants who enabled us to learn about the visitng sites and still little recognised history of modern architecture of Europe.

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CHAPTER 3

Artistic & social actions

Barcelona

PLANTADA: A MORE-THAN-HUMAN CELEBRATION RECLAIMING ECOSYSTEMIC COMMONS

On April 5th, in the courtyard of the Escola Concepción Arenal in the Besòs i el Maresme neighbourhood of Barcelona, an event titled “Plantada” was organised with the aim of fostering a situation where affections and practices could connect. The catalyst was an appeal for residents to bring a plant from home and share it with the neighbourhood for a few hours. The invitation sought to circulate agencies—vegetal, human, material—within an everyday space, eschewing any symbolism.

The first plants arrived early in various containers: buckets, plastic pots, or cardboard boxes, among others. Neighbours brought them from nearby balconies, windowsills, or other parts of their homes. Significantly, each plant brought with it a story and a method of care that reconfigured the courtyard, weaving a web of more-than-human relationships that often go unnoticed. The asphalt of the school courtyard, greened by the plants, became a performative space that generated proximity, transcended boundaries, and fostered conversations among neighbours and strangers.

Plantada aligns with a situated claim for “green,” one that works with what already grows at the margins, with what neighbours have been doing all their lives without asking permission. This approach is de-intellectualised, not seeking to theorise or devise ideal futures or unattainable utopias. Instead, it aims to appreciate and pay attention to the relationships that can be generated through an act as small as sharing time with others and with plants. In this project, each plant was considered a vegetal body with agency and the capacity to affect and challenge our ways of living in community, caring for one another (humans and non-humans, animate and inanimate), and resisting and supporting each other collectively.

PLANTADA AS ANTI-MONUMENT

Plantada is defined as a counter-monument, an anti-monument, or an alternative monument, as one might choose to call it. MITO collective has tended to use “counter-monument” to reflect the intention not to destroy monuments but to rethink them. To fulfil their commemorative function, monuments have traditionally possessed three characteristics: partiality, purity, and simplicity.

Monuments are partial because they represent the perspective of the dominant group in a society or community, due to the logic of majorities that imposes governments and dictates decisions regarding the distribution and occupation of urban space. They are pure because monuments typically represent only a single dimension of the history being remembered. And they are simple in terms of conveying messages that are easy to understand and lack significant complexity.

With *Plantada*, the aim was to break with this model of monument to envision another way of creating memory. This alternative approach to memory-making was conceived as open, living, and situated. *Plantada* challenges partiality by drawing upon a multiplicity of voices, gestures, and experiences that converge in a single place. Each pot, each cutting, or each interaction forms part of a living and plural fabric that makes visible everyday memories often overlooked and marginalised by official discourses. This counter-monument commemorates an infinite set of small actions that sustain life. It commemorates minor acts such as sharing a plant, improvising a pot, or watering a neighbour's plants. It commemorates gestures that express care, solidarity, and resistance, generating a heritage linked to shared experience.

Conventional monuments, as previously noted, seek the purity of their message, a characteristic that ultimately aims to ensure a misguided eternity. In *Plantada*, this purity dissolves amidst the variability of "green" (there is no fixed and stable green, yet all fall under its umbrella) and the instability of its creation process, where fragility is a central condition. Plants grow, wither, and transform. They depend on time, care, environment, and chance. This material affirmation of vulnerability as a political and relational dimension shatters the purity of the memory emerging around the monument, which is neither linear nor clear. It is a situated, practical, and affective memory that, in contrast to this purity, helps to open spaces for conversation, doubt, and contradiction, allowing for tension and the openness of meanings. This transforms *Plantada* into an open and impure practice, where nuances, antagonistic messages, and what might yet become are paramount.

Finally, monuments are often interpreted as a celebration of a name, a figure, a date, or an idea, pursuing simplicity. *Plantada*, conversely, is an ecosystem of shifting connections, dispersed memories, and negotiating presents that can never be fully read. By its nature, it does not transmit a single message, and its interpretation is not straightforward. This counter-monument, contrary to what one might assume of traditional monuments, demands participation, seeks to activate relationships within the community, and prompts questions about what deserves to be commemorated and how. It is a living space where memory is cultivated and shared until the counter-monument, at the end of the day, disappears and the plants return to their homes or new ones.

AN AFFECTIVE CHOREOGRAPHY

Adjacent to the counter-monument, or perhaps as an integral part of it, the Photobooth was installed. It comprised a white background, lights, a camera, a computer, and a printer. Neighbours and other attendees of the celebration entered with their plants, and a photographer took their portrait. Prior to this, they were briefly interviewed about their relationship with the plant they had brought: how they acquired it, how they care for it, what it reminds them of, and their connection to it. Together, this composed an ecology of lived stories in which the plants displayed and demonstrated their agency: stories of migration, stories of resistance to the concrete prescribed by the modern movement and the Athens Charter, and stories of more-than-human friendship and collaboration.

The Speaker's Corner, located on another side of the counter-monument, featured an open programme, collectively constructed to facilitate a sequence of diverse and interconnected voices. There was no raised stage, but a clear structure allowed for brief interventions, designed to prompt questions. Reflections were shared on plant intelligence and the lessons we can draw from it, based on Tomàs Mata's talk. Discussions also covered the uses and appropriation of tree pits as spaces of ecological resistance, articulated by a group of neighbours from the neighbourhood's tree pit group. Finally, posthumanism was explored in conversation with artist Agustín Ortiz, after viewing his film *As if an infinite return*. The interventions were not academic, but they were informed and rooted in real experiences and practices. This space was conceived to encourage listening, proximity, debate, and dissent. During the talks, knowledge—both from invited specialists and community members—circulated and was transmitted through voice, presence, and materials. The Speaker's Corner was configured as a space where knowledge unfolded in a situated manner, with particular attention to what was being constructed in real time.

Plantada also included a shared meal among all participants. Lunch was prepared by the community group La Màgia de la Cuina [The magic of kitchen], who cooked a large vegetarian paella to share with all attendees. Choosing a popular and collective recipe like paella, but preparing it without meat or fish, was a conscious way to highlight more sustainable and environmentally respectful eating. Thus, the kitchen became an extension of the project's values, such as caring for the territory, working in community, and imagining other possible ways of life, all brought to the plates of the attendees. The food, served amidst plants and conversations, created a warm and open space where biodiversity could also be tasted and shared.

Overall, this constituted an ecosystem in which it is impossible to quantify things like changes in attendees' sense of place or the outcomes that will emerge from those exchanges. The intention was that when the courtyard emptied and each plant returned home, something would have changed. The minimal, perhaps absurd, action of

transporting a plant and placing it together with other plants from other people in the neighbourhood was intended to become a kind of linking infrastructure, of relational knowledge, and of reciprocal affection. The intention is that, like so-called weeds, the collective cutting that was *Plantada* will propagate stubbornly through the cracks in the concrete that dominates the neighbourhood.

ECOLOGIES OF INTERDEPENDENCE

Plantada did not emerge from a void. It arose from a pre-existing ecology, sustained by persistent, often invisible practices, among which are individuals who care for tree pits, teachers responsible for the school's urban garden, members of a community for self-consumption of fresh, local, and organic food, environmental activists, public space managers, or neighbours who care for their houseplants. The project aimed to make these initiatives visible and amplify them, and to try to create links between them, despite their sometimes incompatible agendas. It was, therefore, about opening a space to debate, share, forge connections, and act collectively, attempting to work towards giving weight and raising awareness of the neighbourhood's ecosystemic commons.

The idea of the commons centres on the shared management of resources that are and should be accessible to all members of a society. When speaking of ecosystemic commons, the focus is placed within the general framework of the commons, but specifically on collective practices related to the care, management, and regeneration of shared ecosystems and territories. These are forms of governance and mutual support that recognise the interdependence between humans and non-humans, and are often articulated through everyday, situated, and not always institutionalised practices. *Plantada* sought to function as a device for activating and raising awareness of these ecosystemic commons by bringing forth and connecting existing initiatives (such as tree pit care, the school garden, or local self-consumption circuits) that operate as collective management practices of the ecological common. Through simple actions such as sharing cuttings, watering plants in others' absence, or caring for urban green spaces, forms of co-responsibility are articulated that are not based on ownership or a service logic, but on relationship, reciprocity, and the continuity of life.

The common, in *Plantada*, was articulated from an awareness of the fragility of these ecologies. Acts such as sharing a cutting without knowing if it will take root, watering a neighbour's plants while they are away, or planting with what is available, attune us and make us aware of this fragility, which becomes the basis of a politics of interdependence—a politics practised with availability and tenderness that disposes us to be affected by the other.

POLITICS AND RESPONSIBILITY OF GREEN SPACES

Not everything green is beneficial. Urban green is often discussed as a universal and neutral value, always positive, but this view can deactivate its transformative potential. *Plantada*'s intention was to question this idea of green as an abstract indicator. To speak of plants means to speak of management, access, conflict, and collective responsibility. The choice of the space, the active courtyard of a public school, with the inherent tensions and dynamics of a truly inhabited place, exemplifies this. For a few hours, that space lost its functional separation, and children, families, neighbours, teachers, and collectives coexisted outside pre-existing roles and shared multiple uses. This permeability was the effect of the commitment to make green a political space, not merely an ornamental one. The intervention aimed to point out that green policies cannot be decided solely from outside or solely from above. To speak of green is to speak of governance, territorial equity, and practices of co-responsibility. Thus, it is essential to acknowledge the people who informally, consistently, and daily care for urban green spaces. Furthermore, it is important to understand green as a relational infrastructure that generates cohabitation, not just as an aesthetic or ecological improvement. Cohabitation is almost always uncomfortable, but making room for what is uncomfortable—such as conflict, inequality, or the precariousness of care—is also a form of ecological justice.

VULNERABILITY AS AESTHETICS AND SHARED COMMITMENT

The objective of *Plantada*, beyond the aesthetic pleasure that observing a monument or a green counter-monument operating at a 1:1 scale might produce (i.e., not acting as a representation of an abstract reality), was to coincide as a representation with what it proposes. A real space of usability, a practice of care, of weaving relationships, of cohabitation is activated within the world and aims to transform it.

Plantada is, therefore, an action of transformation in the Besòs i el Maresme neighbourhood of Barcelona, and simultaneously, an artistic proposition about this very action. It operates within a specific material context from which it cannot be detached, yet at the same time, it is not exhausted by its functionality. It possesses an artistic value that does not stem from formal aesthetics; on the contrary, its power lies in activating a practice that involves intervening, cultivating, and cohabiting between public and private spaces. Embracing this way of operating also implies another idea of responsibility. It is neither delegated to institutions nor reduced to



individual actions but rather understood as a collective practice: that of caring for what makes communal life possible. In this context, "green" is understood as a relational medium, a fabric that connects bodies, territories, and practices. *Plantada* demonstrated that sustaining this fabric requires willingness, continuity, and a disposition to be affected.

WP4

Reports of artistic/social actions: + reprints of the Green Gazettes with a small introduction (4-5 pages max.) for each of the cities/cases.

- This work package will be developed in Phase 3 (Action).
- Overarching objective: community art activities in which communities take the lead and interpret their own understanding of ecosystem commons.
- Specific objectives: 1. Setting the organizational framework for communities (already targeted and identified in WP1 & 2) to gain agency and intervene / 2. Get communities into action and deploy on public space their intervention proposals.
- This WP will result in three artistic interventions that will: consolidate the social fabric of neighborhoods around environmental awareness; be the core of further reflection, training and education for the continuity of the project after its completion.
- (*) The tasks described in this work-package are based on the hypothesis that community art will lean on greenery as ecosystem common. Much of the terminology used is based on such assumption. However, as WECARE develops, it may be the case that a different ecosystem common is selected (e.g. water, air) even across different case studies.

Establishing the project design. What?

The artistic project we are proposing is called PLANTER, which stands for the plant that is grown for transplanting, the pot or planter and the person to whom the planter belongs. The project takes the form of a festive neighbourhood meeting day in which members of the community share their plants, their knowledge about them and also their stories (their own and those of the plants). The meeting, designed to take place in one of the neighbourhood's squares, which neighbours often complain should be greener and friendlier, includes different spaces for meeting, participation and collaboration.

This day of festivities and celebration is part of the WECARE project (Wasting Ecosystem Commons through Action-Research Education), a project funded by the European Union in which we are working with communities in Barcelona, Bucharest and Warsaw to generate futures of community care for the environmental commons of our environment. PLANTER is a project that celebrates the cultural and physical environment of the neighbourhoods of Besòs and Maresme, stressing alliances and synergies between entities and neighbours that seek to improve the care of shared resources.

The main activity of this day will be the creation of a counter-monument made with all the plants provided by the neighbourhood's residents. The plan is to fill a large part of the space of the square with these plants, thus generating what we at MITO Collective have conceptualized as an anti-monument, that is, a monument that escapes the typical logics of partiality, purity and simplicity that make monuments effective from a hierarchical logic and from the point of view of the powerful who have the capacity to erect them.

Around this central element a series of devices will be deployed that will invite participation, celebration and reflection on the various issues that intersect in the neighbourhood as a result of the project.

The first of these will be the PLANT PHOTOBOOTH, in which neighbours and their plants will be portrayed in a photographic set. During this event, we will not only capture their image, but also their stories with the plants. Being a neighbourhood that has been shaped since the 60s of the 20th century through different waves of migration, these images and stories will help us to think both about the history of the neighbourhood and the challenges it faces and will face in the future with the arrival of new neighbours.

Another device will be NURSERY, a space for the exchange of plants and cuttings between neighbours. It will provide the tools and materials necessary to carry out this task, from scissors and shovels to pots and soil. The place is envisaged as a place for the exchange not only of plants but also of knowledge and experiences between neighbours, facilitating spaces requested by members of the community.

PLANTER will also host a project that various organizations in the Besòs and Maresme neighbourhoods are promoting, the Fuscoells [Aiscorgan] project. This project is dedicated precisely to achieving a friendlier neighbourhood and at the same time co-responsibility on the part of all the neighbours. The project consolidates or converts the neighbourhood's vacant tree pits into small gardens, always looking for sponsors to take care of them in the long term and providing these neighbours with the knowledge, tools and materials necessary to plant in the pit and mark it with small fences to indicate that action has been taken and that there are people in charge of it. During PLANTER, new sponsors will be sought for new tree surrounds and these interventions will be made in the public space in order to improve the neighbourhood and get neighbours more involved in taking care of the streets.

During the festival, the community group 'La Magia de la Cuina' will prepare a VEGETARIAN MEAL with local and seasonal ingredients, thus promoting food sovereignty and supporting local producers. This culinary proposal reinforces the commitment to conscious and sustainable food, where food becomes an act of community care and respect for the shared resources of the neighbourhood.

Finally, a SPEAKER'S CORNER space will be set up with a programme open to the community that should serve as a loudspeaker for all the struggles and demands of the neighbourhood.

With these proposals that involve the counter-monument that we will erect among all the neighbours, the proposal enriches and enhances all these objectives that the WECARE project sets out, from the recognition of environmental commons available and that deserve attention and responsibility, and generating networks that enable this necessary care and, consequently, open up the possibility of better futures for all the people who live in the neighbourhood, thanks to the fact that these spaces and these commons allow a better life for everyone, a life that is more connected and shared with others, something that enriches it and makes it more livable.



Why?

PLANTER is a process of collective creation that questions traditional forms of monumentality, proposing instead to erect what MITO Collective has called a green 'counter-monument' that celebrates the past, present and future of the community, celebrating and at the same time vindicating the need to connect with plants and the rest of the non-human beings that are associated with them as an essential element both for a dignified and healthy life and to generate comfortable and resilient spaces that allow the community life of the whole neighbourhood, seeking both the possibility to use them and the responsibility to take care of them.

This counter-monument, which in this case takes the form of a vindictive celebration, a festival, a neighbourhood meeting, has three conceptual dimensions that articulate it and respond to the objectives of the WECARE project:

I. Affective and emotional dimension

Firstly, an affective and emotional dimension. Each plant contributed to the counter-monument represents a personal or collective story, promoting the connection between neighbours and a sense of belonging and community care that allows us to get to know our neighbours better and provides them with a meeting place.

II. Historical and ecological dimension

The historical and ecological dimension is its second characteristic. The group of pots and plants as the centre of the celebration symbolizes the environmental history of the neighbourhood, integrating native plant species and others brought by migratory flows, generating a living ecology that connects the past and the present and tries to help build a future of cooperation, construction and mutual care through the recognition of difference and the meeting of these to enrich us all.

III. Social and migratory dimension

Finally, a social and migratory dimension also articulates the project. Through PLANT PHOTOBOOTH and NURSERY, the counter-monument becomes a living archive documenting the cultural diversity of the neighbourhood, reflecting how, like plants, people adapt and mix, enriching each other. This archive not only serves as a historical document but also allows the neighbours to feel part of a versatile, heterogeneous and, at the same time, cohesive whole through sharing this taste and responsibility for the care of plants from different origins and with such disparate histories.

In addition, a data analysis will be carried out together with specialists in green spaces and big data to find out the patterns of use and perception of the neighbourhood's green spaces. This information will help to guide future interventions in public space that will help to reinforce everything learned in WECARE.

Where?

The Besòs i el Maresme neighbourhood is characterized by its origins as a reception area for various waves of migration that began in the 1960s and continue to the present day. This neighbourhood, located in the northeast corner of the city, has grown rapidly and its urban planning responds in part to the models of rapid and economical construction of the time, under the idea of the housing estate that was linked numerous interventions at the same time as all the major Spanish cities. In these contexts, 'hard squares' and pedestrian spaces predominate, which have never considered vegetation as an element of urban planning and care for the neighbours, something which has become the subject of numerous complaints from neighbours.

In addition, the neighbourhood faces a phenomenon of urban 'greenwashing', where some areas catalogued as 'green' in the administration's reports do not really have vegetation or are not accessible for the daily use of the neighbours. These spaces include squares such as the Maresme square and pedestrianized sections in the streets of Palermo and Mesina, which lack genuine green spaces and areas designed for residents to rest and socialise.

Organising the PLANTER project in one of these spaces represents, in addition to an artistic and community intervention, a symbolic and vindicatory act. By placing the project in a square or street without vegetation, the need for a greener and more habitable environment is made visible, promoting a conversation and activating citizen commitment to a real urban transformation adapted to the needs of the neighbourhood's inhabitants.



Concrete itinerary of the intervention: What will PLANTER look like?

The realisation of the PLANTER project requires detailed planning, based on phases that ensure the construction of a collective, participatory and sustainable process. The main phases of development are described below:

Phase 1: Creation of the driving team

In this first phase, MITO Collective takes the initiative to gather key partners and form a core team that will be the core of the project. Team members are chosen based on their commitment to improving the neighbourhood and their pre-existing relationships with the community. Key groups in the neighbourhood are identified and invited, such as neighbourhood associations and groups that already work with plants, as well as the support of cultural and civic organizations such as the Centre Cívic Besòs-Maresme, the Ambar Prim women's association and the Casal del Besòs i el Maresme.

During this phase, the driving team:

—Defines the roles and responsibilities of each participant.
—Establishes the internal and external communication channels.
—Holds regular meetings to coordinate tasks and share updates.

This phase is fundamental to build a cohesive working group that understands the objective of the project and has the capacity to lead it with autonomy.

Phase 2: Proposal management

Once the driving team is consolidated, work is done on the logistical and management aspects to ensure the viability of the event. This phase requires the following steps.

—Processing of permits and authorizations: The team is responsible for requesting the necessary permits from the city council to occupy and use the public space. This involves coordinating with the town planning and environmental departments, as well as complying with the regulations for the use of public spaces.

—Confirmation of the location: Based on the characteristics of the event and the available logistics, the most suitable public space is selected, such as the Maresme square or the pedestrian streets of Palermo or Mesina.

—Preparation of materials and resources: Essential materials such as gardening tools (trowels, shovels, watering cans), pots, soil and substrate for the NURSERY space; audio equipment and visual materials for the SPEAKER'S CORNER, as well as cameras and photography equipment for the PLANT PHOTOBOOTH are purchased or arranged.

Space design and set-up planning: Sketches and plans are created of how the space will be organized in the selected square or street, dividing the areas of participation (counter-monument, NURSERY, PLANT PHOTOBOOTH and SPEAKER'S CORNER) so that there is a fluid circulation and visibility of each area is maximized.

Informative meetings with the collaborating entities: In order to coordinate the participation of all the entities and to achieve an optimal integration of each one in the project, meetings are organized where the progress is presented and the specific collaborations of each entity are adjusted.

Phase 3: Communication of the event a neighbourhood involvement

Communication and community awareness are key ensure a high level of participation. To this end, t team will develop an accessible community outrea campaign, including:

—Local communication campaign: posters a flyers are distributed in frequented places in t neighbourhood (markets, civic centres, schools a associations). In addition, the event is disseminat on social networks, in collaboration with local pag and profiles.

—Pre-workshops and open days: Information ses are organised at the Centre Cívic Besòs-Mare me and at the Casal de Barri del Besòs-Maresme present the project to neighbours and give them t opportunity to get involved from the start, either t contributing ideas, committing to participate or co tributing with plants.

—Invitation to special collaborators and voluntee Groups and individuals who can provide specific a partner or logistical support, such as gardeners, ph tographers or people with experience in communit events, are invited. Volunteering among neighbours also encouraged for the logistics of the event.

—Digital content creation: To enable neighbours t follow the project's progress and understand its s pace, the team publishes social media content sho casing each phase and highlighting the community contributions.

Phase 4: PLANTER Celebration

The celebration day is the highlight of the project. For the time being, the following activities are planned:

-Installation of the counter-monument: From the plants contributed by the neighbours, the counter-monument is built in the centre of the square, transforming it into a green space that breaks with the urban environment and celebrates the potential of an urban nature.

—PLANT PHOTOBOOTH: A photographic set is set up where neighbours are invited to take portraits of themselves with their plants and share their stories. These portraits and testimonies will form part of a digital community archive that will document the affective and symbolic relationships between neighbours and their plants.

—NURSERY space: In this area, neighbours can exchange plants and cuttings, learn gardening techniques and collaborate in the care of community plants. This space encourages knowledge sharing and skills exchange, generating new networks and alliances.

—Expansion of the Fuscoells [Tree surrounds] project: With the support of the neighbourhood group working on the Fuscoells project, neighbours will be sought to sponsor alcorques and contribute to their care, creating a small garden in these spaces. During the day, plantings will be made in various tree wells in the neighbourhood and participants will be provided with the knowledge and materials necessary for their care.

—SPEAKER'S CORNER: An open space where neighbours can express their opinions and share their demands and claims. The programming is flexible and allows anyone to contribute, providing a place to talk about issues affecting the neighbourhood and fostering a community platform for debate and proposals.

Phase 5: Project evaluation

Once the day has been completed, the driving team meets to evaluate the impact of the project, taking into account qualitative and quantitative aspects:

—Collection of feedback: surveys are distributed among neighbours and participants to find out their impressions and suggestions. Testimonials are also collected and an evaluation of the success of each of the activities is carried out.

—Participation analysis: The number of participants and the diversity of participation is reviewed, identifying areas for improvement and strengths.

Documentation: Photos, videos and testimonies of the event are collected in order to keep a memory of the project and present it to the community and collaborating entities.

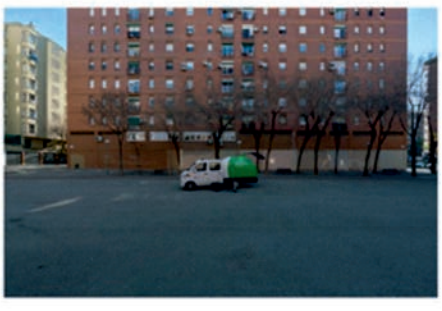
Phase 6: Presentation of results and future projection

Finally, the promoter team organizes a presentation to show the results obtained and to raise the possibility of a continuity or expansion of the project.

—Presentation event: In collaboration with the local entities, an event is organized to show the results and share the experience of the participants. This event will also serve to strengthen the community networks formed.

—Publication of the digital archive: An accessible digital archive is created that brings together the photos, testimonies and data collected during the project, as a tool for future collective memory and community activism initiatives.

—Reflection on continuity: Possible ways to prolong the impact of PLANTER in the neighbourhood are evaluated, proposing new green interventions and forms of community collaboration.



When will PLANTER be developed?

November 2024 — December 2024 — January 2025 — February 2025 — March 2025 — April 2025

Phase 1
Establishment of the driving team

—Initial meetings of MITO Collective with the collaborating entities to establish the driving team.

—Definition of roles and responsibilities of each participant in the project.

Initial planning of communication channels and schedule of regular meetings.

Phase 2
Management of the proposal and necessary preparations

—Processing of permits and authorizations with the city council for the use of public space.

—Confirmation of the final location for the event, considering specific squares or pedestrian sections of the neighbourhood.

—Preparation and acquisition of materials.

—Design of the space and planning of the set-up, with diagrams and sketches of each area.

Informative meetings with collaborating entities to review progress and coordinate the specific contributions of each entity.

Phase 3
Communication of the event and neighbourhood involvement

First fortnight

—Start of the local communication campaign with distribution of posters and flyers at strategic points in the neighbourhood, launch of the campaign on social networks to collaborators with local websites.

Second fortnight

Organization of workshops and information sessions at the Centre Cívic Besòs-Maresme and the Casal de Barri del Besòs-Maresme to present the project to local residents.

Throughout the month

Invitation to special collaborators and volunteers, and consolidation of a logistical support team.

—Publication of digital content about the project on social networks to keep the community informed and promote their participation.

Phase 4
Celebration of the festive day

Weeks 1-3

—Final organization and set-up of the participation areas in the selected space (counter-monument, PLANT PHOTOSOOTH, NURSERY, Encounters and SPEAKER'S CORNER)

Last week of March

Celebration of the festive day with the installation of the counter-monument, photography and plant exchange activities, interventions in the tree surrounds and the open programme in the SPEAKER'S CORNER.

Phase 5 & Phase 6
Project Evaluation & Presentation of Results

First fortnight

—Gathering feedback through surveys to neighbours and collaborators. Evaluation of participation and analysis of the impact of the event.

Second fortnight

—Results presentation event with the community and partners. Publication of the digital archive of the project, including photos, testimonies, and data collected.

End of April

—Reflection on the continuity of the project and proposals for possible future interventions to extend the impact of PLANTER.

Local Team



Local Agents



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ill. 101–133 (pp. 155–158). Artistic and social action. Source: authors' archive

Bucharest

“IERBAR DE CRÂNGAŞI” (THE “CRÂNGAŞI HERBARIUM”): A PARTICIPATORY ARCHIVE OF URBAN ECOLOGIES AND COMMUNITY MEMORY SUMMARY OF THE INTERVENTION PROCESS

INTRODUCTION

The “Ierbar de Crângași” (“Crângași Herbarium”) is a layered, site-specific intervention developed through the WECARE action-research project, emerging at the crossroads of urban ecology, participatory design, and civic education. Situated within the Bucharest Metropolitan Library, “Nichita Stănescu” branch in Bucharest’s Crângași neighborhood, the herbarium is not merely a container of knowledge but a dynamic interface, part research output, part artistic installation, part educational device, through which overlooked urban practices are brought into focus. It responds to the often invisible and undervalued ecological and social labor that residents invest in their neighborhoods, offering a new vocabulary for recognizing, displaying, and sharing these practices in public cultural institutions.

A *herbarium* is traditionally understood as a systematically organized collection of dried plant specimens, carefully mounted and annotated for scientific study, often housed in botanical institutions or universities. Historically, herbarium books have functioned as tools of classification, repositories of botanical knowledge, and instruments of epistemic authority within the natural sciences. We chose to call our installation “Crângași Herbarium” precisely to evoke, and at the same time reframe, this lineage. By reclaiming a scientific term and repurposing it for a freely assembled archive, we sought to contest the assumption that research belongs solely to expert domains. Instead, the herbarium becomes a narrative and spatial device through which public knowledge, local memory, and situated ecological practices are curated and made visible.

From its inception, the herbarium was conceived as an alternative form of knowledge production and dissemination, an invitation to look closely at the everyday, to revalue what typically goes unnoticed. It arose from a desire to bridge the gap between research and community experience, aiming to cultivate a more situated and inclusive understanding of the urban environment. This ambition was realized through a participatory and iterative process that included students, librarians, architects, researchers, and local residents.

Together, they shaped the herbarium's content and form, grounding it in the lived reality of the Crângași neighborhood while also experimenting with ways in which such realities might be rendered legible within institutional spaces.

The herbarium is a carefully designed piece of furniture that functions as both archive and display. It contains drawings, photographs, neighborhood maps, texts, postcards, ethnographic sketches, and six dioramas representing block gardens: each element contributing to **a mosaic-like portrait of informal urban ecologies**. Visitors are invited to interact directly with the object by opening its drawers, uncovering layers of visual and textual documentation that reflect the rhythms and textures of local life. These materials document practices such as gardening, collective maintenance of green areas, and informal forms of mutual aid and neighborhood solidarity, activities typically excluded from dominant urban narratives and planning frameworks.

One of the most notable features of the herbarium **is its role as a public-facing, interactive learning device**. It is strategically placed within the library not just for accessibility, but also **to symbolically emphasize the expanded function of the library**. The library is more than a space for accessing literary knowledge; it is a civic node, a site for ecological awareness, local storytelling, and informal education. The herbarium signals a shift in how public institutions might engage with knowledge: not as something fixed and centralized, but as something evolving, relational, and co-produced.

The six dioramas included in the herbarium are a central part of this transformation. Designed and crafted by students during the WECARE project, they depict miniature versions of case studies of block gardens from the neighborhood. These dioramas serve not only as evocative visual anchors within the library space, but also as tools for learning and dialogue. Placed facing both inward toward the library and outward to the street, they remain visible even when the building is closed, an intentional gesture that extends the herbarium's reach beyond institutional walls and into the public sphere. This accessibility is further enhanced by a pragmatic and poetic detail: at the suggestion of a librarian, the herbarium's top surface was designed to hold books and flowerpots, allowing it to blend more fully into the everyday life of the library.

Ultimately, the herbarium is more than the sum of its components. It is **a methodological and material experiment in how public knowledge can be shaped by, and responsive to, the communities it seeks to represent**. It repositions informal urban practices as subjects worthy of documentation, care, and public display, challenging the hierarchies of visibility that often dominate urban discourse. As an evolving platform, the herbarium invites ongoing contribution, interpretation, and activation, offering a model for how environmental commons and community memory might be rooted within the fabric of local institutions.

The herbarium's trajectory, from early research and collaborative design, through construction and installation, to initial engagement and reflection, offers valuable insights into how public libraries and other

cultural venues can become sites for grassroots ecological knowledge and civic participation. By embedding these stories and practices into the structure of a library, the herbarium offers a gentle, yet transformative, proposition: **some of the city's most important resources already exist, quietly flourishing in the interstices of everyday life.**

INITIAL CONTEXT AND RESEARCH MOTIVATION

The Crângași neighborhood, like many others developed in the socialist era, is often discussed in terms of urban standardization and spatial anonymity. However, this project aimed to uncover another layer of green practices and resident-led care that persists despite, or perhaps because of, such formal homogeneity. Guided by these informal practices, the WECARE Bucharest team conducted a qualitative research phase in 2024, consisting of ethnographic walks, storytelling sessions, and interviews with residents and gardeners of the area.

This phase brought to light the resilient practices of tending to "gardens by the block", informal green areas that resisted privatization and top-down redevelopment pressures. These practices not only contributed to the livability of the neighborhood but also acted as anchors for memory, intergenerational knowledge, and care-based social cohesion.

CHOOSING THE LIBRARY AS A SITE OF INTERVENTION

The initial aim of the research phase was to identify both physical spaces and key local actors in the Crângași neighborhood that could support a community-centered, ecologically focused intervention. Among the various potential sites, the "Nichita Stănescu "branch of the Bucharest Metropolitan Library, situated along Calea Crângași, the neighborhood's main artery, emerged as a particularly promising partner. The library was recognized not only as an active community hub but also as a space where existing users could potentially be engaged in caring for a small, adjacent green area. However, a parallel municipal redevelopment project targeting the entire boulevard led to a significant shift in the intervention's trajectory. Rather than taking place outdoors, the initiative was relocated inside the library.

What at first seemed like a limitation, retreating from public space into a more enclosed environment, quickly proved to be a strategic opportunity. The relocation allowed the project to spotlight the library itself as a vital civic institution. As identified in earlier stages of the research, **the neighborhood library functions as a local commons in its own right**: a place with strong community ties, flexible programming, and deep familiarity among residents. Referred to affectionately by some as "our library," the Nichita Stănescu branch was thus an ideal location to bring visibility to the informal practices observed in the area's public spaces: gardening, communal maintenance, and spontaneous placemaking.

A practical challenge soon emerged: space. Like many local branches of the Bucharest Metropolitan Library, the Crângași location operates in tight quarters. Despite being somewhat larger than other neighborhood libraries, its interior is densely furnished to accommodate a broad range of activities. As a result, the options for installing the Crângași Herbarium were extremely limited. After thoughtful consultation between the design team and the librarian, a consensus was reached to place the herbarium near the glass façade overlooking the street, directly above the radiator. This particular spot had already been in use as an informal display zone for books and flowerpots, functions that were seamlessly integrated into the new design.

Positioned in this transitional space between inside and out, the Herbarium now plays a dual role. On the interior, it unfolds through multiple drawers filled with maps, sketches, photographs, and narratives that reveal the invisible ecologies and communal gestures that shape neighborhood life. Externally, its façade-facing section continues to serve as a modest display surface for books, attracting the attention of passersby and inviting them to step inside.

PARTICIPATORY DESIGN AND CONSTRUCTION

The design and construction phase of the "Ierbar de Crângași" unfolded between January and March 2025, involving an interdisciplinary team composed of architecture students, local librarians, design tutors, ethnographers, and craftspeople. This process was not simply technical, but deeply embedded in the socio-cultural textures of the Crângași neighborhood and in the histories of public libraries in Romania. Drawing from the archival research and early interviews conducted in 2024, the design team approached the furniture as both a curatorial and symbolic object, a medium capable of condensing research findings, spatial memory, and pedagogical intentions into a singular, situated artifact.

The herbarium's form was inspired in part by Romanian library furniture from the 1950s to 1970s, particularly pieces documented in archival publications like *Călăuza Bibliotecarului*. These earlier designs were

functional, modular, and humble: made to serve both pedagogical and civic functions within local cultural institutions. The herbarium channels this lineage through its material palette (plywood and metal), modular drawers, and multipurpose surface areas. But rather than simply replicating historical aesthetics, the team introduced contemporary refinements: clean finishes, metal lettering, and carefully scaled compartments designed to invite hands-on interaction. The laser-cut title band across the top references the original signage of the "Nichita Stănescu" Library façade, reinforcing continuity between the building's history and the new intervention.

Students played a central and active role throughout this phase. Under the coordination of Cristian Borcan (studioBASAR) and Ilinca Pop (ATU – Asociația pentru Tranziția Urbană), and in close dialogue with the librarian and the project team, they first participated in an additional stage of data collection during the fall and winter of 2024. Building on the initial qualitative research, this phase aimed to deepen the understanding of the relationship between informal green practices, domestic routines, and local memory. Students were involved in facilitating storytelling sessions at the library, where they engaged directly with residents, library users, and neighbors. Using a series of curated postcards – each depicting familiar scenes from local block gardens – as prompts, they gathered personal narratives and memories tied to specific places and practices. These testimonials expanded the research archive and also highlighted the symbolic and emotional dimensions of gardening and care in the neighbourhood. Alongside these accounts, the students documented material traces of informal green practices, such as reused containers, found objects, and plant cuttings, elements which would later become part of the visual and narrative vocabulary of the herbarium. This stage of collecting, which also included an exploration of local archives, photographs, and library records, served as both a method of community engagement and a pedagogical tool, giving students the opportunity to practice alternative urban research methods and assemble a living archive of the neighborhood.

This groundwork directly informed the co-design workshops carried out between October 2024 and January 2025, where students translated the abstract themes of informal ecology, neighborhood memory, and sensory engagement into functional design elements. This included planning a variety of drawer sizes and depths to house different materials: maps, postcards, sketches, texts, flower cyanotypes, and dioramas. Accessibility, playfulness, and durability were all key considerations. The librarian's practical input led to the incorporation of surfaces for plant pots and open book display, maintaining the library's tradition of using windowsills and façades to showcase greenery and titles, even before the project began.

The diorama workshops in April 2025 became an important component of the participatory process. Students, working closely with tutors, constructed six dioramas, interpretative "theme gardens" inspired by the block gardens documented in Crângași. These miniature compositions were built using photographic materials

and template-based bricolage techniques, capturing scenes with tire planters, improvised statues, balconies with hanging plants, and other elements of vernacular creativity. The dioramas were deliberately placed to face both the library interior and the exterior glass façade, acting as visual invitations to those outside and as pedagogical tools inside.

The fabrication of the herbarium was entrusted to a local workshop (Atelier Ciprian Manda), run by architects--turned-carpenters who not only executed the design but contributed creatively to refining the joinery, drawer mechanics, and tactile finishes. Their sensitivity to the project's hybrid function, as an object that must endure daily library use while retaining its symbolic and educational charge, resulted in a balanced piece. Although modest in scale, the herbarium blends the functional pragmatism of institutional furniture with the poetic sensibility of a narrative device.

What emerged, therefore, was not just a well-crafted object, but a platform that materializes collective learning and care. It stands as an open-ended infrastructure, ready to be activated, reinterpreted, and even replicated in other contexts. More than a static display, the herbarium invites direct, physical engagement: drawers are meant to be opened, postcards taken home, plant pots rearranged, dioramas remixed. In this way, it gestures toward a different relationship between users and public space, knowledge, and ecology, one rooted in touch, memory, and shared authorship.

INAUGURATION AND PUBLIC ACTIVATION

The public inauguration took place in April 2025. It was designed not just as a celebratory launch, but as a first test of the equipment's participatory potential. Adults were initially hesitant to interact, but children approached the object instinctively, opening drawers, exploring dioramas, and asking questions. The intuitive engagement of young users, in particular, affirmed the herbarium's function as an interactive and educational tool.

The event also included a storytelling session, a plant exchange, a diorama workshop, and a guided tour of local gardens. These activities framed the herbarium not as a static exhibit but as a catalyst, a medium for activating shared memories, learning experiences, and intergenerational dialogue. As one parent noted, children were soon able to recognize gardens from the district in everyday walks, signaling the intervention's capacity to extend beyond the library's walls.

EVALUATION AND ASSESSMENT METHODOLOGY

To understand the herbarium's immediate impact, a multi-method evaluation was conducted between April and July 2025. This included:

- **A focus group** with international experts (architects, researchers, librarians) assessing the project's design logic and transferability;
- **A World Café discussion** involving 13 stakeholders—educators, librarians, cultural mediators, and library users—on the role of environmental education in public libraries;
- **Four semi-structured interviews** with students, librarians, and users to capture experiential feedback;
- **Ethnographic observation** of user interactions within the library space.

Key themes that emerged from these engagements included the tension between aesthetic value and usability, the cautiousness of users unfamiliar with interactive displays, and the librarians' need for institutional support to embed the herbarium into regular programming. Nevertheless, its educational magnetism, particularly for children, and its capacity to tell locally resonant stories were repeatedly emphasized.

REFLECTIONS ON RISKS, OPPORTUNITIES, AND FUTURE REPLICATION

While the herbarium has clearly established itself as an attractive and meaningful object, its sustainability remains uncertain. The assessment identified several structural risks: staff overload, lack of resources (volunteers, funding, materials), lack of public policy support, the fragility of informal green practices, limited space inside the libraries. Additionally, the visitors' interaction with libraries – and, implicitly, with objects such as the herbarium – is traditionally limited by institutional customs, and therefore direct interaction with such objects often depends on the librarians' facilitation. However, equally, it revealed significant opportunities: the herbarium was seen as a model for localized environmental education, a tool for reclaiming spatial agency, and a flexible format that could adapt to different contexts.

In terms of replication, participants emphasized the importance of context-sensitive adaptation. The herbarium is not a one-size-fits-all template, but a curatorial and spatial method capable of being remade with different local contents: be it in other libraries, schools, museums, or community centers. This echoes the broader ambition of the project: to reimagine public institutions as places for enacting and disseminating community-based ecological knowledge. Additionally, the current lack of experience of the librarians in facilitating interaction between the library' users and the herbarium is gradually being replaced by growing familiarity, curiosity, and confidence.

Librarians are able to begin to observe and support spontaneous interactions, developing new forms of mediation and educational engagement. This slow process suggests that, with time and continued support, the herbarium can become a durable part of the library's cultural and pedagogical repertoire – an object not only of display, but of participation.

CONCLUSION: TOWARD AN ECOLOGY OF CARE IN PUBLIC INSTITUTIONS

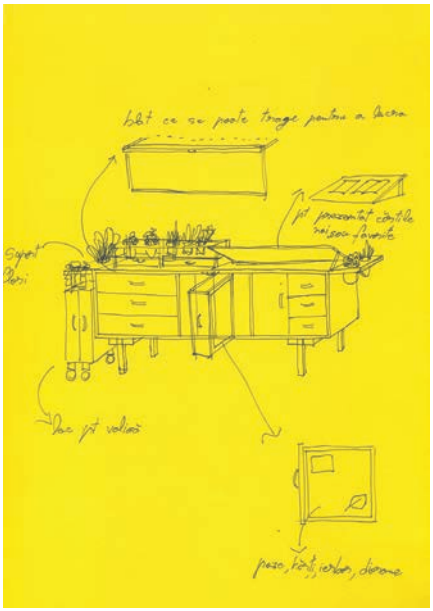
"Ierbar de Crângași" ultimately signals a shift in how we might think about and practice environmental education in the city. It reimagines public institutions, and particularly libraries, **not only as repositories of official knowledge but as active spaces of participation, co-creation, and ecological learning.** In doing so, **it counters the tendency to marginalize local, experiential knowledge about green spaces and neighborhood life, instead foregrounding the narratives, attachments, and micro-practices that often go unrecorded**. By transforming informal urban practices into shared cultural content, the herbarium fosters a form of "quiet sustainability" rooted in care, observation, and community memory.

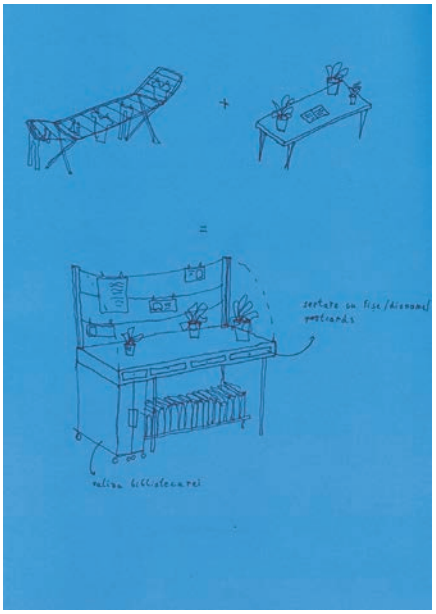
Crucially, the herbarium also contributes to a growing understanding of **environmental commons**, a term that, in this context, refers not just to shared natural resources, but to the **collective practices, stories, and care relations that maintain and reproduce them.** Through its ethnographic grounding and design choices, the project reveals that green areas in Crângași are not passive landscapes but **dynamic, collectively shaped territories**. These are urban commons not because they are legally public or municipally administered, but because they are sustained through informal stewardship, intergenerational transmission, and emotional investment by residents. The herbarium gives form and visibility to this situated ecological knowledge, elevating the work of local gardeners and everyday caretakers as legitimate and valuable contributions to the city's environmental future.

By spatializing and narrativizing these practices within the library, an institution traditionally centered on textual knowledge, the project challenges dominant paradigms of ecological governance and urban development that prioritize top-down planning or technocratic expertise. Instead, it suggests that **environmental commons are enacted through vernacular, modest, continuous acts of engagement: watering a plant, remembering a tree, sharing seeds, or telling a story**. These micro-gestures, often invisible in official discourse, gain recognition and continuity through tools like the herbarium, which function as both archive and interface.

While it remains to be seen whether such an object will be fully embedded into the daily programming of the library or inspire systemic change within the broader network of public institutions, its presence already acts as a catalyst for new forms of interaction. Whether sparking children's curiosity, prompting conversations among neighbors, or encouraging librarians to explore new pedagogical formats, the herbarium offers a concrete model of how environmental consciousness and commoning practices can be nurtured locally through design. It is both a reflection of a particular neighborhood's socio-ecological life and a prototype for reimagining public infrastructure as a host for environmental commons, centering care, relational knowledge, and shared responsibility at the heart of community-based urban sustainability.













ill. 134–139. Artistic and social actions. Source: authors' archive

WECARE intervention: Bucharest



The Crângași Green Library
A Project on the Community's Connection with Local Green Spaces

This project offers a look into the Crângași neighborhood through the lens of residents' relationships with neighborhood plants, trees, and green spaces. It unfolds in three parts: a herbarium, an exhibition, and a public event.

Following the first phase of the research conducted in Crângași, Bucharest (Axinte, A. et al, 2024), the artistic intervention planned for March 2025 will observe the guiding objectives detailed below.

The Crângași Herbarium is a curated collection of stories, images, maps, dioramas, plants, flowers, and objects that depict the relationship the inhabitants have with the green spaces of the neighborhood.

Establishing the specific design: What?

Designed as mobile furniture inspired by structures once common in local libraries (*Călăuza Bibliotecarului*, 1951-1970), *the herbarium presents individual and shared narratives about how residents connect with neighborhood green spaces, plants and trees.* Through ethnographic drawings, maps, dioramas, and written stories, it captures both the personal and communal bonds people have with the area's greenery. The herbarium will be displayed in the glass facade of the Nichita Stănescu Library and has a flexible design, allowing it *to be moved to other locations or repurposed by the library for book displays or other uses.*

The exhibition highlights the Crângași neighborhood's historical evolution through its green spaces. Based on the district investigation done in the previous phases of the WECARE project and on various research, such as the research by the Studio Zona Association (Voinea et. al, 2022) that covers the history of the area from the 18th century through 1989, *it examines the evolution of green space until the present day. Additionally, the exhibition presents findings from the qualitative research phase of the WECARE project* (Axinte et. al, 2024), which focused on informal practices associated with living in neighborhoods of apartment blocks, such as urban gardening. The research also identifies the conditions, resources, and methods needed *to support and sustain these community-driven practices related to green spaces as environmental commons.*

The Crângași Herbarium and exhibition will be inaugurated at a public event held within the Nichita Stănescu Library. This small local library is one of the key institutional players in the neighborhood, providing both knowledge and space for the community.

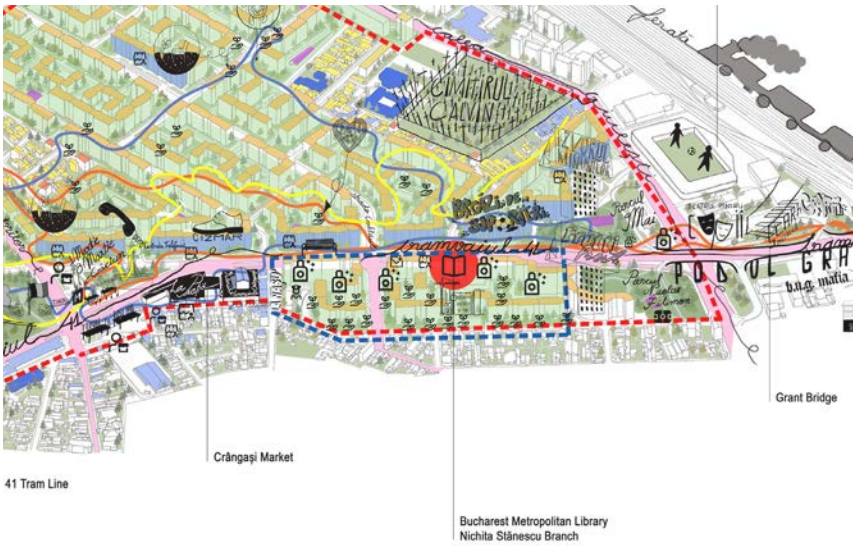
The one-day public event will feature additional activities and initiatives aimed at *discussing the role of green spaces in the history and future of Crângași. It will explore how informal practices of appropriating, caring for, and protecting green spaces close to the apartment blocks can be supported, encouraged, and safeguarded.*

Activities will include a joint discussion with specialists and local residents, a guided tour of neighborhood block gardens, different workshops for children, and a plant and seed exchange.

Additionally, the research report conducted in the neighborhood during previous stages of the project will be launched at the event.

Where?

The project will take place within, and be closely connected to, the Nichita Stănescu Library. As part of a network of public libraries spread throughout the city, this neighborhood library plays a critical role both in spreading knowledge and fostering a sense of belonging within the local community, serving as a key social node. It is also one of the few public institutions that offers space for various community activities.



Located on the ground floor of an apartment building along the main boulevard, Nichita Stănescu Library is a compact space, a characteristic shared by all libraries in the network. The herbarium will be carefully placed behind the library's glass facade to avoid disrupting its activities. The library's large glass surfaces create a direct connection between the interior and the surrounding public space. As commercial spaces along the boulevard have become nearly opaque and full of commercial messages, the library stands as one of the last indoor spaces that maintains this visual link with the outside. The herbarium will be displayed in the library's facade, continuing the longstanding tradition of many local libraries that use their windows to display flower pots and books—a constant presence in the facades of libraries and other local public institutions. The decision to house the herbarium within the library was also shaped by ongoing discussions with the local city hall, which is preparing to implement a renovation and reconfiguration project for the entire Calea Crângași boulevard. As a result, plans to create an installation in the nearby green space were modified to an indoor exhibition within the library. The herbarium, however, will include mobile components that library staff can use to activate the green space temporarily once the boulevard project is complete. The decision to feature the herbarium in the library is also a recognition of the library as a resource that supports and preserves good community practices.

The herbarium will also have a significant educational role. On the one hand, this curated collection will document informal practices related to green spaces and how neighborhood residents interact with them. It will serve as a teaching tool, illustrating how people claim, interact and transform public spaces, capturing small and informal yet meaningful aspects of local life. Additionally, the project is a step in preparing the future brief of the third edition of the City School Project, an applied education live project that tries to connect academia with the needs of communities in Bucharests' neighbourhoods. In this sense, part of the current intervention tests and includes meaningful educational components involving architecture students.



Why?

The threefold approach of the future intervention—the green library/herbarium, the exhibition and the public event—departs from the need to valorise, protect and stimulate collective participation in discrete forms of urban commoning around the blocks of Crângași.

The findings of the research (Axinte, A. et al., 2024) carried out between March and July 2024 in the neighborhood pointed out that, in favourable contexts, forms of self-organization and collective management of shared resources give shape to community gardens. In Crângași, the practice of gardening has been handed down from the first generation of inhabitants to the following one, even despite the radical transformations that the organization of life in the district has undergone, from living in a house with a courtyard and garden, to living in a block of collective housing surrounded by green spaces. This phenomenon illustrates the resilience and versatility of this practice to adapt over time to different spatial, social or legal conditions. In this way, gardens by the block are becoming spaces of the memory of locally specific housing practices, through which neighbours take roots and become attached to the district they care for and the community of which they are part of. Importantly, these practices carry a strong impact at the level of the extended community of the block and of the district. However, keeping both collective gardening practices and community gardens alive depends on gentle interventions, as they are fragile in the face of abusive privatisation and limited involvement. Therefore, *valorising the existing gardens by the block, protecting informal gardening practices and opening up the possibility of other actors to learn about plants and to participate become necessary to open up conversations and exchange between neighbors and allies.*





Why a herbarium? The herbarium—or a "green corner" in the library is proposed to valorise not only informal gardening practices, but the affective memory of the neighbors in relation to the green spaces of Crângași. Between October and November 2024, a series of brief individual interviews and one focus group were organized with users of the Nichita Stănescu Library and dwellers from the nearing blocks to collect stories and to map their experiences related to the neighbourhood's green spaces. Their lively contributions pointed towards an existing awareness of the community gardens identified in the first stage of this research, while also hinting at an existing attachment to the neighborhood's other planted areas, regardless of scale: from the parks varying in character and size ("the more intimate park", "the park with an edge of roses", "the one near the bridge") to one particular tree (the mirabelle plum) or one specific plant species, either linked to sensory memory—smell, intense color—or to a form of perceived emblematic status in the area (irises, lilacs, yellow roses, honeysuckle garlands etc.). Some stories collected during this phase also point to an existing desire to acquire knowledge about gardening practices, with a few dwellers confessing their insucess in repeatedly trying to keep plants alive. Rather than an object, the herbarium acts as a framework for exhibiting these experiences, attachments, knowledges and aspirations and opening conversations about the neighborhoods' green ecosystem.

Why an exhibition? The exhibition proposes a more systematic and organized approach to the historical presence of green spaces in the area and to their current condition and uses. Given the multiple limitations of this intervention, the exhibition will not present exhaustive data being complementary to the herbarium. It proposes a necessary critical distance from the authoritarian material transformations of the neighborhood, valorising decisions to adopt, become attached to and care for the district spaces where they can have a direct contribution.

Why a public event? A community event open to the public is necessary to explore current views on the green spaces of the city, to discover similarities with other spaces in Bucharest and to exchange memories, knowledge, plants, and foster social cohesion within the neighbourhood.

An event celebrating living in the socialist-era apartment block neighborhood serves both as a means and a step toward forming communities of interest, such as those focused on the appreciation of practices for appropriating the green spaces around the buildings. This initiative can act as a necessary counterbalance to an institutional discourse that often disregards these practices.

Concrete itinerary of each one of the community artistic interventions: With whom?



All three components of the project—the herbarium, the exhibition, and the public event—will be developed in collaboration with local community members or active participants in the neighborhood.

Through the qualitative research conducted in the earlier stages of the project, **local actors** were identified, such as **gardeners** from block gardens and **amateur historians** passionate about local history and identity. Parts of the research, as well as the development of the content for the Crângași Green Library, will be carried out with their involvement. In this way, the knowledge of these local agents is both valued and shared with a broader audience, and they can benefit from connections to wider and more diverse networks that share the same goal of improving the quality of life and well-being in the neighborhood.

The local library acts as a catalyst for the proposed actions and interventions. The local networks of various **library users** (neighbors, seniors, children, etc.) will contribute specific types of knowledge to the creation of the Crângași Green Library. In a local context characterized by individualism and a lack of opportunities for connection with others who share similar interests and practices, the networks generated and supported by local libraries become important resources for demonstrating the need and value of these types of social connections.

An important component of this part of the project is the pedagogical one. **Architecture students** are thus involved in the project's activities. They will actively participate in all actions and activities, co-developing the theme and project of the herbarium, the exhibition, and the public event, while being placed in situations they would not typically encounter in formal school projects.



How?

Following the activities carried out at the library in June 2024, the artistic intervention started with a **preliminary stage of investigation and collection.** Based on the findings of the qualitative research (Axinte, A. et al., 2024) from March — July 2024 that identified the informal gardens by the block as situated manifestations of discrete commoning, the investigation further focused on **illustrating the relationship between dwelling practices, informal green spaces and local memory.**

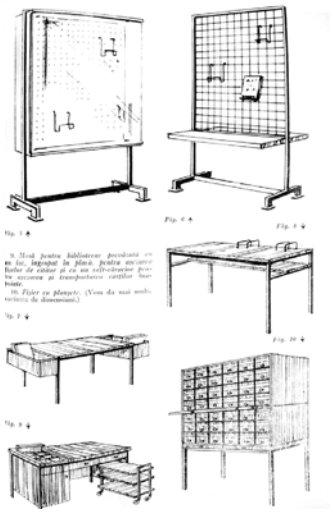
A series of **storytelling sessions** were organised in the local library, where the project team invited library users, neighbours and local friends to contribute to the draft mapping of the area's green spaces. Prompted by a series of prepared postcards featuring instances from the green areas of the neighbourhood, their input will be further curated and communicated through a mixture of graphics and text, that aims to bring out the diverse voices and the various instances of green practices manifesting around the district.

Furthermore, the sharing of stories and testimonials will be complemented by the **collecting of traces and objects specific to informal gardening.** Together with the visual illustrations, these artifacts of material culture will articulate into an artistic installation which aims to archive these ephemeral practices, communicate their value, raise support for their survival and enable mutual learning among stakeholders. Collecting has the potential of further prompting storytelling, while also functioning as a pedagogical tool for the project team members who can practice alternative urban research methods.

Together with the collecting on the ground, **an archival investigation started** by inquiring periodicals, photographs, newspapers or documentary films with the recent history of the district, its green spaces and the local library. Evidenced by the qualitative research, the archival perspective aims to further illustrate the roots of the strong connection between informal green practices and inhabitants' contemporary representations of attachment to their district. At the same time, the formal and informal memory of the library will be probed in search of situated references for the development of the programs, the topics and even the physical structure of the artistic intervention.

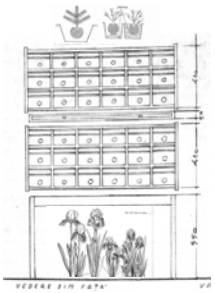
In parallel with the data accumulation, the project team will start **assembling the content and the structure of the artistic installation**. Going through phases of **consultation, prototyping or validation with project's partners** (librarians, users, gardeners) the installation will be inaugurated during a public event hosted by the library and nearby public spaces. The event will include an exhibition, talks and readings, but will also include guided tours and hands-on and gardening workshops.

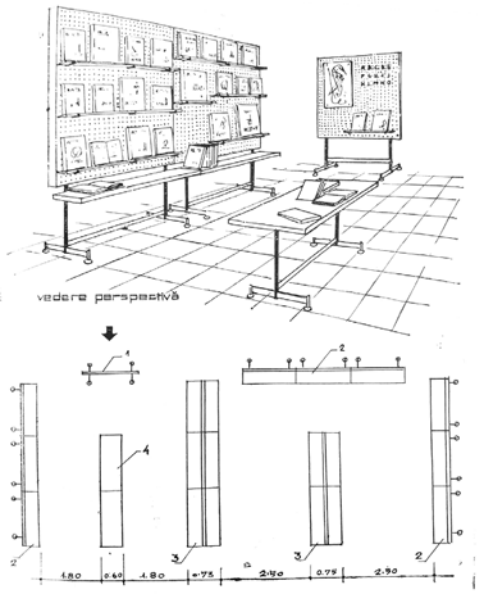


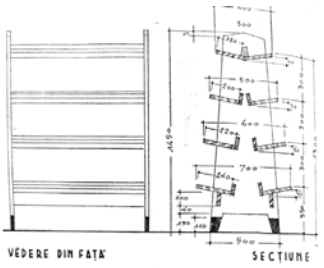


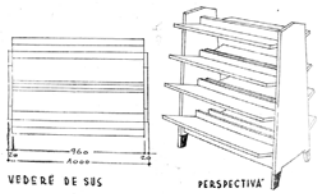


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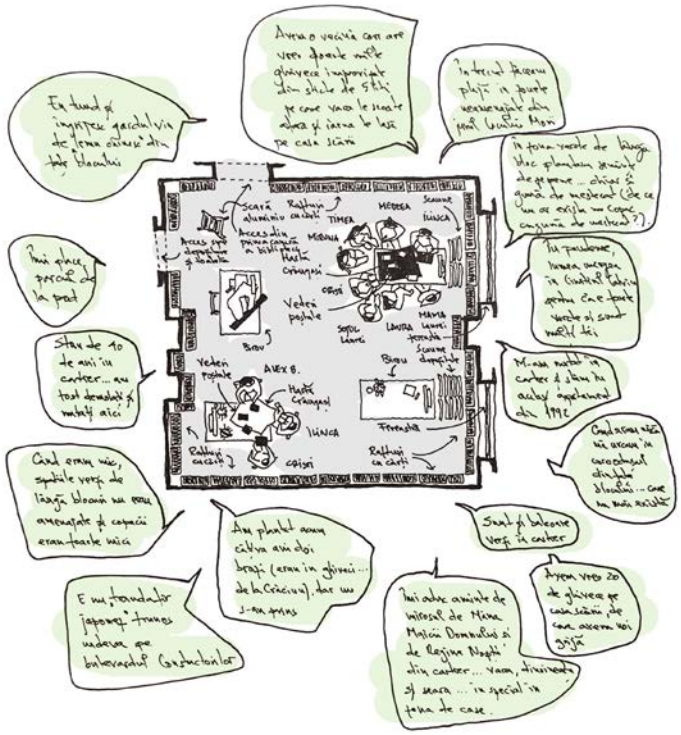




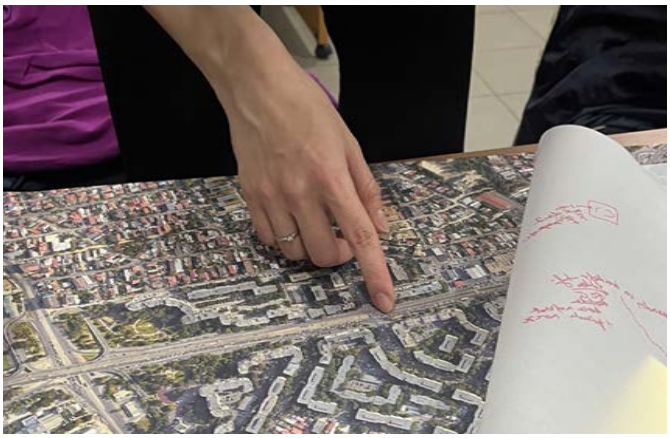


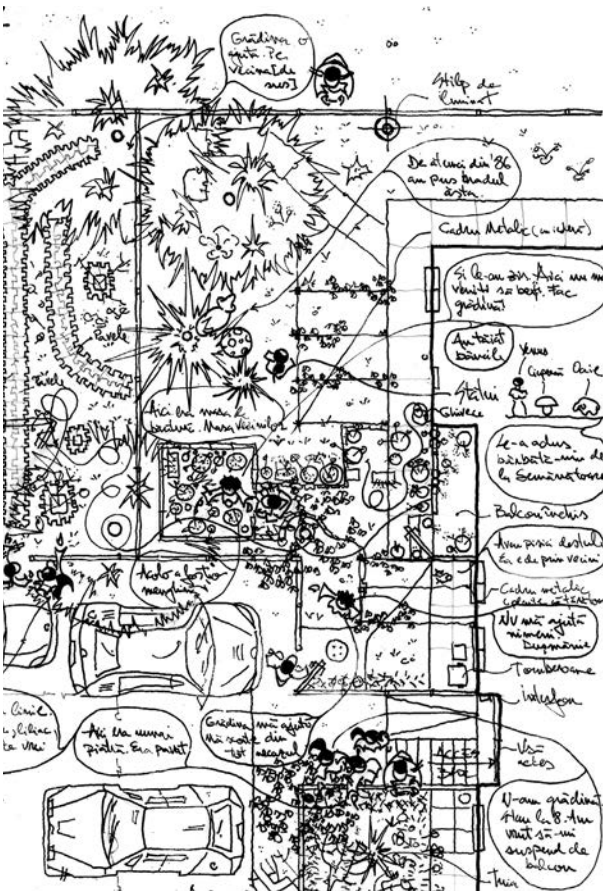


Part of the archival material collected from *Călăuza Bibliotecarului* no. 9/1951, 3/1963, 2/1967, 12/1967, 4/1969, 10/1969, 10/1970, courtesy of Biblioteca Metropolitană București (BMB).



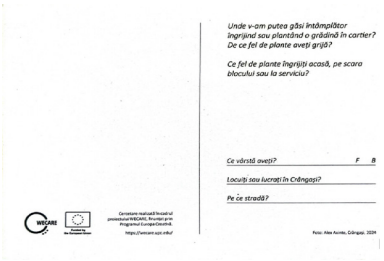








The storytelling sessions at the Nichita Stănescu Library will continue throughout the preliminary phase. Part of the collected poscards are presented on the page on the right. The postcards presented a pair of distinct questions: *(I) 1. Where can we see the most beautiful garden or green corner in the neighbourhood? Why do you like them? Do you have memories related to them?, 2. Has a garden, a green space or a tree that you liked dissapeared? What were they like?, (II) 1. If we would encounter you by chance caring or admiring a garden, where would that be?, 2. What kind of plants do you nurture at home, in the common spaces of the block or at work?* Respondents could answer to one, two or all the proposed questions.


Unde v-am putea găsi întâmplător îngrijind sau plantând o grădină în cartier? De ce fel de plante aveți grijă?

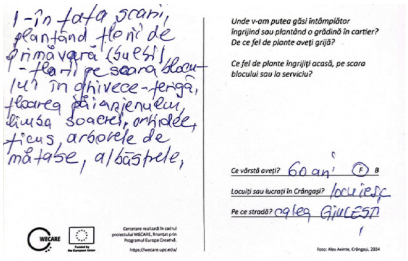
Ce fel de plante îngrijiți acasă, pe scara blocului sau la serviciu?

Ce vârstă aveți? F B

Locuiți sau lucrați în Crângași?

Pe ce stradă?




1-în fața scării, plantând flori de primăvară (sunt) - flori pe scara blocului în ghivece-ferga, floarea păianjenului, iarba soacrei, orhidee, ficus, arborele de mătase, albăstrele,

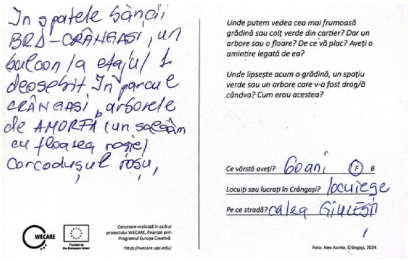
Unde v-am putea găsi întâmplător îngrijind sau plantând o grădină în cartier? De ce fel de plante aveți grijă?

Ce fel de plante îngrijiți acasă, pe scara blocului sau la serviciu?

Ce vârstă aveți? 60 ani F B

Locuiți sau lucrați în Crângași? locuiesc

Pe ce stradă? calea GIULEȘTI


În spatele băncii BRD-CRÂNGAȘI, un balcon la etajul 1 deosebit. În parcul CRÂNGAȘI, arborele de AMORȚI (un sezon cu floarea roșie) Corcodușul roșu,

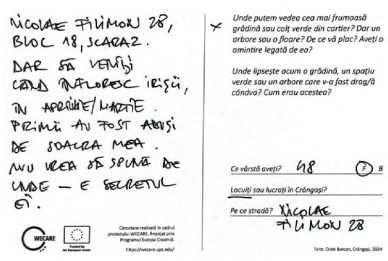
Unde putem vedea cea mai frumoasă grădină sau colț verde din cartier? Dar un arbore sau o floare? De ce vă plac? Aveți o amintire legată de ea?

Unde lipsește acum o grădină, un spațiu verde sau un arbore care v-a fost drag/ă cândva? Cum erau acestea?

Ce vârstă aveți? 60 ani F B

Locuiți sau lucrați în Crângași? locuiesc

Pe ce stradă? calea GIULEȘTI


NICOLAE FILIMON 28, BLOC 18, SCARA 2. DAR ȘTI VERIȘI CÂND ÎNFLOREȘC IRIȘII, ÎN APRILIE/MAIE. PRIMII AU FOST ADUȘI DE SOACRA MEA. NU VREA ȘĂ SPUNĂ DE UNDE — E SECRETUL EI.

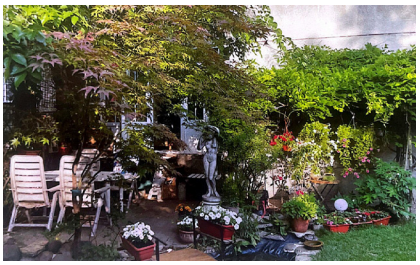
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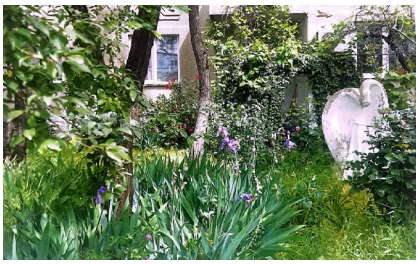
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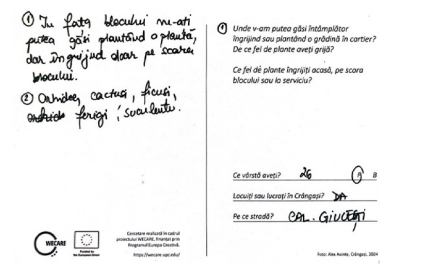
Ce vârstă aveți? 48 F B

Locuiți sau lucrați în Crângași?

Pe ce stradă? NICOLAE FILIMON 28






1) În fața blocului nu-ați putea găsi plantând o plantă, doar îngrijind doar pe scara blocului.

2) Cactuși, ficuși, orhidee ferigi, sucalenții.

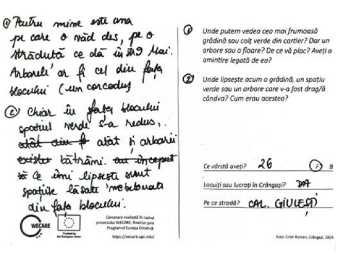
Unde v-am putea găsi întâmplător îngrijind sau plantând o grădină în cartier? De ce fel de plante aveți grijă?

Ce fel de plante îngrijiți acasă, pe scara blocului sau la serviciu?

Ce vârstă aveți? 26 F B

Locuiți sau lucrați în Crângași? DA

Pe ce stradă? CAL. GIULEȘTI


1) Pentru mine este una pe care o văd des, pe o străduță ce dă în 9 Mai. Arborii ar fi cei din fața blocului (cu corcoduș)

2) Chiar în fața blocului spațiul verde s-a redus, ~~este~~ atât și arborii existenți tăiați. ~~Au început~~ să îmi lipsească unul spațiu liniște "verde" din fața blocului.

Unde putem vedea cea mai frumoasă grădină sau colț verde din cartier? Dar un arbore sau o floare? De ce vă plac? Aveți o amintire legată de ea?

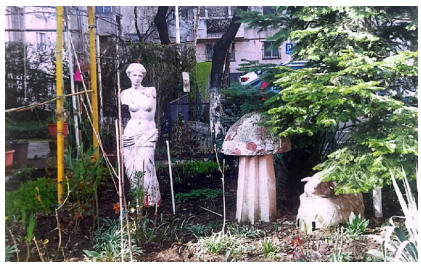
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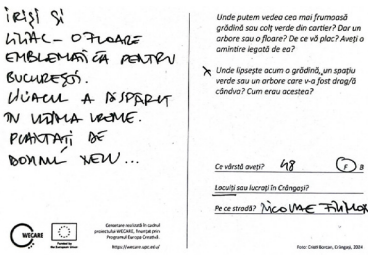
Ce vârstă aveți? 26 F B

Locuiți sau lucrați în Crângași? DA

Pe ce stradă? CAL. GIULEȘTI






IRIȘI ȘI LILIAC - FLOARE EMBLEMATICĂ PENTRU BUCUREȘTI. LILIACUL A DISPĂRUT ÎN ULTIMA VREME. PLANTAȚI DE DOMNUL NEW...

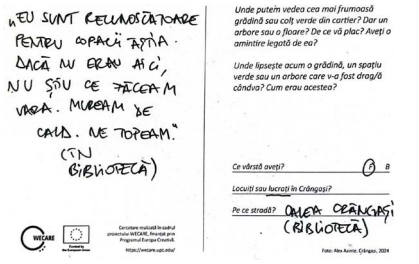
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Unde lipsește acum o grădină, un spațiu verde sau un arbore care v-a fost drag/ă cândva? Cum erau acestea?

Ce vârstă aveți? 48 F B

Locuiți sau lucrați în Crângași?

Pe ce stradă? NICOLAE FILIMON


„EU SUNT RECUNOSCĂTOARE PENTRU COPACII ĂȘTIA. DACĂ NU ERAU AICI, NU ȘTIU CE FĂCEAM VARA. MUREAM DE CALD. NE TOPEAM." (ÎN BIBLIOTECĂ)

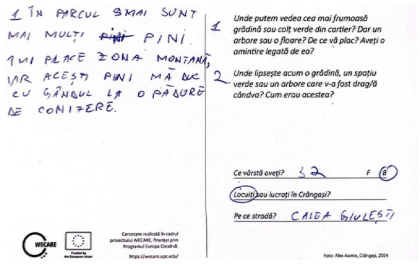
Unde putem vedea cea mai frumoasă grădină sau colț verde din cartier? Dar un arbore sau o floare? De ce vă plac? Aveți o amintire legată de ea?

Unde lipsește acum o grădină, un spațiu verde sau un arbore care v-a fost drag/ă cândva? Cum erau acestea?

Ce vârstă aveți? 9 F B

Locuiți sau lucrați în Crângași?

Pe ce stradă? CALEA CRÂNGAȘI (BIBLIOTECĂ)


1 ÎN PARCUL 9MAI SUNT MAI MULȚI ~~PINI~~ PINI

1 MI PLACE ZONA MONTANĂ, VAR ACEȘTI PINI MĂ DUC CU GÂNDUL LA O PĂDURE DE CONIFERE.

Unde putem vedea cea mai frumoasă grădină sau colț verde din cartier? Dar un arbore sau o floare? De ce vă plac? Aveți o amintire legată de ea?

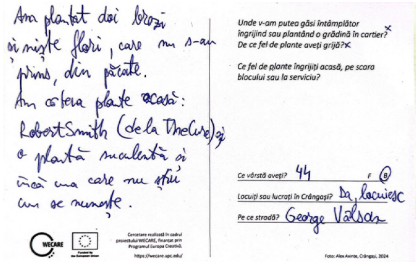
Unde lipsește acum o grădină, un spațiu verde sau un arbore care v-a fost drag/ă cândva? Cum erau acestea?

Ce vârstă aveți? 32 F B

Locuiți sau lucrați în Crângași?

Pe ce stradă? CALEA GIULEȘTI




Am plantat doi bujori și niște flori, care mi-au ~~fi~~ fost, dăruite. Am adus plante acasă: RobertSmith (de la TheCure) și o plantă mexicană și încă una care nu știu cum se numește.

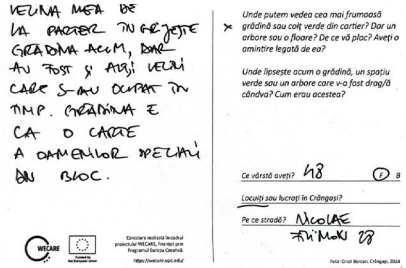
Unde v-am putea găsi întâmplător îngrijind sau plantând o grădină în cartier? De ce fel de plante aveți grijă?K

Ce fel de plante îngrijiți acasă, pe scara blocului sau la serviciu?

Ce vârstă aveți? 44 F B

Locuiți sau lucrați în Crângași? la locuiesc

Pe ce stradă? George Valsan


VECINA MEA DE LA PARTER ÎNGRIJEȘTE GRĂDINA ACUM, DAR AU FOST ȘI ALȚI VECINI CARE S-AU OCUPAT ÎN TIMP. GRĂDINA E CA O CARTE A AMINTIRILOR DIN BLOC.

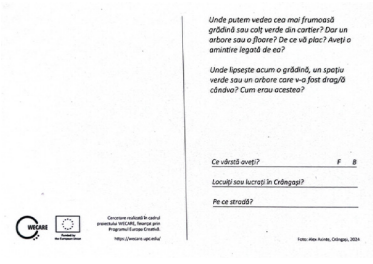
Unde putem vedea cea mai frumoasă grădină sau colț verde din cartier? Dar un arbore sau o floare? De ce vă plac? Aveți o amintire legată de ea?

Unde lipsește acum o grădină, un spațiu verde sau un arbore care v-a fost drag/ă cândva? Cum erau acestea?

Ce vârstă aveți? 48 F B

Locuiți sau lucrați în Crângași?

Pe ce stradă? NICOLAE FILIMON 28


Unde putem vedea cea mai frumoasă grădină sau colț verde din cartier? Dar un arbore sau o floare? De ce vă plac? Aveți o amintire legată de ea?

Unde lipsește acum o grădină, un spațiu verde sau un arbore care v-a fost drag/ă cândva? Cum erau acestea?

Ce vârstă aveți? F B

Locuiți sau lucrați în Crângași?

Pe ce stradă?

When?

The general activities' plan will respect the following timeline:

Preliminary phase: investigation and collection

September—December 2024. This phase includes **storytelling sessions** at the Nichita Stănescu Library and, in parallel, **the archival research**. The project team will continue to organise meeting sessions and individual interviews in Crângași until the end of December 2024, while also developing curatorial strategies for the artistic intervention.

Prototyping and collective design

Design workshop: January 2025

Technical project: January—February 2025

A design workshop involving architecture students who are currently participating in the preliminary phase, the librarians and, potentially, other relevant local actors will be organised in January 2025. A **technical project** drawing up on the workshop's conclusion will be elaborated and the herbarium will be later produced between February and March 2025.

Assembling the content & structure of the artistic installation

February— March 2025. The herbarium and the exhibition will be assembled in March 2025, following the establishment of a curatorial strategy by the project team.

Inauguration and public event

March 2025. The one-day event will take place by the end of March 2025, which is also a period favorable to the blooming season. The final program of the event will be drawn up together with local participants. General activities may involve **an open discussion/debate** focusing on the history of the neighbourhood and the green areas of the city with invited researchers, **the launch of the research report** and the dissemination of its findings; **a storytelling workshop** and a **public reading session**, focusing on sensory memory and the relationship with greenery, **a guided tour** around the neighbourhood guided by inhabitants of Crângași, **plant-exchange sessions** or **gardening workshops.**

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Archive photos and graphics

Călăuza Bibliotecarului no. 9/1951, 3/1963, 2/1967, 12/1967, 4/1969, 10/1969, 10/1970, courtesy of Biblioteca Metropolitană București (BMB).

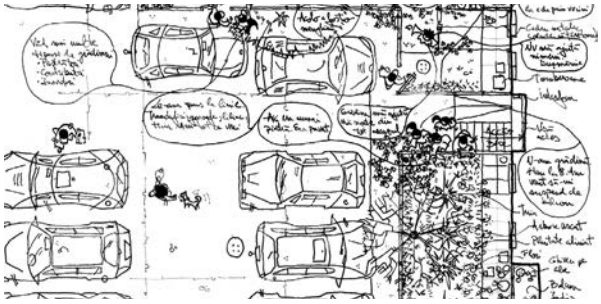
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What next?

The entire intervention, as well as the project as a whole, aims to integrate the practices of neighborhood gardens into the broader context of concerns and actions about the dramatic climate changes that affect the ways we live together in the city.

Often initiated as a continuation of local traditions or as a result of personal, identity-related, or social motivations of residents in neighborhood apartment blocks, these community gardens hold significant potential to contribute as local forms of environmental commoning to the broader narrative of climate resilience and eco-activism.

The project thus seeks to highlight these forms of "silent sustainability," which deserve to be protected and supported, and which hold the potential of catalyzing change. Both concerning discourse, narrations, learning on a local level and the qualities of the artifact associated with the library, the artistic intervention's scope is to further the debate on green ecosystems in the neighbourhood and on a planetary scale. Moreover, its highly replicable character could be tested in the future within the network of the Metropolitan Bucharest Library and other partners from the local scene.



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WECARE

Co-funded by the European Union

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With the collaboration of:
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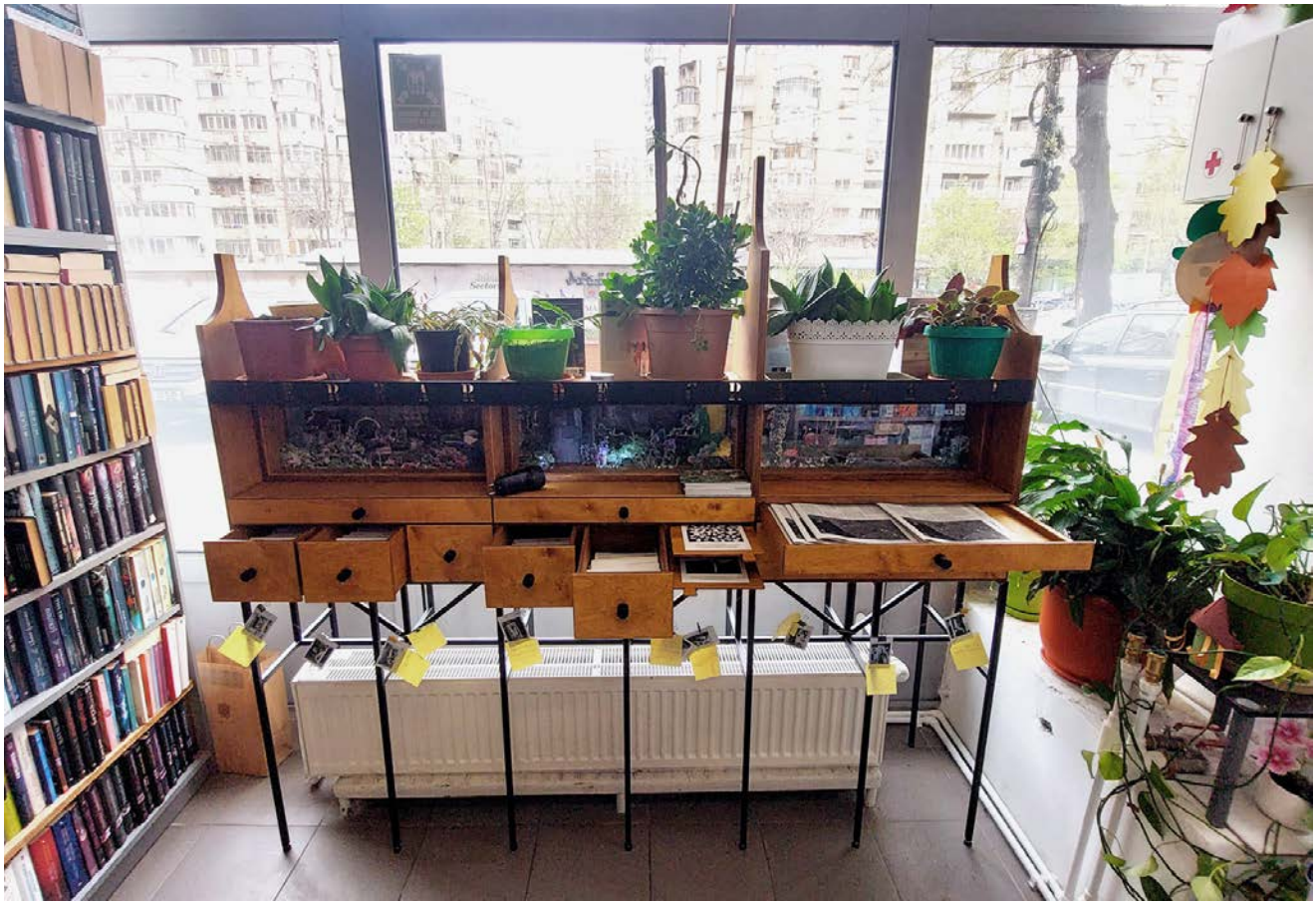
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WECARE Bucharest

Warding Ecosystem Commons through Action-Research Education. Collective Erection Monument Report

Crângași
Bucharest



The Crângași Herbarium. A collection of informal practices and apartment block gardens in the neighborhood

The dominant narratives in the local context regarding urban development, and especially those concerning the large apartment block neighborhoods, often focus on a discontinuity from the recent past and they are centered on a future of continuous growth based on the excessive consumption of the city's few remaining available resources. The action-research project aimed to investigate and valorize the presence of those informal, minor, and often endangered spatial practices that contribute to the preservation and warding of (environmental) urban resources that still survive in Bucharest's neighborhoods.

From the observation and analysis of these practices emerged **The Crângași Herbarium, a curated collection of drawings, maps, photographs, analyses, texts, and dioramas contained in a small piece of furniture located inside a public library in the Crângași neighborhood.** The **herbarium** presents a condensed story of the minor history of how residents live in the neighborhood and the ways in which practices of neighborliness and conviviality manifest in the spaces of the city. Thus, the **herbarium** highlights these modes of adaptation and survival in a city dominated by the paradigm of individual actions, privatization and commodification, and top-down strategies often implemented in a heavy-handed manner.

The research aimed to identify neighborhood spaces and active actors that could host and support an intervention with a strong ecological and community-oriented character. The Nichita Stănescu branch of the Bucharest Metropolitan Library, located on Calea Crângași, the neighborhood's main thoroughfare, was identified as one of the key community actors capable of supporting the intervention and engaging various library users in caring for a small nearby green space. Due to overlap with a city hall project to redesign the entire boulevard, it was decided to relocate the "intervention" inside the library. Although initially this seemed like a step back for the project, the relocation into the small neighborhood library turned into an opportunity to highlight and support an important public institution for the local community. Identified during the research as one of the spatial and institutional resources that can help support the emergence of (environmental) commons in the neighborhood, "our library," as it is called by some of its users, was considered a suitable place to make visible the informal manifestations found in local public spaces.

Seeking to illustrate the findings about the necessary conditions, resources and formats through which informal practices are enabling (environmental) commons, **the research went propositional and materialized into a communication equipment.** Constructed at the intersection between a museum artefact, a school research lab and a furniture specific to a public library, **The Crângași Herbarium** aimed to fill a gap in the institutional landscape by enacting around it **a hybrid model of a local knowledge centre, where the content design adapts to the community's features and interests highlighted by the research.** Placed in a public library, the device seeks to articulate the knowledge related to the topic of informal practices and gardens in a new and distinct section, thus signalling their importance and evidencing their value, against its constant dismissal in the public discourse. The equipment and its uses also illustrate designers' capacity to play a critical role in imagining new forms of community regeneration of collective housing districts by explicitly observing, valuing and sustaining such forms of 'vernacular ecologies' (Gandy, 2022, p.34) as part of the ecosystem of environmental commons.

HOW

The research conducted in the spring of 2024 was complemented by a new phase during the winter–spring of 2025, this time involving a group of five third-year architecture students. Although the pedagogical component was more limited than originally intended, it remains an important element in such projects, which, through research and direct action, can test and pilot new ways of practicing architecture — ways through which students, as future professionals, can gain access to and establish direct connections with the city and with various groups, communities, organizations, and institutions.

Through a series of new visits to the neighborhood, the students mapped informal practices, organizing them into several categories based on spatial situations. These categories were also informed by the analysis of the qualitative research conducted during the previous phase. This mapping stage expanded the study area to include the entire apartment blocks zone in the northern part of Crângași and some overlapping areas with the Giulești neighborhood, which had not been included in the previously studied boundaries. **The new mapping thus aimed to contribute to completing the picture of these types of informal practices in the neighborhood — practices that are fairly widespread and represent ecologically and socially sustainable ways in which residents appropriate and simultaneously care for the neighborhood's spaces.** All newly discovered places and situations were later added to the previously created Digital Map, further enriching a snapshot of today's Crângași neighborhood and its residents.

This was followed by a series of workshops with the students to design a piece of furniture to be placed inside the Nichita Stănescu branch of the Bucharest Metropolitan Library, while also curating its content, selected from the data and information gathered during the research phases. The design and content curation workshop for the object began with a discussion with the librarian, who explained how the library operates, the types of activities they organize, who its users are, how the space is used, what needs exist, and where the object could be placed within the library and how the library could benefit from it. The workshop continued with the actual design of the object and its interactive and functional components. A series of online meetings refined a preliminary design solution. Meanwhile, working discussions took place regarding the herbarium's content — what could be selected from the materials collected in the initial qualitative research phase, how they could be displayed, what kind of narrative we want to convey, who the beneficiaries would be, how it would benefit the local community and the library, etc. As part of a workshop organized at the Faculty of Architecture, the student team, together with the tutors, created six dioramas that depict three imaginary apartment block gardens, assembled from elements and situations discovered in Crângași. At the end of the workshops, the **herbarium** proposal also went through a feedback process from the librarian and approval from the library management.

The execution design of the object was done by architects, based on the solutions imagined by the students and negotiated with the librarian. The construction of the object was carried out by a small local workshop — a team of architects turned carpenters who designed all the details and contributed creative additions to facilitate its use while staying within the established budget.



Discussion with the librarian



Sketching the herbarium



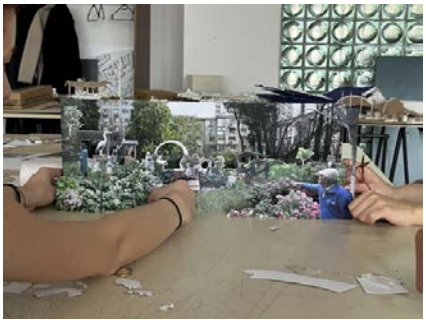
Design workshop



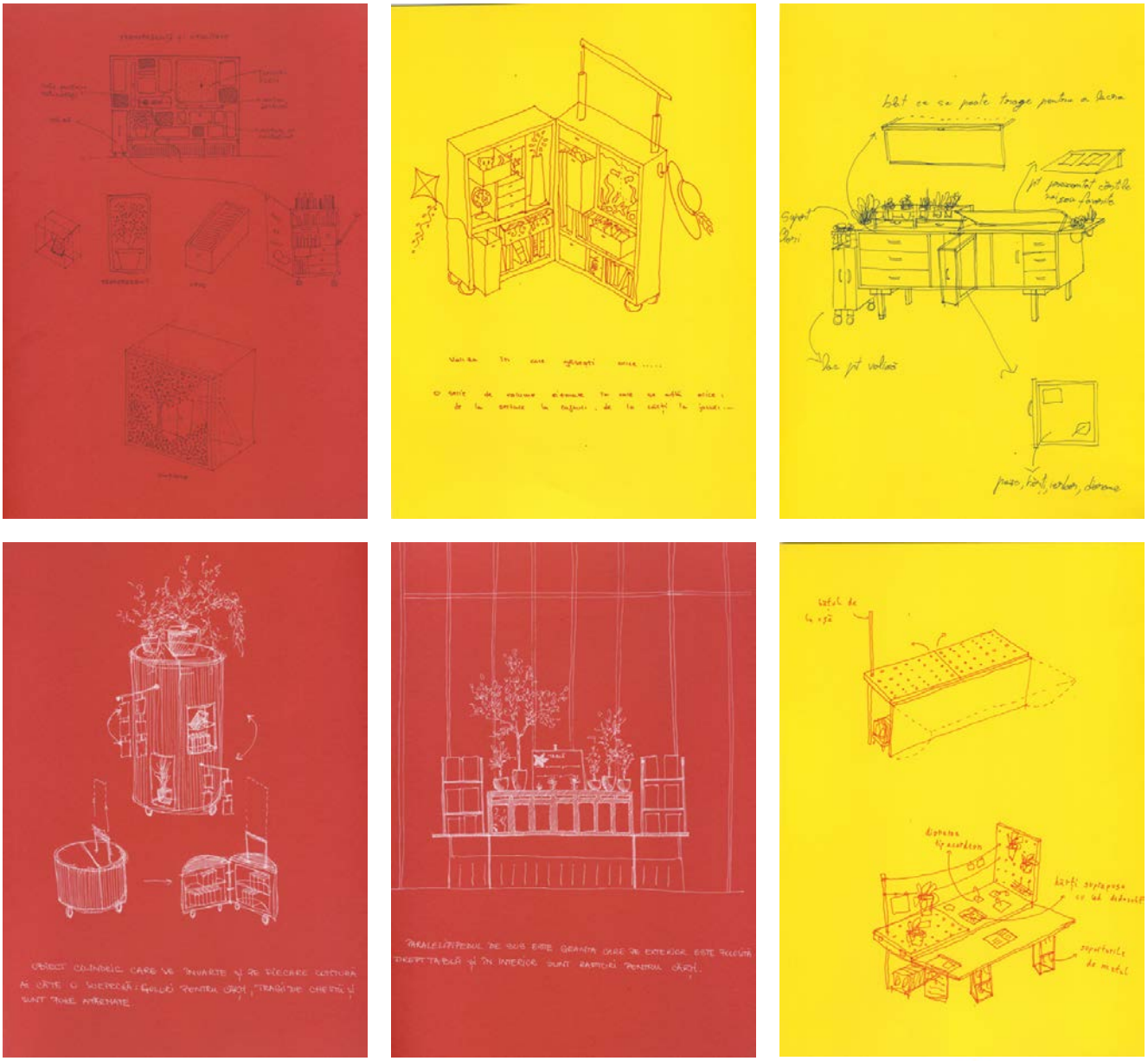
Building the dioramas workshop



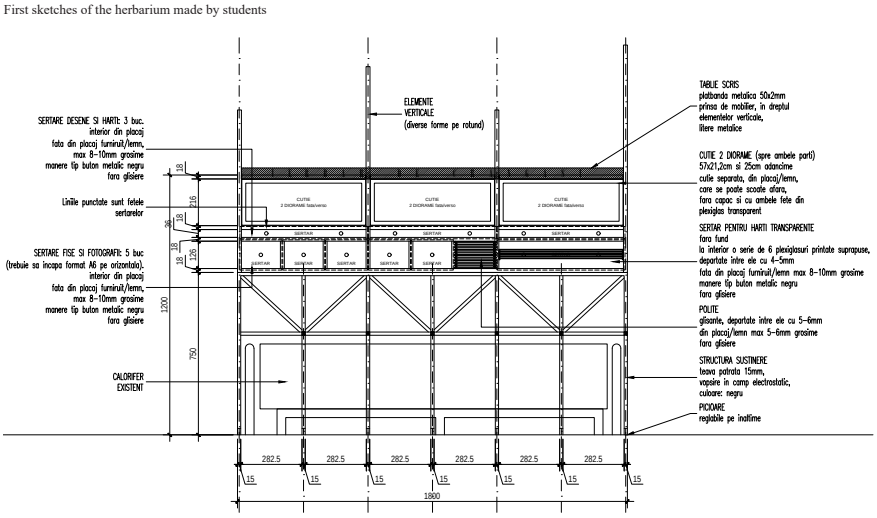
Building the herbarium

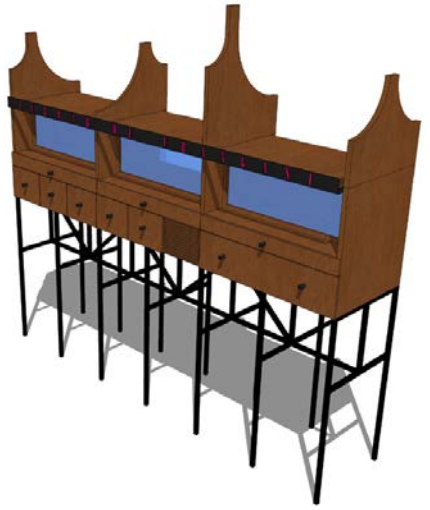


Building a diorama



First sketches of the herbarium made by students





Technical drawings of the Herbarium

WHAT

The Crângași Herbarium is an atypical piece of furniture for a public library in Bucharest. **Its design — somewhere between an archive cabinet, a display case, and a bookshelf — enables direct interaction with users.** This way, library visitors can access the research results on informal spatial practices conducted by the WECARE project team in the Crângași neighborhood, where the library is located. **The herbarium acts as an interactive device that helps shift the way knowledge is accessed in a public cultural institution, offering a mode of access based on direct interaction.** This hands-on access to knowledge, mediated by the herbarium's design, is rare in a context where education is increasingly disconnected from material reality and culture often remains confined within institutions.

Made of plywood and metal, the **herbarium** is partly inspired by the typical local library furniture of the 1970s — none of which has survived in any of the metropolitan library's branches — and partly aims to introduce a new design into the library's existing furniture landscape, with carefully considered details to ensure durability over time. Its visual identity is further emphasized by the lettering cut into the metal strip at the top of the furniture, using the same font as the volumetric letters on the library's façade — one of the few original elements still preserved, connecting the present to the era when the building housing the library was constructed.

The design of the **herbarium** aims to illustrate how research results can be presented interactively. Visitors and users can open drawers of various sizes to find maps marking points of informal practices within the neighborhood, postcards and ethnographic drawings of apartment block gardens, as well as the final version of the research report. A key feature is the six dioramas of block gardens created by students, displayed both inside the library and outward toward the street, serving as visual anchors even when the library is closed. The **herbarium** also allows for flower pots and books to be placed on its upper, exterior-facing section — a special request from the librarian that was fulfilled the very morning after installation.

The content of The Crângași Herbarium reflects a curatorial effort to present the neighborhood not through exhaustive historical accounts, but through situated narratives. Visitors engage with a layered presentation of urban life: dioramas conceived as miniature worlds or archetypal gardens from the neighbourhood, maps that trace informal spatial practices, hand-drawn ethnographic sketches, and postcards featuring photographs of everyday scenes, all freely available to take home. Miniature worlds, along with excerpts from interviews and visual records, document how residents adapt shared spaces, through balcony extensions, ad-hoc furniture in public areas, vertical plant structures, or micro-infrastructures for animals, nuancing the livability of the neighbourhood.

The contents of the **herbarium** are divided into three registers, as follows:

Dioramas: remixed theme-gardens by the block. The three dioramas facing both the interior space and the display window of the Library, towards Calea Crângași, are interpretative, ludic representations departing from the actual gardens by the block identified during the research phase. Each diorama tells a story shaped by elements found in local gardens: decorative statues, rubber-tire sculptures, fountains, and other forms of improvised street art.

Research reports & ethnographic drawings. The second register hosts a Romanian version of the research report drafted after the conclusion of the initial phase of the project, a series of ethnographic drawings, now used as coloring book materials by children visiting the library, and the socio-spatial analysis of the neighbourhood illustrated as an axonometric map.

Postcards, plants & maps. This register acts as an exploded physical diagram: a stack of six maps in one drawer locate a series of elements associated with informal practices, each assigned a colour associated with an area in the neighbourhood. Visitors are invited to look for the postcards related to the map inside the other three drawers. In turn, each postcard is assigned a distinct color code and map location. Additionally, cyanotype flower representations are paired with fragments of interviews presenting rather the gardners' relationship with a certain species than the usual abstract information found in botanical records.

Rather than an „objective" archive, the **herbarium** serves as a narrative device that amplifies the voices of those who shape the neighborhood daily. It invites reflection on how a place can be conveyed not through institutional records, but through the lived, often overlooked stories of its informal landscapes.



Photo by David Piuaru







Photo by David Piuaru





Photo by David Piuaru

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Cyanotype flower representations are paired with fragments from the interviews with the gardeners



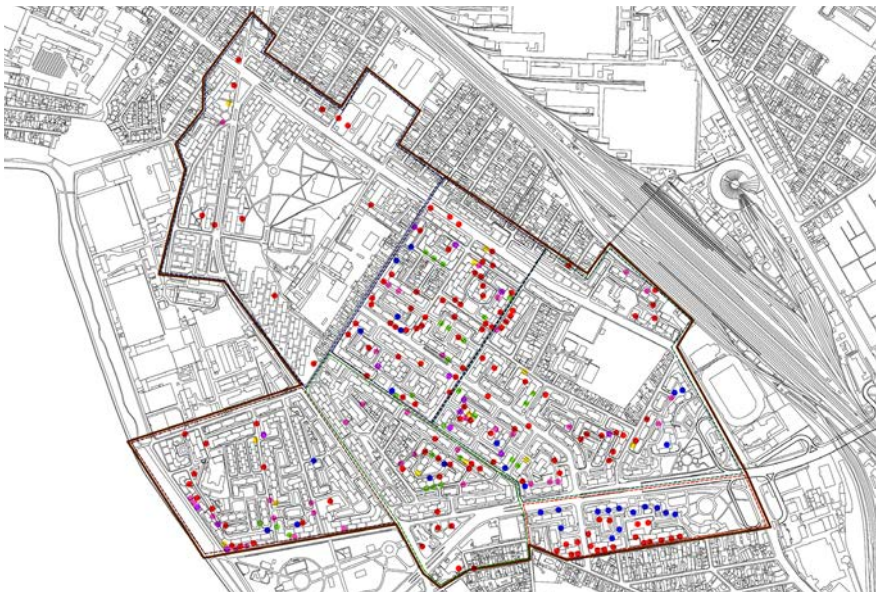
The ethnographic drawings that can be used as coloring book materials



Postcards with informal practices and gardens from the neighborhood



Postcards with quotes from the interviews with the gardeners



A stack of six maps locate a series of elements associated with informal practices

WHERE

One of the characteristics of the local branches of the BMB is their small size, which often makes the interior spaces of neighborhood libraries cramped and filled with furniture. This is also the case with the Nichita Stănescu branch, which, although larger than other libraries, is furnished with many items necessary for the wide range of activities taking place there. As a result, the possibilities for placing the **herbarium** were quite limited. Following discussions between the team and the librarian, it was agreed that the suitable location would be the area near the glass façade facing the street, above the radiator. This spot was previously used by the librarians as a display area for books and pots for plants — functions that were incorporated into the **herbarium**'s design. Its placement by the façade also allowed the design to respond to two different contexts: inside, the **herbarium** expands through a multitude of drawers revealing stories, histories, drawings, maps, and images of informal spatial practices in the neighborhood, while toward the street, it allows for the display of books to attract new users.

Beyond the specific situation of the Crîngași branch, **the proposal seeks to become a replicable element, spreading throughout the network of public libraries, becoming complementary to its more classical furniture elements for knowledge distribution.** The equipment develops unlike a typical top-down articulation of a library collection, that is distributing similar elements through a network of spaces over a territory, but seeks to adapt its content to the socio-ecological characteristics of the context. Overall, the equipment aims to act as a catalyst for the introduction of the environmental education practice among the current activities of different types of libraries, from urban or rural, big or small, to central or of proximity, and universal or thematic. However, it aims to be replicated not only in libraries, but also in other cultural and educational institutions opened to the public, such as schools, museums or community centres.





WHEN and WHAT HAPPENED

In the next stage, the investigation of the vernacular practices of transforming the green spaces of the district materialized into a communication device. The installation of this piece of furniture in the library space took place during an event that aimed to celebrate the project's team and partners' efforts, to make public the **Research Report** of the previous phase, but also to test and illustrate different ways of its use and activation. Although in the first moments there was a "careful, no touching!" coming from the participating adults, the children intuitively flocked to explore its contents and interactive elements. In the end, parents and librarians were charmed by the object's effect on children getting excited to explore it, as one remarked with delight: "did you see that? they're curious!" It was thus early on validated through intuitive use as a magnetic device for the library, showing its potential as a generator of various creative activities and as a support for experience-based pedagogy.

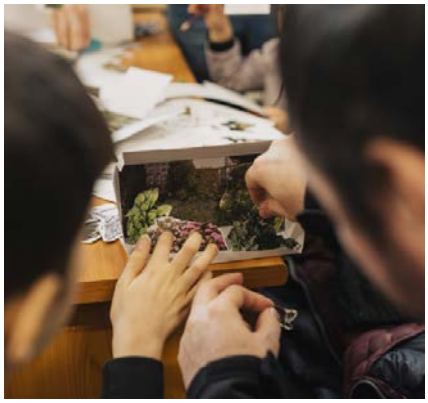
The **Diorama Workshop** opened to the participants the representation methods used by the project team for curating the contents. Coordinated by students, the children, along with their parents, have creatively combined various prepared templates into several pop-up narratives of possible local gardens. Through a hands-on approach, the workshop aimed to informalize the representation formats such as dioramas usually used in exhibition spaces in non-participatory and non-interactive ways. Thus, the activity functioned as a conversation mediated by bricolage between the team and the participants through which the knowledge and the perceptions about local informal green spaces was shared in both directions. Moreover, the workshop illustrated to the librarians how the content of this equipment is not just for exposure, but it can support interactive and educational activities, triggering the active involvement of the participants.

The event ended with a **Guided Tour** through the district, where on just a few streets around the library we encountered several of the case studies investigated in the research. The walk aimed to reconnect participants to the green legacy of the district, but especially to life at the ground level, which research projects sometimes risk transforming into abstract categories and rigid representations. Moreover, the activity functioned as another example of activation triggered by the new equipment, by exploring the subject of vernacular ecologies beyond the library door and in direct contact with the informal practices, which are part of a way of life for local dwellers.













Photos by David Piuaru





WHAT NEXT

Following the installation of the equipment in the library, an impact assessment phase will follow. Through reflective analysis we will inquire about the research and implementation methods and their strengths and limitations in relation to the concept of 'natura urbana' (Gandy, 2022) and from the perspective of the local context. The research outputs will be evaluated through qualitative research consisting of ethnography (in the library), interviews (with main stakeholders) and focus groups (with external specialists). We will particularly aim to monitor the short-term testing of the equipment in relation to the library space and program, but also in relation to its users, librarians and readers alike. Further on, we will try to determine in the immediate period if there is any visible impact of the research suggestions and recommendations towards public narratives and local policies. At the same time, we will follow how the spatialization of the discourse about informal practices and ecological education can catalyze the propositional aspect of enacting proximity hubs that concentrates, disseminates and socializes local knowledge to the community. We will also seek to look at the reception and evaluation of the project's various aspects by the local administration, by the management of the library network and by other local or international entities (NGOS, engaged practices, educational institutions) active within the researched topics. However, there is a risk that the assessment period may be too short and too close to the equipment installation for its reception, impact and patterns of use to manifest fully. Probably several iterations of the assessment over a longer period of time would be needed, carrying a specific methodology.

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WECARE

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Krakow

ARTISTIC & SOCIAL ACTIONS AT ZŁOTEGO WIEKU ESTATE IN KRAKOW

The artistic and social actions organized in Krakow due to the Wecare project were initiated already in 2024 and were concluded a year later with a half-day-long series of events organized in Kuźnia Club at Złotego Wieku Estate 15 on 12 April 2025 and entitled "Cztery pory Mistrzejowic. Spotkanie z architekturą krakowskiego osiedla" (The Four Seasons of Mistrzejowice). The Meeting with Architecture of the Krakow Estate). The program was initiated and conducted by the team of the Institute of Architecture Foundation in cooperation with the team of Cracow University of Technology and the team of Kuźnia Club in Mistrzejowice.

In 2024, the Kuźnia Club celebrated its 50th anniversary. At present it is a branch of the C.K. Norwid Culture Centre, a municipal institution playing a crucial role in the moderation of culture-oriented activities in Nowa Huta and the eastern part of Krakow. Already in May 2024, the Institute of Architecture, in cooperation with the Cracow University of Technology, organized a kick-start meeting of the Wecare project in Krakow. Both the C.K. Norwid Culture Centre and Kuźnia Club were involved in this event organization, offering their space and helping to invite stakeholders involved in the everyday life of the Mistrzejowice District. The outcomes of the kick-start workshop significantly contributed to the advancement of the architectural activities of the Wecare project in Krakow. In the fall of 2024, the team of the Institute of Architecture Foundation, together with Kuźnia Club, presented an open-air exhibition dedicated to the history of housing estates in Krakow[1]. The event was later continued and repeated during the 50th anniversary of the institution in December 2024. Moreover, the Institute of Architecture prepared a podcast entitled "Mistrzejowice. Osiedle czterech pór roku" (Mistrzejowce. The Estate of the Four Seasons), which was dedicated to the Mistrzejowice architecture history[2]. The podcast was published as a part of the "Przecież to nie jest modernizm!" (This is not modernism after all?) series of podcasts and was also followed by the film entitled "Miasto drzewo" (The Tree City). Both projects were published in the social media channels of the Institute of Architecture, gathering high attention and comment, presenting a larger social need for discussing the post-war housing architecture history of Poland[3].

All of the mentioned projects and activities conducted during 2024 helped to understand the uniqueness of the Mistrzejowice District and of the Złotego Wieku Estate in particular. The northeastern part of Krakow's Mistrzejowice District is home to approximately 40,000 inhabitants. The project of the ensemble was decided during the architecture competition organized in 1963 and won by the team of Witold Cęckiewicz. The construction was initiated in 1967 and was continued until 1983. The final urban design project was coordinated by Maria Czerwińska.

[1] osiedla.szlakmodernizmu.pl (Access: 10.07.2025).

[2] www.youtube.com/watch?v=dVXG19cuEO8&list=PLxYVhdF_-dtn2-PUo54lG1FlT9Ncs2BK1&index=11 (Access: 10.07.2025).

[3] www.youtube.com/watch?v=Tp-3v4KQ0CI&list=PLxYVhdF_-dtn2-PUo54lG1FlT9Ncs2BK1&index=2 (Access: 10.07.2025).

The architectural designs were developed by a team led by Maria Chronowska and Jerzy Chronowski, including Tadeusz Bagiński, Stefan Golonka, Ewa Podolak, and Olgierd Krajewski. Witold Cęckiewicz, who led the 1963 competition-winning entry, was the consultant overseeing the design work. At present the urban plan and architecture of the site are understood as the major achievements of the late modern design in Krakow and are recognized as one of the most significant examples in Poland.

Such general observation determined the further activities dedicated to designing the artistic activity in the place. The team involved in the project decided to focus on the two public buildings located at Złotego Wieku Estate. The first one is the house of Kuźnia Club, located at Złotego Wieku Estate 14. The other one is the shopping and service center located at Złotego Wieku Estate 19-20. Both buildings were constructed during the early 1970s and were designed by the team responsible for the entire architecture project of the estate.

The building housing the Kuźnia Club was completed in 1974 following the project of Maria Chronowska and Jerzy Chronowski, the Krakow-based team of architects involved in the Mistrzejowice District construction since the very beginning and responsible for most of the housing projects built as a part of the ensemble. Since its establishment the building has housed the same functions of the center for culture and of the shopping center, being one of the most important elements of the entire ensemble. It is a three-level modern pavilion placed on the slope and organized around the open-air patio. Due to its 50th anniversary, the interior of the building was renovated with the new elements following the initial design of the place.

The building located at Zlotego Wieku Estate 19-20 comprises two pavilions, two stories high each. The building was constructed to house the service and administrative functions combined with the shopping spaces. Once constructed, it will still serve the same functions as initially. The building was designed by Olgierd Krajewski, the Krakow-based architect involved in various service buildings. The unique element of the place was the large-scale decoration built of enamel steel and entitled “Phantasmagory of the Wind.” The monumental abstract composition was designed and prepared by Janusz Jutrzenka Trzebiatowski, the Krakow-based modern artist active in Nowa Huta for many decades. During the 1960s and 1970s he played a crucial role in moderating the artistic life in the neighborhood. The enamel decoration at Złotego Wieku 19-20 was his crucial and biggest piece in size. Some twenty years ago the building went through the major restoration and thermal insulation of its facades. Due to this process the decoration was decomposed; the wall that used to house it is today covered with styrofoam and painted yellow. The C.K. Norwid Centre of Culture owns the original oil on canvas painting, which served as an initial sketch of the composition.

The Institute of Architecture Foundation team gathered the information concerning the history of both the building and the authors involved in the constructed projects. In March 2025 the two meetings were scheduled. The first one was the meeting with Maria Chronowska, who designed the Kuźnia Club house. The second was the meeting with Janusz Jutrzenka Trzebiatowski, who designed and enameled the metal decoration “Phantasmagory of the Wind” that used to decorate the pavilion at Złotego Wieku Estate 19-20.

Maria Chronowska was born in 1934. She graduated from the Architecture Department of the Cracow University of Technology. Together with her husband, Jerzy Chronowski, she collaborated with the team of Witold Cęckiewicz, the main author of the Mistrzejowice District concept design of 1963. Starting in the 1960s, they were both involved in the design of many housing estates all over Krakow, e.g., Podwawelskie Estate, Krowodrza Górka Estate, and four estates comprising the Mistrzejowice District. She was awarded several times with the Mister of Krakow Award, the most prestigious architecture award in the architecture industry during the post-war period[4]. At present, c. 100 000 people live in the apartments constructed in Krakow according to the design of Maria Chronowska. Despite the unique role she played in the life of the city's development, her oeuvre is still little recognized and present in the common understanding of the citizens of Krakow.

Janusz Jutrzenka Trzebiatowski was born in 1936[5]. He graduated from the Academy of Fine Arts in Krakow. Since the mid-1950s, he has been active in the Nowa Huta neighborhood, moderating the local artistic milieu and designing posters and sculptures, among other artistic interventions in the new parts of the city. His oeuvre comprises the abstract painting on canvas and the large-scale interior murals and decorations. The composition proposed for the pavilion at Złotego Wieku Estate 19-20 and completed in 1974 was among his biggest and most important artistic compositions.

The comprised materials and information, as well as the meetings with Maria Chronowska and Janusz Jutrzenka Trzebiatowski, played a crucial role in composing the artistic intervention designed by the team of the Institute of Architecture Foundation (Dorota Jędruch, Marta Karpińska, Dorota Leśniak-Rychlak, Michał Wiśniewski, Karolina Wójcik) and proposed for the Złotego Wieku Estate. The event was organized on Saturday, 12 April 2025, in the form of a half-day series of meetings and events. The entire program was entitled "Cztery pory Mistrzejowic. Spotkanie z architekturą krakowskiego osiedla" (The Four Seasons of Mistrzejowice. The meeting with the architecture of the Krakow estate) was organized in cooperation with Kuźnia Club (Katarzyna Kosowska, Paulina Strzoda, Filip Komajda), and C.K. Norwid Culture Centre (Jarosław Klaś, Monika Kozioł).

It comprised three different elements. The first one was the architecture walk moderated by Michał Wiśniewski, an architecture historian from the Institute of Architecture Foundation[6]. In the past he authored or co-authored a few different publications dedicated to the architecture of the Mistrzejowice district and to the work of Witold

[4] Magdalena Smaga, *Wiosenne, letnie, jesienne i zimowe. Architektura i urbanistyka zespołu osiedlowego w Mistrzejowicach,* [w:] Osiedleni. Mistrzejowice, red. Magdalena Smaga, Katalog wystawy (Muzeum Nowej Huty; Kraków; 2021-2022), Kraków: Muzeum Krakowa, 2021, s. 103-138.

[5] Janusz Trzebiatowski, *Muza. Janusz Trzebiatowski: malarstwo 1990-2019*, Chojnice: Galeria Centrum Kultury; Kraków: Stowarzyszenie Twórcze POLART, 2019.

[6] https://orcid.org/0000-0003-3435-3114 (Access: 10.07.2025).

Cęckiewicz, the main author of the Mistrzejowice initial composition[7]. The walk gathered c. 70 participants, letting them discuss the layout and history of the site. The open-air presentation allowed participants to confront the architectural history of Mistrzejowice, the oeuvre of Witold Cęckiewicz, Maria Chronowska, and Jerzy Chronowski, and the architectural context of Krakow and Poland during the 1960s and 1970s, as well as to discuss the particular elements of the entire composition, specific buildings, and their architecture. The crucial element of the presentation was dedicated to the housing development conditions in post-war Poland. At present the Nowa Huta neighborhood, with its few different districts, represents the post-war architectural history of Poland and of Central Europe. The Mistrzejowice District and Złotego Wieku Estate might be seen as the highlight of the modern-ideas-oriented design, which dominated in Poland during the 1970s.

The second part of the event was designed as a meeting with authors of the Złotego Wieku Estate, Maria Chronowska and Janusz Jutrzenka Trzebiatowski. It was organized inside the Kuźnia Club gathering, with c. 100 participants. The meeting was moderated by Michał Wiśniewski and by Monika Kozioł, an art historian from the C.K. Norwid Culture Centre who moderates the Open-air Trace of Noewa Huta's Sculpture[8]. The meeting allowed giving voice to the designers and the history witnesses who remember the Mistrzejowice District construction. Maria Chronowska discussed the conditions of the design preparation for Mistrzejowice District, the team of people involved in the design, and the legal and construction frame of the Mistrzejowice District development. She commented on the difficult limits of housing production in Poland during the 1970s and limits in the aesthetic part of the project. One more discussed topic focused on the architecture inspiration and knowledge involved in the Mistrzejowice housing estate's design. For many dwellers living in Mistrzejowice, it was the first time they could meet with Maria Chronowska and learn the history of their district.

Janusz Jutrzenka Trzebiatowski commented on the history of the artistic milieu active in Nowa Huta and in the Mistrzejowice District during the 1960s and 1970s. He presents the role of particular artists and of administration professionals as well as of the social activists who helped to involve art in the life of the place. The most important part of his presentation was dedicated to the "Phantasmagory of the Wind" a monumental enamelled steel decoration exposed at the pavilion at Złotego Wieku Estate 19-20. The history of the composition was presented in detail, including the way it was produced and the way it was exposed. Also the issue of the decoration demolition was discussed. Among the meeting participants, there were many dwellers of the Mistrzehowice District. For many of

[7] Michał Wiśniewski, *Mistrzejowice – założenie architektoniczno-urbanistyczne,* [w:] Nowa Huta - architektoniczny portret miasta, red. Klaś Jarosław, Kraków: Ośrodek Kultury im. C.K. Norwida, 2018, s. 136-145; *Witold Cęckiewicz. T. 1, Rozmowy o architekturze. Projekty*, red. Karpińska Marta, Leśniak-Rychlak Dorota, Wiśniewski Michał, Kraków: Instytut Architektury, 2015; *Witold Cęckiewicz. T. 2, Socrealizm, socmodernizm, postmodernizm. Eseje*, red. Karpińska Marta, Leśniak-Rychlak Dorota, Wiśniewski Michał, Kraków: Instytut Architektury, 2015.

[8] okn.edu.pl/strona-3787-szlak_plenerowych_rzezb_i_instalacji.html (Access" 10.07.2025).

them it was the first time when they learned the history of the "Phantasmagory of the Wind." The public discussion afterwards allowed them to recognize the high value of the place as an important identity factor of the Mistrzejowice District citizens. Moreover, it allowed space for the questions concerning the reconstruction of the lost art.

The event's third and final part focused on artistic intervention. For the sake of this element, the Institute of Architecture Foundation decided to invite Barbara Nawrocka and Dominika Wilczyńska, the artists and architects running the Miastopracownia studio. During the previous years they organized many artistic interventions comprising film, animation, sculpture, and architecture. Their work represents sensitivity towards nature and the environment as well as the tangible heritage of the 20th century. For the purpose of the Wecare project, they prepared an animated movie comprising iconic images of Mistrzejowice history and architecture and simulating involvement of nature actors, plants, and animals in the life and development of the district. The screening of the film took place in the courtyard of Klub Kuźnia. For the screening, the scenery was arranged and enhanced with additional effects (soundscape, lights, smoke), which reinforced the message of the film and gave an additional three-dimensional effect to the artistic intervention. The animation was observed by c. 100 people and met with a highly positive answer.

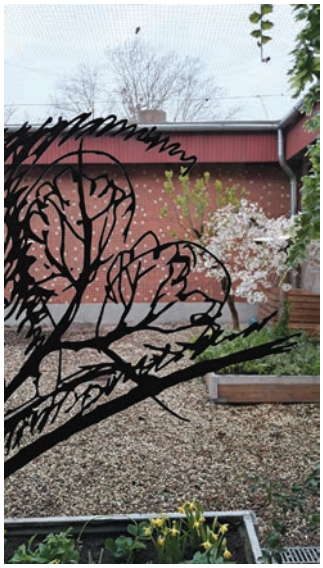
„Cztery pory Mistrzejowic. Spotkanie z architekturą krakowskiego osiedla" (The Four Seasons of Mistrzejowice. The meeting with the architecture of the Krakow estate) met with many positive comments from the participating audience and from the dwellers of the site. It was also released by the local media. The entire event was filmed to be presented online as a part of the Wecare project.

The Institute of Architecture Foundation was formed in Krakow in 2011[9]. Since then it has been involved in various projects dedicated to the interpretation of the modern heritage of Krakow. In the past years the Institute team prepared large-scale exhibitions in Krakow, Warsaw, Łodź, and Venice, as well as published a series of books dedicated to the oeuvre of some of the most important architects of Krakow of the 20th century. Since 2014 the Institute of Architecture Foundation has moderated the Krakowski Szlak Modernizmu (Krakow Trace of Modernism) website, which contains information and knowledge concerning the most important buildings and establishments constructed in Krakow during the 20th century[10].

The Wecare event organized in Kuźnia Club on 12th of April 2025 was designed as another step in the Institute of Architecture Foundation activities. The more than ten-year-long promotion and education dedicated to the modern architecture of Krakow let us recognize the growing understanding and interest in the 20th-century history of the city. To make the image of the city most updated and complete, the history of Maria Chronowska's work and the history of Janusz Jutrzenka Trzebiatowski must be well represented and interpreted. The activities conducted because of the Wecare project should be seen as a step towards building common sense and common consciousness of the value of the post-war architecture and post-war public art.

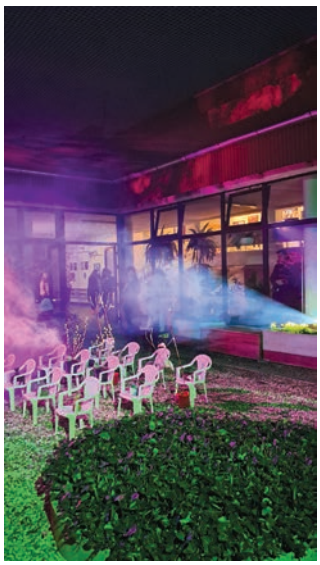
[9] instytutarchitektury.org (Access: 10.07.2025).

[10] szlakmodernizmu.pl (Access: 10.07.2025).













ill. 140–151. Artistic and social action. Source: authors' archive

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WECARE intervention: Kraków

Złotego Wieku (Golden Age) Estate in Mistrzejowice District in Krakow

The background of the intervention idea

In the spring and summer of 2024, the WECARE project provided a space and structure for research that focused on the urban, social, and heritage dimensions of three postwar, modern housing estates located in three different cities in Europe: Barcelona, Kraków, and Bucharest.

In Krakow, the topic of the research was connected to the establishment and development of Złotego Wieku (Golden Age) Estate in Mistrzejowice District, a modern housing complex developed for approximately 15,000 people after 1967.

The Athens Charter-oriented urban scheme was designed in 1963 by the team of Witold Cęckiewicz, a Krakow-based architect and planner, because of the urban plan competition for the 40 000 inhabitants district located on the northern-eastern outskirts of Krakow as a part of the bigger entitiy of Nowa Huta, a housing sector for c. 250 000 people built during the postwar years due to the development of the city as a main center of the steel production in Poland. The project of the Mistrzejowice District urban plan was later developed by the team of Maria Czerwińska.

The long-term development of the Złotego Wieku (Golden Age) Estate was completed in 1983, more than four decades ago. Contemporary research portrays the estate's social structure as an aging one. Until today, the majority of the citizens living in the neighborhood represent the first generation of dwellers who settled the housing estate almost half a century ago.

In their post-professional career years, they are aging, yet they remain strong and possess a sense of place-oriented community identity. On the other hand, the place is facing the relatively slow but ongoing process of population exchange. The new inhabitants represent the lower and middle classes in Krakow. There is also a group of students renting the flats in the area, as well as a growing population of migrants, mainly of Ukrainian origins.



Description of Athens Charter principles represented in Das Corbusierhouse, Berlin, 1957
Image: Michał Wiśniewski

What to intervene for?

The major problem that the Mistrzejowice district and Złotego Wieku in particular are facing right now concerns the future cohesion of their society.

To overcome this problem, the WECARE project recognized the role of culture and art as crucial for gathering together the people of various backgrounds and generations. The Mistrzejowice District has a long tradition of placing modern art, sculpture, ceramics, murals, and land art compositions in the public space. The negative image of socialist-era architecture from the postwar period has led to the disappearance of many high-class artistic forms that once existed in this space. Renovation processes after 1989 destroyed many of them. Bringing the art back to the space where it used to belong might help gather society's attention along with the place and its identity.



Złotego Wieku Estate in Mistrzejowice District
Image: Paweł Mazur



The initial plan of Mistrzejowice, 1963. In: Witold Cęckiewicz. Tom II. Socrealizm, socmodernizm, postmodernizm. Eseje. eds. M. Karpińska, D. Leśniak-Rychlal, M. Wiśniewski, Krakow 2015, p. 74.

Architecture of Mistrzejowice as the place of artistic intervention






Złotego Wieku (Golden Age) Estate in Mistrzejowice District in Krakow, Images: Michał Wiśniewski

Where to intervene?

The space of Złotego Wieku (Golden Age) Estate consists of a coherent urban composition built with the three major types of housing units of 5-story or 11-story hight. A team of Krakow-based architects designed the buildings erected between 1967 and 1983. The main urban scheme was prepared by Witold Cęckiewicz. The final urban project was designed by Maria Czerwińska, Jerzy Gradulski, and Maria Rekaszys. The architecture projects were prepared by Maria Chronowska, Jerzy Chronowski, Olgierd Krajewski, Tadeusz Biegański, Stefan Golonka, and Ewa Podolak. The compex was considered innovative as it proposed new flat typologies, most of which were approximately 40 m2. The estate underwent a modernization process in the first two decades of the 21st century, insulating all buildings with styrofoam and new acrylic plaster. In the majority of examples, the new coloristic composition of the faces was organized according to the initial character.

There were no major changes or interventions made to the public space, which features large green areas and recreation facilities. In the case of the public buildings, e.g., the Shopping and Service Centre at Złotego Wieku (Golden Age) Estate 19-20, the color composition of the facade as well as the character of the graphic design of the insulation were changed.

Today, the building's condition no longer reflects its coherent character from its construction four decades ago.

The same problem is related to the changes provided some two decades ago to the Shopping nad Service Centre at Złotego Wieku (Golden Age) Estate 14, which houses the Klub Kuźnia/ The Kuźnia Club, a branch of the C. K. Norwid Culture Centre. Due to the modernization, the color composition of the facades lost their original character.

This is why the intervention proposal views the previously mentioned public buildings as a space for artistic intervention. It aims to restore the original creative values to the estate's public space, arguing that art is a crucial common resource that enables human creativity to develop and shape the space, thereby making it better and more sustainable.

We should consider the two aforementioned buildings for potential artistic endeavors that could foster social cohesion and revitalization.



The Shopping and Service Centre at the Złotego Wieku (Golden Age) Estate 19-20 in Mistrzejowice District, Kraków, postcard published during the 1970s



The Klub Kuźnia / The Kuźnia Club, Branch of the C.K. Norwid Culture Centre located at the Złotego Wieku (Golen Age) Estate 14 in Mistrzejowice District, Image: Michał Wiśniewski

Public art in Mistrzejowice District

Massive urbanization and housing development transformed the eastern part of Krakow during the postwar years. The area of Nowa Huta contains today a few separate districts (Nowa Huta, Bieńczyce, Mistrzejowice, Wzgórza Krzesławickie, and Czyżyny) that all together are today inhabitated with more than 190 000 registered inhabitants, which covers more than 25 percent of the registered population of the city of Krakow.

Developed mainly between 1949 and 1989, the eastern part of the city was filled with a variety of spaces for art, including public art and sculptures in particular. Particularly after the political changes in Poland and the Eastern Block in 1956, the abstract modernist urban pattern of housing estates in Nowa Huta and Mistrzejowice District collided with abstract art, often designed and executed by the finest Krakow artists of the era.

The decline of modern architecture in Poland coincided with the collapse of the communist regime. The totalitarian regime took credit for the buildings and public art completed during the 1960s and 1970s. Many of them, and especially the works of art, were left abandoned, sometimes being destroyed or dismantled. The negative memory of the postwar political context in Poland cast a long shadow on the interpretation and social influence of the public art of the era.

The shift towards a more nuanced attitude began only in the last 10 or 15 years. Today, various public cultural institutions active in Nowa Huta and Mistrzjowice District are researching and exposing the history of culture and public art in these areas of the city. The activities of the Ośrodek Kultury im. C. K. Norwida (the C. K. Norwid Center of Culture), the municipal organization active in the field of culture and heritage interpretation, are especially important. In recent years, the institution has introduced a new project, a trail of open-air sculptures and installations in Nowa Huta. Developed by Monika Kozioł, it gathers information and helps access the high-class artistic achievements of the artists active in the Nowa Huta and Mistrzejowice District environments during the period of the 1960s and 1970s. Today, the C. K. Norwid Centre of Culture at Górali Estate in Nowa Huta manages the Huta Sztuki Gallery, which also presents the best art pieces.

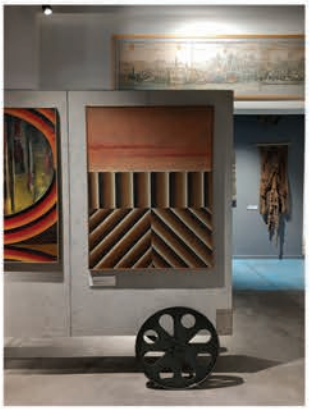
We should view the previously conducted research as a crucial foundation for future field actions or artistic interventions in the area. The new project could continue the formal ways of artistic expression and dialogue with the local identity and heritage.



The trail of open-air sculptures and installations of Nowa Huta, Kraków: Towarzystwo Ratowania Kultury w Nowej Hucie, Ośrodek Kultury im. C. K. Norwida (The C. K. Norwid Centre of Culture). The Map of the project introduced by Monika Kozioł and organized by the C. K. Norwid Centre of Culture, https://art-zona.okn.edu.pl/strona-3787-szlak_plenerowych_rzezb_i_instalacji.html (Access: 1.11.2024)



The Huta Sztuki Gallery of the C.K. Norwid Cultural Centre at Górali Estate in Krakow presents the art developed in Nowa Huta after 1956. Image: Michał Wiśniewski



The Huta Sztuki Gallery of the C.K. Norwid Cultural Centre at Górali Estate in Krakow presents the art developed in Nowa Huta after 1956. Image: Michał Wiśniewski



Gitara (The Guitar) unknown author, 1970s, Bieńczyce Estate, Krakow, Image: Michał Wiśniewski

The QR code of the trail of open-air sculptures and installations of Nowa Huta, https://art-zona.okn.edu.pl/strona-3787-szlak_plenerowych_rzezb_i_instalacji.html (Access: 1.11.2024)

Public architecture at Złotego Wieku (Golden Age) Estate

The Złotego Wieku (Golden Age) Estate composition is built mainly with the 5-story and 11-story high modern housing buildings. In addition to these, the estate comprises two distinct groups of public businesses.

The central part of the estate houses the green space for recreation, two school buildings (Primary School No. 77 and Primary School No. 85), a kindergarten (Municipal Kindergarten No. 131), and a shopping and service center, which is the seat of the Klub Kuźnia/The Kuźnia Club, a branch of the C.K. Norwid Culture Centre that also houses shopping facilities.

Developed during the 1970s to facilitate the administrative, shopping, and service needs of the inhabitants, the second space for public functions is located in the southern part of the complex and consists of a single longitudinal, 2-story-high modern structure.

The Shopping and Service Centre at the Złotego Wieku (Golden Age) Estate 19-20. The building is located along the Ks Kazimierza Jancarza Street, which is a major communication path of the Mistrzejowice District. The structure spans approximately 120 meters. The western part, which is combined with the backyard, stands at a height of one story. The eastern part is two stories high, featuring facility spaces on the upper level that can be accessed from the terrace.

The open-air staircase, located on the eastern edge of the building, embellishes the construction composition, providing access to the upper floor. The project for the building was prepared by Olgierd Krajewski, a Krakow-based architect and author of many public buildings constructed in the city during the postwar year. Krajewski's futuristic design for Lenin Steel Factory Cantine, a multifunctional complex completed in Bieńczyce District in 1969, might be seen as one of the most important examples of the postwar modern public building in Krakow.

The Shopping and Service Centre at Złotego Wieku (Golden Age) Estate 19-20 represents a more conventional type of service building developed by him and proposed in several places in Krakow.

The unique feature of the building was the large-scale enamel steel decoration designed by Janusz Trzebiatowski and exposed at the upper part of the stern wall. The composition embodied an abstract design honoring nature. The building's modernization more than 20 years ago resulted in the demolition of the decoration and its subsequent plastering.

Janusz Trzebiatowski was born in 1936 in Chojnice. He studied at the Krakow Academy of Fine Arts, and since the mid-1950s he is still active in painting and interior design.

In the 1960s, he moderated the Grupa Nowa Huta, contributing to the development of the artistic milieu in Krakow's new districts following World War II.



The Shopping and Service Centre at the Złotego Wieku (Golden Age) Estate 19-20 in Mistrzejowice District in Krakow, Image: Michał Wiśniewski



The Lenin Steel Factory Cantine at Złotej Jesieni (Golden Autumn) Estate 11 in Bieńczce District. One of the most outstanding projects designed by Olgierd Krajewski which was completed in 1968 proceeding construction of the Shopping and Service Centre at Złotego Wieku (Golden Age) Esate 19-20. Image: Henryk Hermanowicz, Krakowski Szlak Modernismu, due to courtesy of The Krakow Museum, MHK-2757-N-1, https://szlakmodernizmu.pl/baza-obiektow/stolowka-pracownikow-huty-im-lenina/ (Access: 1.11.2024)



The Shopping and Service Centre at Zotego Wieku (Golden Age) Estate 19-20 during the late 1970s. Image : The Gazeta Krakowska Archive: https://gazetakrakowska.pl/krakow-osiedla-lat-70-bloki-z-wielkiej-plyty-maluchy-pod-klatkami-pradnik-azory-na-lotnisku-poznajecie-te-miejsca/ga/c9-13612262/zd/31877056 (Access: 1.11.2024)

Cultural life in Złotego Wieku (Golden Age) Estate

In 2024, the Klub Kuźnia/The Kuźnia Club, Branch of the C.K. Norwid Culture Centre, celebrated its 50th anniversary. The main cultural institution of the Mistrzejowice district, active in the fields of education, intergenerational integration, and cultural activism, is located in the heart of Złotego Wieku (Golden Age) Estate. The institution's seat is the modernist pavilion constructed during the early 1970s according to the design of Maria Chronowska and Jerzy Chronowski, a Krakow-based family team of architects active mainly in the field of housing design. During the 1960s and 1970s, Maria Chronowska and Jerzy Chronowski were working together to develop experimental projects for housing estates in various places in Krakow. Most of their projects were based on the idea of integrating modern prefabricated tools for mass construction into new typologies of housing.

They designed a number of different projects for various housing estates in the Mistrzejwice District during the 1970s, winning awards in various competitions. The so-called Winnie the Poohs, a 5-story block of flats built during the early 1970s at the Złotego Wieku (Golden Age) Estate, were awarded the Mister of Kraków Prize in 1974.

The seat of the Klub Kuźnia/The Kuźnia Club, Branch of the C.K. Norwid Culture Centre, was designed as a 2-story multifunctional building to house the needs of the center for culture as well as the shopping center. Large-scale glass windows dominate the southern facade of the building, illuminating the most important spaces designed for cultural activities.



The Klub Kuźnia / The Kuźnia Club, Branch of the C.K. Nrowid Culture Centre located at the Złotego Wieku (Golden Age) Estate 14 in Mistrzejowice District, Osiedleni. Mistrzejowice. red. Magdalena Smaga - Muzeum Historyczne Miasta Krakowa, 2021

The staircase organizes the main hall of the building, providing space for artistic interventions and exhibitions. The northern part of the building is 1-story high and is organized around the open-spaced atrium ornated with abstract ceramic decoration. Early in the 21st century, the building underwent renovations that included new acrylic plaster on its facade and window replacements. While the renovation had a positive impact on the institution's activities, it also had a negative impact on the building's reception. The facades' color composition underwent a change to dark orange, incorporating yellow elements. The dark brown plastic frames encircle the new windows.

The institution's 50th anniversary served as the impetus for various activities commemorating its history and role in the social life of the estate. The WECARE 2024 Krakow workshop was in large part organized in the Klub Kuźnia/The Kuźnia Club, Branch of the C.K. Norwid Culture Centre, allowing to meet with various stakeholders active in the public space of Mistrzejowice District and helping to collect the information concerning needs and opportunities of activities that might enhance the social cohesion of the site. The workshop aimed to develop experimental projects for housing estates located in various parts of Kraków.



The Klub Kuźnia / The Kuźnia Club, Branch of the C.K. Nrowid Culture Centre located at the Złotego Wieku (Golden Age) Estate 14 in Mistrzejowice District, Images: Michał Wiśniewski

Heritage values of Złotego Wieku (Golden Age) Estate

Architecture matters

The Złotego Wieku (Golden Age) Estate complex was constructed, giving space for the creativity of the outstanding artists and architects. Future artistic interventions within the estate should consider the history of the personalities whose creativity and ideas shaped its space.

In Poland, people still perceive the architecture from the 1960s and 1970s as poorly constructed, poorly designed, and often forgotten. Rediscovering the history of Złotego Wieku (Golden Age) Estate creates a unique opportunity to commemorate the authors of the complex design.

Witold Cęckiewicz

The initial concept of the Mistrzejowice District was designed by the team of Witold Cęckiewicz (1924-2023) for the sake of the urban planning competition. Since the 1950s, Cęckiewicz was among the leading architects of the city of Krakow. During his long career, he was responsible for a large group of public building projects, housing estate concepts, and artistic interventions in the public space.

Among his most important projects, one can find the Grunwald Battle Memorial (1960), the complex of the Cracovia Hotel (1965), Kijów Cinema (1967), Mistrzejowice Estate, and Podwawelskie Estete in Krakow. Moreover, he was responsible for the design of the large group of churches constructed in Krakow and some other places in southern Poland. He spent the majority of his professional career teaching architecture and urban planning at the Krakow University of Technology, where he rose to become a leading academic.

In 2015, the Institute of Architecture Foundation published a two-volume monographic book presenting the work of Witold Cęckiewicz: Vol. I, Witold Cęckiewicz. Rozmowy o życiu i architekturze. Projekty, eds. Marta Karpińska, Dorota Leśniak-Rychlak, Michał Wiśniewski, Kraków 2015; Vol. II Witold Cęckiewicz. Socrealizm, socmodernizm, postmodernizm. Eseje, eds. Marta Karpińska, Dorota Leśniak-Rychlak, Michał Wiśniewski, Krakow 2015. In 2017, the Institute, in collaboration with the City Engineering Museum, presented an exhibition honoring his work inside the former Cracovia Hotel, his most significant project. The building is today a property of the Natiolan Museum of Krakow, waiting for the complex renovation and transformation into the large-scale gallery of Polish modern architecture and design.



Jerzy Chronowski and Maria Chronowska during 1970s, Osiedleni. Mistrzejowice. red. Magdalena Smaga · Muzeum Historyczne Miasta Krakowa, 2021

MariaChronowska and Jerzy Chronowski

The family team of Maria Chronowska and Jerzy Chronowski is considered one of the critical authors of Krakow's postwar development. In the 1960s and 1970s, they participated in a variety of housing projects across numerous housing estates in Krakow. Despite the limitations and poor quality of the construction materials, they were able to develop their own methodology for designing the large-scale hosuing units. Some of their projects were developed at Mistrzjowice District Estate, including the Klub Kuźnia/The Kuźnia Club, a branch of the C.K. Norwid Culture Centre, which is located at Złotego Wieku (Golden Age) Estate 14. They were also actively involved in the design of office buildings, such as the 'Żyletkowce/Razors Complex', a collection of modern buildings located on Powstania Warszawskiego Ave. in Krakow.

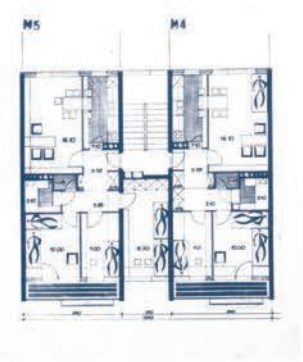
Despite the unique role they both played in the development of the city, the value of their projects is still waiting for rediscovery and presentation.



Poster advertising exhibition Odwilż 56-Cracovia 65. Architektura Witolda Cęckiewicza / The Thaw 56 - Cracovia 65. The Architecture of Witlod Cęckiewicz, which was organised by the Institute of Architecture Foundation and the City Engineering Museum in 2017



Witold Cęckiewicz, 1974. In: Witold Cęckiewicz. Tom II. Socrealizm, socmodernizm, postmodernizm. Eseje. eds. M. Karpińska, D. Leśniak-Rychlal, M. Wiśniewski, Krakow 2015, p. 64



Architecture drawing of Maria Chronowska and Jerzy Chronowski prepared for the housing projects in Mistrzejowice, Osiedleni. Mistrzejowice. red. Magdalena Smaga · Muzeum Historyczne Miasta Krakowa, 2021

Rediscovering the lost treasues of Złotego Wieku (Golden Age) Estate

Art matters

The Shopping and Service Centre at Złotego Wieku (Golden Age) Estate 19-20 used to expose the large scale artistic compostion built in the form of enamled steel panels by Janusz Trzebiatowski.



Janusz "Jutrzenka " Trzebiatowski , 2014, Wikipedia, CC BY-SA 4.0



Abstract painting by Janusz "Jutrzenka " Trzebiatowski, https://www.facebook.com/JanuszTrzebiatowski/?locale=pl_PL

Janusz "Jutrzenka" Trzebiatowski

During the postwar period, Krakow became again a leading center of Polish art. Especially after the political changes of 1956 and the end of the Stalinist period, a group of young artists took command, shaping the spirit of local art based on abstract forms.

Grupa Nowa Huta, also known as The Nowa Huta Group, emerged as a new phenomenon in local art during that period. The group was active in the newly developed Krakow district, which was a result of the city's heavy industrial development. Since the late 1950s, Janusz Trzebiatowski's military has been proposing artistic interventions for new buildings and public spaces, as well as gathering collections of local art.

Janusz Trzebiatowski also started an intervention workshop that assisted the residents of the new housing estates in dismantling their homes. His primary artistic pursuit was painting, with a particular focus on abstract art. More than 100 galleries and museums today present his works. During the 1960s and 1970s, Janusz Trzebiatowski was also involved in designing the large-scale compositions for the public buildings. Typically, he developed his ideas and artistic expression through his paintings and graphic works.

The Shopping and Service Center at the Złotego Wieku (Golden Age) Estate 19-20 was among his biggest and most important projects, executed on a monumental scale. Some twenty years ago, the renovation of the building resulted in the demolition of his creations.

In 2024, Janusz Trzebiatowski celebrated the 70th anniversary of his artistic work. The future artistic interventions inside the space of Mistrzejowice District create a possibility to bring back the memory of his composition.



The Shopping and Service Centre at the Złotego Wieku (Golden Age) Estate 19-20 in Mistrzejowice District in Krakow, Image: A. Bujak, Krakowskie pejzaże, Kraków 1980

Bringing back the Mistrzejowice District memory

The architecture of Mistrzejowice District as a living heritage

In recent years, numerous research projects and analyses have focused on the history of Mistrzejowice, gathering crucial documents and fostering a critical discourse on the postwar historical development.

The Krakow Museum presented the exhibition "Osiedleni. Mistrzejowice / Settled. Mistrzejowice" in 2021. The project curated by Magda Smaga focused on architecture in relation to the community building and social identity of the Mistrzejowice District.

The Institute of Architecture Foundation initiated the Krakowski Szlak Modenrizmy/Krakowa Trace of Modernism Internet project in 2014, dedicating a website to the city's 20th-century architecture. Social media platforms link to the website, facilitating discussions about the role of modern movement architecture in Krakow's development history. The website underwent an update in 2021, incorporating information about Mistrzejowice's history.

The QR Code of the Przecież to nie jest modernizm! / Obviusly it is not modernism! Podcast (Access: 1.11.2024)

Moreover, the history of the place was also researched and presented in the previous projects of the Institute of Architecture Foundation that focused on the oeuvre of Witold Cęckiewicz. In 2015, the Institute of Architecture Foundation published a two-volume monographic book presenting the work of Witold Cęckiewicz. In 2017, the Institute, in collaboration with the City Engineering Museum, presented an exhibition honoring his work inside the former Cracovia Hotel, his most significant project. Mistrzejowice was the subject of discussion and presentation in both cases.

The Institute of Architecture Foundation also published a guide in 2022, titled Modernizm, Socrealizm, Socmodernizm, and Postmodernizm. Przewodnik po architekturze Krakowa XX wieku, Eds. Dorota Leśniak-Rychlak, Michał Wiśniewski, Marta Karpińska, Kraków 2022. The book presentation and promotion were associated with the establishment of the podcast series entitled Przecież to nie jest modernimz! / Obviusly it is not modenrism!, which is available on the majority of podcast platforms.



The social media banner advertising the 14th episode of the Przecież to nie jest modernizm! / Obviusly it is not modernism! Podcast, https://www.facebook.com/photo/?fbid=852034993631714&set=a.566172605551289 (Access: 1.11.2024)

The podcast dedicates its 14th episode to the history of Mistrzejowice. In a 71-minute discussion, Michał Wiśniewski and Marta Karpińska discussed the history of the place and its architecture. We launched the episode on May 5, 2024.

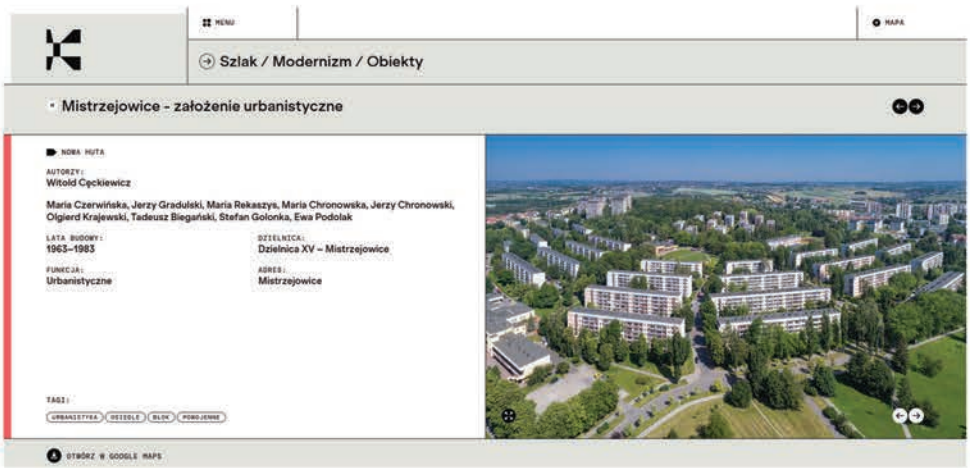
Up until now, we have exclusively produced all the presented projects for the Polish-speaking audience.

The WECARE project aims to broaden our understanding of the history of the Mistrzejowice District beyond Krakow and beyond Poland.



The Spotify apearence of the 14th episode of the Przecież to nie jest modernizm! / Obviously it is not modernism! Podcast, https://open.spotify.com/episode/4zf24NWL4B-VYyHx0S1meGj (Access: 1.11.2024)

The QR Code of the Krakowski Szlak Modernizmu/ The Krakow Trace of Modernism website, szlakmodernizmu.pl (Access: 1.11.2024)



Krakowski Szlak Modernizmu, The Krakow Trace of Modernism, web site dedicated to the 20th centrury architecture of Krakow szlakmodernizmu.pl, (Access: 1.11.2024)

Exhibiting the Mistrzejowice District history

Popularisation matters

In 2024 the Institute of Architecture Foundation with the support of the Ministry of Culture and National Heritage lounched a project entitled Osiedla mieszkaniowe Krakowa – społeczna i architektoniczna historia miasta / The Housing Esates of Krakow. The social and architectural history of the city. Because of this project the anthropological research was organised aiming to apprach the social history of four different housig esates of Krakow that are located in the different parts of the city and are representing different time of construction. One the choosen sites was the Złotego Wieku (Golden Age) Estate in Mistrzejowice District.

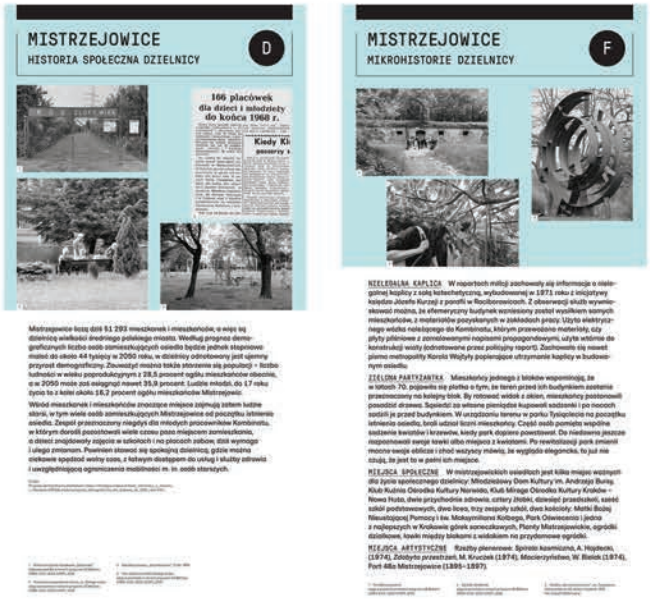
The project was conluded with the panel exhibition presented in four different places in Krakow, the Złotego Wieku (Golden Age Estate) in Mistrzejowice District, The Dębnicki Park, The Archietcture Department of the Krakow University of Technology Capus and the Museum of Nowa Huta. Branch od the Krakow Museum. All of the four presentations were organised in October 2024. Between the 5th and 11th October 2024 the exhibition was presented at the front of the Klub Kuźnia / The Kuźnia Club, Branch of the C.K. Nrowid Culture Centre located at the Złotego Wieku (Golden Age) Estate 14 in Mistrzejowice District.

The exhibiton was discussing the general history of the modern housing esates in Europe and in Poland. Its crucial part was dedicated to the specific site of presentation exposing materials gathered specifically bacause of the project including the historic press realeases, interviews and historic illustrations.

The exhibition presenations were followed by the architectue walks meeting with large audience and itnerest among the dwellers of the discussed places as well as among the citizens of Krakow.

Still in 2024 the project will be concluded with the publication, a guide presenting the most outstanding and most representative examples of hosuing estates in Krakow that were developed in Krakow during the 20th century. The aim of this presentation is to bring the knowledge dedicated to the housing estates as a crucial drivers of the city development. The guidebook will be published as a printed material as well as will be avilable as a pdf file accessed at the Krakowski Szlak Modernizmu (szlakmodernizmu.pl) web site. The website is going to be developed also with some additional information dedicated to the history of housing estates in Krakow and the history of housing estates in general.

The Institute of Architecture Foundation projects helps to give a bigger picture and frame for the futher actions aimed to be taken within the WECARE project. The gathered materials consist the wide basis for the artistic intervention and social integration oriented actions planned to be undertaken in 2025.



Osiedla mieszkaniowe Krakowa – społeczna i architektoniczna historia miasta / The Housing Esates of Krakow. The social and architectural history of the city. Two of the exhibition panels dedicated to the history of Mistrzejowice District.
Images: Archive of the Institute of Architecture Foundation.



Osiedla mieszkaniowe Krakowa – społeczna i architektoniczna historia miasta / The Housing Esates of Krakow. The social and architectural history of the city. Presentation of the project, the Klub Kuźnia / The Kuźnia Club, Branch of the C.K. Norwid Culture Centre, the Złotego Wieku (Golden Age) Estate in Mistrzejowice District, 5th Oct 2024, Images: Michał Wiśniewski

Intervention proposal

Action No. 1

In April 2025, the Institute of Architecture Foundation, in cooperation with Klub Kuźnia/The Kuźnia Club, a branch of the C.K. Nrowid Culture Centre, and the Złotego Wieku (Golden Age) Estate in Mistrzejowice District, is going to organize a one-day-long event dedicated to Mistrzejowice history. The program will cover the following elements:

- architecture walk presenting the history of the Złotego Wieku (Golden Age) Estate architecture;
- organisation of a site-specific discussion with the project authors and artistic interventions. The Institute of Architecture Foundation aims to invite Maria Chronowska, who designed the housing buildings of the Mistrzejowice District, and Janusz Trzebiatowski, who designed the artistic composition that used to be exposed at the Shopping Service Center at Złotego Wieku (Golden Age) Estate 19-20.
- presentation of the exhibition built in 2024 because of the Osiedla mieszkaniowe Krakowa—społeczna i architektoniczna historia miasta/The Housing Esates of Krakow. The social and architectural history of the city.
- mapping presentation, a multimedia presentation exposed on the front wall of the Klub Kuźnia/The Kuźnia Club, Branch of the C.K. Nrowid Culture Centre, the Złotego Wieku (Golden Age) Estate built with the most iconic images of Mistrzejowice from the past, the Four Seasons Estates plan of Witold Cęckiewicz, and the copositions designed by the Janusz Trzebiatowski for the Shopping at Service Centre at Złotego Wieku (Golden Age) Estate 19-20.

The evening will unveil the 15-minute multimedia narrative animation. The purpose of this event is to bring together the residents of the area and showcase the artistic values concealed within the original architecture and urban design of the area.

The Institute of Architecture Foundation will also present the animation on its social media channels. We will promote and advertise the event to Krakow's citizens and district and city decision-makers.

In recent years, the Klub Kuźnia/The Kuźnia Club, a branch of the C.K. Norwid Culture Centre, and the Złotego Wieku (Golden Age) Estate developed the program for the summer open-air cinema projection. During the summer evenings, the building presents iconic Polish, European, or American movies, drawing the residents of the Mistrzejowice District together.

The proposed event will follow this custom. The public gatherings and meetings have their roots in the Mistrzejowice culture. The Pope John Paul II's Holy Mass, which drew thousands of people, was the main event on June 22, 1983.



22nd June 1983, the consecration of the St Maksymilian Kolbe Church in Mistrzjowice by Pope John II, probably the biggest public gathering in the district's history. Archive of the Krakow's Museum, MHK-151-XI f-2

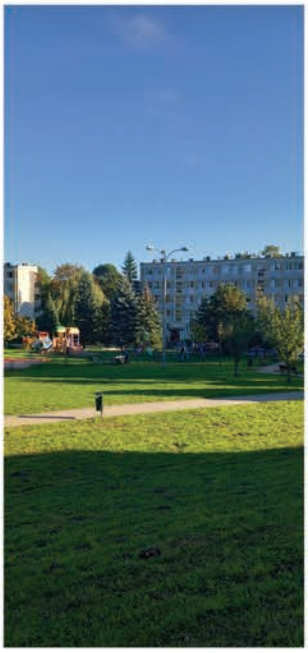


The young generation of dwellers observing the model of Mistrzejowice neighbourhood, 1960s. In: Witold Cęckiewicz. Tom II. Socrealizm, socmodernizm, postmodernizm. Eseje. eds. M. Karpińska, D. Leśniak-Rychlal, M. Wiśniewski, Krakow 2015, p. 75

Action No. 2

The proposed event is to be organized at the Klub Kuźnia/The Kuźnia Club, a branch of the C.K. Norwid Culture Centre at the Złotego Wieku (Golden Age) Estate 14. The event aims to unite the district's local society in a discussion about the shared heritage values of the site they call home. The organized and presented projects dedicated to the history and heritage of Mistrzejowice have led to a growing interest among the local population. The mapping and event will establish a framework for additional actions beyond the scope of the WECARE project.

The Institute of Architecture Foundation is going to propose to paint the mural painting on the Klub Kuźnia/The Kuźnia Club, Branch of the C.K. Norwid Culture Centre, the Złotego Wieku (Golden Age) Estate 14. To achieve this goal, we will need to obtain permission from the building's owner, the Mistrzejowice Housing Association, and the Municipality of Krakow while also adhering to local regulations for mural paintings. Moreover, the third-party stakeholder will need to secure financial support for this kind of project. The Institute of Architecture Foundation plans to approach the administration representative of the municipality of Krakow to secure funding for the mural painting. The projected mural composition is already there.



The meadow located in the heart of the Złotego Wieku (Golden Age) Estate at the front of Klub Kuźnia / The Kuźnia Club, the place where the intervention event is beign planned, Images by Michał Wiśniewski

Post intervention proposal

Action No. 3

The idea of reconstructing the steel enamel composition that once served as decoration on the eastern wall of the shopping and service center at Ztotego Wieku (Golden Age) Estate 19-20 warrants further consideration.

Bringing attention of the community of Mistrzejowice and of the community of Krakow to the artistic expression inside the public space of the district might produce space for another action dedicated to the rediscovering and reconstruction of the art that is no more.

Janusz Trzebiatowski, who remains active and could potentially play a crucial role in reviving his work from the 1970s, is the most significant example. The character of his Mistrzejowice work from the past is still echoed in some of his later work.

At present, it is impossible to calculate the costs of the project. We need to conduct research to determine if the building was completely destroyed or if some parts remain under the layer of insulation. We should discuss the new composition production technology, considering factors like durability and the integration of the new artistic work into the building's contemporary design. Last but not least, it is impossible at this stage to calculate the costs of composition production and the time frame.

Following the successful outcomes of Action No. 1 and Action No. 3, we should inspire the Municipality of Krakow institutions to rediscover and reconstrict the public art from the past, which is no longer in existence. We should organize this long-term activity in collaboration with artistic institutions and garner public support. Taking this step will be possible only if the previous ones were successful and received positive feedback from the public.



Ptaki / Birds, Janusz Trzebiatowski, Drawing on paper, 2008, https://impresje.mdkmikolow.eu/artysci/trzebiatowski-janusz/(Accessed: 1.11.2024)



Ptaki / Birds, Janusz Trzebiatowski, Drawing on paper, 2008, https://impresje.mdkmikolow.eu/artysci/trzebiatowski-janusz/(Accessed: 1.11.2024)



The Shopping and Service Centre at the Złotego Wieku (Golden Age) Estate 19-20 in Mistrzejowice District in Krakow, Image: A. Bujak, Krakowskie pejzaże, Kraków 1980

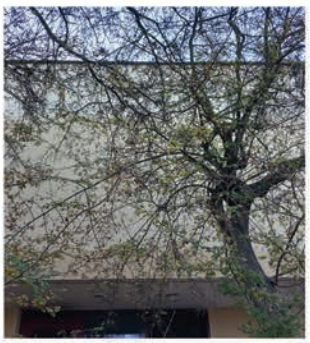












The Shopping and Service Centre at the Złotego Wieku (Golden Age) Estate 19-20 in Mistrzejowice District in Krakow, Images: Michał Wiśniewski

Dissemination:

How to preserve the modernist heritage and how to use it for the future

In 1988, Eindhoven in the Netherlands saw the establishment of DoCoMoMo International (International Committee for Documentation and Conservation of Buildings, Sites, and Neighbourhoods of the Modern Movement). Inspired by the actions undertaken by the ICOMOS, DoCoMoMo is documenting and researching the modern movement architecture and its influence on the cultural landscape of cities all over the world. Gathering scientists, architects, urban planners, and architecture historians, the organizations give a frame for a common understanding of the values behind the modern movement.

European Triennial of Modernism and the New European Bauhaus

The ETOM European Triennal of Modernism is a prominent contemporary project dedicated to modern architecture. Initiated as a festival of modern architecture in Germany (Triennale der Moderne) and gathered around the BHROX Bauhaus Pavilion in Berlin, it is today the leading platform in Europe for interpreting 20th-century architecture and its meaning for the future. The initiative was recognized recently by the European Commission under the frame of New European Bauhaus as an ETOM NEB-Lab. Within last yeasrs it helped to organsied several projects and conferencing presenting the wider frame of the region. The ETOM gathers 10 official NEB community members and 30 more partners from 14 countries, focusing on seven topics:

Diverse trans-European Modernism, Modernism in Central Europe, Appreciation & continuation, endangered heritage, modern housing, modern reuse, and modern design.

Modern Housing postwar - Cities of Tomorrow?

On 14th and 15th October 2024, the city of Halle-Neustadt celebrated its 60th anniversary through the organization of the International Conference in Halle (Saale). "Modern Housing Postwar: Cities of Tomorrow?". The European Triennal of Modernism organized the project, providing a platform for presentations on specific locations and projects. One of the projects that was discussed was the Nowa Huta and Mistrzejowice District, which served as a critical development of postwar Poland and also served as a topic for scientific research and activist projects, including the WECARE activities. The publication from the conference, including the papar dedicated to Nowa Huta and Mistrzejowice District, is planned for 2025.







Venue and the programme of the International Conference in Halle (Saale) "Modern Housing Postwar - Cities of Tomorrow? Images: Michał Wiśniewski

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WECARE Krakow

Warding Ecosystem Commons through Action-Research Education. Collective Erection Monument Report

Case Study of Mistrzejowice

Złotego Wieku (Golden Age) Estate in Mistrzejowice District in Krakow



The housing builidng located at Złotego Wieku (Golden Age) Estate in Mistrzejowice District in Krakow, 1970s. Image: Archive of Maria Chronowska.

The 2024 phase of the WECARE project enabled to built the research programme dedicated to the site choose as a topic of concern. In the case of Krakow, it was the Złotego Wieku (Golden Age) Estate in the Mistrzejowice District, the 1960s and 1970s modern ensemble built according to the Athens Charter principles.

On 21 and 22 May 2024, the Institute The Architecture Foundation, together with the Cracow University of Technology and the Klub Kuźnia/The Kuźnia Club, Branch of the C.K. Norwid Culture Centre, organized the workshop in Krakow for the whole consortium of the WECARE project, presenting the history of the site, explaining its urban plan and architecture project, and meeting various stakeholders, e.g., culture activists, district representatives to the City Council, administrators of the estate, school teachers, and inhabitants. The workshops enabled us to gather various information and opinions dedicated to the environmental commons of the discussed site. The team later developed the workshop results through additional research, including historic and oral history studies.

During the second half of 2024 and the early months of 2025, the Institute of Architecture Foundation team researched the archival materials, history press materials, and historic iconography, as well as met with still-active authors of the architectural and artistic projects completed in Mistrzejowice District and in Złotego Wieku (Golden Age) Estate in particular. The team developed the data to expand the intervention plan, involving the local community and raising awareness of postwar housing and Mistrzejowice District among site residents and Krakow citizens. The programme of the final intervention was discussed and designed with the local stakeholders and communicated with the memebrs of the consortium.



22nd May 2024 WECARE Workshop in Krakow. Visit to the Family Allotment Gardens Złotego Wieku (Golden Age).



21st May 2024 WECARE Workshop in Krakow. Visit to the C.K. Norwid Centre of Culture located at Górali Estate.



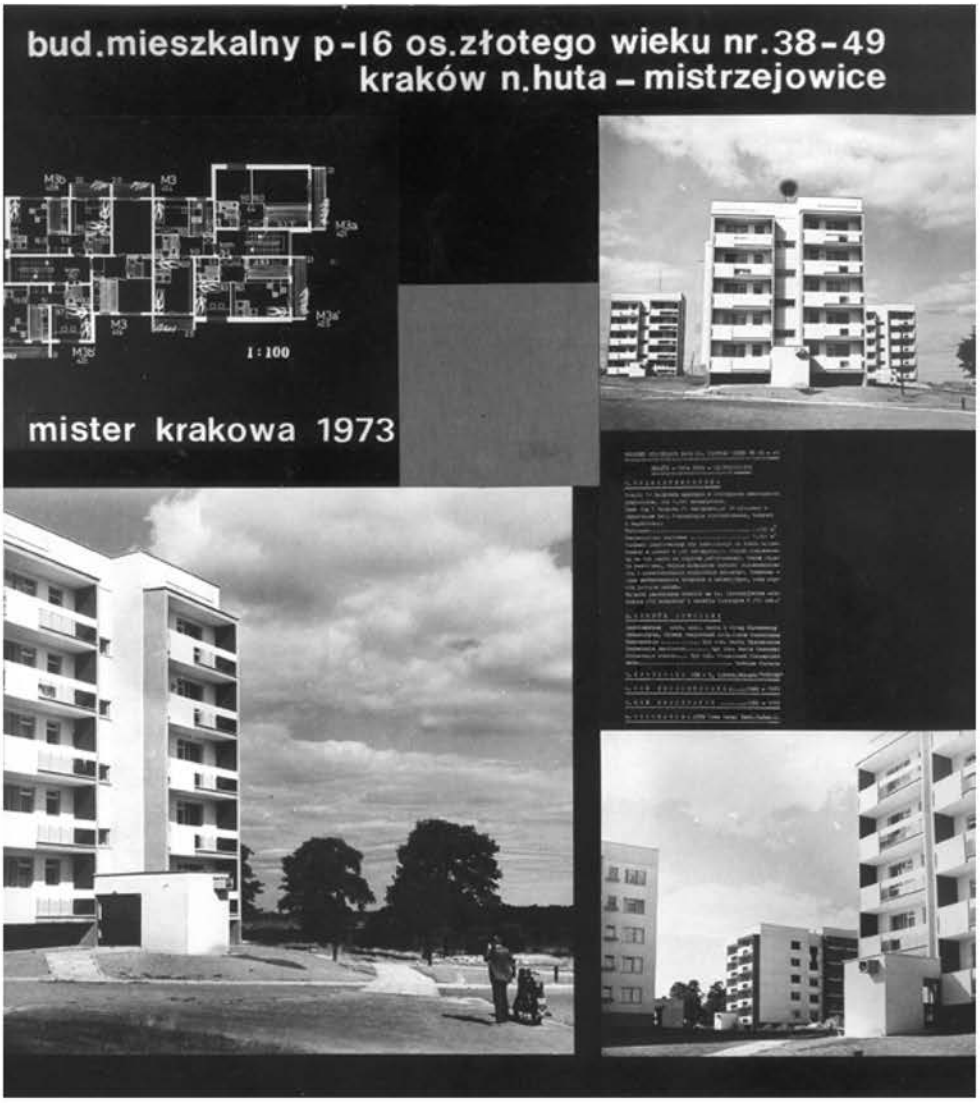
21st May 2024 WECARE Workshop in Krakow. Visit to the Huta Sztuki (The Steel Mill of Art, a Branch of the C.K. Norwid Centre of Culture.



22nd May 2024 WECARE Workshop in Krakow. Visit to the 19th century Stronghold 48 Batowice located at Złotego Wieku (Golden Age) Estate.

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Architecture of Mistrzejowice as the place of artistic intervention



The housig builidng at Złotego Wieku (Golden Age) Estate 38-40 nicknamed "Winnie the Pooh". The building was awarded with the Mister of Krakow Award 1973. Image: Archive of Maria Chronowska.

The place of intervention

The research part of the WECARE project focused also on the general layout of the architecture of Złotego Wieku (Golden Age) Estate.

The ensemble was designed according to the 1963 competition entry of Witold Cęckiewicz and his team proposed for the Mistrzejowice District. The final urban project was designed by Maria Czerwińska, Jerzy Gradulski, and Maria Rekaszys. The architecture projects were prepared by Maria Chronowska, Jerzy Chronowski, Olgierd Krajewski, Tadeusz Biegański, Stefan Golonka, and Ewa Podolak. Between 1967 and 1983, the project, which encompassed four distinct estates housing approximately 50,000 inhabitants, underwent construction. Initially the entire complex was supposed to be named the Four Seasons District, comprising the Spring Estate, Summer Estate, Autumn Estate, and Winter Estate. Finally, the symbolic element of the site was changed following the major patterns of the political life of the 1970s People's Republic of Poland.

The Złotego Wieku (Golden Age) Estate was supposed to be initially named the Summer Estate. We changed the name to Golden Age, symbolizing the 16th century's pinnacle of Poland's development. The Złotego Wieku (Golden Age) Estate was also the first part of the whole district put under construction. As was the case with the entire Mistrzejowice ensemble, the final urban design of the Złotego Wieku (Golden Age) Estate program was prepared by Maria Czerwińska. The architecture projects of the particular buildings of the ensemble were designed by the team headed by Jerzy and Maria Chronowska.

People valued the complex for its humanistic approach and considered it progressive. There were three major types of housing buildings designed to facilitate the housing needs of c. 12,000 dwellers. The urban ensemble was composed on the slope of the valley with the group of the longitudinal 5-story block of flats in the lower, southern part; the solitary 5-story block of flats nicknamed "Winnie the Pooh" in the central part; and the group of the 11-story apartment in the northern, highest part of the terrain. Most of the housing units were approximately 38-44 m². The central part of the ensemble also comprises the green space and the row of public buildings, including two schools, a kindergarten, and the multifunctional building with the shopping center and the cultural space of the Klub Kuźnia/The Kuźnia Club, a branch of the C.K. Norwid Culture Center.

The estate underwent a modernization process in the early yeasrs of the 21st century, insulating all buildings with styrofoam and new acrylic plaster. The new coloristic composition was organized according to the initial character.

Dissemination of the Mistrzejowice's history

In recent years, the Institute of Architecture Foundation initiated several projects dedicated to Mistrzejowice's architectural history and ouvre of the author of the architecture project of the estate.

In 2015, the Institute published a two-volume monographic book presenting the work of Witold Cęckiewicz, the main author of Mistrzejowice's urban plan, "Witold Cęckiewicz. T. 1, Rozmowy o architekturze: projekty" (Witold Cęckiewicz, Vol. 1. The Discussion about Architecture. The Projects, Eds. Marta Karpińska, Dorota Leśniak-Rychlak, Michał Wiśniewski, Kraków 2015); "Witold Cęckiewicz. T. 2, Socrealizm, socmodernizm, postmodernizm: eseje" (Witold Cęckiewicz, Vol. 2. Socialist Realism, Socialist Modernism, Postmodersnism. The Esseys, Eds. Marta Karpińska, Dorota Leśniak-Rychlak, Michał Wiśniewski, Kraków 2015).

In 2017, in collaboration with the City Engineering Museum, the Institute presented the first monographic exhibition honoring Cęckiewicz's work. The exhibition entitled "Odwilż 56-Cracovia 65. Architektura Witolda Cęckiewicza / The Thaw 56 - Cracovia 65. The Architecture of Witlod Cęckiewicz" was presented inside the former Cracovia hotel the Cęckiewicz most prominent project, which houses today one of the branches of the National Museum of Krakow.

Furthermore, in 2014, the website Krakowski Szlak Modenrizmu/Krakowa Trace of Modernism was launched.

the city's 20th-century architecture, was launched as a project of the Institute of Architecture Foundation and the Przestrzeń-Ludzie-Miasto (Space-People-City) Association. Today it is a leading platform offering access to the information dedicated to the 20th-century architecture of Kraków and presenting more than 150 sites and buildings.

In 2022, the institute also published a guide, "Modernizm, Socrealizm, Socmodernizm, Postmodernizm. Przewodnik po architekturze Krakowa XX wieku" (Modernism, Socialist Realism, Socialist Modernism, Postmodernism. The Guide of the 20th Century Architecture of Krakow, eds. Dorota Leśniak-Rychlak, Michał Wiśniewski, and Marta Karpińska. The book followed the website, expanding the knowledge dedicated to Krakow's modern architecture with social media activities and the establishment of the podcast series entitled Przecież to nie jest modernizm! / Obviously it is not modernism!, which is available on the majority of podcast platforms.

The podcast dedicates its 14th episode to the history of Mistrzejowice. In a discussion, Michał Wiśniewski and Marta Karpińska presented the history of the place and its architecture. The episode dedicated to Mistrzejowice was launched on May 5, 2024, becoming one of the elements of the larger presentation of the housing estates of Krakow.

The QR Code giving access to the Krakowski Szlak Modernizmu / The Krakow Trace of Modernism webiste, szlakmodernizmu.pl (Access: 15.04.2025)



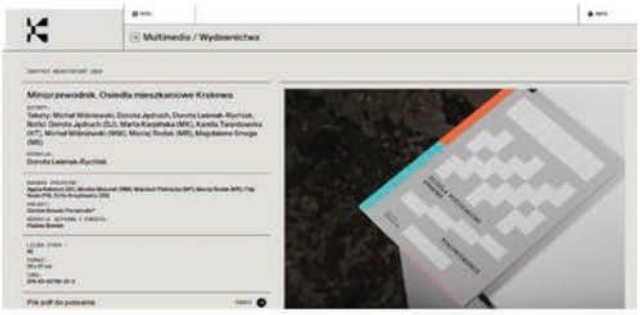
The Spotify accass to the 14th episode of the Przecież to nie jest modernizm! / Obviously it is not modernism! Podcast, open.spotify.com/episode/4zf24NWL4B-VYyHx0S1meGj (Access: 15.04.2025)



Miniprzewodnik. Osiedla mieszkaniowe Krakowa (The Mini-guide. The Housing Estates of Krakow, ed. Dorota Leśniak-Rychlak, Krakowów 2024).



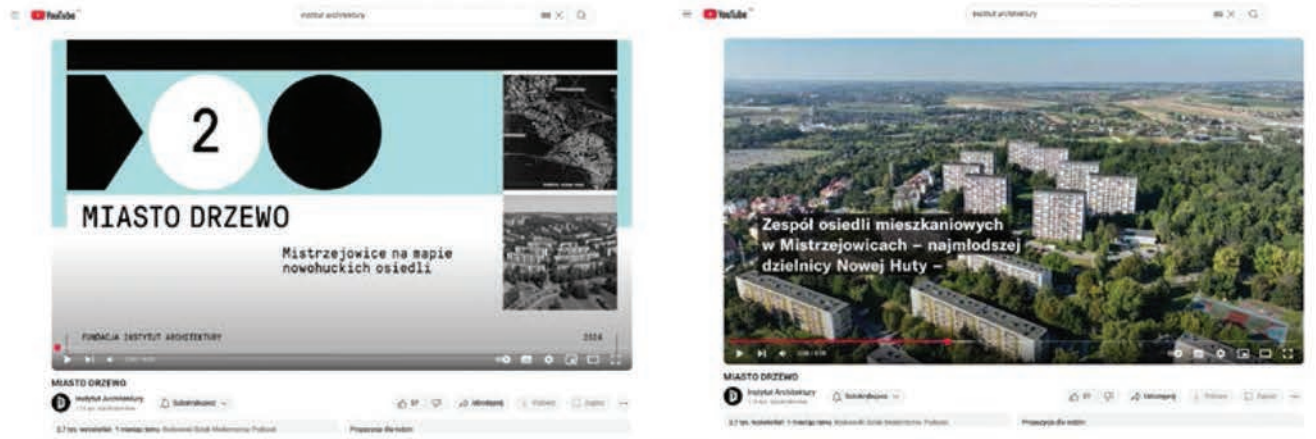
Krakowski Szlak Modernizmu / The Krakow Trace of Modernism, a website dedicated to the 20th centrury architecture of Krakow and the part presenting the history of the architecture of the Mistrzejowice District and Złotego Wieku (Golden Age) Estate, szlakmodernizmu.pl, (Access: 15.04.2025)



Krakowski Szlak Modernizmu / The Krakow Trace of Modernism, a website dedicated to the 20th centrury architecture of Krakow and the part offering access to the pdf version of the Mini-guide. The Housing Estates of Krakowa, ed. Dorota Leśniak-Rychlak, Krakowów 2024, szlakmodernizmu.pl, (Access: 15.04.2025)

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The Housing Estates of Krakow, 2024
The Institure of Architecture Foundation Project



The two screenshots form the movie "Miasto brzewo" / "The Tree City", prepared by the Insitute of Architecture Foundation as a part of the "Osiedla mieszkaniowe Krakowa – społeczna i architektoniczna historia miasta" (The Housing Estates of Krakow). The film is presented at the Institute of Architectute YouTube Channel: https://www.youtube.com/watch?v=Tp-3v4KQ0CI&t=2s(Access: 15.04.2025)

In2024,theInstituteofArchitectureFoundation launched a project entitled "Osiedla mieszkaniowe Krakowa – społeczna i architektoniczna historia miasta" (The Housing Estates of Krakow). The social and architectural history of the city).

The project comprised such elements as an open-air exhibition, podcasts, and a publication presenting the history of Krakow's housing estates. Among the presented sites were Mistrzejowice District and the Złotego Wieku (Golden Age) Estate.

The exhibition dedicated to Mistrzejowice's architectural history was presented at the front of the Klub Kuźnia/The Kuźnia Club, Branch of the C.K. Norwid Culture Centre, between 5th and 11th October 2024. The publication of the "Miniprzewodnik. Osiedla mieszkaniowe Krakowa" / Mini-guide. The Housing Estates of Krakow (Ed. Dorota Leśniak-Rychlak) was published in December 2024 and was distributed free of charge in the Kuźnia Club Branch of the C.K. Norwid Culture Centre in Winter 2025, as well as was published online through the website Krakowski Szlak Modernizmu / The Krakow Trace of Modernism.

The project was co-financed by the Ministry of Culture and National Heritage of the Republic of Poland through the programme Culture Promotion Fund, which is organized by the National Centre of Culture.





Osiedla mieszkaniowe Krakowa – społeczna i architektoniczna historia miasta / The Housing Esates of Krakow. The social and architectural history of the city.
The two of the exhibition panels dedicated to the social history and oral history of Mistrzejowice District.
Images: Archive of the Institute of Architecture Foundation.





Osiedla mieszkaniowe Krakowa – społeczna i architektoniczna historia miasta / The Housing Esates of Krakow. The social and architectural history of the city.
Presentation of the project, the Klub Kuźnia / The Kuźnia Club, Branch of the C.K. Norwid Culture Centre, the Złotego Wieku (Golden Age) Estate in Mistrzejowice District, 5 October 2024. Images: Michał Wiśniewski.

People who envisioned Mistrzejowice

Paths of the Memory

Discussing and projecting the intervention action of the WECARE project the Institue of Architecture Foundation team decided to make it as an homage to the authors of the architecture and art in the public space of Mistrzjeowice District. During the preparation phase of the project the team members approached Maria Chronowska, an author or co-author of many builidngs located in Mistrzejowice as well as apprached also Janusz Jutrzenka Trzebiatowski, who co-created an artisitcv milieu of Nowa Huta and Mistrzejowice Districts of Krakowa during the postwar period.

In March 2025, the WECARE research team organized and recorded an interviews with Maria Chronowska and with Janusz Jutrzenka Trzebiatowski. The meetings were accompanied with the research of their private archives. The comprised materials helped to built the final programme for the WECARE intervention.

MariaChronowska

Maria Chronowska (born 1934) is a Krakow-based architect. She graduated from the Faculty of Architecture at the Krakow University of Technology. Together with her husband, Jerzy Chronowski, she was involved in several large-scale housing projects executed in Krakow during the 1960s, 1970s, and 1980s. At present, c. 100,000 inhabitants dwell in the apartments designed by their team.

For many years, Jerzy Chronowski and Maria Chronowska collaborated with Witold Cęckiewicz, the prominent architect of Krakow, participating in the design process for the iconic buildings of the Cracovia Hotel (1965) and the Kijów Cinema (1967). Together with Witold Cęckewicz, they co-authored the Mistrzejowice District, Czyżyny District, and Podwawelskie Estate. The Mistrzejowice District, with its c. 50,000 inhabitants, might be considered the biggest and one of the most coherent projects they created. They left a strong mark on the panorama of Krakow, designing the award-winning architectural projects for many Krakow housing estates. Among their leading projects, one can find the so-called Żyletkowce (The Razors) office building complex at Powstania Warszawskiego Ave. in Krakow.

Janusz "Jutrzenka" Trzebiatowski

Janusz Jutrzenka Trzebiatowski (born 1936) is a Krakow-based painter and designer. He graduated from the Academy of Fine Art in Krakow. Since the mid-1950s, he was associated with the Nowa Huta and Mistrzejowice districts of Krakow, inaugurating and animating a cultural life and supporting the growing community of working and performing in the newly erected neighborhoods of Krakow.

While working in Nowa Huta, he organized the interior design studio, helping the inhabitants of the new neighborhoods to decorate their homes. He co-created the "Rytm" Art Gallery as part of the Lenin Steelworks Culture Center (currently the C.K. Norwid Culture Centre). He is an author of numerous exhibitions in Poland and abroad. His artistic activity is based on the abstract impressions interpreted by the forms observed in nature, like animals, water, and wind. The permanent exhibition of Janusz Jutrzenka Trzebiatowski is animated by the City Museum of Chojnice, the artist's birthplace.

In 1974 he designed the monumental enameled decoration "The Phantasmagory of the Wind," which for several decades decorated a shopping and service pavilion located at the Złotego Wieku (Golden Age) 19-20 Estate. The non-existent decoration was among the largest of this kind in Poland.



Barbara Nawrocka (left), Marta Karpińska (right) and Maria Chronowska during an interview organised by the Institute of Architecture Foundation, Krakow, 19th March 2025, Image: Michał Wiśniewski.

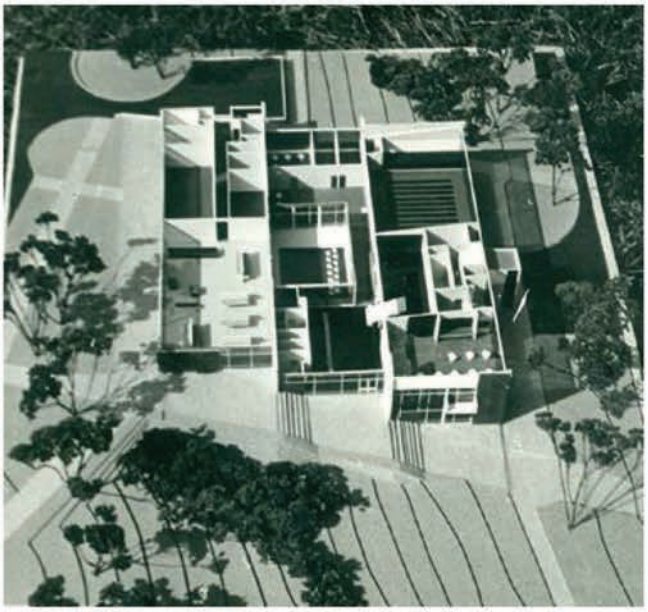


Janusz Jutrzenka Trzebiatowski in his studio during an inerview with the Institute of Architecture Foundation team, Krakow, 16th March 2025. Image: Jan Chołoniewski.

Architecture: Klub Kuźnia (The Hammershith Club)



The Klub Kuźnia / The Kuźnia Club, branch of the C.K. Nrowid Culture Centre located at the Złotego Wieku (Golden Age) Estate 14 in Mistrzejowice District, Image: Michał Wiśniewski.



The model of the Klub Kuźnia / The Kuźnia Club, Branch of the C.K. Nrowid Culture Centre located at the Złotego Wieku (Golden Age) Estate 14 in Mistrzejowice District. Image: Archive of Maria Chronowska.

In 2024, the Klub Kuźnia/The Kuźnia Club, Branch of the C.K. Norwid Culture Centre, celebrated its fiftieth anniversary. The Polish word "Kuźnia," which in English means "The Hammersmith," well addresses the function of the building and the role it is playing in the life of the neighborhood. After half a century of ongoing activity, it is today the main cultural institution in the Mistrzejowice District, active in the fields of education, intergenerational integration, and cultural activism.

The Kuźnia's seat is located in the heart of the Złotego Wieku (Golden Age) Estate. It is the modernist pavilion constructed during the early 1970s according to the architectural design of Maria Chronowska and Jerzy Chronowski.

The building was designed as a 2-story multifunctional unit housing the needs of the center for culture as well as the shopping center. The staircase organizes the main hall of the building dedicated to the center of culture, providing space for artistic interventions and exhibitions. The northern part of the building is 1 story high and is organized around the open-spaced atrium ornamented with abstract ceramic decoration. Early in the 21st century, the building underwent renovations that included new acrylic plaster on its facade and window replacements. While the renovation had a positive impact on the institution's activities, it also had a negative impact on the building's reception. The facades' color composition underwent a change to dark orange, incorporating yellow elements. The dark brown plastic frames encircle the new windows.

In 2024 the interior of the cultural center, part of the building, went through a major renovation. This time it was organized to follow the aesthetics of the era when the building was erected. The renovation allowed them to express the unique element of the project of Maria Chronowska and Jerzy Chronowski. It also highlights the need for further research dedicated to the history of the building and its role in the life of the community.

The Institute of Architecture Foundation team approaches Maria Chronowska, the building co-author, researching her private archive and the 1970s historic documentation of the project. The results of the research, as well as understanding the role the Klub Kuźnia/ The Kuźnia Club, Branch of the C.K. Norwid Culture Centre, plays in the life of the neighborhood, influenced the final activity in the critical sense. The Institute of Architecture Foundation team decided to build its project to celebrate the architecture and social role of the building as well as to bring the notion of the oeuvre of Maria Chronowska and Jerzy Chronowski to the architecture and life of Krakow.



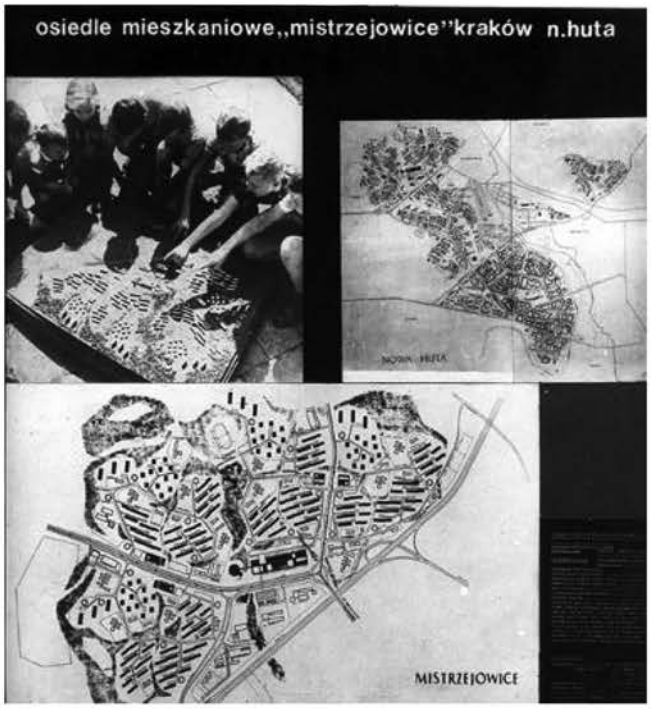


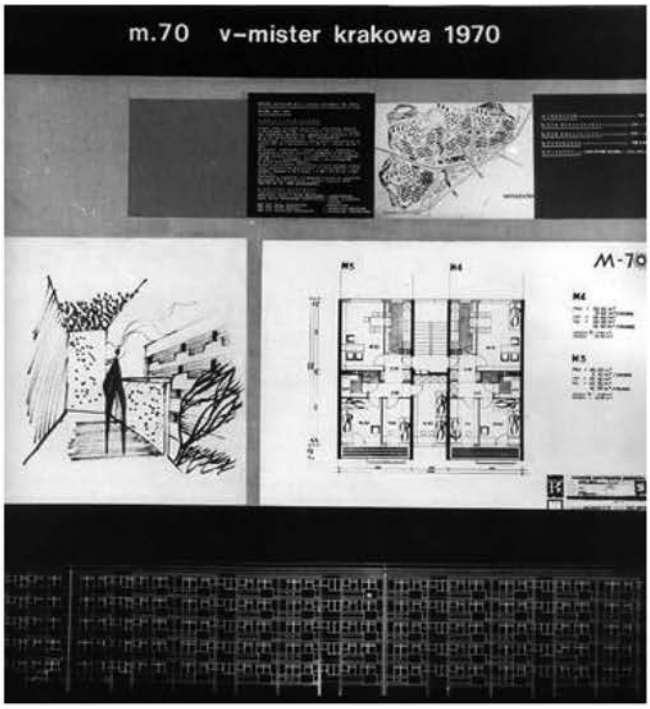




The interiors of the Klub Kuźnia / The Kuźnia Club, Branch of the C.K. Nrowid Culture Centre located at the Złotego Wieku (Golden Age) Estate 14 in Mistrzejowice District after the renovation implemented during the 2024.
Images: Archive of the Klub Kuźnia / The Kuźnia Club, Branch of the C.K. Nrowid Culture Centre, https://www.facebook.com/KlubKuzniaOKN(Access: 15.04.2025).

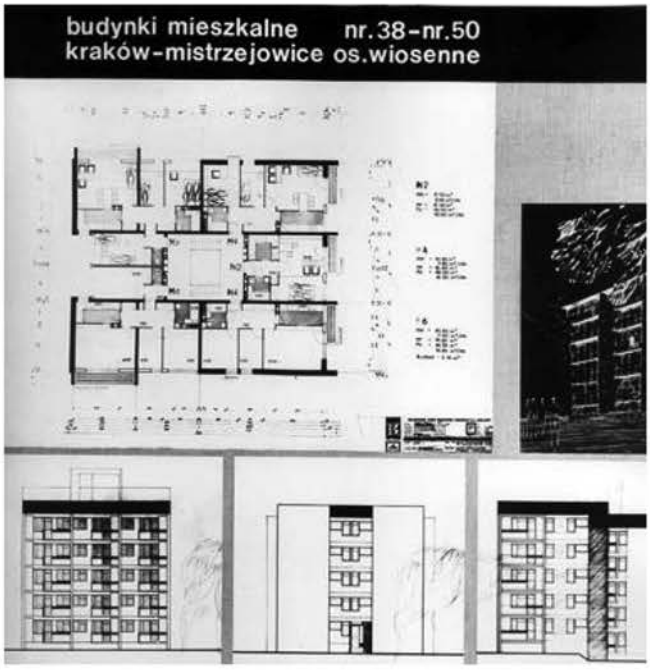
Architecture of Maria Chronowska and Jerzy Chronowski





Maria Chronowska and Jerzy Chronowski played a decisive role in the development of the Mistrzejowice District. In 1963 they were among the team members of Witold Cęckiewicz during the preparation of the winning entry for the urban plan scheme of the site. Between 1967 and 1985, they were managing the team of architects preparing design projects for the public and housing buildings located in the particular estates of Mistrzejowice. Some of their projects were researched during the 1980s and presented in the exhibition. The documentation of this exhibition was researched by the Institute of Architecture team in order to prepare the outcome event of the WECARE project.





The documentation of the oeuvre of Maria Chronowska and Jerzy Chronowski gathered during the 1980s in the form of a panel exhibition. The presented images focus on the urban plan of Mistrzejowice. The panels showcase the Mistrzejowice housing units that received the Mister of Krakow Award in 1970 and 1973. One of the plates presents the images of the seat of the Klub Kuźnia/The Kuźnia Club, Branch of the C.K. Norwid Culture Centre. Images: Archive of Maria Chronowska.

Art: Fanstamagoria Wiatru (The Phantasmagory of the Wind)

Among the elements of the urban structure of the Złotego Wieku (Golden Age) Estate, one can find the Shopping and Service Centre located at the Złotego Wieku (Golden Age) Estate 19-20. The building is stretched along the Ks Kazimierza Jancarza Street, which is a major communication path of the Mistrzejowice District.

The structure spans approximately 120 meters. The western part, which is combined with the backyard, stands at a height of one story. The eastern part is two stories high, featuring facility spaces on the upper level that can be accessed from the terrace.

The project for the building was prepared by Olgierd Krajewski, a Krakow-based architect and author of many public buildings constructed in the city during the postwar years. For many years he was a close collaborator of Maria Chronowska and Jerzy Chronowski and was involved in the design of Mistrzejowice District.

The unique feature of the building was the large-scale enamel steel decoration designed by Janusz Jutrzenka Trzebiatowski and exposed at the upper part of the stern wall. The composition embodied an abstract design honoring nature. Its composition followed the Trzebiatowkski's painting entitled "The Phantasmagory of the Wing," painted during the early 1970s and exposed today at Huta Sztuki, the gallery of the C.K. Norwid Cultural Center.

The building's modernization more than 20 years ago resulted in the demolition of the decoration and its subsequent plastering. Programming the WECARE intervention, the Institute of Architecture Foundation team decided to bring back the memory of the unique composition that used to decorate the neighborhood's public space. The team approached Janusz Jutrzenka Trzebiatowski in order to discover the decoration history and to discuss possible means for the reconstruction of the decoration, as a new element of the public space or as an important element of the Mistrzejowice's common memory.



The Shopping and Service Centre at Zotego Wieku (Golden Age) Estate 19-20 during the late 1970s. Image : The Gazeta Krakowska Archive: https://gazetakrakowska.pl/krakow-osiedla-lat-70-bloki-z-wielkiej-plyty-maluchy-pod-klatkami-pradnik-azory-na-lotnisku-poznajecie-te-miejsca/ga/c9-13612262/zd/31877056 (Access: 15.04.2025)



The Shopping and Service Centre at the Złotego Wieku (Golden Age) Estate 19-20 in Mistrzejowice District in Krakow, Image: Michał Wiśniewski.



"The Phantasmagory of the Wind," a painting by Janusz Jutrzenka Trzebiatowski from the early 1970s, exhibited at Huta Sztuki, a gallery of the C.K. Norwid Culture Centre. Image: Michał Wiśniewski.

Mysterious history



The enameled decoration entitled "The Phantasmagory of the Wind" was ornamenting the Shopping and Service Centre located at the Złotego Wieku (Golden Age) Estate 19-20 for more than 30 years. Once interviewed, Janusz Jutrzenka Trzebiatowski described how difficult it was to achieve the goal of producing this decoration. The metal panels were painted with ceramic powder and heated in the enamel products factory in Olkusz, near Krakow. It took almost three months of non-stop work to prepare all the elements and to hang them later on the wall of the newly erected pavilion. During the era of the erection of this piece, there were no others of this kind and this size in Krakow. "Phantasmagory of the Wind" was unique and never found a continuation. During the 1960s and 1970s, Polish art was developing various techniques to produce the large-scale ceramic decorations to ornament the public buildings. Krakow was undoubtedly among the most important centers of such production in Poland. The enameled elements were different; except for Janusz Jutrzenka Trzebiatowski, no one tried to elaborate on this technique on a large scale in the city.

Unfortunately, the decoration doesn't exist anymore. During the 1990s and 2000s, many postwar public buildings in Poland and in Krakow went through the process of modernization. In the case of the Złotego Wieku (Golden Age) Estate, 19-21 pavilion renovation was organized in such a way that the decoration was destroyed and the wall was covered with styrofoam. At that time, there was no sensibility to postwar art in the pub space.

Today the story of decoration is very little known. Public events that revive the memory of the decoration allow us to acknowledge its near-forgetfulness. The uniqueness of the decoration and its scale provokes questions dedicated to its future reconstruction in the form of enameled decoration or some other form that will follow the original shape of the artistic installation as well as will be discussed with the artist and will allow him a contemporary interpretation of his art elaborated more than half a century ago.





Janusz Jutrzenka Trzebiatowski at the front of the painting "The Phantasmagory of the Wind" and at the front of the Shopping and Service Centre located at Złotego Wieku (Golden Age) Estate 19-21, Krakow 1970s. Images: Janusz Jutrzenka Trzebiatowski, Katalog Muzeum Janusz Trzebiatowskiego w Chojnicach, Chojnice 2011, p. 144

Cztery pory Mistrzejowic. Spotkanie z architekturą krakowskiego osiedla The Four Seasons of Mistrzejowice. The meeting with the architecture of the Krakow's Estate

Intervention programme and promotion

During the second half of 2024 and early months of 2025, the Institute of Architecture Foundation gathered the materials and ran the interviews with various stakeholders to finalize the program of the WECARE intervention.

The event was organized on 12 April 2025 at the Klub Kuźnia/The Kuźnia Club, Branch of the C.K. Norwid Culture Centre.

The program of the intervention was named the "Cztery pory Mistrzejowic. Spotkanie z architekturą krakowskiego osiedla"/"The Four Seasons of Mistrzejowice. The meeting with the architecture of the Krakow Estat"e. It was built of three parts, inviting a local audience for a ~5-hour row of events.

The Institute of Architecture Foundation used its social media channels to promote the entire project. The social media activities helped to gather a large audience of more than 900 followers. On 2nd April 2025, the WECARE team was invited to participate in the public discussion at the Radio Kraków/Radio Kraków Kultura national broadcasts. The discussion was later distributed as a publicly accessible podcast entitled "Robotnicze, urzędnicze, wojskowe: o społecznej roli krakowskich osiedli mieszkaniowych" / "The Workers', the Clerks', the Soldiers': The Social Role of the Krakow's Housing Estates."

The final version of the program comprised three different parts. The first one was dedicated to the open architecture walk linked with the interpretation of the history and form of the site.

The second part was dedicated to the public meeting with the authors of architecture and art in public space in Mistrzejowice District, Maria Chronowska and Janusz Jutrzenka Trzebiatowski.

The third part was organized as an artistic intervention presented at the patio of the Klub Kuźnia/The Kuźnia Club, Branch of the C.K. Norwid Culture Centre.

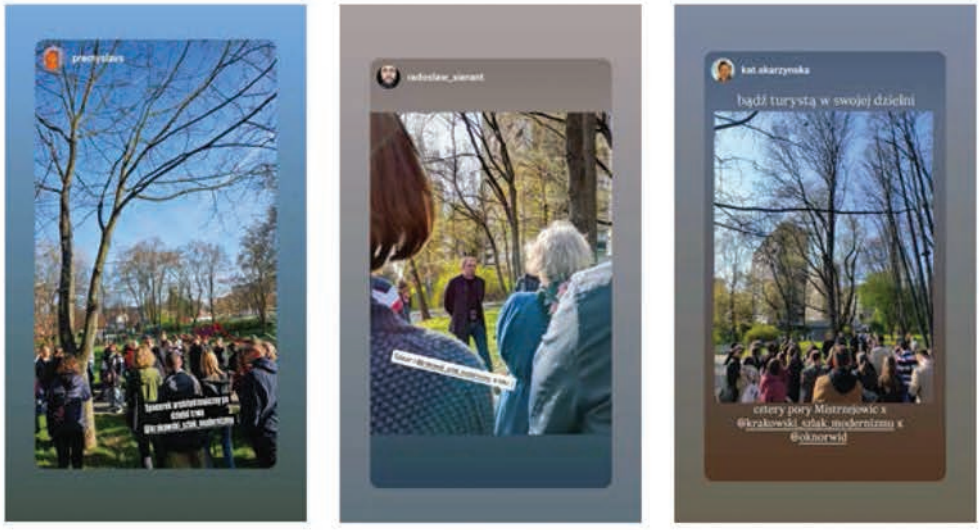


"Cztery pory Mistrzejowic. Spotkanie z architekturą krakowskiego osiedla" / "The Four Seasons of Mistrzejowice. The meeting with the architecture of the Krakow's Estate". The social media banner advertising the WECARE intervention programmed by the Institure of Architecture team and organised in the Klub Kuźnia/The Kuźnia Club, Branch of the C.K. Norwid Culture Centre, 12ve April 2025, https://www.facebook.com/events/614208451610182/(Access: 15.04.2025).

#1 part: The architecture walk with Michał Wiśniewski. 12ve April 2025: 16.00-18.00 CET

The architecture walk was organized and performed by Michał Wiśniewski from the Institute of Architecture Foundation. The walk gathered c. 100 participants, allowing them to discuss and present the most important and most representative elements of the ensemble, its history of Mistrzejowice, and the history of the people involved in its design and construction of the Złotego Wieku (Golden Age) Estate.

The QR Code accessinng podscast entitled "Robotnicze, urzędnicze, wojskowe: o społecznej roli krakowskich osiedli mieszkaniowych" / "The Workers', the Clerks', The Soliders' The Social Role of the Krakow's Housing Estates". It was recorded at Radio Kraków / Radio Kraków Kulutra on 2nd April 2025 advertising WECARE programme and the 12ve April "Cztery pory Mistrzejowic. Spotkanie z architekturą krakowskiego osiedla" / "The Four Seasons of Mistrzejowice. The meeting with the architecture of the Krakow's Estate" event (Access: 15.04.2025).



The social media relations of the participants of the "Cztery pory Mistrzejowic. Spotkanie z architekturą krakowskiego osiedla" / "The Four Seasons of Mistrzejowice. The meeting with the architecture of the Krakow's Estate" co-published at the Krakowski Szlak Modernizmu / The Krakow Trace of Modernism Instagram Page: https://www.instagram.com/krakowski_szlak_modernizmu/(Access: 12.04.2025).

Discussing the history of art and architecture of Mistrzejowice District. Meeting with Maria Chronowska and Janusz Jutrzenka Trzebiatowski





#2 part: The meeting with Maria Chronowska and Janusz Jutrzenka Trzebiatowski moderated by Monika Kozioł and Michał Wiśniewski. 12ve April 2025: 18.00-20.00 CET

The public meeting with Maria Chronowska and Janusz Jutrzenka Trzebiatowski was led by Monika Kozioł from the C.K. Norwid Centre of Culture and Michał Wiśniewski from the Institute of Architecture Foundation. The meeting gathered c. 80 participants. During the discussion, Maria Chronowska commented on her involvement in the design of the Złotego Wieku (Golden Age) Estate, the challenges of the housing design in Poland during the 1970s and 1980s, the most successful element of the project, etc. She also commented on the history and design of the Klub Kuźnia/The Kuźnia Club, Branch of the C.K. Norwid Culture Centre, which she co-authored together with her husband in 1974.

Despite the fact that buildings co-authored by Maria Chronowska are inhabited today by c. 100,000 people, her critical role in the history of Krakow's postwar development is still very little known and appreciated. The WECARE event helped to confront Maria Chronowska's achievements and her role in the history of the city with the public audience.

Janusz Jutrzenka Trzebiatowski commented on his involvement in the artistic and cultural life of Nowa Huta and Mistrzejowice during the 1950s, 1960s, 1970s, and 1980s. Especially important was his comment dedicated to the history of the large-scale enamel metal decoration that he built in 1974 at the shopping pavilion in the Złotego Wieku (Golden Age) 19-20 Estate. The meeting allowed them to confront the art of Trzebiatowski and of his partners with the inhabitants of Złotego Wieku (Golden Age) Estate. However, he is still active; his role in the life of the neighbourhood is not very well known. The meeting helped to challenge it and make the role of Janusz Jutrzenka Trzebiatowski more familiar and better known. The meeting allowed the participants to ask the artist about the role of his art in the public space.





The meeting with Maria Chronowska and Janusz Jutrzenka Trzebiatowski moderated by Monika Kozioł and Michał Wisniewski, the second part of the "Cztery pory Mistrzejowic. Spotkanie z architekturą krakowskiego osiedla" / "The Four Seasons of Mistrzejowice. The meeting with the architecture of the Krakow's Estate". Images: Jadwiga Bryś, Magdalena Lis, C.K. Norwid Culture Centre, https://www.facebook.com/oknorwid (Access: 12.04.2025).

Artisitc intervention and installation cellebrating the evodiversity of Mistrzejowice District organised by Miastopracownia

#3 part: The artistic intervention presented at the patio of the Kuźnia Club.
12ve April 2025: 20.00 CET

The entire program of the artistic intervention was finalized with the multimedia presentation and installation presentation facilitated inside the seat of the Klub Kuźnia/The Kuźnia Club, Branch of the C.K. Norwid Culture Centre. The installation and presentation were organized by Dominika Wilczyńska and Barbara Nawrocka, architecture critics and architects active as the Miastopracownia Architecture Studio.

The Institute of Architecture Foundation collaborated with this team due to their previous involvement in numerous projects. Seeing that Miastopracownia Architecture Studio is aware of environmental issues, modern architecture, and gender equality in architecture, the Institute of Architecture Foundation chose to work together on shaping the final design of the project. Karolina Wojcik, the WECARE project participant and art manager representing the International Cultural Centre in Krakow, managed the production of the event.

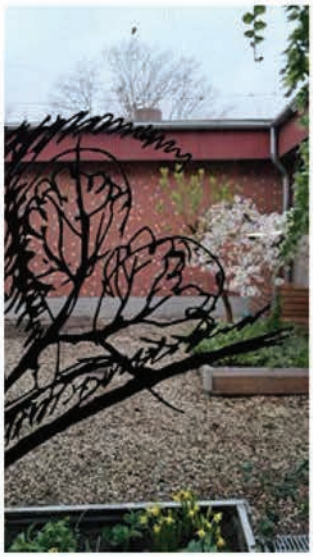
The goal of the project created by the Miastopracownia Architecture Studio was to creatively represent the building where the Klub Kuźnia/The Kuźnia Club is located, which is part of the C.K. Norwid Culture Centre, and to explore the early city plans of the area by considering how they connect with the natural environment.

The final version of the intervention was built on the multimedia presentation, including the animated film dedicated to the history of Mistrzejowice District, its architecture, and the diversified ecological environment of the site. The film scenario was also organized as an homage to "The Phantasmagory of the Wind," the monumental decoration designed by Janusz Jutrzenka Trzebiatowski in 1974 that used to decorate the public space of the Złotego Wieku (Golden Age) Estate. Another topic explored in the film was the initial urban plan design prepared by Witold Cęckiewicz and his team in 1963 and developed later by Maria Czerwińska, Maria Chronowska, and Jerzy Chronowski during the 1960s and 1970s.

The multimedia presentation lasted for c. 5 minutes and was exposed several times at the patio of the Klub Kuźnia/ The Kuźnia Club, Branch of the C.K. Norwid Culture Centre. It was accompanied by the music composed especially for this event by Justyna Stasiowska, a Krakow-based music composer and performer, and was presented together with the film. The presentation was performed together with the space installation built of small-scale statues of animals inhabiting Mistrzejowice District. The Mistrzejowice ecoenvironment's plants, along with small chairs representing the creatures who watched the film about themselves, were all present. The role of the installation was to focus the attention of the stakeholders and observers on the living nonhuman actors shaping the life and space of the Mistrzejowice District.

All three parts of the intervention were documented. The architecture walk, the meeting with Maria Chronowska and Janusz Jutrzenka Trzebiatowski, as well as the artistic intervention and film presentation, were filmed to be presented later at the WECARE website (wecare.upc.edu).



The artistic intervetntion presented at the patio of the Klub Kuźnia/The Kuźnia Club, Branch of the C.K. Norwid Culture Centre during the "Cztery pory Mistrzejowic. Spotkanie z architekturą krakowskiego osiedla" / "The Four Seasons of Mistrzejowice. The meeting with the architecture of the Krakow's Estate". Images: Michał Wiśniewski.

Art in the force of memory and education

Aims achieved and plans for the further actions

The WECARE intervention and installation inside the seat of the Klub Kuźnia/The Kuźnia Club, Branch of the C.K. Norwid Culture Centre, was organized in order to invite and to gather the inhabitants of Krakow, inhabitants of the Mistrzejowice District, and inhabitants of the Złotego Wieku (Golden Age) Estate in order to make them familiar with the history and with the artistic and ecological values hidden behind the existing urban and architectural structures. The aim of the intervention was to build the sense of strength and resilience in the life of the society involved in the life of the Mistrzejowice District as well as to focus the inhabitants and stakeholders attention on the common ideas and problems like the urban design quality, biodiversity, history, and social integrity.

About 70 people attended the event. The discussions undertaken with the audience participants and especially with the inhabitants of the Złotego Wieku (Golden Age) Estate expressed the positive feedback and surprise dedicated to the values and history hidden behind the space.

The results of the event are planned to be discussed further with the stakeholders during the assessment impact workshop planned to be undertaken in June 2025. The workshop is going to be organized by the Institute of Architecture Foundation team together with the Cracow University of Technology team and the Klub Kuźnia/The Kuźnia Club, Branch of the C.K. Norwid Culture Centre. Its aim will be to recognize possible actions and projects that might be undertaken in the future for the sake of community resilience and strength development through the environmental commons.

Miastopracownia

The Miastopracownia Architecture Studio was formed by Dominika Wilczyńska and Barbara Nawrocka. They both graduated from the Cracow University of Technology, developing an architectural practice that combines activism, curates architecture events, and engages in architectural criticism. Their exhibition projects were presented in many places in Poland; the exhibition entitled Greenhouse Silent Disco was presented in 2022 in the Polish Pavilion during the 23rd Milan Triennale.

miastopracownia.pl

Inspirations

To the right one can see some of the images incorporated into the animated film presented during the intervention event insisde the Klub Kuźnia/The Kuźnia Club, Branch of the C.K. Norwid Culture Centre.



The "Phantasmagory of the Wind" by Janusz Jutrznka Trzebiatowski exposed on the wall of the shopping and service centre at the Złotego Wieku (Golden Age) Estate 19-20 in Mistrzejowice District in Krakow, Image: A. Bujak, Krakowskie pejzaże, Kraków 1980



The initial urban plan of Mistrzejowice proposed by Witold Cęckiewicz and his team in 1963. In: Witold Cęckiewicz. Tom II. Socrealizm, socmodernizm, postmodernizm. Eseje, eds. M. Karpińska, D. Leśniak-Rychlal, M. Wiśniewski, Krakow 2015, p. 74.



Tysiąclecia (Millenium) Estate in Mistrzejowice District, neigbouring part of the district developed during the 1970s accoring to the design of Maria Chronowska and Jerzy Chronowski Image: Archive of Maria Chronowska.

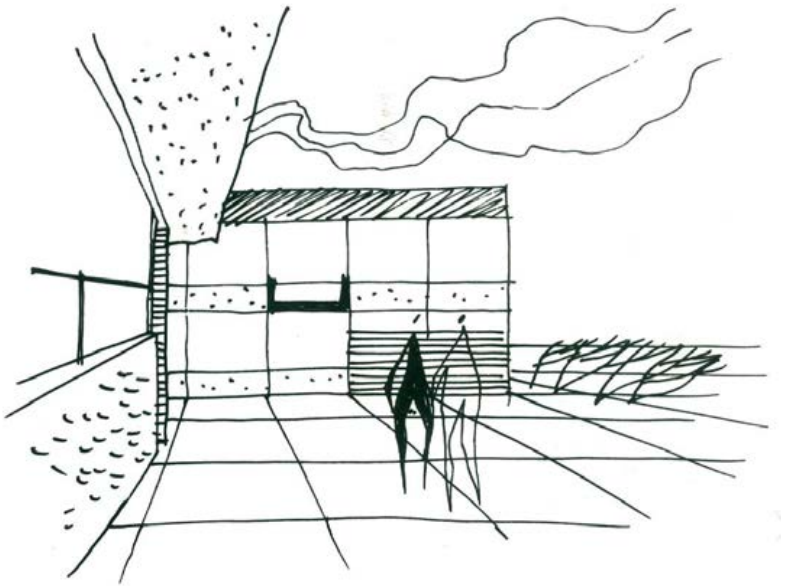
Further actions undertaken within the WECARE project in 2025 in Krakow

The WECARE program was initiated in 2024 to research the environmental, social, cultural, and architectural commons that shape the postwar housing ensembles in various countries, regions, and cities of Europe. The cases of Barcelona, Krakow, and Bucharest express a wide variety of problems and challenges that might be seen in large-scale housing estates today. On the other hand, they represent how the local communities are organizing themselves in order to take action and responsibility for the environment and space they share.

In the case of Krakow and the Złotego Wieku (Golden Age) Estate, the WECARE partners could meet with a wide variety of stakeholders, gaining access to their stories and observations. The further research allowed us to develop these observations, helping to ask the questions concerning the actions that might be undertaken. As a result, the Institute of Architecture Foundation team, taking responsibility for the interpretation activities, proposed to focus on the architectural history and the people involved in the project history as well as invite them for the artistic interpretation action.

The results of the program gave many observations for the further actions. In June 2025, the Institute of Architecture Foundation team, together with the Cracow University of Technology team and the team of the Klub Kuźnia/The Kuźnia Club, Branch of the C.K. Norwid Culture Centre, are going to organize the further assessment impact workshop to discuss the already taken actions, the gathered material, the Green Gazettes published, and the films produced and to research the answer of the community to the project. The proposed activities will be put into a detailed program to offer space for learning and interaction with the inhabitants of the discussed place.

The aim of the workshop is to find the way for further action with the stronger role of the local community. The actions already taken allowed us to identify actors, infrastructure, and knowledge and to coin them into the public activity undertaken on 12th April 2025. The future ones will be able to happen only with the involvement of the people living and acting in the environment of Mistrzejowice.



The Modulor of Mistrzejowice. Artistic interpretation of the Le Corbusier drawing proposed by Maria Chronowska and Jerzy Chronowski duirng the 1970s. Image: Archive of Maria Chronowska.

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https://wecare.upc.edu/

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CHAPTER 4

Educational actions

Barcelona

WHAT DO WECARE IN EDUCATION?
The MISMeC program at UPC_BarcelonaTECH

A tendency towards increasing standards of habitability and a growing demand for resources characterise the urban way of life. Nevertheless, spiralling inequality can be observed in the quality of life of city dwellers, who are consuming ever greater quantities of energy, thereby producing greenhouse gas emissions that contribute directly to the global warming crisis we are currently facing.

In light of this situation, the Master's Program MISMeC focuses on the relationships between society, the urban environment and the wider territory, adopting a prospective approach that involves actions to improve the habitability of existing public space and housing stock. The MISMeC at the Universitat Politècnica de Catalunya (UPC) is a one-year, full-time programme offered by the Vallès School of Architecture (ETSAV). It is designed to equip graduates with advanced conceptual and technological knowledge to improve sustainability and manage projects involving intervention in the fields of architecture, building construction, urban design, and infrastructure.

Our goal is to produce a transformation capable of improving the quality of life while freeing it from an unsustainable model, proposing the sustainable use of the resources necessary for this purpose.

Taking these conditions as its starting point, the MISMeC aims to propose intervention strategies and specific actions in urban environments with high rates of urban vulnerability. The Besòs and Maresme neighbourhood has been our case study in the last years program, in line with the goals and methodologies set by WECARE.

THREE MODULES: FROM THEORY TO RESEARCH & PRACTICE

MISMeC focuses on transforming urban environments towards sustainability by addressing the social metabolism of cities—specifically energy, water, and material flows—and proposing carbon-neutral interventions. The curriculum is structured into three thematic modules:

1. Theory, structured around Urban Metabolic Flows and Strategies of Action. As for the earlies, students acquire a metabolic vision of the city and the key flows involved in its social metabolism, their relationship with urban form, and the ability to diagnose and intervene in these flows to promote sustainability. The later, provides a critical vision of the tools for intervention on the city for its sustainable transformation on three complementary scales or scenarios.

2. Research, in the form of Master's Thesis. The students undertake analyses or innovative solutions in projects of sustainable intervention in the built environment, exploring the applicability of research outcomes or issues from those projects.
3. Practical skills are acquired through the Design Studio, where students develop viable, sound projects of urban intervention in the built environment to improve its sustainability, using a methodology based on analysis and comprehensive diagnosis.

The three modules are crossed by six thematic strands that, in the form of courses, provide 1. theoretical content and strategies for action; 2. methodological tools for inquiry and 3. practical skills for design and intervention on the urban fabric. The syllabus of Regenerate, one of the six abovementioned courses, illustrates how such contents where developed and brought to the particular reality of el Besòs I el Maresme, the main case study for both MISMeC and WECARE in Barcelona.

TO REGENERATE EL BESÒS I EL MARESME

ReGenerate aims at encouraging disciplinary reflection on the transformation of the city, as well as at providing the tools and competences needed when undertaking its several planning processes. To this end, the contents are structured according to the following formats:

- Lectures on theory and planning tools, focused on the technical knowledge needed in urban planning regeneration.
- Continuous workshops, where contents of lectures will be applied on a actual case-study.
- Seminar, which encourage individual reflection on current issues in relation to regeneration processes.

The course will consistently bridge theory and practice by means of applying the knowledge delivered in class on an actual case. Cooperative work and learning from peers will be specially encouraged, being considered a basic competence for professional practice. Work will be carried out in groups.

Goals and learning objectives

The course aims to cast a critical reflection on policies, strategies, and tools that drive contemporary urban regeneration processes.

The content will be deployed in three of the main aspects that are currently widely discussed within urban studies and planning disciplines: environmental balance, spatial justice, and economic restructuring. The proposed methodology will set cross-readings between the concreteness of a Barcelonian case study and the more general framework defined by international authors and best practice examples.

Participants in the course will acquire an in-depth understanding of urban planning tools and processes, as well as a wider critical view that may enable alternative approaches to present and future challenges. To that end, very active participation in design-based learning, as well as critical reading and reflection, will be required.

Theoretical content. from R^3 to S^3

The course content is structured upon the a triad of concepts (Space / Society / Share) which are more commonly referred as to environmental, social and economic sustainability. The theoretical framing of such triad will be explained on the first week and developed all along the course in the following series of lectures:

- Intro
  - One story on Sustainability. The Siegen Region. Bent Flyvbjerg.
  - A history of Sustainability. Space, Society & Share / Urbs, Civis & Polis.
  - Telling a story (or how to build a case study):The stage, the character and the plot.
- Space
  - The production of Space. Henry Lefebvre and David Harvey.
  - A metropolis on the making. The Besos River Corridor (BRC).
  - Left-overs? Reading the post-metropolis today. The PDU and its DIE.
- Society
  - Urban Ecology: people in space, People on space. The Chicago School of Sociology and Neil Smith.
  - Uneven development. How to read inequality. The EDUSI program.
  - From society to communities. A reading from urban geography.
- Share
  - Cherished Commons, Sharing Cities. Elionor Ostrom.
  - What is there to be shared. Urban commons yesterday and today: from Public Space to Affordable Housing.
  - How do we share it (so far ...). From surplus to service. Landtrusts vs CoDesign.

- Urban planning
  - Mapping the ground. William Rees.
  - Tracing the route map: Strategies and plans. Urban green, Softened Mobility.
  - Walking the the way: Codes and regulations.
- Civic processes
  - How to live together. Julian Agyeman, Duncan McLaren.
  - People in Space. BRC (I) – Baró de Viver, La Mina, Bon Pastor.
  - People on space. BRC (II) – Bon Pastor.
- Policy-making
  - Operational framework. Yvonne Rydin.
  - Time matters. From static gaze to dynamic methods.
  - Size matters too. Regeneration by plots, blocks and neighborhoods.

Case study: El Besòs I el Maresme

Until very recently urban transformation has been seen as either the renewal of deprived fabrics, replacement of obsolete activities or redevelopment of derelicted areas (ports, railway areas, military facilities, industrial quarters, ...). The intervention on already built areas demands, however, a more sensitive approach that, rather than renewal, aims for enhancing and preserving the assets already present in the city. Such view is gaining predicament in a context were environmental, social and economic sustainability are on top of the political agenda.

Urban regeneration sets an agenda of strategies and tools for action that integrates environmental, social and economic sustainability.

- Environmental sustainability -*Space, Urban Planning*-, based on downsizing of resource consumption (especially energy) and the improvement of environmental quality.
- Social sustainability -*Society, Civic Processes*-, focused in both improving the inhabitability of the building stock and strengthening social cohesion through public space and shared activities.
- Economic sustainability -*Share, Policy Making*- that will warrant the factual effectiveness of the interventions and their sustained continuity over time.

REGENERATE will develop and test on an actual case-study both the theoretical content and the strategic framework mentioned above in this point. Participants will develop a coherent narrative where delivered knowledge is expected to be an integral part of the analysis and diagnosis of the case-study. The outcomes of the course will serve as a starting point for architectural and urban scale proposals that will be developed during the se-

cond semester. Special attention will be paid to the capacity of integration of knowledge delivered not only within the course but also across the whole program. To that end there will opportunities for common discussion among the different courses.

The selected case study is the Sud-Oest del Besòs, a neighborhood already programmed by the City of Barcelona as a pilot area for urban regeneration. The general criteria for intervention should seek:

- the wellbeing of its inhabitants through the improvement of the environmental conditions.
- a softened mobility based on non-motorized means of transportation and shared resources.
- a functional integration of activities and services, based on proximity and diversification.
- the preservation of the cultural identity and diversity of the community, both considering heritage and opportunities for innovation.
- the right to the city for all inhabitants, both in terms of public realm (socio-environmental services) and private sphere (access to a decent way of living, including a proper and affordable dwelling).

The work will be developed in groups by participants under the methodology of case study methodology. The capacity of building a narrative and the ability to communicate it in an comprehensible and attractive way are particularly important and valued.

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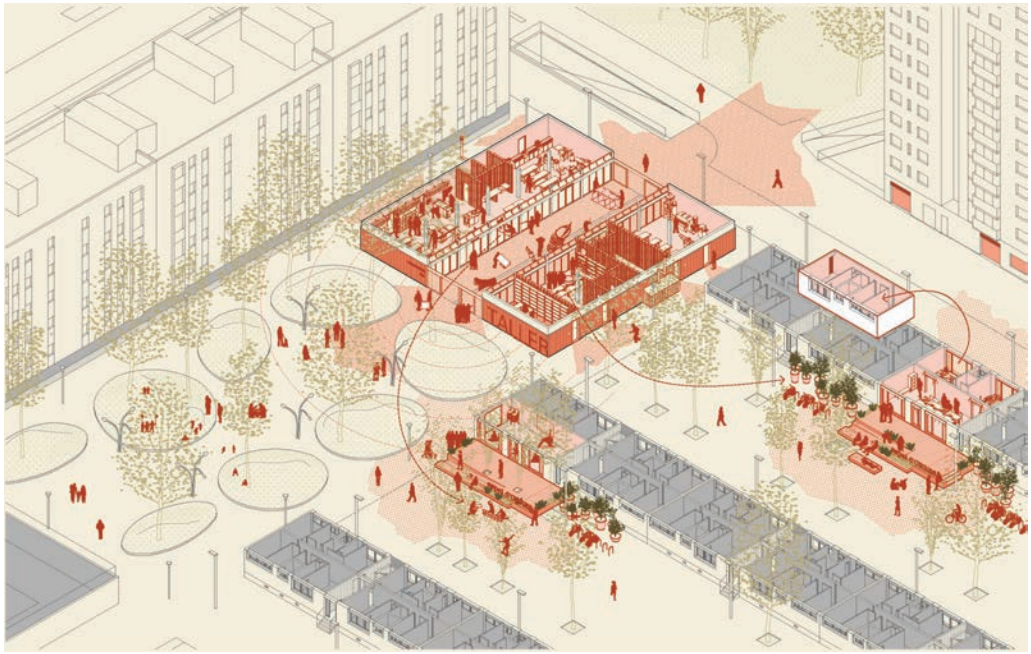
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COURSE STRUCTURE

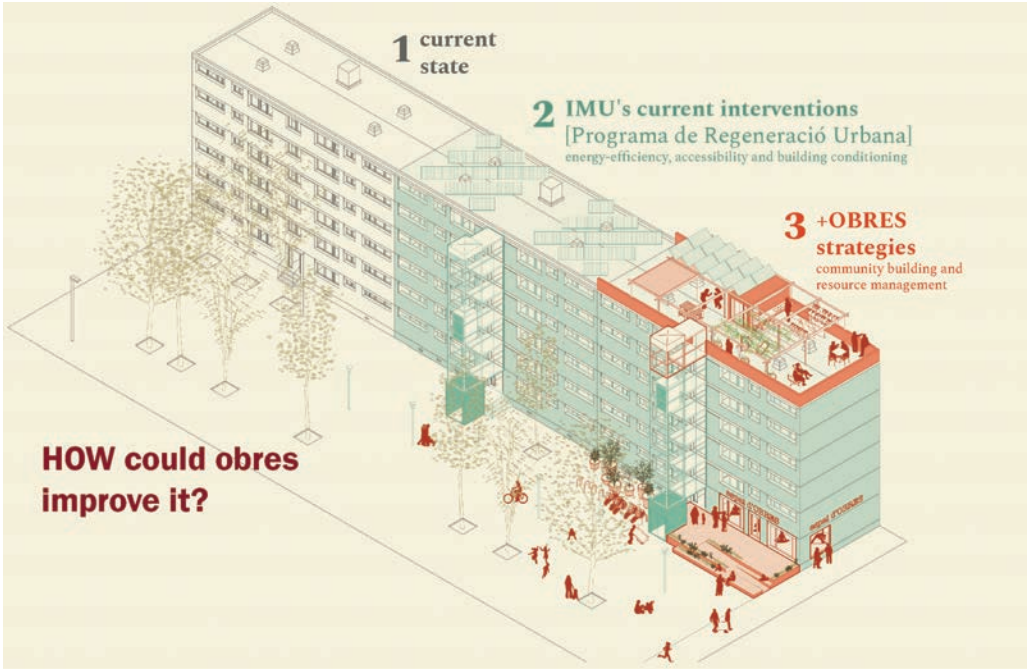
		Class outline	Case Study	Theory	Best practices & Tools	Workshop & Discussion	
22-Sep		**INTRO WEEK**					
29-Sep	concepts	**Intro** From 3R to 3S: Reduce_Scale; Reuse_Settlement; Recycle_Service Daly, H. Flyvbjerg, B.	**Case study: Sieger Region** **A story on Sustainability** **Space, Society, Share**	**Theory** **Conceptual Frame** **From 3R to 3S**	**Discussion & Debate** **Assignment**	**Identify Stage, Characters, Plot for** **1. Rambla Prim (GBI) 2. SOB Market (activitats) 3.Messina (teixit / substitució) 4. Lluís Borrassà (escoles / permeabilitat)** **5. Alfons el Magnànim (densitat/mobilitat)**	
6-Oct	concepts	**Space**_*concepts* Size & Scale (*) Ecosystem Services; GBI Infrastructure; Air Quality Henry Lefebre, David Harvey. Environmental indicators and tools of analysis AMB. DIE	**Case Study** **The Besòs River Corridor (BRC)** **Description (Morfogenesis)**	**Theory** **Parameters of description (DIE, online tools, oficina municipal de dades)**	**Best practice** **Osdorp, Amsterdam**	**Stage setting**	
13-Oct	concepts	**Society**_*concepts* Site & Settlement (*) Socio-Urban Ecology, Uneven development N. Smith. Social indicators. IERMB. EDUSI	**Case Study** **Pla de Barris *(Mar Esteve)***	**Theory** **Parameters of description (EDUSI, online tools, cadastre)**	**Best practice** **Soziale Stadt**	**Profiling the characters**	
20-Oct	concepts	**Share**_*concepts* Surplus & Service (*) Economy Base; Uses and activities and Zooning; Grönhom, Bookchin, Hacker, Agyeman. Redistribution Principles (PEMB)?	**Case Study** **Poblenou (Social Housing, PEI, Diversification Economy)**	**Theory** **Modes of sharing (land takes, 30%, infrastructures)** **PIU, Registre de Planejament,**	**Best practice** **Broadwater Farm Estate** **Kings Crescent *(Patricia Calviño)***	**Plot narrative**	**Pre Deliverable 25-Oct**
27-Oct	concepts	**Synthesis workshop**				**Discussion before mid-term week**	
3-Nov		**MID-TERM WEEK**					
10-Nov	tools	**Urban planning**_*tools* Spatial Planning Renewal, Refurbishment, Regeneration Rees. A. Lehrener. Cases Barates, Verneda, La Mina; AUP Amsterdam	**Case Study** **Tools for sustainable intervention (IDEEU, BAF, PEUAT, Superilles, Corredors Verds)**	**Theory** **The Ecological Footprint (Rees)**	**Best practice (Urban Design)** **Grønby Strand** **Postdammer Platz**		**Deliverable 1 15-Nov**
17-Nov	tools	**Urban planning**_*workshop* Areas: socio-environmental services Flows: mobility, GBI				Presentation by groups & Common discussion **STAGE** Spatial and Urban Planning Stage	
24-Nov	tools	**Civic**_*processes* Regulations & Codes IDE, BAAF, Green Factor Agyeman. MPGM 22@ (2000, 2010, 2020), MPGM Gràcia.	**Case Study** **Participatory processes in BRC (Bon Pastor)**	**Theory** **Modes of intervention in BRC (Renewal, Rehabilitation, Regeneration)**	**Best practice (Codes)** **German case. Mölenkberg** **Carlsberg City**		**Deliverable 2 29-Nov**
1-Dec	tools	**Civic**_*workshop* Horizontal commons Vertical commons				Presentation by groups & Common discussion **CHARACTERS** Society and Civic Processes	
8-Dec		**HOLIDAY**					
15-Dec	tools	**Policy**_*making* Management & Development Operational Procedures. Real Estate rationale. Gaja i Diaz; Flyvberjg; Rydin	**Case Study** **Urban Implementation in BRC** **Santa Coloma - plot /** **22@ - block / Baró de Viver -**	**Theory** **International comparison** **Economic viability tools and methods**	**Best practice (Policy making)** **Stockholm Royal Seaport** **Certification systems**		**Deliverable 3 20-Dec**
22-Dec	tools	**Policy**_*workshop* Accountable costs Potential gains				Presentation by groups & Common discussion **PLOT** Share and Policy Making	**Deliverable 4 10-Jan**
12-Jan	tools	**Synthesis Workshop**				Story-Telling by groups **MAKING THE CASE FOR SUSTAINABILITY**	
19-Jan		**FINAL WEEK**					

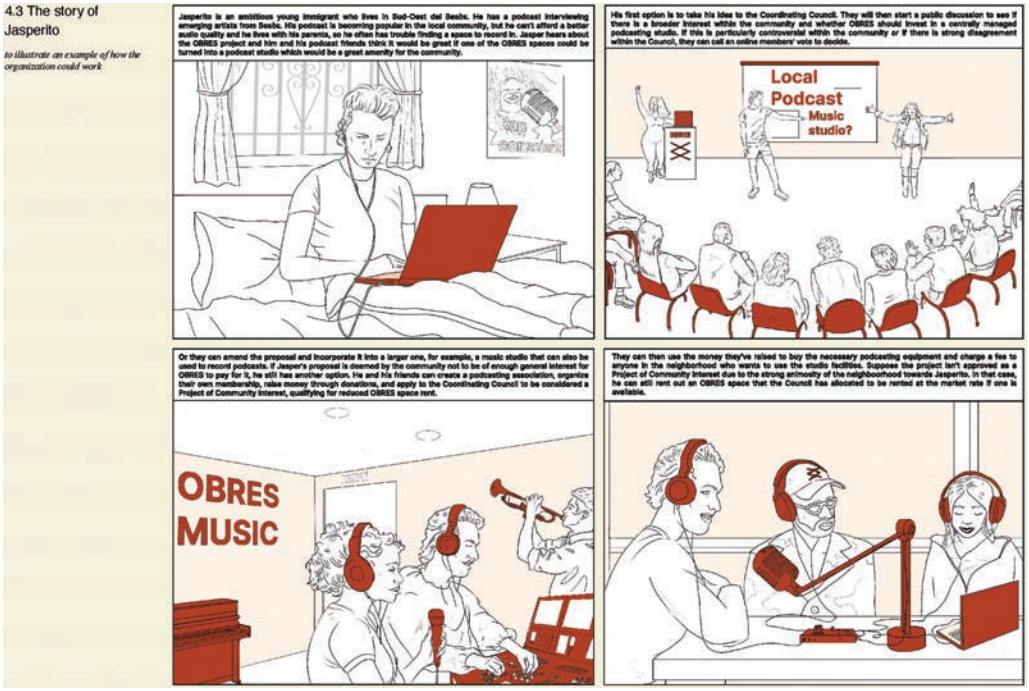



TALLER




d'OBRES
4 B


1 current state
2 IMU's current interventions
[Programa de Regeneració Urbana]
energy-efficiency, accessibility and building conditioning
3 +OBRES strategies
community building and resource management
HOW could obres improve it?


4.3 The story of Jasperito
to illustrate an example of how the organization could work
Jasperito is an ambitious young immigrant who lives in Sud-Oest del Besòs. He has a podcast interviewing emerging artists from Besòs. His podcast is becoming popular in the local community, but he can't afford a better audio quality and he lives with his parents, so he often has trouble finding a space to record in. Jasper hears about the OBRES project and him and his podcast friends think it would be great if one of the OBRES spaces could be turned into a podcast studio which would be a great amenity for the community.
His first option is to take his idea to the Coordinating Council. They will then start a public discussion to see if there is a broader interest within the community and whether OBRES should invest in a centrally managed podcasting studio. If this is particularly controversial within the community or if there is strong disagreement within the Council, they can call an online members' vote to decide.
Local Podcast Music studio?
Or they can amend the proposal and incorporate it into a larger one, for example, a music studio that can also be used to record podcasts. If Jasper's proposal is deemed by the community not to be of enough general interest for OBRES to pay for it, he still has another option. He and his friends can create a podcasting association, organize their own membership, raise money through donations, and apply to the Coordinating Council to be considered a Project of Community Interest, qualifying for reduced OBRES space rent.
They can then use the money they've raised to buy the necessary podcasting equipment and charge a fee to anyone in the neighborhood who wants to use the studio facilities. Suppose the project isn't approved as a Project of Community Interest due to the strong animosity of the neighborhood towards Jasperito. In that case, he can still rent out an OBRES space that the Council has allocated to be rented at the market rate if one is available.
OBRES MUSIC





INTRODUCTION

The core of many urban environmental issues lies in the relationship society has with its context and how it uses its natural resources. Our social metabolism has progressively impacted our environment, characterized by a "take-use-toss" mindset. This linear system reduces high-quality inputs to low-quality waste, leaving the system unseparated and without hope for future reuse, while also generating unnecessary carbon emissions.

Food, in particular, carries a significant carbon footprint. From the moment it is grown, processed, distributed, sold, and consumed, to its often careless disposal, the entire process reflects the disconnection our society has with the natural system. Among the various stages of the food supply chain, production, distribution, and organic waste contribute the highest CO2 emissions, with each step also generating significant food waste.

The city of Barcelona is not exempt from these challenges. As one of the most densely populated cities in Spain, coupled with a high rate of migrating population, the demand for food within the city's food chain remains substantial. Nevertheless, Barcelona continues to develop strategies to progressively overcome these challenges, and was named the world capital of sustainable food, which include the formation of associations, collaborational farming, and others, with over 90 projects and 200 activities related to food that have been promoted.

Furthermore, the high cost of living, including the cost of food, places certain populations in vulnerable positions, especially foreign individuals seeking to establish themselves in the city. These circumstances give rise to inequalities, unemployment, and social fragmentation that can be observed in the urban landscape.

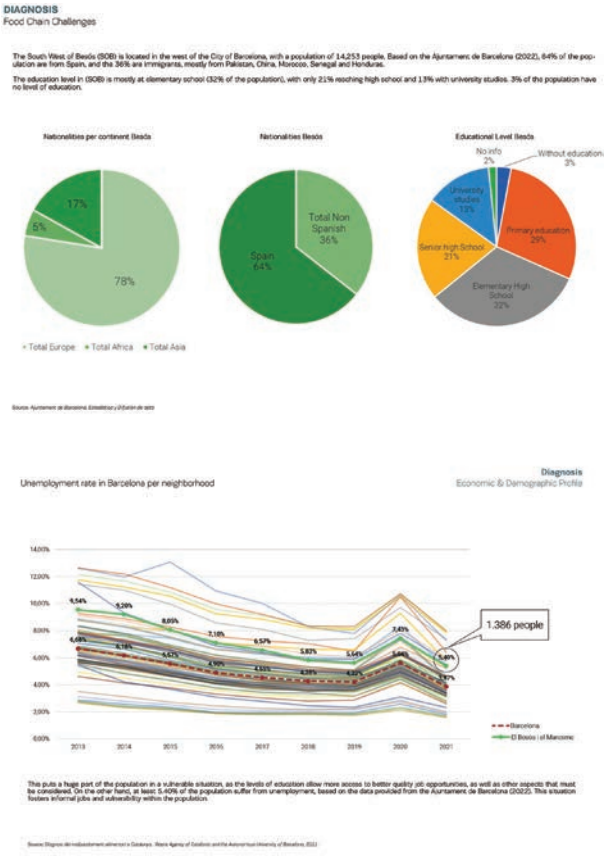
In response to these interconnected issues of food waste, social segregation, inequality, and high unemployment rates, a spatial vision and strategy have been developed to foster a more circular and inclusive food supply chain in the South West of Besós. This initiative aims to transform the existing linear food supply network into a decentralized system that brings food production closer to the point of consumption, and was developed in the context of the MISMeC 2022-2023.

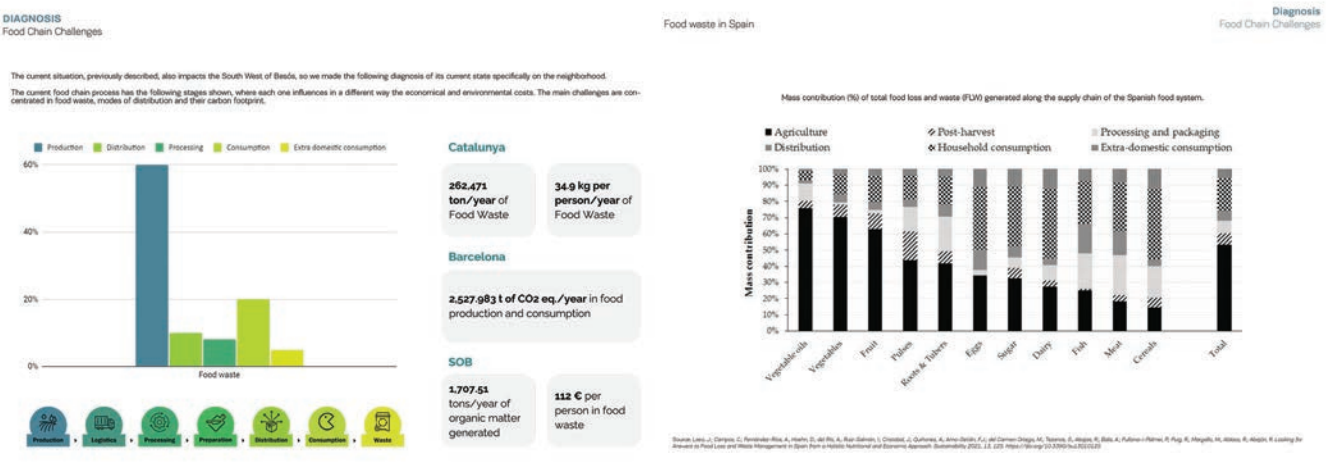
The South West of Besós, with its proximity to the Besós River, Besós Park, and once-agricultural lands boasting fertile soil and abundant resources, presents an ideal location for establishing this new network. The proposal will focus on cultivating seasonal vegetable and fruit crops, employing sustainable water management systems, and implementing onsite organic waste treatment through composting. These measures will contribute to closing the cycle of urban metabolism and promoting sustainability.

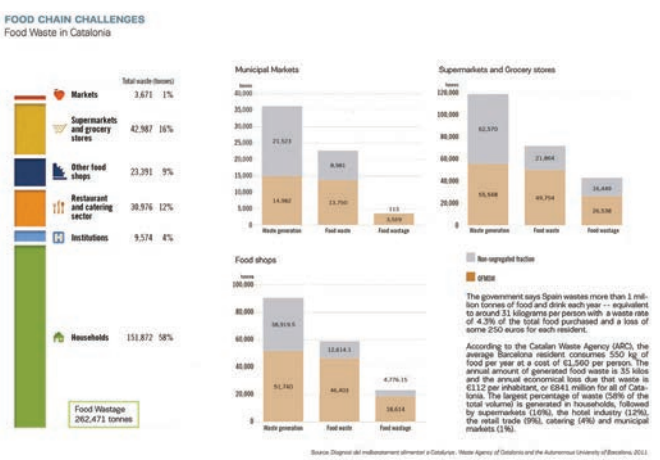
The primary target population for the Food Network project is the public schools in Besós and La Mina. These schools will be supplied with one meal per day, ensuring that the children receive healthy and fresh food while also stimulating the local economy. By creating job opportunities within the neighborhood, the project aims to reduce unemployment rates and enhance social cohesion.

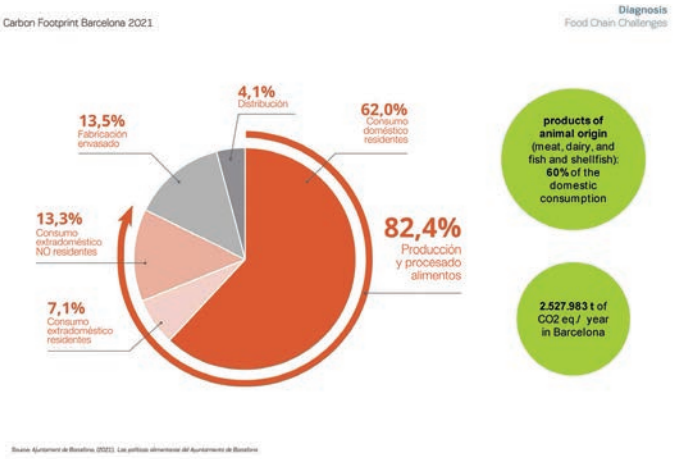
An essential aspect of this initiative is the active involvement and participation of the Besós community in urban agriculture. The network seeks to inspire change by engaging the community at every stage of the process, from initial planning and implementation to ongoing maintenance and harvesting. By working collaboratively, the community can co-create a sustainable and resilient food system that reestablishes meaningful connections with the natural world.

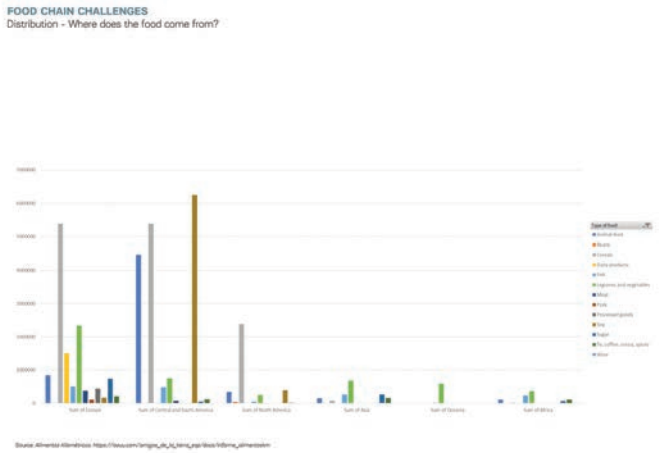
In conclusion, addressing the issues of food waste, social segregation, inequality, and high unemployment rates requires innovative approaches that blend environmental stewardship with community engagement. The transformation of the linear food supply chain into a decentralized, circular system in the South West of Besós exemplifies this approach, with its emphasis on local food production, sustainable practices, and active community involvement. By nurturing a closer relationship between society and its natural resources, we can pave the way for a more sustainable and equitable future.

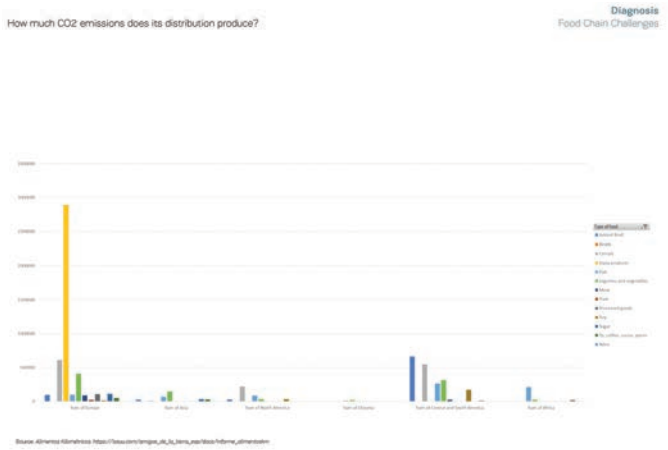


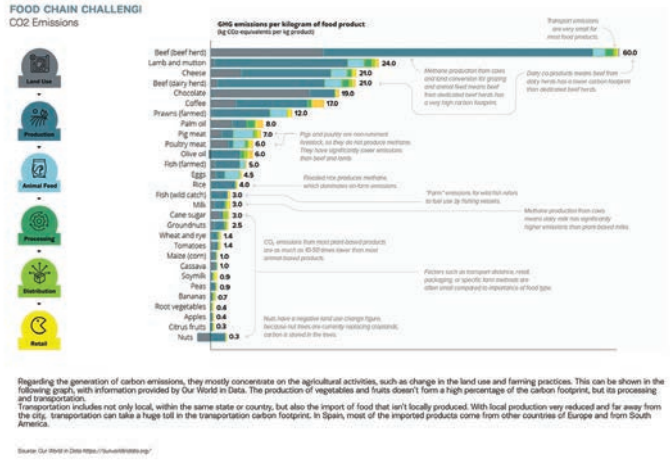


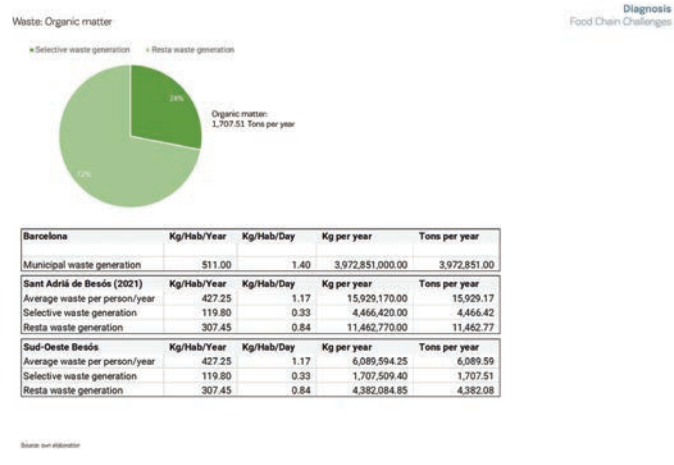












Barcelona	Kg/Hab/Year	Kg/Hab/Day	Kg per year	Tons per year
Municipal waste generation	511.00	1.40	3,972,851,000.00	3,972,851.00
Sant Adrià de Besós (2021)	**Kg/Hab/Year**	**Kg/Hab/Day**	**Kg per year**	**Tons per year**
Average waste per person/year	427.25	1.17	15,929,170.00	15,929.17
Selective waste generation	119.80	0.33	4,466,420.00	4,466.42
Resta waste generation	307.45	0.84	11,462,770.00	11,462.77
Sud-Oeste Besós	**Kg/Hab/Year**	**Kg/Hab/Day**	**Kg per year**	**Tons per year**
Average waste per person/year	427.25	1.17	6,089,594.25	6,089.59
Selective waste generation	119.80	0.33	1,707,509.40	1,707.51
Resta waste generation	307.45	0.84	4,382,084.85	4,382.08





GOVERNANCE RESEARCH
Current situation of governance

Relevant initiatives - Regulation

Urban masterplan of the metropolitan area of Barcelona (PGM)

- Urban Land
- Non-Urbanizable Land
- Urbanizable Land

1) Special Plans
2) Modifications in the field of urban planning regulations, including the PGM - PDU
3) The Barcelona City Council wants to regularize the existence of urban gardens modifying the PGM to include the appropriate qualification

-Rustic protected agricultural value (Key 14)
-Permanent free spaces (Key 26)
-Forest areas (Key 30)
-Private green of traditional interest (Key 80)
-Forest parks (Key 17-28-29)
-Cemeteries (Key 25) – Title III

The existing urban gardens are in **temporary use situation** (Pla Buits) or are justified by **compatibility of use** (located in green spaces, for example). They are justified but not legally protected.

Source: Energia, Energia, Ont, Med-Ambient, SUP (2020) Anàlisi jurídica d'aspectes concrets a resoldre relatius al model agroecològic i de sobirania alimentària que vol implantar-se a la ciutat de barcelona amb el desplegament de l'estratègia d'agricultura urbana

Cooperative Supermarkets

Diagnosis
Governance

New York

Madrid

Brussels

Barcelona
Collaboration with som energia energy cooperative

- Participative
- Non-profit
- Members are owners, workers and clients
- 3h / month dedication to reduce the operational costs and maintain prices lower
- 90-100e for entering in the project
- includes paid job positions

GOVERNANCE RESEARCH
Agroecological Network of school canteens in Catalonia (XAMEC)

Fair prices and work conditions for **producers** thanks to:

- Proximity and massive purchases, guarantee full prices for the production companies and producers.
- A joint crop planning between farming, the purchasing center and the companies managing the school canteens.
- The purchasing center is committed to transparent management and relationship between the end customer and suppliers

School canteens are a key element in political, social and pedagogical change through a new agroecological food model.

XAMEC is made up of
- 5 school canteen managers,
- 1 organic garden operation,
- 1 agro-ecological purchasing center,
- 1 restaurant association
- 1 NGO.

Globally, our members offer 17,000 menus daily, manage 24 schools and 22 restaurants.

Source: https://xamec.cat/

NETWORK SYSTEM
The connected nature of food systems

A Vision for the Food System with Co-Benefit

The guiding principle behind the strategy is the concept of "The connected nature of food systems as a Vision for Co-Benefiting through a Distributed and resilient system," inspired by Ezio Manzini's book, "Design, when everybody designs," the distributed model was embraced. This model envisions infrastructure and critical service systems, such as water, food, and energy, positioned in proximity to resources and points of demand. While operating as separate adaptive units, these systems are interconnected within broader networks of exchange at the local, regional, or global level. By leveraging the collective capacity of smaller, diverse systems, traditionally centralized services can be decentralized, empowering local communities and enhancing their resilience.

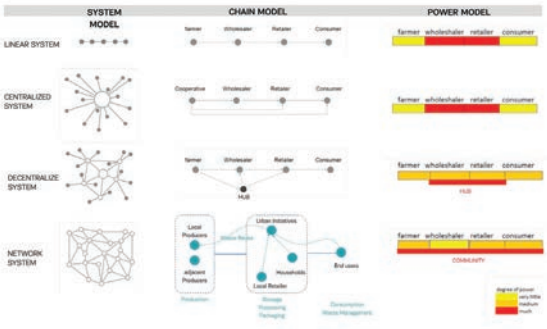
The strategy encompasses waves of innovation that drive the transition towards distributed systems. Firstly, distributed intelligence and collective knowledge encourage the sharing and dissemination of expertise to empower local actors. Secondly, distributed power generation disrupts conventional energy systems by promoting renewable energy sources and localized generation. Thirdly, distributed food and agri-culture practices embrace concepts such as zero-mile food and community-supported agriculture, emphasizing local self-sufficiency and promoting closer connections between producers and consumers. This aligns with the principles advocated by transition towns, which aim to increase community self-reliance.

Another wave of innovation within the strategy is distributed production, which promotes point-of-use production, reducing dependencies on distant supply chains and encouraging local entrepreneurship. Moreover, the concept of a distributed economy is introduced, envisioning a local-global economic framework where local economies operate as adaptive units interconnected within broader networks of exchange. This enables the localization of economic activities while still benefiting from global connections and trade.

The strategy for the Local Food Network also integrates distributed solutions with social innovation. Emphasizing small-scale production, renewable resource utilization, localized food networks, and the establishment of micro factories, the network fosters sustainable practices and economic opportunities within the community. By connecting individuals, organizations, and resources, the Local Food Network aims to strengthen social bonds, foster a sense of local identity, and contribute to the overall well-being of the neighborhood.

Strategy
Network

NETWORK SYSTEM
Added Values



The Food Network in Besos, was carefully selected from various systems that can be adopted for the food chain supply. These systems include the linear system, centralized system, decentralized system, and network system. The comparison of different food supply chain systems reveals distinct characteristics and power dynamics within each system.

The **linear system** follows a traditional chain structure with farmers, wholesalers, retailers, and consumers, where wholesalers and retailers hold the most power. In the **centralized system**, cooperatives, wholesalers, retailers, and consumers are involved, with wholesalers and retailers also being the dominant actors. The **decentralized system** features farmers, wholesalers, and retailers contributing to a food hub, with the hub holding the most power and a medium power balance among all actors.

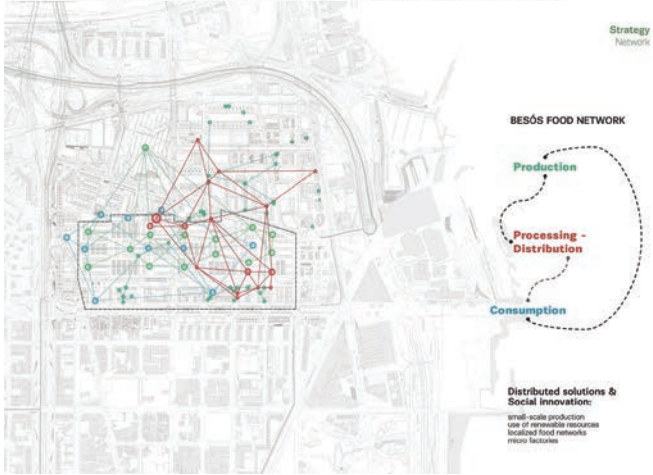


The network strategy in the Besos food network brings significant added value to the neighborhood. Two approaches guide the main goals and motivations of the network: the value-based approach and the sustainability approach. The value-based approach focuses on the aggregation of production, logistics functions, value-adding services, and marketing and trading. On the other hand, the sustainability approach aims to provide healthy eating options, local food access, training opportunities, and effective waste management and recycling practices.

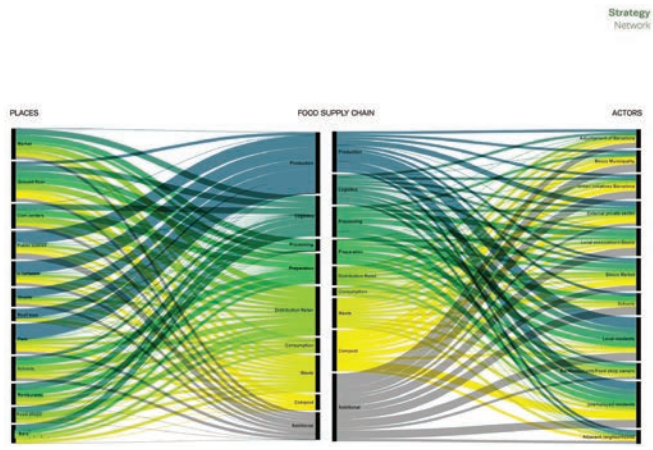
By combining these approaches, the Local Food Network in Besos promotes economic development, fosters a sense of community, and enhances environmental sustainability. It creates a resilient and interconnected food system that not only supports local producers and consumers but also encourages healthy lifestyles, reduces food waste, and contributes to the overall well-being of the neighborhood.

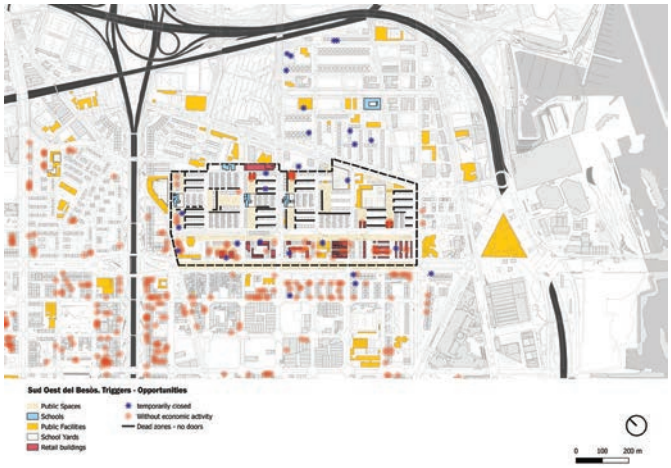
Strategy
Network

AGENTS' ANALYSIS
Overview

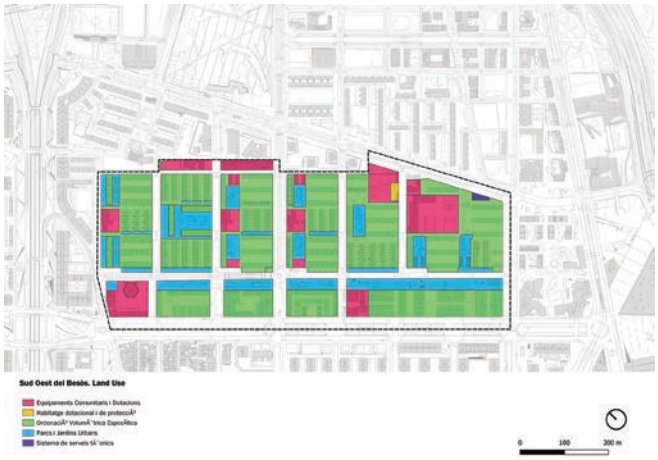


Food Chain	Activities	Metropolitan Area of Barcelona	Sant Adrià de Besòs municipality	External private sector	Local associations Besòs	Besos Market	Schools	Local residents	Bar/Restaurants/ Food shop owners	Unemployed residents	La Mina	Besos food network Influence of the chain processes on the network	
Land Use Change		1	1									2	2
Production	Urban garden Besos Park	1	1					1		1	1	5	17
	In between urban garden	1						1				1	
	Warehouse							1		1	1	3	
	Windmills			1			1			1		3	
	Irrigation System	1	1	1							1	4	
	Rest area							1				1	
Logistics	Import Hub	1		1				1	1	1		5	10
	Storage					1		1	1	1		5	
	Storage							1				1	
Processing	Cleaning/Packaging for distribution		1					1		1		3	9
	Management offices		1		1			1		1		4	
Preparation	Kitchen for meal preparation			1		1	1	1	1	1		5	8
	Storage						1	1		1		3	
Distribution Retail	Fleet Parking	1		1						1	1	4	8
	Retail Points				1	1			1		1	4	
Consumption	Consumption points						1		1		1	3	3
Waste	Waste recollection points	1	1	1	1	1	1	1	1	1	1	10	10
Compost	Compost plant		1					1		1	1	4	14
	Storage for animal feed			1	1	1				1	1	5	
	Output Hub	1	1	1						1	1	5	
Additional	Offices communication and divulgation	1	1		1	1	1	1		1		6	22
	Workshop classes		1		1	1	1	1		1		6	
	Trade fairs	1	1	1	1	1	1	1	1	1	1	10	
Actors' weight		9	10	9	7	7	8	16	6	18	14	101	











METHODOLOGY
Spaces for Cultivation; Target population

There are multiple compelling reasons why schools have been chosen as the primary target population for this project. Firstly, schools provide an ideal setting for implementing the project in its initial stages. They represent a smaller and controlled system, offering valuable insights into the functioning and quality of the network. By working closely with schools, we can gather feedback and refine the system for future implementation on a broader scale.

Furthermore, the capacity of the urban gardens being established in the neighborhood plays a significant role in the selection of schools as the initial beneficiaries. Before expanding the project to encompass a larger population, it is essential to ensure that the gardens can adequately meet the demands of food production. By initially focusing on serving the student population of selected schools, we can strike a balance between providing fresh produce and preserving the abundance of open spaces present in SOB.

Education serves as another crucial motivation for targeting schools. The project aims to create an interactive and educational experience, allowing students to witness and understand the entire process of how food reaches their plates. By involving schools, we can foster a deeper understanding of food systems and promote sustainable practices. Moreover, schools can act as educational hubs, opening their doors to the public and actively participating in the network.

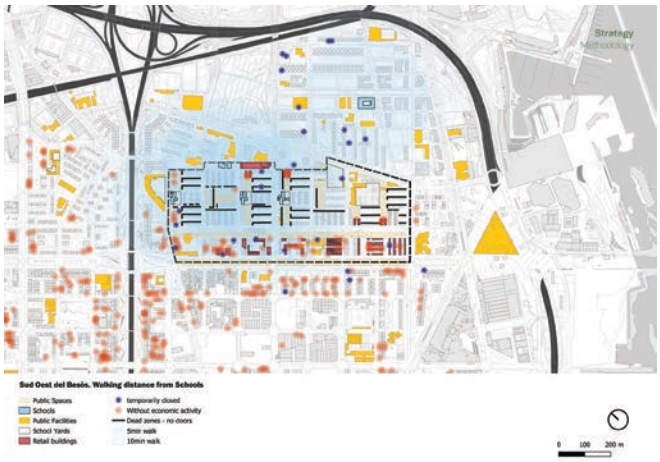
Through this collaboration, schools become not only beneficiaries but also key contributors to the project's success. They become integral parts of the network, actively engaging in its activities and fostering a sense of ownership and pride in the neighborhood. This holistic approach strengthens the educational aspect and creates a vibrant and inclusive community that embraces the principles of sustainability and self-sufficiency.

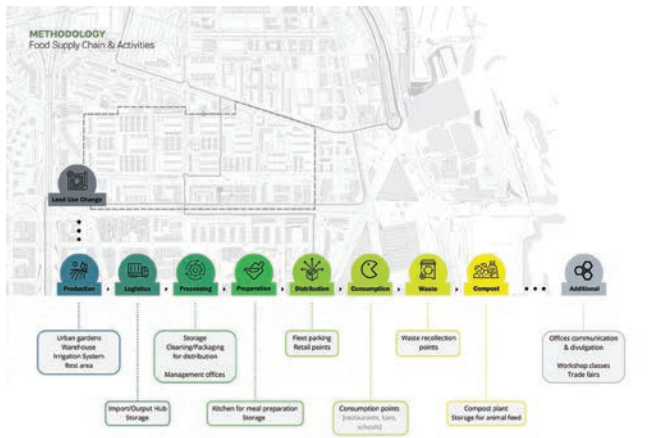
Consumers' profile (Students)

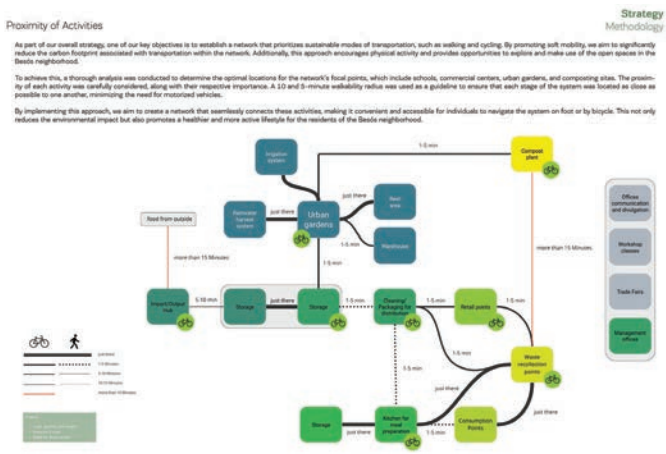
Schools	Type	Students	Staff
Escola Pública Prim	Public	197	33
LLA Cascavell	Public	73	13
Escola Eduard Marquina	Public	194	32
Escola Concepción Arenal	Public	194	32
IE La Mina (Escola)	Public	315	52
TOTAL		973	162

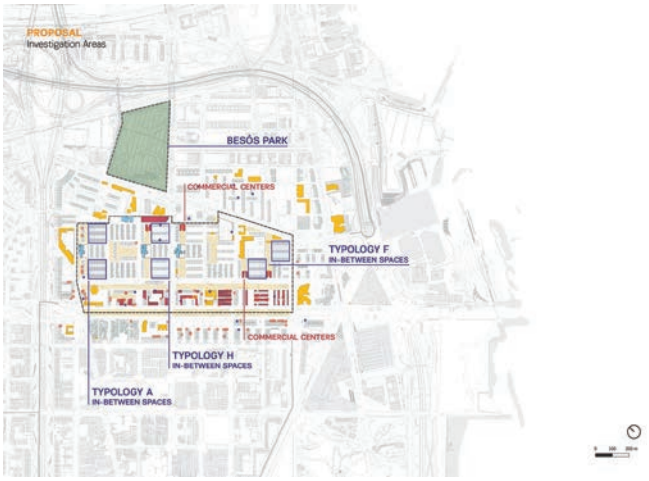
Area needed investigation

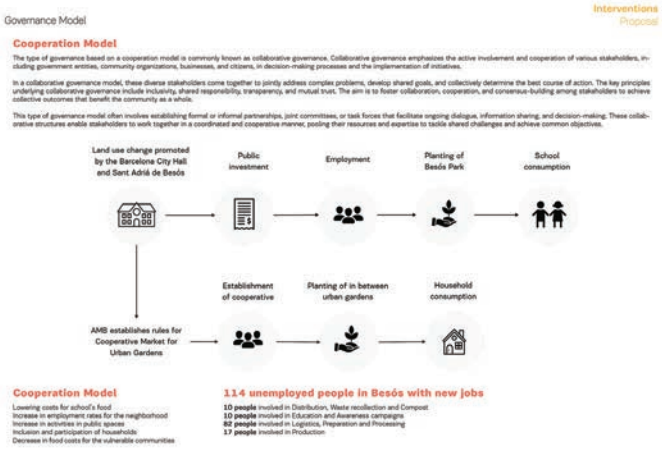
Scenario 1: Vegetables + Fruit (monoculture)	
Min area per person (m2)	99
Area for target population (ha)	9.63
Scenario 2: Polyculture (vegetables + fruit on top)	
Min area per person (m2)	53
Area for target population (ha)	5.15
Scenario 3: Polyculture + corrective factor 30% (vegetables + fruit on top)	
Min area per person (m2)	70
Area for target population (ha)	6.81





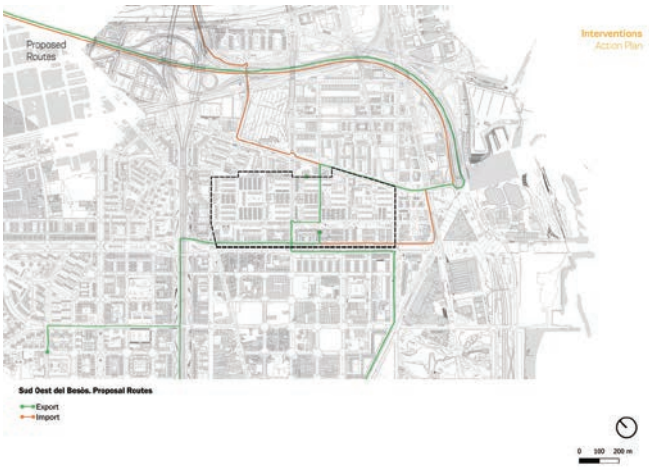

Strategy
Methodology
Proximity of Activities
As part of our overall strategy, one of our key objectives is to establish a network that prioritizes sustainable modes of transportation, such as walking and cycling. By promoting soft mobility, we aim to significantly reduce the carbon footprint associated with transportation within the network. Additionally, this approach encourages physical activity and provides opportunities to explore and make use of the open spaces in the Besòs neighborhood.
To achieve this, a thorough analysis was conducted to determine the optimal locations for the network's focal points, which include schools, commercial centers, urban gardens, and composting sites. The proximity of each activity was carefully considered, along with their respective importance. A 10 and 5-minute walkability radius was used as a guideline to ensure that each stage of the system was located as close as possible to one another, minimizing the need for motorized vehicles.
By implementing this approach, we aim to create a network that seamlessly connects these activities, making it convenient and accessible for individuals to navigate the system on foot or by bicycle. This not only reduces the environmental impact but also promotes a healthier and more active lifestyle for the residents of the Besòs neighborhood.
Urban gardens
Storage
Retail points
Waste recollection points
Kitchen for meal preparation
Consumption Points
Management offices
Workshop classes
Trade Fairs

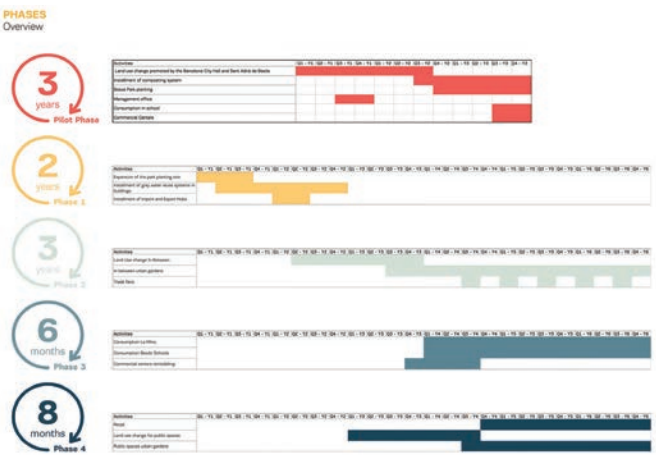

PROPOSAL
Investigation Areas
BESÒS PARK
COMMERCIAL CENTERS
TYPOLOGY F
IN-BETWEEN SPACES
COMMERCIAL CENTERS
TYPOLOGY H
IN-BETWEEN SPACES
TYPOLOGY A
IN-BETWEEN SPACES


Interventions
Proposal
Governance Model
Cooperation Model
The type of governance based on a cooperation model is commonly known as collaborative governance. Collaborative governance emphasizes the active involvement and cooperation of various stakeholders, including government entities, community organizations, businesses, and citizens, in decision-making processes and the implementation of initiatives.
In a collaborative governance model, these diverse stakeholders come together to jointly address complex problems, develop shared goals, and collectively determine the best course of action. The key principles underlying collaborative governance include inclusivity, shared responsibility, transparency, and mutual trust. The aim is to foster collaboration, cooperation, and consensus-building among stakeholders to achieve collective outcomes that benefit the community as a whole.
This type of governance model often involves establishing formal or informal partnerships, joint committees, or task forces that facilitate ongoing dialogue, information sharing, and decision-making. These collaborative structures enable stakeholders to work together in a coordinated and cooperative manner, pooling their resources and expertise to tackle shared challenges and achieve common objectives.
Land use change promoted by the Barcelone City Hall and Sant Adrià de Besòs
Public investment
Employment
Planting of Besòs Park
School consumption
AMB establishes rules for Cooperative Market for Urban Gardens
Establishment of cooperative
Planting of in between urban gardens
Household consumption
Cooperation Model
Lowering costs for school's food
Increase in employment rates for the neighborhood
Increase in activities in public spaces
Inclusion and participation of households
Decrease in food costs for the vulnerable communities
114 unemployed people in Besòs with new jobs
10 people involved in Distribution, Waste recollection and Compost
10 people involved in Education and Awareness campaigns
82 people involved in Logistics, Preparation and Processing
17 people involved in Production

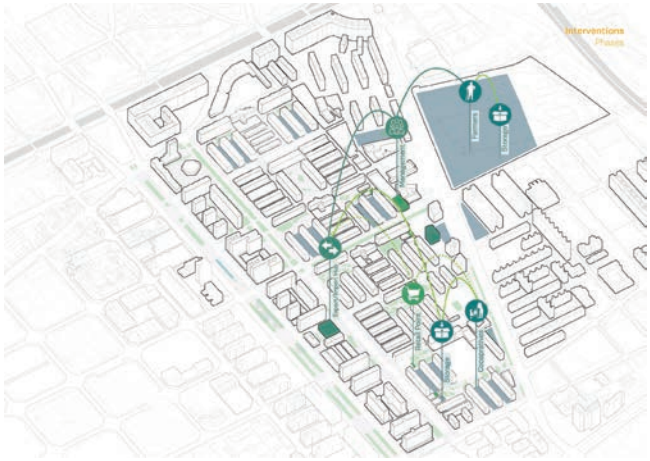

ACTION PLAN
Sud Oest del Besòs. Action Plan
Compost
Land Use
Production
Logistics
Processing
Preparation
Distribution Retail
Consumption
Waste
Compost
Additional


Sud Oest del Besòs. Action Plan


Interventions
Action Plan
Proposed
Routes
Sud Oest del Besòs. Proposal Routes
Export
Import

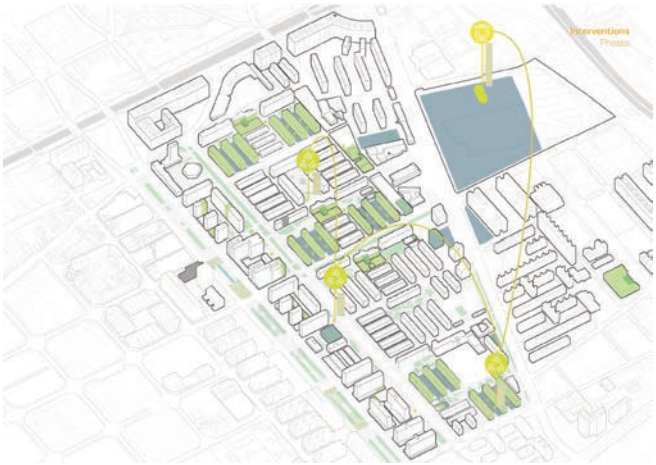

PHASES
Overview
3
years
Pilot Phase
2
years
Phase 2
3
years
Phase 3
6
months
Phase 3
8
months
Phase 4


Interventions
Phases


Interventions
Phases

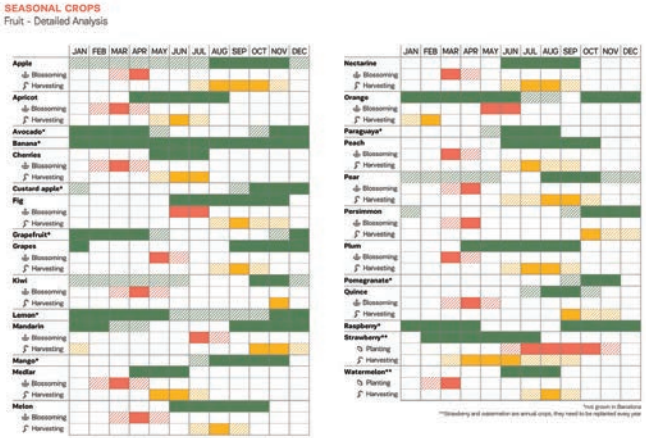

Interventions
Phases

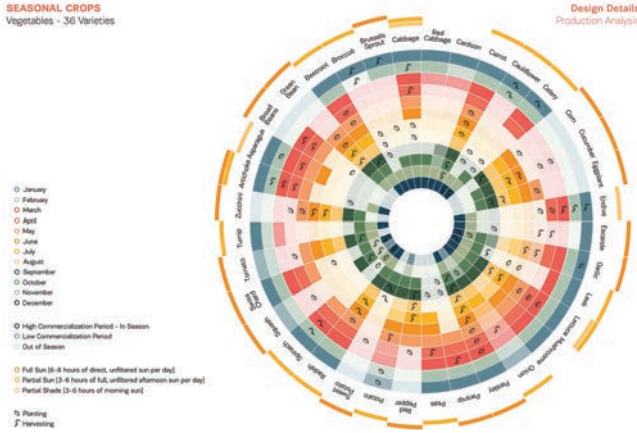

Interventions
Phases


Interventions
Phases



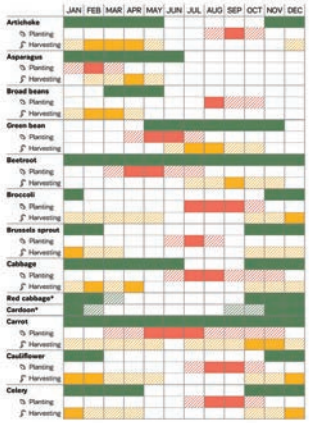

SEASONAL CROPS
Fruit - 27 Varieties
Design Details
Production Analysis


SEASONAL CROPS
Fruit - Detailed Analysis

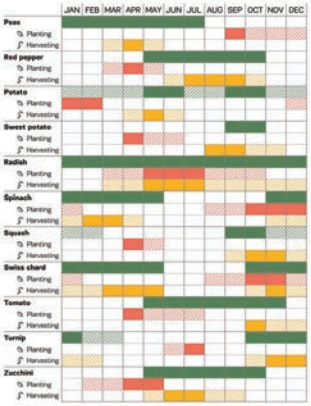

SEASONAL CROPS
Vegetables - 36 Varieties
Design Details
Production Analysis

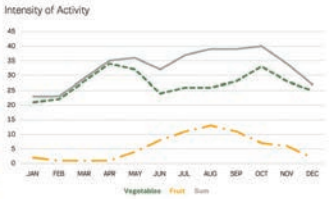
SEASONAL CROPS
Vegetables - Detailed Analysis

Design Details
Production Analysis





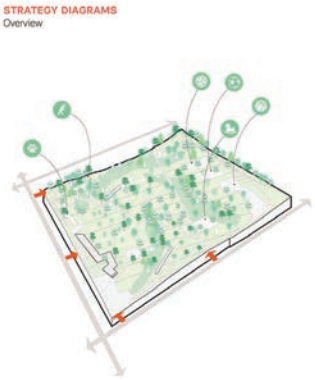




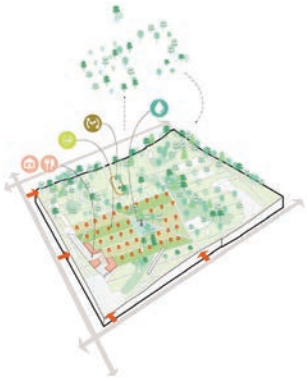
The graph above demonstrates the intensity of activity deriving from the sum of planting and harvesting months, and helps us understand the periods when more people will be needed to work in the production phase.

STRATEGY DIAGRAMS
Overview

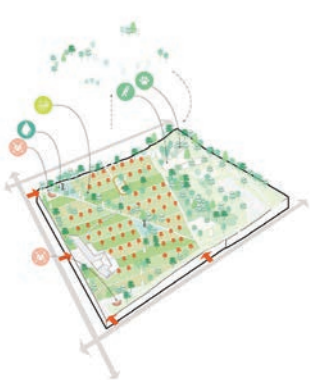
Design Details
Besós Park



Current State



Pilot Phase
Watermill Pump installation
Compost system installation
Production buildings



Complete
Expansion of the agriculture fields
Second watermill pump
Amphitheaters
Sports facilities relocation

The Besós Park is structured from a series of longitudinal lines made of concrete pieces, with a width of approximately 90cm, and two paved central walkways followed by lampposts and trees, which cross the park and offer an easy access to all the parts of the park. It was built in two phases and finished in 1986, after the expropriation of the land by the former Metropolitan Corporation of Barcelona, and the call of a competition of ideas for the project. In the interior of the park, we can find islands with heavier vegetation. The park offers a variety of sports uses, such as basketball, volleyball and football, as well as open air gym machines and dog parks.

In our proposal, we try to take advantage of the already constructed elements, so that the intervention remains minimum in terms of investment and materials. We choose to cultivate the left part of the park, since it has less vegetation and there are no sports installations, since their relocation would demand a longer and more energy intensive process. We use the current longitudinal lines and the paved central walkways, as well as the paved platform that we use as a rest area and a place to centralize all the needed installations (warehouse, WC, changing rooms, rest area and meeting point). We make sure that the water supply is sustainable by the installation of windmills that pump directly from the aquifer, since it is located a few meters from the surface.

In the pilot phase of our proposal, we plant the area needed to produce fruits and vegetables for only one school located in la Mina. We move the minimum amount of trees, and those are being transplanted in the limits of the park creating a buffer zone and serving as a natural limit with the urban environment. At the same time we perform the work needed to ensure the sustainability of the metabolic flows needed for the production: water by one windmill and organic matter by a compost plant. The compost plant includes bicycle parking and the necessary facilities for the different stages of the compost.

After the pilot phase, we extend the agriculture fields until the vertical big axis of the park, in a total of 3,4 hectares, leaving the rest untouched. Extending the production means also installing a second windmill water pump, as well as relocating the operair free gym park and the dog parks.

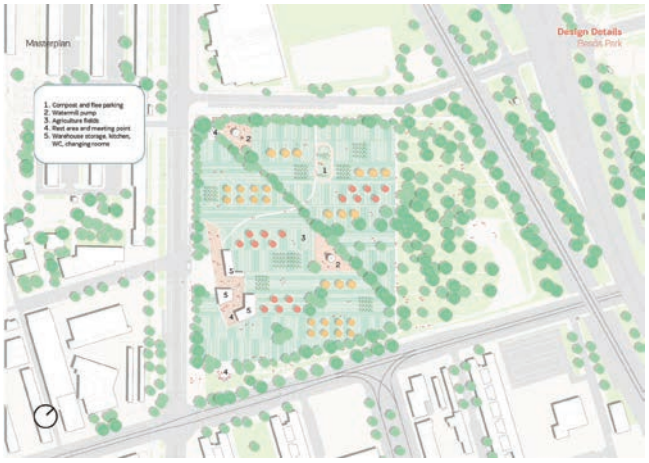
STRATEGY
Uses & Accessibility





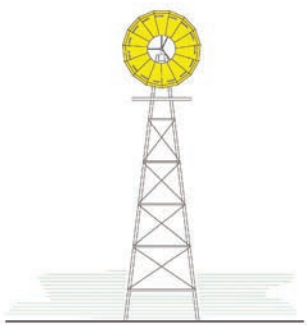


In the two basic entrances we create two amphitheaters that serve as meeting points for the community and would be especially useful in case of educational visits in the park. The central entrance that leads to the platform and all the facilities is considered the basic entrance for the professional farmers of the park. The agriculture field is, indeed, not available for the public at any time, although the purpose is to organize various educational activities for the students and the residents of the neighborhood, on a regular basis.



WATER SUPPLY SYSTEM
Windmill with water pump

Design Details
Besós Park



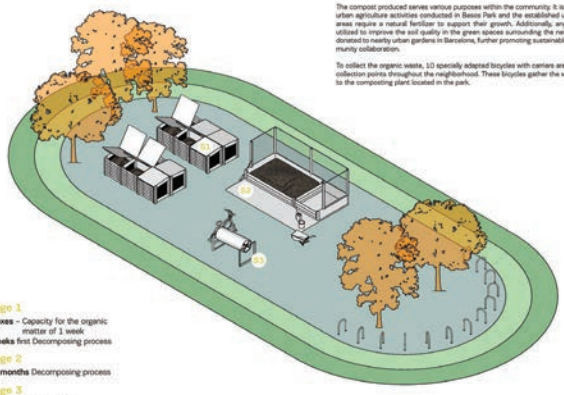


COMPOSTING PLANT
Overview

The network incorporates a composting plant with a sustainable and energy-efficient system designed to handle the organic waste generated by the residents of SOB. The composting process consists of three stages, facilitated by a well-organized collection system.

The compost produced serves various purposes within the community. It is primarily used in the urban agriculture activities conducted in Besos Park and the established urban gardens. These areas require a natural fertilizer to support their growth. Additionally, any excess compost is utilized to improve the soil quality in the green spaces surrounding the neighborhood. It is also donated to nearby urban gardens in Barcelona, further promoting sustainable practices and community collaboration.

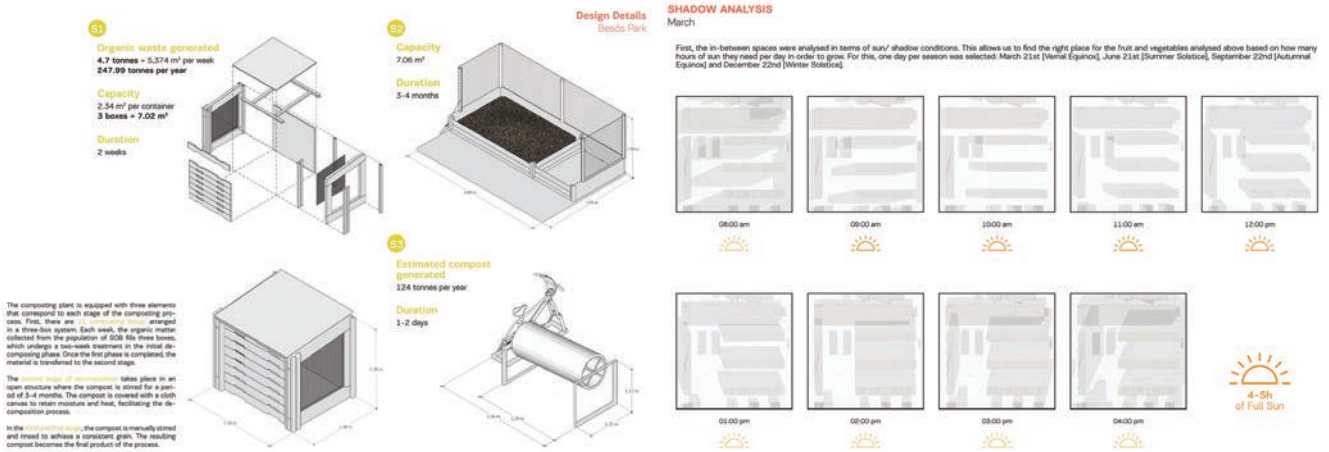
To collect the organic waste, 10 specially adapted bicycles with carriers are stationed at various collection points throughout the neighborhood. These bicycles gather the waste and transport it to the composting plant located in the park.



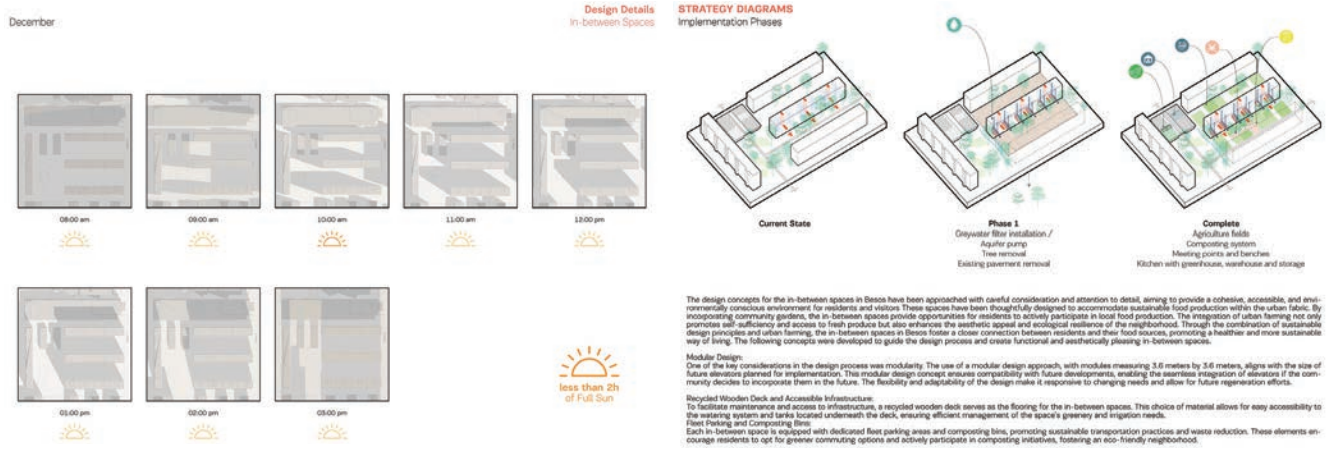
Stage 1
3 boxes – Capacity for the organic matter of 1 week
2 weeks first Decomposing process

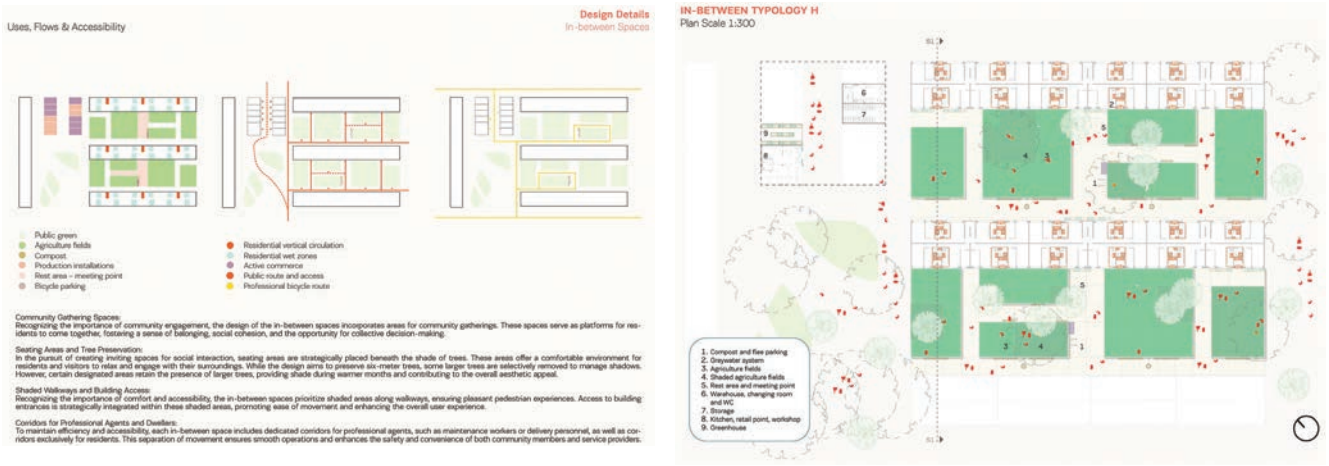
Stage 2
3-4 months Decomposing process

Stage 3
1-2 days Sifting process


Design Details
Besós Park
S1
Organic waste generated
4.7 tonnes = 5,374 m³ per week
247.99 tonnes per year
Capacity
2.54 m³ per container
3 boxes = 7.02 m³
Duration
2 weeks
S2
Capacity
7.06 m³
Duration
3-4 months
S3
Estimated compost generated
124 tonnes per year
Duration
1-2 days
The composting plant is equipped with three elements that correspond to each stage of the composting process. First, there are 21 composting bins arranged in a three-box system. Each week, the organic matter collected from the population of 9136 fills three boxes, which undergo a two-week treatment in the initial decomposing phase. Once the first phase is completed, the material is transferred to the second stage.
The second stage of decomposition takes place in an open structure where the compost is stored for a period of 3-4 months. The compost is covered with a cloth canvas to retain moisture and heat, facilitating the decomposition process.
In the third and final stage, the compost is manually stirred and mixed to achieve a consistent grain. The resulting compost becomes the final product of the process.
SHADOW ANALYSIS
March
First, the in-between spaces were analysed in terms of sun/ shadow conditions. This allows us to find the right place for the fruit and vegetables analysed above based on how many hours of sun they need per day in order to grow. For this, one day per season was selected: March 21st [Vernal Equinox], June 21st [Summer Solstice], September 22nd [Autumnal Equinox] and December 22nd [Winter Solstice].
08:00 am
09:00 am
10:00 am
11:00 am
12:00 pm
01:00 pm
02:00 pm
03:00 pm
04:00 pm
4-5h
of Full Sun

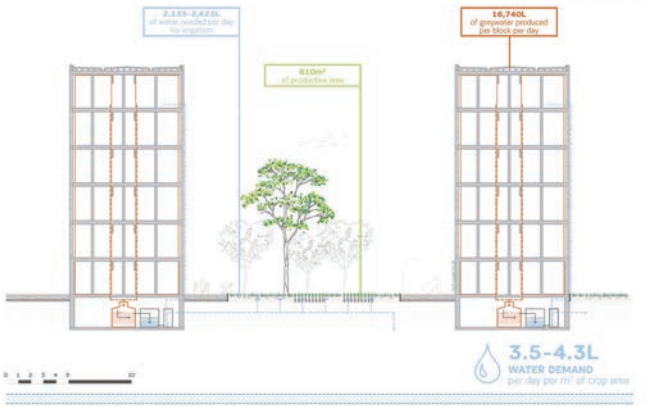

June
Design Details
In-between Spaces
08:00 am
09:00 am
10:00 am
11:00 am
12:00 pm
01:00 pm
02:00 pm
03:00 pm
04:00 pm
6-7h
of Full Sun
SHADOW ANALYSIS
September
08:00 am
09:00 am
10:00 am
11:00 am
12:00 pm
01:00 pm
02:00 pm
03:00 pm
04:00 pm
4-5h
of Full Sun


December
Design Details
In-between Spaces
08:00 am
09:00 am
10:00 am
11:00 am
12:00 pm
01:00 pm
02:00 pm
03:00 pm
less than 2h
of Full Sun
STRATEGY DIAGRAMS
Implementation Phases
Current State
Phase 1
Greywater filter installation /
Aquifer pump
Tree removal
Existing pavement removal
Complete
Agriculture fields
Composting system
Meeting points and benches
Kitchen with greenhouse, warehouse and storage
The design concepts for the in-between spaces in Besos have been approached with careful consideration and attention to detail, aiming to provide a cohesive, accessible, and environmentally conscious environment for residents and visitors These spaces have been thoughtfully designed to accommodate sustainable food production within the urban fabric. By incorporating community gardens, the in-between spaces provide opportunities for residents to actively participate in local food production. The integration of urban farming not only promotes self-sufficiency and access to fresh produce but also enhances the aesthetic appeal and ecological resilience of the neighborhood. Through the combination of sustainable design principles and urban farming, the in-between spaces in Besos foster a closer connection between residents and their food sources, promoting a healthier and more sustainable way of living. The following concepts were developed to guide the design process and create functional and aesthetically pleasing in-between spaces.
Modular Design:
One of the key considerations in the design process was modularity. The use of a modular design approach, with modules measuring 3.6 meters by 3.6 meters, aligns with the size of future elevators planned for implementation. This modular design concept ensures compatibility with future developments, enabling the seamless integration of elevators if the community decides to incorporate them in the future. The flexibility and adaptability of the design make it responsive to changing needs and allow for future regeneration efforts.
Recycled Wooden Deck and Accessible Infrastructure:
To facilitate maintenance and access to infrastructure, a recycled wooden deck serves as the flooring for the in-between spaces. This choice of material allows for easy accessibility to the watering system and tanks located underneath the deck, ensuring efficient management of the space's greenery and irrigation needs.
Fleet Parking and Composting Bins:
Each in-between space is equipped with dedicated fleet parking areas and composting bins, promoting sustainable transportation practices and waste reduction. These elements encourage residents to opt for greener commuting options and actively participate in composting initiatives, fostering an eco-friendly neighborhood.

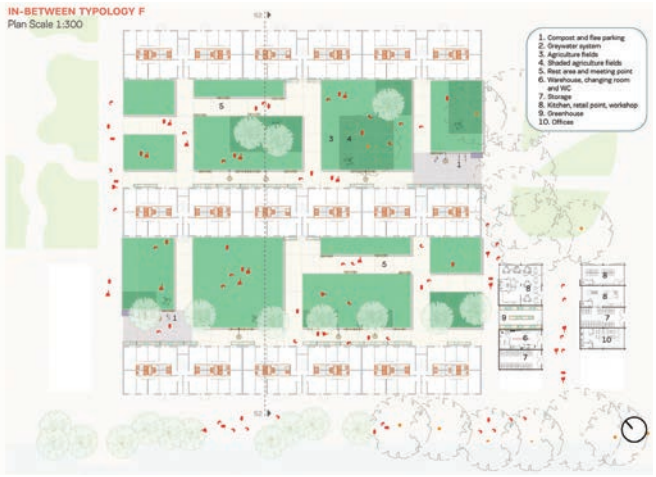

Uses, Flows & Accessibility
Design Details
In-between Spaces
Public green
Agriculture fields
Compost
Production installations
Rest area – meeting point
Bicycle parking
Residential vertical circulation
Residential wet zones
Active commerce
Public route and access
Professional bicycle route
Community Gathering Spaces:
Recognizing the importance of community engagement, the design of the in-between spaces incorporates areas for community gatherings. These spaces serve as platforms for residents to come together, fostering a sense of belonging, social cohesion, and the opportunity for collective decision-making.
Seating Areas and Tree Preservation:
In the pursuit of creating inviting spaces for social interaction, seating areas are strategically placed beneath the shade of trees. These areas offer a comfortable environment for residents and visitors to relax and engage with their surroundings. While the design aims to preserve six-meter trees, some larger trees are selectively removed to manage shadows. However, certain designated areas retain the presence of larger trees, providing shade during warmer months and contributing to the overall aesthetic appeal.
Shaded Walkways and Building Access:
Recognizing the importance of comfort and accessibility, the in-between spaces prioritize shaded areas along walkways, ensuring pleasant pedestrian experiences. Access to building entrances is strategically integrated within these shaded areas, promoting ease of movement and enhancing the overall user experience.
Corridors for Professional Agents and Dwellers:
To maintain efficiency and accessibility, each in-between space includes dedicated corridors for professional agents, such as maintenance workers or delivery personnel, as well as corridors exclusively for residents. This separation of movement ensures smooth operations and enhances the safety and convenience of both community members and service providers.
IN-BETWEEN TYPOLOGY H
Plan Scale 1:300
1. Compost and flee parking
2. Greywater system
3. Agriculture fields
4. Shaded agriculture fields
5. Rest area and meeting point
6. Warehouse, changing room and WC
7. Storage
8. Kitchen, retail point, workshop
9. Greenhouse

Section I

Design Details
In-between Spaces



IN-BETWEEN TYPOLOGY F
Plan Scale 1:300



Section II

Design Details
In-between Spaces



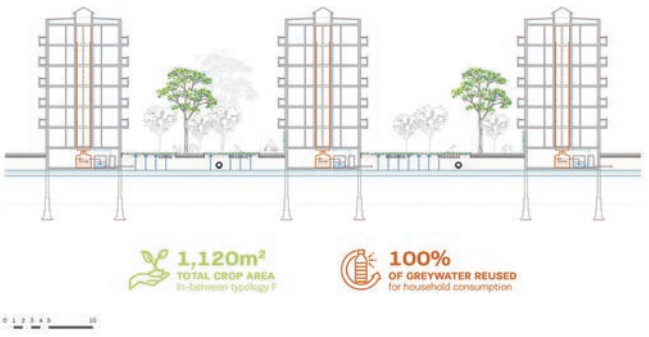
IN-BETWEEN TYPOLOGY H
Section I

Water Management Systems:
The design of the in-between spaces incoporates three distinct typologies, each offering innovative approaches to water management. Typologies A and H feature a recycled greywater irrigation system, utilizing reclaimed water for efficient and sustainable irrigation purposes. This environmentally friendly system reduces water consumption and promotes responsible use of resources. Typology F, on the other hand, utilizes underground watersheds, harnessing the natural water flow beneath the ground to provide irrigation and enhance green spaces. By integrating these different typologies, the in-between spaces actively contribute to water conservation efforts and promote ecological balance within the neighborhood.

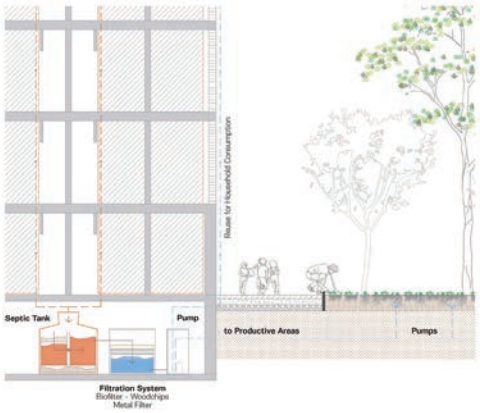


IN-BETWEEN TYPOLOGY F
Section II

Design Details
In-between Spaces



GREYWATER SYSTEM



The greywater household consumption accounts for 75% of the total water household consumption per person and contains a lot of nutrients useful for the health of the plants. If properly treated it can be used to irrigate the crops. In order for this to happen, the collected greywater should be used within 24 hours of collection to avoid contamination and the filter must be maintained to ensure it works properly daily. That means cleaning the filter from the inside once a week. Storing the water in the container is also essential so that no debris can sit at the bottom of the container.

Recommendations for Household Products

Plant friendly products are key when reusing your greywater. All products should be biodegradable and non-toxic. In addition, they should be low in salts (sodium) and free of boron (borax), two common ingredients that are non-toxic to people but are harmful to plants and/or the soil. Chlorine bleach is also harmful to plants and should be diverted with any other harmful products to the sewer or septic by switching the 3-way valve. Hydrogen peroxide bleaches are less harmful and can be used instead of chlorine. Another consideration with soaps and products is their affect on the pH of the water. While many soaps do not change the pH, some do. In general, liquid soaps do not change the pH, while bar soaps make the water very basic.

MATERIAL REUSE
Pavement extraction

Design Details
In-between Spaces

Sustainable Material Usage:
To promote sustainable practices, the design incorporates the extraction of pavement materials. By extracting and reusing these materials, the project minimizes waste and environmental impact. The extracted materials are repurposed for constructing new elements within the park and creating benches for the in-between spaces, fostering a circular economy and reducing the need for new construction materials.

Current layers

Panot 0.08 & Mortar 0.03
Concrete Base 0.15
Granulated Base 0.20
Soil

372m³
Total Volume of Panot & Mortar with 20% loss of material used for paving the park

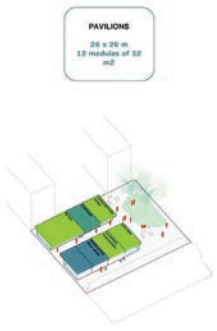
1,185m³
Total Volume of Concrete & Granulated base with 20% loss of material used for seating areas & buildings



Pavement extraction volume per layer

In-between	Total Area (sqm)	Panot	Mortar	Concrete Base	Granulated base
Typology A-1	352,80	28,22	10,58	52,92	70,56
Typology A-2	392,10	31,37	11,76	58,82	78,42
In-between	Total Area (sqm)	Panot	Mortar	Concrete Base	Granulated base
Typology F-1	875,00	70,00	26,25	131,25	175,00
Typology F-2	870,00	69,60	26,10	130,50	174,00
In-between	Total Area (sqm)	Panot	Mortar	Concrete Base	Granulated base
Typology H-1	871,00	69,68	26,13	130,65	174,20
Typology H-2	871,00	69,68	26,13	130,65	174,20

FUTURE POSSIBILITIES
1:100





Design Details
Commercial Centers

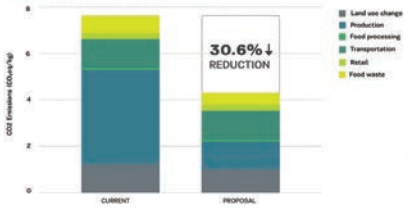
Greenhouse and Kitchen



As far as the commercial pavilions are concerned, they are created by 6 modules of 32 square meters each, measuring a total of 28 x 26 meters. They have a small toilet each included. Their entrances are in the middle, while the external facades are almost blind. Our strategy aims to activate the inactive modules. We locate the more social uses in the extreme modules, in order to open their three facades to the public. These include the cold line kitchen, the workshop space and the restaurant, while the warehouse and the storage are located in the middle modules. We try to use the least possible materials, so we maintain the already installed WCs and try to rearrange the interior according to the needs of each activity. We have researched numerous possibilities, as a guide for future possibilities, in case the food network incorporates more people and spaces.

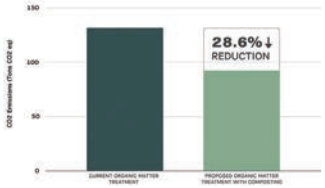
ENVIRONMENTAL IMPACTS

CO2 Emissions within the Food chain



20%
Reduction of vegetable and fruit waste.

CO2 Emissions within the oreganic matter treatment



376.9tons
of **organic matter** diverted from land fills and incineration

SOCIO-ECONOMICAL IMPACTS

Impact Analysis

8.2%
Reduction of unemployment in the neigbouhood with a minimum wage of **1,080.00 EUR/month**

Health
Increase in health in consequence of behavioral change in diets and waste management.

1,135
people **(students and staff)** fed with local production

Education
Creation of educational spaces in Besòs and La Mina, where students and the general population can participate in workshops accesible and with spaces adapted for several activities.

2,455
People participating in their own food production in the urban gardens

Entrepreneurship
Activation of comercial centers and comercial activities that can help the neigbohood flourish and atract more flow of people into Besòs

SCHOOLS & PEOPLE INVOLVED

Schools

	Type	TOTAL	Educació infantil. Primer cicle (0-3 anys)	Educació infantil. Segon cicle (3-6 anys)	Educació primària (6-12 anys)	Educació secundària obligatòria (12-16 anys)	Batxillerat (16-18 anys)	Kitchen availability	Company	Telephone	Comments
Escola Pins	Public	197	N	82	115	N	N	Y	Imagine Ovalid Integrat	933140430	
LLA Casasnoli	Public	72	15	N	N	N	N	Y	Cooked by educators	933053401	5,90 / day School Yar 2 Life. Meals will be more than school hor. They buy from the market of Besos
Escola Eduard Marquina	Public	184	N	62	122	N	N	Y	Alimarc Int.	933053930	Halal
Escola Concepción Arenal	Public	194	N	62	132	N	N	Ma	Alimarc Int.	933053131	Multiple menu options: Halal, veggie, etc
Institut Escola Sant Adrià de Besòs	Public	315		95	220			Y		934671913	

People involved in the Network
Referenced from L'Ortiga Cooperativa - Agricultura ecológica - Educació

Project	production area that	production team	education team	Logistics + comercializing team	delivery	Comunication and client	Kitchen and meal preparation	Total
Landrigo	2	11	5	3	2	1	-	25
Park	0,4	14	-	-	-	-	19	33
In between	-	3	-	-	-	-	2	5
Dwelling change	4,6	17	6	3	3	2	78	118

CROPS & AVAILABLE SPACES CALCULATIONS

Available Spaces

Total dwellings		m2 per dwelling m2 of public space needed	
	4,598.00	13.00	**68,970.00**

Total Area of Besos (m2)	**1,208,701.47**	335,586.83
Total constructed area (m2)	352,125.00	352,125.00
Total area public space (m2)	**856,576.47**	
Roads	90,985.38	
Parking	9,402.96	
Parks and side walks	756,188.12	

	m2	km2	
Available public space for crops	**687,218.12**		**687.22**

Regulations		
Parks and urban gardens	44,395.18	
Private/Public Construction	240,294.53	
Buildings	109,900.76	
In between spaces	130,793.76	
Available open space	175,188.94	
Available open space for crops	**106,218.94**	106.22
Besos Park area	**63,909.96**	**63.91**
	170,128.90	

Crops

Scenario 1: Vegetables + Fruit (one layer)

Students population	658.00
Minimum area per person (sq feet)	200.00
Minimum area per person (m2)	59.00
Minimum area for target population (m2)	65,142.00
Minimum area for target population (Ha)	**6.51**

Scenario 2: Policultivo (vegetabtes + fruit on top)

Students population	658.00
Minimum area per person (sq feet)	200.00
Minimum area per person (m2)	53.00
Minimum area for target population (m2)	34,874.00
Minimum area for target population (Ha)	**3.49**

Scenario 3: Policultivo + Corrective factor 30% (vegetables + fruit on top)

Students population	658.00
Minimum area per person (sq feet)	200.00
Minimum area per person (m2)	70.00
Minimum area for target population (m2)	46,060.00
Minimum area for target population (Ha)	**4.61**

CO2 EMISSIONS CALCULATIONS

Food Chain CURRENT CO2 emissions per kg (Vegetables, fruits, roots)

Land use change	Farming	Food processing	Transportation	Retail	Food waste	Total
1.21		4.06	1.24	0.26	0.76	7.54

Food Chain CURRENT CO2 emissions per hab (Vegetables, fruits, roots)

Land use change	Farming	Food processing	Transportation	Retail	Food waste	Total
199.53		670.79	204.48	42.87	125.32	1,242.99

Food Chain PROPOSAL CO2 emissions per kg (Vegetables, fruits, roots)

Land use change	Farming	Food processing	Transportation	Retail	Food waste	Total
0.00		0.09	1.24	0.26	0.76	2.35

Food Chain PROPOSAL CO2 emissions per hab (Vegetables, fruits, roots)

Land use change	Farming	Food processing	Transportation	Retail	Food waste	Total
0.00		14.84	0.00	42.87	125.32	183.04

CO2 emissions (ton CO2 emissions Barcelona (t CO2 e)/ Population Barcelona (2020)

	2,412,260.00	2.11	1,838,732.00
SOB	30,073.83	2.11	14,253.00

Food produced in Besos	land_use (Kg CO2/kg)	farm (Kg CO2/kg)	processing (Kg CO2/kg)	transport (Kg CO2/kg)	retail (Kg CO2/kg)	packaging (Kg CO2/kg)	losses (Kg CO2/kg)	Total	
Apples		-0.03	0.23	0	0.1	0.02	0.04	0.07	0.43
Berries & Grapes		0.02	0.72	0	0.24	0.02	0.21	0.32	1.53
Eggs		0.71	1.32	0	0.08	0.04	0.16	0.15	2.46
Onions & Leeks		0	0.21	0	0.09	0.04	0.04	0.1	0.48
Other Fruit		0.13	0.37	0.02	0.18	0.02	0.04	0.3	1.06
Other Vegetables		0	0.18	0.06	0.17	0.02	0.04	0.07	0.54
Potatoes		0	0.19	0	0.09	0.04	0.04	0.09	0.45
Root Vegetables		0.01	0.15	0	0.11	0.04	0.04	0.06	0.41
Tomatoes		0.37	0.71	0.01	0.18	0.02	0.15	0.66	2.10
		1.21	4.08	0.09		1.24	0.26	0.76	1.82
								Total	9.46

Proposal	land_use (Kg CO2/kg)	farm (Kg CO2/kg)	processing (Kg CO2/kg)	transport (Kg CO2/kg)	retail (Kg CO2/kg)	packaging (Kg CO2/kg)	losses (Kg CO2/kg)	Total
Fruit production			2.03		0.03	0.08	0.44	0	2.58
Vegetable production			0.58	0.06		0.10	0.12	0	0.86
Root production			0.15	0		0.04	0.04	0	0.23
Eggs			1.32	0		0.04	0.16	0	1.52
		0	4.08	0.09	0	0.26	0.76	0	
								Total	5.19

Organic Matter -CO2 Emissions

Type	Amount (Tons)	CO2 factor	CO2 for treatment	CO2 with compost onsite
FORM	376.68	0.26	131.83	90.40
Paper	240.50	0.06	13.57	13.57
Glass	201.81	0.03	6.16	6.16
Light vases	241.49	0.12	29.00	29.00
Rest	4,380.13	0.57	2,517.58	2,517.56
		Total	2,698.12	2,656.79

WIND CALCULATIONS

Month	Veloc. Media (max.) (Km/h) and more than 14 km/h	Waterflow max (l)	Waterflow min (l)	Median between max and min (l)
January	14	312000	170400	241200
January	14	312000	170400	241200
January	15	312000	170400	241200
January	20	312000	170400	241200
January	16	312000	170400	241200
January	16	312000	170400	241200
February	15	312000	170400	241200
February	14	312000	170400	241200
February	18	312000	170400	241200
February	20	312000	170400	241200
February	14	312000	170400	241200
March	14	312000	170400	241200
March	22	312000	170400	241200
March	18	312000	170400	241200
March	21	312000	170400	241200
March	18	312000	170400	241200
March	23	312000	170400	241200
March	22	312000	170400	241200
March	14	312000	170400	241200
March	16	312000	170400	241200
March	22	312000	170400	241200
March	14	312000	170400	241200
March	15	312000	170400	241200
March	16	312000	170400	241200
March	21	312000	170400	241200
March	15	312000	170400	241200
Abril	21	312000	170400	241200
Abril	15	312000	170400	241200
Abril	19	312000	170400	241200
Abril	18	312000	170400	241200
Abril	23	312000	170400	241200
Abril	17	312000	170400	241200
Abril	19	312000	170400	241200
Abril	25	312000	170400	241200
Abril	17	312000	170400	241200
Abril	18	312000	170400	241200
Abril	15	312000	170400	241200
Abril	19	312000	170400	241200
Abril	25	312000	170400	241200
Abril	16	312000	170400	241200
Abril	14	312000	170400	241200
Abril	17	312000	170400	241200
Abril	21	312000	170400	241200
May	21	312000	170400	241200
May	24	312000	170400	241200
May	15	312000	170400	241200

Windmill with water pump

WINDMILL MODEL M-4012	
Waterflow max (l/h)	Waterflow min (l/h)
13000	7100

Row Labels	Sum of Waterflow max (l)	Sum of Waterflow min (l)	Sum of Median between max and min (l)
January	1.872.000	1.022.400	1.447.200
February	1.560.000	852.000	1.206.000
March	4.680.000	2.556.000	3.618.000
Abril	5.304.000	2.896.800	4.100.400
May	5.616.000	3.067.200	4.341.600
June	4.680.000	2.556.000	3.618.000
July	4.680.000	2.556.000	3.618.000
August	4.680.000	2.556.000	3.618.000
September	4.056.000	2.215.200	3.135.600
October	3.432.000	1.874.400	2.653.200
November	3.744.000	2.044.800	2.894.400
December	4.056.000	2.215.200	3.135.600
Grand Total	**48.360.000**	**26.412.000**	**37.386.000**

CROPS

Origin investigation of crops not grown in Barcelona

Vegetables	Barcelona	Catalunya	Tarragona	Girona	Navarra
Artichoke	✓				
Asparagus	✓				
Broad Beans	✓				
Green Bean	✓				
Beetroot	✓				
Broccoli	✓				
Brussel Sprouts	✓				
Cabbage	✓				
Red Cabbage		✓			✓
Cardoon		✓	✓		✓
Carrot	✓				
Cauliflower	✓				
Celery	✓				
Corn	✓				
Cucumber	✓				
Eggplant	✓				
Endive	✓				
Escarola	✓				
Garlic	✓				
Leeks	✓				
Lettuce	✓				
Mushrooms					✓
Onion	✓				
Parsley	✓				
Parsnip	✓				
Peas	✓				
Red Pepper	✓				
Potato	✓				
Sweet Potato	✓				
Radish	✓				
Spinach	✓				
Squash	✓				
Swiss Chard	✓				
Tomato	✓				
Turnip	✓				
Zucchini	✓				

Fruit	Barcelona	Catalunya	Tarragona	Girona	Andalucia	Las Palmas*	Tenerife*
Apple	✓						
Apricot	✓						
Avocado		✓	✓				
Banana						✓	✓
Cherries	✓						
Custard Apple					✓		
Fig	✓						
Grapefruit					✓		
Grapes	✓						
Kiwi	✓						
Lemon		✓	✓	✓			
Mandarin	✓						
Mango					✓	✓	✓
Medlar	✓						
Lemon	✓						
Nectarine	✓						
Orange	✓						
Paraguaya							
Peach	✓						
Pear	✓						
Persimmon	✓						
Plum	✓						
Pomegranate		✓	✓				
Quince	✓						
Raspberry					✓		
Strawberry	✓						
Watermelon	✓						

CO2 car per km (g)	121
CO2 ship per km (g) *	10-40

	Catalunya	Tarragona	Girona	Navarra	Andalucia	Las Palmas*	Tenerife*
Distance (km)	92	95.1	101.6	464.4	853.6	2,814	2,703
CO2 Emissions (ton)	0.01	0.01	0.01	0.05	0.103	0.104	0.108

WATER CALCULATIONS

Rainwater

2022 MONTH	JANUARY	FEBRUARY	MARCH	APRIL	MAY	JUNE	JULY	AUGUST	SEPTEMBER	OCTOBER	NOVEMBER	DECEMBER	TOTAL
Rainfall (mm per sqm)	14,00	4,70	62,40	7,10	24,20	4,50	3,70	82,30	15,10	55,90	29,50	28,90	355,80

Water Consumption

WATER	DAY	YEAR
Consumption in liters per person	107	39.055
Total Population Beals in liters	1.525.071,00	556.650,92
Washing Machine	21,5	7.847,92
Cleaning	4,3	1.569,50
Irrigation	2,1	766,50
Shower	21,5	7.847,90
Sink	10,7	3.905,50
Dish Washing	9,6	3.504,00
Drinking & Cooking	5,4	1.971,00
Total Greywater per person (liters)	75,1	27.411,50
Total Greywater Beals (liters)	1.070.403,50	390.696.109,50
WC (blackwater)	32	11.680,00

Greywater

GREYWATER	Per person	Per dwelling	Per community	Per block	Per area (3 blocks)
Amount of greywater per day (liters)	75	232,48	5.579,69	116.160,00	50.217,18
Amount of greywater per month (liters)	2.250,00	6.974,61	169.710,47	3.484.771,81	1.506.515,44
Amount of greywater per year (liters)	27.375,00	84.857,74	2.036.585,69	42.399.757,07	18.329.271,20

Blackwater

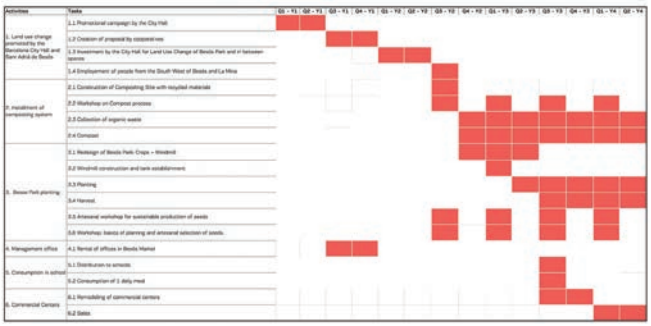
BLADKWATER	Per person	Per dwelling	Per community	Per block	Per area (3 blocks)
Amount of blackwater per day (liters)	32	99,19	2.380,67	7.140,00	21.426,00
Amount of blackwater per month (liters)	960,00	2.975,83	72.411,94	214.259,97	642.779,92
Amount of blackwater per year (liters)	11.680,00	36.205,97	868.943,23	2.606.829,68	7.820.489,05

Crop areas with the Correction Factor (30%)

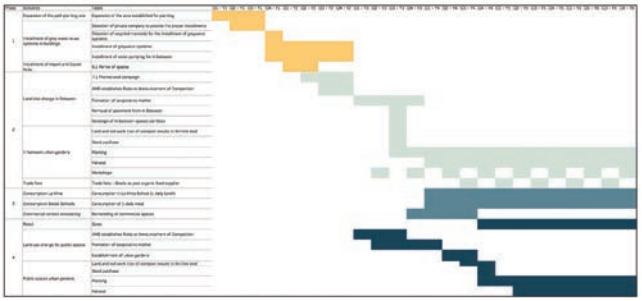
In-between	Total Area (sqm)	Correction Factor (30%)	Crop Area (sqm)
Typology A-1	352,80	105,84	246,96
Typology A-2	392,10	117,63	274,47
In-between	Total Area (sqm)	Correction Factor (30%)	Crop Area (sqm)
Typology F-1	875,00	262,50	612,50
Typology F-2	870,00	261,00	609,00
In-between	Total Area (sqm)	Correction Factor (30%)	Crop Area (sqm)
Typology H-1	871,00	261,30	609,70
Typology H-2	871,00	261,30	609,70

DETAILED GANTT

Timeline - Pilot Phase



Timeline - Phases 1-4



MATERIAL REUSE

Pavement extraction

Current state

EXISTING PAVEMENT LAYERS			
Material	Dimension (m)		
Tile (panot)	0,08	0,26	0,46
Mortar	0,03		
Concrete Base	0,15		
Granulated Base	0,20		

Pavement extraction volume per layer

In-between	Total Area (sqm)	Panot	Mortar	Concrete Base	Granulated base
Typology A-1	352,80	28,22	10,58	52,92	70,56
Typology A-2	392,10	31,37	11,76	58,82	78,42
In-between	Total Area (sqm)	Panot	Mortar	Concrete Base	Granulated base
Typology F-1	875,00	70,00	26,25	131,25	175,00
Typology F-2	870,00	69,60	26,10	130,50	174,00
In-between	Total Area (sqm)	Panot	Mortar	Concrete Base	Granulated base
Typology H-1	871,00	69,68	26,13	130,65	174,20
Typology H-2	871,00	69,68	26,13	130,65	174,20

BUDGET

Activity	Item	Quantity	Unit	Unit cost (€)	Aprox cost (EUR)	Source
Land Use Change	Besos Park Land purchase	34,000.00	m2	-	0.00 €	
Water System Park	Windmill	2.00	Items	7,500.00	15,000.00 €	Agritechtomorrow
Greywater System	Pipes	108.00	m	70.00	7,560.00 €	Aquaenergy
	Tanks	18.00	Items	2,000.00	36,000.00 €	Aquaenergy
Watershed Pumping System	Pipes	4.00	m	4,000.00	16,000.00 €	Generador de Precios - Obras
Irrigation system	Pipes	1,000.00	m	8.99	359.60 €	Leroy Merlin
Compost Park	Composting boxes	12.00	Items	100.00	1,200.00 €	rotomshop
Park warehouse	Tools	20.00	Kits	300.00	6,000.00 €	Amazon
	Toilets	3.00	Items	1,000.00	3,000.00 €	Bricodepot
	Showers	3.00	Items	2,500.00	7,500.00 €	Homeguide
	Flooring	695.96	m2	70.00	48,717.20 €	Cronoshare
	Insulation	65.10	m	50.00	3,255.00 €	Google Shopping
	Roof	695.96	m2	100.00	69,596.00 €	Cronoshare
	Transplanting Trees	150.00	Items	500.00	75,000.00 €	Generador de Precios - Obras
Bicycle parking	Bicycle Parking stand	10.00	Items	400.00	4,000.00 €	Seton
Bycicle	Bicycle for organic waste recollection	20.00	Items	250.00	5,000.00 €	CNCEST
	Carrier	20.00	Items	80.00	1,600.00 €	Deubaixl
Compost recollection	Buckets for organic waste recollection	500.00	Items	30.00	15,000.00 €	Amazon
	Buckets for organic waste recollection at home	2,000.00	Items	10.00	20,000.00 €	Amazon
Commercial center kitchen	Appliances for kitchen	1.00	Kits	750,000.00	750,000.00 €	Makro
	Interior renovations	879.84	m2	26,422.00	105,688.00 €	Cronoshare
	Tables, chairs, tools	50.00	Kits	135.00	6,750.00 €	IKEA
Management office	Boxes for storage	300.00	Item	4.00	1,200.00 €	IKEA
	Tables, chairs, tools	10.00	Kits	300.00	3,000.00 €	IKEA
	Computers, mouse, etc	5.00	Kits	950.00	4,750.00 €	Media Market
Import/export	Rental	5.00	Item	400.00	2,000.00 €	One Coworking
	Rental	2.00	Item	400.00	800.00 €	One Coworking
	Boxes for storage	300.00	Item	4.00	1,200.00 €	One Coworking
Construction	Construction workers	20.00	Person	1,500.00	720,000.00 €	Ugtfica
Pavement	Removal	3,487.00	m2	21.87	76,260.69 €	Generador de Precios - Obras
				Total	2,006,436.49 €	

Demographic and economic profile:

1. Ajuntament de Barcelona, (2017), Distribució territorial de la renta familiar disponible per càpita a Barcelona
2. Ayuntamiento de Barcelona (2022). Estadística y Difusión de datos

Initiatives of Barcelona:

1. Las políticas alimentarias del Ayuntamiento de Barcelona (2021)
2. Estrategia D'Agricultura Urbana a la Ciutat de Barcelona (2019)
3. Pla d'impuls de l'Economia Social i Solidària 2021-2023 (2021)

Cooperatives:

1. Sinergia, Energia, Dret, Medi Ambient, SLP. (2020) Anàlisi jurídica d'aspectes concrets a resoldre relatius al model agroecològic i de sobirania alimentària que vol implantar-se a la ciutat de barcelona amb el desplegament de l'estratègia d'agricultura urbana

Challenges for the food chain:

1. UNwater, UN, Our World in Data, FAO, Openresearch, Science Direct, IDF, WHO, BCG, Royal Society Publishing, UNEP, Environmental Science and Technology

Food waste:

1. Laso, J.; Campos, C.; Fernández-Ríos, A.; Hoehn, D.; del Río, A.; Ruiz-Salmón, I.; Cristobal, J.; Quiñones, A.; Amo-Setién, F.J.; del Carmen Ortego, M.; Tezanos, S.; Abajas, R.; Bala, A.; Fullana-i-Palmer, P.; Puig, R.; Margallo, M.; Aldaco, R.; Abejón, R. Looking for Answers to Food Loss and Waste Management in Spain from a Holistic Nutritional and Economic Approach. Sustainability 2021, 13, 125. https://doi.org/10.3390/su13010125
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WECARE Barcelona

Warding Ecosystem Commons through Action-Research Education. Community Empowerment Report [II]

El Besòs i el Maresme

Editorial
Community Empowerment Report

The community evaluation workshop conducted in the Besòs i el Maresme neighbourhood as part of the WECARE project (Warding Ecosystem Commons Through Action Research and Education) was conceived as an opportunity to collectively reflect on the role of greenery in the daily life of the neighbourhood. The chosen methodology aimed to activate a process of collaborative writing and progressive dialogue: the four tables in the space were covered with large sheets of paper, each bearing a prompt question written at the center.

Residents, together with members of local services, moved from table to table, writing responses, commenting on what others had written, and generating a set of ideas that later became the basis for oral debate. The entire process can be thought of as the construction of a collective intelligence, fuelled by the contributions of the participants in pursuit of a shared vision. Thus, what was produced in the workshop was an exercise in commoning: the creation of a common space for reflection in which the resources under discussion (green spaces, plants, care for the neighbourhood) were intertwined with social relationships and caring.



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1. WHAT KIND OF GREEN SPACES MAKE SENSE IN A NEIGHBORHOOD LIKE OURS?

The first question asked participants to imagine what kind of green spaces would make sense in a neighbourhood like ours (Besòs i el Maresme). Initial responses pointed toward spaces designed with everyday climatic experiences in mind. Shaded areas were requested for summer, while still allowing sunlight to enter in winter—and spaces that can serve as climate refuges in the face of extreme heat. These initial notes already reveal an understanding of green spaces as infrastructures for climate adaptation, where both health and quality of life are at stake. But the responses did not remain limited to this functional dimension. People spoke of playgrounds with trees for climbing, the need for more sand and less rubber in play areas, drought-resistant flowerbeds that are easy to maintain, terraces filled with pots, spaces that attract birds, pollinating insects, and diverse fauna. Residents envisioned places that are at once playful, educational, and ecosystemic. This intersection reveals a concept of greenery as a fabric of overlapping uses: classroom, park, refuge, ecosystem, meeting square. In terms of ecosystem commons, this demonstrates how neighbourhood inhabitants naturally integrate both ecological and social dimensions. A tree is shade, but it is also play, learning, and connection to other living beings.

Proposals

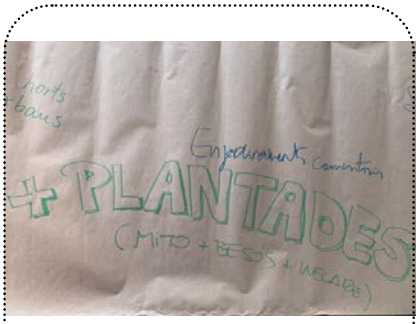
- Shaded areas
- Spaces that allow sunlight in winter
- Spaces appealing for playfulness and the discovery of greenery
- We can think of both educational and recreational spaces
- More sand and less rubber
- How do we understand our relationship with green spaces? In terms of pests, cleaning, care and maintenance.
- Playgrounds with trees that can be climbed
- Flowerbeds with drought-resistant plants
- Flowerpots with plants on every terrace
- Open to everyone, encouraging strolling and vibrant life in the neighbourhood
- Spaces that promote interaction among neighbours
- More birds, more insects, and pollinating plants
- Spaces that can function as climate refuges
- Spaces for social connection and diversity of uses
- Parks, open-air spaces where neighbours can gather
- Intergenerational spaces and places for play and eco-learning
- Places to sit and socialize

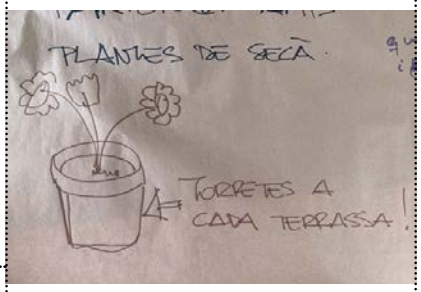
2. HOW CAN WE TURN OUR EXPERIENCE WITH PLANTS INTO A COMMUNITY AND SHARED EXPERIENCE?

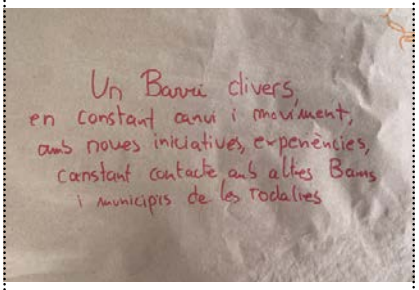
we experience with plants into a community and shared experience. Here, voices leaned towards concrete practices of collective care: fixing tree pits, organizing regular plantings, creating urban gardens and community landscaping. There was an emphasis on reducing dependence on expensive and unsustainable lawns, replacing them with species that require little water. References also appeared to green guerrilla gardening, understood as an act of appropriation and re-signification of urban space. Perhaps most importantly, however, was the idea of sharing resources such as water, seeds, knowledge, or time. This insistence on shared responsibility reveals a shift in perspective where green spaces are no longer seen only as a service provided from above. Green space can also be a common ground that is cared for, not exclusively but also, from below. In this sense, the workshop made visible a culture of care rooted in the neighbourhood, where the community assumes that greenery is sustained through relationships and not only through municipal infrastructures. From the perspective of the commons theory, this could be interpreted as a process of both symbolic and practical appropriation, through which residents, besides "using" parks, are also able to "make them their own" through shared care.

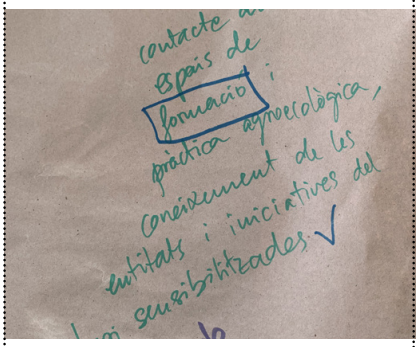
Proposals

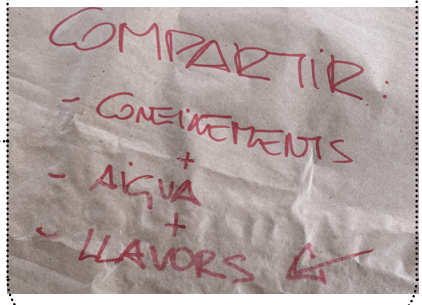
- Sharing knowledge, water, seeds
- Planting more trees
- Taking collective responsibility for our green spaces
- Fixing and caring for tree pits
- Less expensive-to-maintain grass and more low-water plants
- Green guerrilla gardening
- Placing plants in neighbourhood spots for neighbours to share and care for together
- Creating urban gardens
- Creating community gardens
- Holding regular planting events











3. HOW DO YOU ENVISION A NEIGHBORHOOD THAT PUTS BIODIVERSITY AND CARE FOR GREENERY AT THE CENTER?

The third question opened the horizon for imagination: what would a neighbourhood that placed biodiversity and care for greenery at its core look like? Here, responses went in two complementary directions. On the one hand, concrete proposals were put forward: more bike lanes, fewer cars, underground water tanks for irrigation, vertical gardens on buildings, green roofs and balconies, spaces for birds to nest. These technical ideas reveal an awareness of contemporary ecological and urban challenges, where water management, mobility, and architecture intersect with daily life. Alongside this technical dimension, a more imaginative and emotional layer appeared, consisting of the desire for a neighbourhood "like a storybook"—diverse, in constant change, interconnected with nearby districts, playful, intergenerational, modern yet unpretentious, open to the most advanced knowledge. This combination of technical and utopian is significant, as residents call for practical solutions while also proposing a cultural redefinition of the neighbourhood, where biodiversity becomes the principle that organizes social life. At this point, it is clear that greenery is considered one of the key pillars of the city, not just an aesthetic complement. Within this logic, caring for biodiversity equates to caring for coexistence, openness, and the possibility of a future.

Proposals

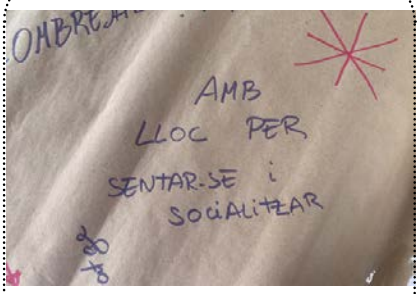
- With bike lanes and cool bike parking
- More walkways and fewer cars
- Installation of vertical gardens on buildings
- Underground water storage for plants
- Planting herbs, trees, and shrubs in the spaces between buildings
- Installation of green roofs on buildings
- Green balconies
- Space on rooftops for bird nesting
- A diverse neighbourhood in constant change and movement, with new initiatives and continuous contact with other neighbourhoods and municipalities
- Biodiversity without putting people ahead
- Caring for greenery through relationships
- With more trees and plants and fewer cars and asphalt
- Connections to training spaces and agroecological practices, and knowledge of local awareness-raising organizations and initiatives
- A storybook neighbourhood where everyone imagines the plant they could be. Like a utopia that can become real, and where we can be taught how to achieve it
- With wildlife
- Very playful. Open. Not snobbish. Intergenerational. Modern. Not solemn. Connected to the most advanced knowledge

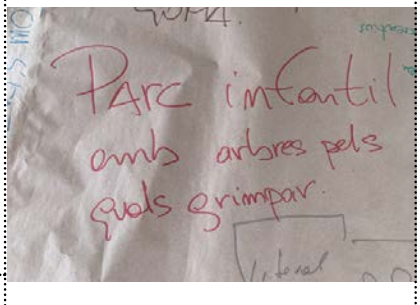
4. HOW DO WE SHARE KNOWLEDGE AND PRACTICES ABOUT PLANTS AND THEIR CARE WITH PEOPLE IN THE NEIGHBORHOOD?

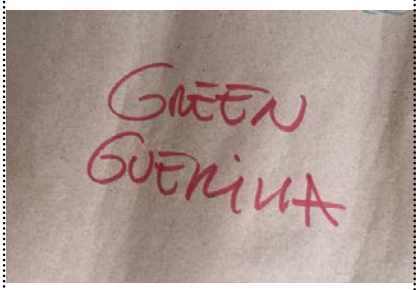
The fourth question focused on how to share knowledge and practices about plants and their care with people in the neighbourhood. The responses leaned toward festive, creative, and accessible ways of transmission. Mention was made of sharing seeds and cuttings, organizing workshops on aromatic or medicinal plants, proposing community days in existing spaces, and involving municipal Parks and Gardens services. Even unconventional but revealing ideas emerged, such as taking plants for walks the way people walk dogs—a gesture that blurs the boundary between human and plant and highlights the affective dimension of the relationship with plants. There was also an emphasis on adapting transmission practices to different ages and groups, using various languages and formats. At the heart of these proposals is a notion of knowledge as a shared resource that is cultivated, celebrated, and collectively distributed. By placing knowledge of greenery in the realm of celebration and creativity, residents show that learning to care for plants is equivalent to creating community and shared culture.

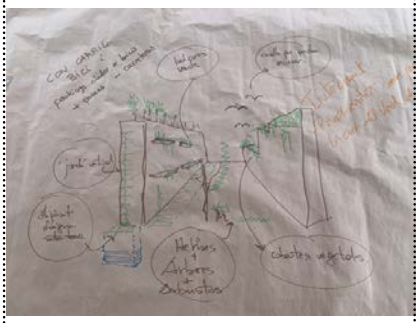
Proposals

- Sharing seeds and cuttings with friends and neighbours
- Creating spaces to share that can become creative and useful (for example: food, aromatic plants, plants with healing properties, etc.)
- As everything we do in this neighbourhood: by organizing festive gatherings
- Proposing and creating specific spaces/days/events or making use of existing community spaces
- Can plants become an interest center of the neighbourhood by themselves?
- Taking our houseplants for walks the same way we do with dogs and other pets
- Sharing macrobiotic workshops and plant care practices
- Involving the municipal Parks and Gardens service in all actions that are undertaken
- Creating meeting spaces to exchange experiences and knowledge
- Organizing awareness campaigns about greenery
- Running eco-workshops in the Neighbourhood Center and Civic Center
- Through different channels, languages, and needs… depending on the various age groups, etc.



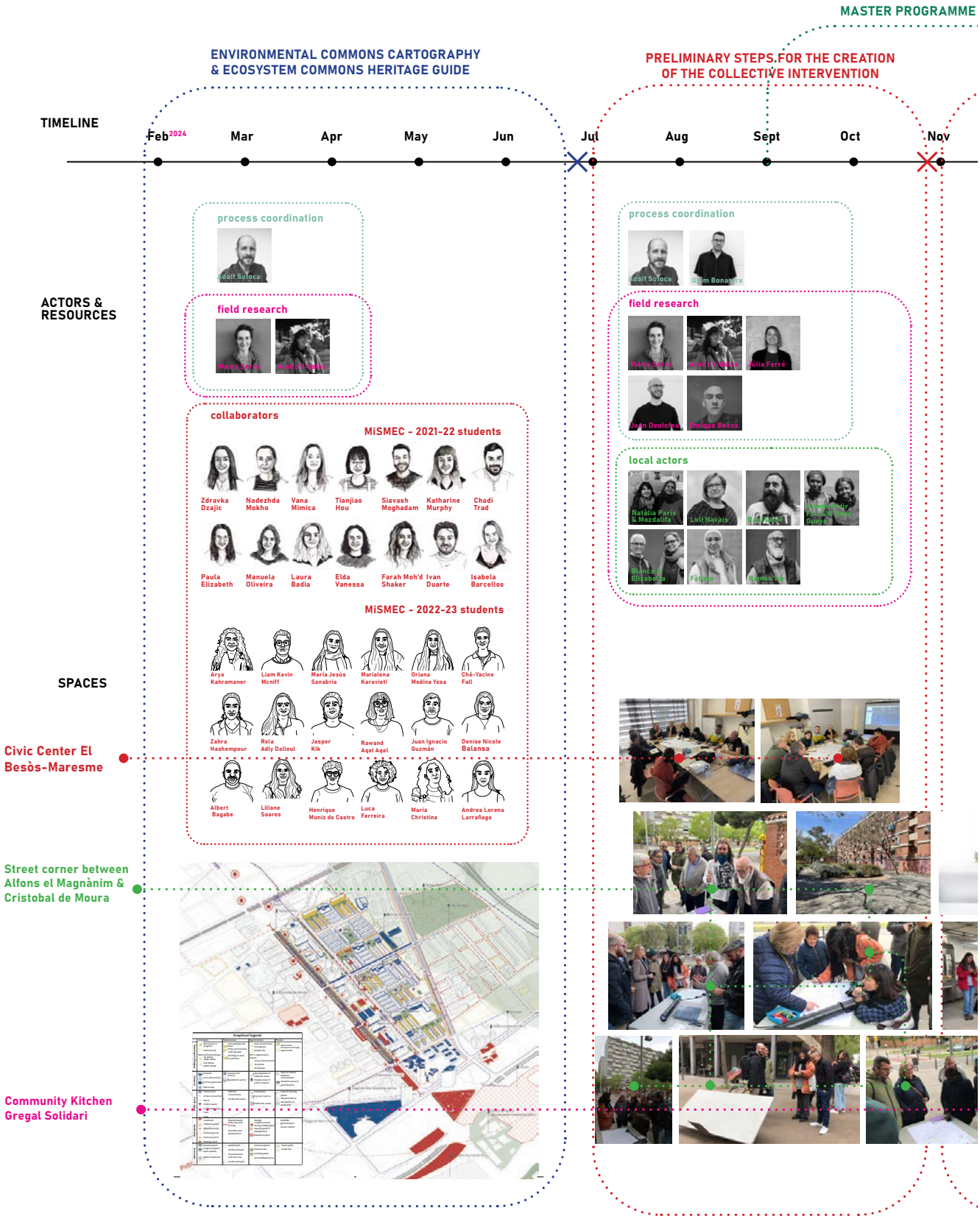


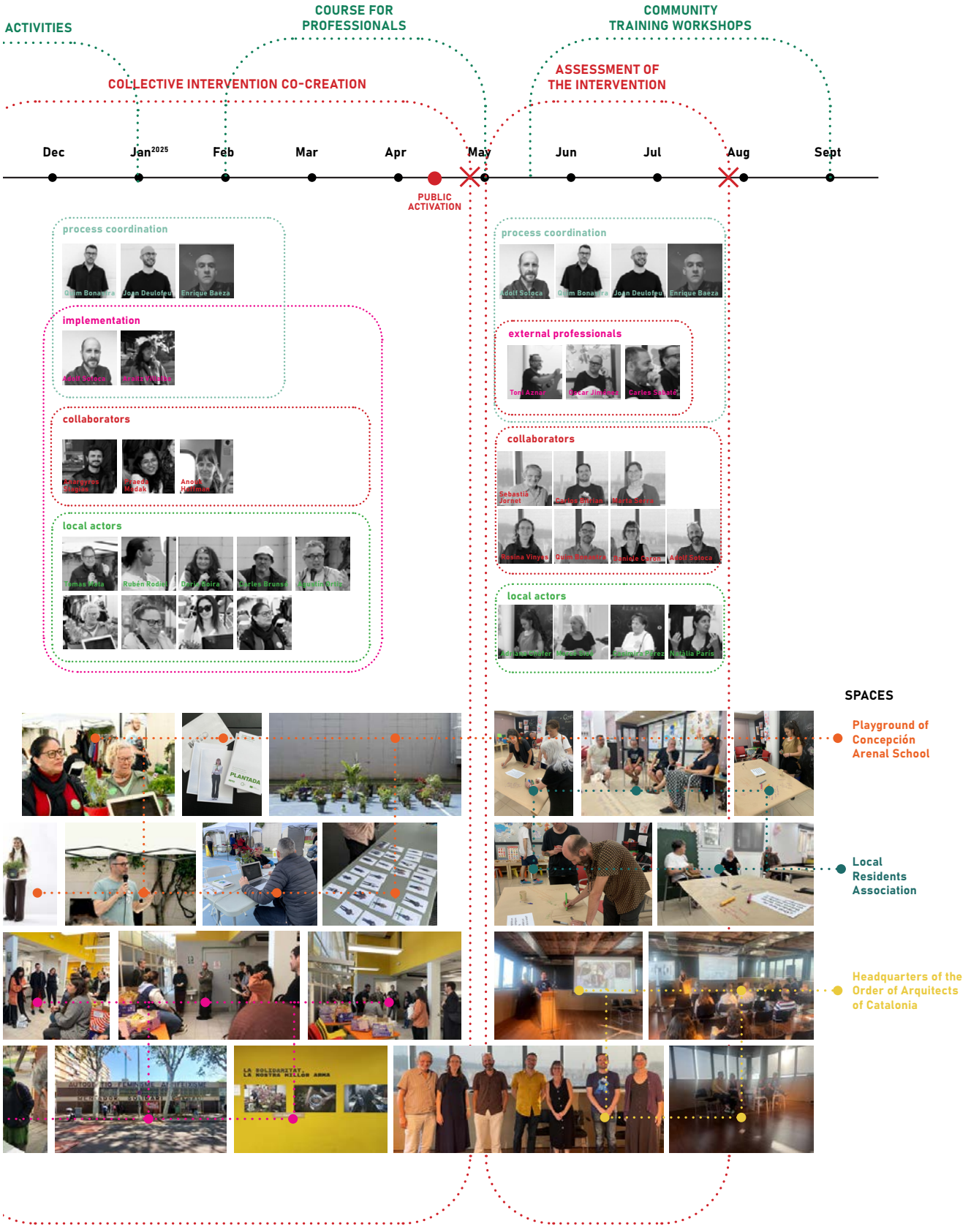






Empowerment Ecosystem Diagram




ACTIVITIES
COURSE FOR PROFESSIONALS
COMMUNITY TRAINING WORKSHOPS
COLLECTIVE INTERVENTION CO-CREATION
ASSESSMENT OF THE INTERVENTION
Dec
Jan 2025
Feb
Mar
Apr
May
Jun
Jul
Aug
Sept
PUBLIC ACTIVATION
process coordination
Quim Bonastra
Joan Deulofeu
Enrique Baeza
implementation
Adolf Soloca
collaborators
local actors
Tomas Mata
Rubén Rodiel
Carles Brunet
process coordination
Adolf Soloca
Quim Bonastra
Joan Deulofeu
Enrique Baeza
external professionals
Toni Aznar
collaborators
Sebastià Jornet
local actors
SPACES
Playground of Concepción Arenal School
Local Residents Association
Headquarters of the Order of Arquitects of Catalonia

Frameworks for Replication

The strengthening of community agency in the care of the urban environment begins with addressing the traditional split between public and private spheres, which has weakened the collective capacity of residents to shape the public dimension of sustainability. While policies are often directed either toward high-level authorities or individual households, communities remain overlooked. WECARE responds by engaging residents in collective art practices that make their transformative potential both visible and measurable, positioning shared interventions as pathways toward continuity and wider adoption.

The construction of a collective monument in public space illustrates how an artistic intervention can be designed for transferability. Rather than functioning as an isolated event, it is planned through systematic documentation combining quantitative and qualitative tools: the number of participants, invested resources, spatial impact, and the transformation of the space before and after. Such an approach not only anchors the intervention locally, but also establishes a methodological framework that can inspire comparable initiatives elsewhere. Continuous monitoring, assessment workshops, and SWOT analysis add another layer, enabling participants to critically review outcomes and identify ways for adaptation in different contexts.

Consolidating knowledge represents a further step toward ensuring that the lessons of these interventions endure beyond their physical presence. Actions are conceived not simply as responses to ecological issues but as opportunities to build long-term ties and shared capacities. The production of a sustainability guidebook, collaboratively developed with residents, transforms lived experiences into transferable tools. By systematizing practical measures and evaluating their costs and metabolic flows, the guidebook offers a replicable reference for community stewardship of ecosystemic commons.

Education amplifies this process by embedding the methodologies into academic structures. Through master programs and a concluding summer school, students engage directly in the projects and carry their insights into future professional practices. Integrating evaluation and performance into university curricula ensures that knowledge gained in community contexts is embedded in formal training. Parallel to this, professional organizations introduce continuing education that incorporates WECARE's approach into ongoing practice, extending its influence into the routines and capacities of working professionals.



Together, these mechanisms—community-based interventions, co-produced guidebooks, academic integration, and professional training—ensure that local actions transcend their immediate limits. What emerges is a set of transferable frameworks that allow sustainable practices to circulate, adapt, and endure well beyond the original sites of experimentation.

Ecological Education as a Vector for Community Activation

Ecological education emerged in WECARE as a crucial vector for activating communities in the stewardship of their urban environment. While urban policies promoting renaturalization had long relied on frameworks such as green-blue infrastructures, biophilic cities, or ecosystem services, these approaches often unfolded as top-down strategies, leaving residents disengaged from long-term care. WECARE altered this trajectory by embracing the concept of ecosystem commons, positioning environmental assets not as external services delivered to residents, but as shared goods whose sustainability depended on collective awareness and action.

The process began with the generation of social diagnoses in the participating neighborhoods. These diagnoses, grounded in data such as green canopy density, water cycles, and heat island factors, were discussed with residents in dedicated workshops. Paired with the analysis of formally catalogued environmental assets and their everyday use of space, these events encouraged inhabitants to recognize ecological values in their surroundings and to identify those spaces requiring special care. This participatory interpretation of environmental heritage transformed knowledge into a shared foundation for activation.

Education materialized not only in the transfer of technical knowledge but also in the creation of experiential learning spaces within collective art interventions. Residents, through active participation, linked ecological awareness with lived urban conditions such as air quality, water saving, and microclimatic comfort. This integration reinforced their capacity to evaluate interventions, to strategize for long-term sustainability, and to develop a sense of agency in the care of ecosystemic commons. In parallel, transnational exchanges across the three cities involved expanded perspectives and fostered the circulation of good practices.

Capacity building further strengthened this dynamic. Communities learned to assess the environmental and social impact of their actions, while training programs reached both professionals and students. University courses and summer schools introduced methods of quantitative urban sustainability analysis, geodata handling, and participatory design. Professional organizations offered lifelong learning courses that expanded the deployment of these approaches into everyday practice.

Through this multi-layered ecological education, communities were not passive recipients but became active co-producers of sustainable urban futures. It was this collective awareness, transformed into knowledge, agency, and practice, that activated residents and secured the long-term vitality of ecological urban commons.

Legacy and Continuity

From the outset, the project was conceived not as a finite set of actions but as a foundation for long-lasting processes, rooted in community empowerment and professional education. Every activity and deliverable was structured to extend beyond the funded period, ensuring that the knowledge, methods, and tools developed would remain relevant and usable in future initiatives addressing ecosystem commons and community stewardship.

At the community level, continuity materialized through workshops and training events. These encounters created durable forms of social cohesion by equipping residents with the knowledge and agency to lead further interventions. In neighborhoods such as Besòs, Titan-Alba Alta, and Mistrzejowice, participation left behind an infrastructure of capacities and relationships that positioned local actors as protagonists of future actions. The Community Empowerment Roadmap translated this experience into guidelines, offering strategies for replication beyond those directly involved. In this way, the project generated a resource that could travel across communities, weaving its legacy into broader urban landscapes.

The Socio-Environmental Report and the Catalogue of Ecosystem Heritage established methodological baselines for diagnosing and identifying ecosystem commons. These outputs were not conceived as one-off assessments confined to case-study sites, but as tools with lasting applicability in varied urban contexts. By situating ecological evaluation at the intersection of scientific data and community interpretation, they provided templates that could orient future projects. The Assessment Report further reinforced this continuity by evaluating not only the outcomes but their ability to endure over time.

The educational dimension offered another vector for continuity. By incorporating courses on ecosystem commons into master programs, WECARE secured a permanent space within academic curricula, ensuring that future professionals would continue to learn, apply, and expand these methodologies. Professional training courses similarly embedded the framework into current practice.

Ultimately, the most enduring impact of WECARE derived from its dual focus on communities and education. By empowering residents through participatory learning and embedding knowledge in institutional structures, the project laid the groundwork for initiatives capable of persisting, multiplying, and adapting long after its formal completion.









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Bucharest

RELEARNING ARCHITECTURE: LIFELONG LEARNING PATHWAYS FOR SOCIALLY ENGAGED PRACTICE

This chapter explores how participatory and ecosystem-based approaches within community-oriented architecture generate new forms of learning, not only for the public but also for architects themselves. Drawing on the WECARE project deployment in Crângași, and its culmination in the *Alternative Models of Cultural Infrastructure Symposium*, organized by ATU and the "I.L. Caragiale" National University of Theatre and Film, it reflects on emerging pedagogical paradigms for lifelong learning in the field. Rather than offering a formalized curriculum, it highlights the mutual, situated, and continuous nature of learning processes embedded in socially engaged spatial practice.

Contemporary challenges – from climate adaptation to spatial inequality – require a redefinition of what architects must know and how they learn. Traditional models of education, rooted in disciplinary mastery and formal schooling, are no longer sufficient. As projects like WECARE show, architects increasingly operate in hybrid roles: as facilitators, listeners, translators, and co-learners in complex socio-environmental contexts. Hence, lifelong learning is not a continuation of technical skill-building but a mode of civic and ecological responsiveness. On the one hand, it demands the cultivation of soft capacities: empathy, humbleness, and the ability to build and sustain trust. It also requires institutional infrastructures that can support these ongoing learning journeys – often outside traditional academic settings.

The theoretical framework of this program is forged from direct, on-the-ground engagement. The WECARE project's work in Crîngași, characterized by its uniform socialist-era housing blocks and the generous, often-neglected green spaces between them, became a living laboratory for understanding how communities create meaning, share knowledge, and practice stewardship outside of formal structures.

What the WECARE team discovered in Crîngași was a rich tapestry of quiet commoning. This term describes the subtle, often informal, and deeply personal ways in which residents collectively appropriate and care for their shared environment. It was visible in the lovingly tended informal gardens that bloomed in the undefined voids, in the spontaneous storytelling that unfolded on park benches, and in the quiet intergenerational exchanges of skills and memories. These were not grand, top-down initiatives; they were everyday acts of resilience and place-making that held the community together.

To uncover these hidden dynamics, the project adopted a methodology that positioned the architect not as a designer, but as an ethnographer. The team employed a suite of qualitative, interdisciplinary research methods – including guided walks with residents, explorative walks to map sensory experiences, place-based interviews,

and immersive spatial ethnography. This approach required a fundamental shift in posture: from one of speaking to one of listening; from analyzing a space from a distance to understanding it through the lived experiences of its inhabitants.

Through this deep listening, it became clear that learning was already deeply embedded in the community's daily life. The informal gardens, for instance, were not merely decorative or for subsistence; they were vibrant outdoor classrooms. Here, ecological knowledge was passed down through practice, as older residents taught younger generations about soil, seasons, and native plants. The local public library, often seen as a simple repository for books, had transformed into an informal civic hub – a "learning commons" where different people and different forms of knowledge could intersect.

One of the most potent tools to emerge from this process was the creation of a community herbarium. This was a collaborative project that acted as a bridge between generations and between informal and formal knowledge; it validated the residents' local ecological expertise, gave it a tangible form, and created a shared resource that could be used for future educational activities. The Herbarium became a tool for making the invisible visible, translating the quiet, embodied knowledge of the community into a format that could be shared and celebrated.

The central lesson from WECARE is this: the most powerful and sustainable design interventions are not those that impose a new vision, but those that notice, recognize, support, and amplify the learning processes that are already active within a community. The architect's role, therefore, transforms into one of pedagogical stewardship. It becomes about creating the conditions, tools, and platforms – like the Herbarium, or a co-design workshop that values storytelling as much as technical drawings – that empower residents to continue their own processes of learning and commoning. This is the core principle that animates our lifelong learning program: to support architects in how to see the classrooms that already exist in our cities, and to give them the skills to help those classrooms flourish.

SITUATING PRACTICE IN LEARNING: THE CONECT–WECARE WORKSHOP AT OAR BUCHAREST

One of the most significant meta-learning moments within the WECARE project was the **joint CoNECT–WECARE workshop** held at the headquarters of the Romanian Order of Architects (OAR Bucharest) on the 24th of April 2025. Designed as a transdisciplinary exchange between two European-funded initiatives – CoNECT (Collective

Networks for Everyday Community Resilience and Ecological Transition, an ERA-NET ENUTC project) and WECARE – the workshop aimed to deepen reflection on how learning emerges through practice.

The event brought together architects, educators, researchers, urban practitioners, and cultural workers to examine the learning processes embedded in local resilience actions developed during the two projects. The workshop encouraged participants to think through *how* these initiatives had produced knowledge, shifted roles, and challenged professional assumptions. Central to the discussion was the question: What can we learn from experimental practice – and how can we transmit this knowledge across institutions and generations?

Working in small groups, participants mapped the different "learning infrastructures" they had co-produced during the projects: objects like the herbarium, public walks, co-designed workshops, library-based labs, audiovisual archives, student exhibitions, and field research tools. Beyond engagement formats, these have proven to be concrete pedagogical forms through which architecture opens itself to other ways of knowing.

The workshop also surfaced tensions and shortcomings, such as the fragility of cross-sector alliances, the difficulty of sustaining community partnerships beyond the life of a project, and the institutional blind spots in how impact is measured. (1) While such collaborations are often crucial for ambitious projects, their long-term viability and effectiveness can be easily disrupted by shifting priorities, funding constraints, or even differing organizational cultures. The workshop emphasized the need for frameworks and commitment mechanisms to ensure these vital partnerships can withstand external pressures and continue to deliver on their shared objectives.

They revealed the importance of situated reflection as a core competency for lifelong learning in architectural practice. (2) Another key difficulty underscored was the challenge of sustaining community partnerships once a specific project concludes. Often, community engagement is project-specific, leading to a disconnect and potential loss of momentum once the immediate need has been met. Participants articulated the importance of cultivating enduring relationships with communities, recognizing that genuine impact extends far beyond the lifecycle of a single building or initiative. This requires a shift in mindset, moving from transactional engagement to relational investment, fostering trust and continuous dialogue even in the absence of an active project. However, this brings us back to the first point, of frameworks and mechanisms for commitment and allocation of resources. (3) Furthermore, the workshop exposed significant institutional blind spots, particularly in how impact is traditionally measured within the cultural sector. Current metrics often prioritize tangible outputs, potentially overlooking the broader social, and environmental contributions of a cultural agent. There was a strong consensus that a more holistic and nuanced approach to impact assessment is urgently needed, one that incorporates qualitative data, long-term societal benefits, and the less quantifiable but equally vital aspects – especially in less privileged communities.

The workshop discussions highlighted the critical role of situated reflection as a fundamental competency for ongoing learning in architectural practice. The valuable insights gained were not abstract concepts, but rather a product of the real-world experiences and challenges encountered by practitioners. This emphasized that continuous learning in architecture extends beyond acquiring new technical skills or theoretical knowledge; it involves a perpetual, critical assessment of one's own practice within specific contexts. Situated reflection empowers architects to adapt to changing requirements, learn from both triumphs and setbacks, and continuously refine their methods to tackle intricate real-world issues. Through this continuous process of self-evaluation and adaptation, the profession can genuinely advance and address the increasingly complex demands of the built environment.

By being hosted at OAR – a key professional body – the workshop modeled a bridge between formal and informal learning, between regulatory structures and grassroots experimentation. It offered a template for how professional organizations might shift from guardians of discipline to *enablers of continuous, collective learning* across scales and audiences.

THE MAIC SYMPOSIUM AS META-LEARNING

The pedagogical potentials embedded in the WECARE practices were also scrutinised during the MAIC Symposium – Modele Alternative de Infrastructură Culturală (Alternative Models of Cultural Infrastructure), held on the 25th of April 2025 in Bucharest. Co-organized by the Research, Development and Innovation Department of UNATC (National University of Theatre and Film) and the Association for Urban Transition (ATU), the symposium brought together artists, educators, researchers, public institution staff, and cultural workers to interrogate the kinds of infrastructures that sustain not only cultural activity, but collective learning. One of the central events was Panel 2: Collaborations among universities and host institutions or organisations for "live pedagogies" – a session directly informed by the collaborative formats and situated practices developed during WECARE. This panel drew on the Bucharest fieldwork done in the two projects, like the engagement with institutions such as the Nichita Stănescu branch of the Bucharest Metropolitan Library. These sites had become more than research locations – they had evolved into pedagogical partners, where field research, storytelling, and ecological practices revealed informal ways of knowing. Through this lens, the panel asked: *What kinds of learning emerge when academic institutions collaborate with local hosts? What role can spatial and artistic interventions play in surfacing and legitimizing these knowledges?*

Rather than showcasing polished “best practices,” the MAIC symposium operated as a moment of collective inquiry. Participants discussed the fragile ecologies of collaboration: the need for long-term trust-building, the difficulty of aligning institutional timelines with grassroots rhythms, and the political implications of whose knowledge counts in academic and public discourse. The reflexive structure of the symposium itself – with its dialogic panels and mixed public – became a pedagogical model in its own right, offering a prototype for learning infrastructures that are experimental, adaptive, and responsive to context.

In doing so, the symposium affirmed a core insight of WECARE: that lifelong learning for architects and cultural practitioners must move beyond formal curricula, and instead embed itself in situated collaborations with publics. It emphasized that pedagogy is not simply a downstream output of research or design, but a mode of engagement that structures how we work, relate, and build shared futures.

This orientation – toward open-ended, locally grounded, and collectively authored forms of learning – challenges dominant paradigms of replication and scalability. The MAIC symposium thus offered not a conclusion, but a meta-learning space: a generative pause to ask how knowledge circulates, who gets to produce it, and what kinds of spaces and infrastructures are needed to support its growth.

THOUGHTS FOR A LIFELONG LEARNING INFRASTRUCTURE

Learning is relational and place-based. It is not a solitary endeavor but rather a dynamic process occurring through intricate interdependencies between individuals, institutions, and the physical and social environments in which they operate. In the context of architectural education and practice, this means acknowledging and actively nurturing these „relational ecologies.” It emphasizes the importance of mentorship, peer-to-peer learning, collaborative projects, and the interconnectedness of academic institutions with professional bodies and the wider community.

Learning is embedded in doing. This principle highlights the pedagogical power of practical engagement. Workshops, guided walks, and co-creation sessions are not merely supplementary activities or tools for community engagement; they are, in themselves, active and vital pedagogical processes. They provide opportunities for experiential learning, where theoretical knowledge is applied, tested, and internalized through direct participation. Consequently, these hands-on, interactive experiences need to be formally recognized and integrated as essential components of an expanded curriculum, extending beyond traditional classroom settings to offer deeper, more integrated learning opportunities.

Learning needs institutional hosts. Situated learning, which is learning that occurs within authentic contexts and specific locations, thrives when anchored by supportive institutional hosts. Cultural centers, public libraries, and local schools play a vital role in providing the spaces, resources, and community connections necessary for such processes to flourish. Universities and professional bodies must therefore cultivate long-term, reciprocal partnerships with these host institutions. They should be viewed not simply as „outreach venues" for disseminating information but as co-educators, equally invested in and contributing to the learning process, thereby enriching the educational experience for all participants.

Learning must be open to interruption: Socially engaged practice, by its very nature, often resists rigid, linear planning. Lifelong learning, particularly in professions like architecture, requires an openness to disruption. Socially engaged practice often defies strict, linear planning, implying that lifelong learning must embrace unpredictability. This means being receptive to unexpected knowledge arising from real-world challenges, and allowing new experiences, diverse perspectives, and evolving circumstances to challenge existing assumptions.

WORKSHOP ON ADVANCING LOCAL EDUCATION AND PARTNERSHIPS

The workshop took place on April 24, 2025, at the OAR Bucharest headquarters, and was facilitated by Daniela Calciu. This one-day workshop aimed to test and reflect upon the structure of the *Lifelong Learning Program* by focusing on the development of educational formats connected to urban biodiversity, ecological literacy, and participatory design. The workshop structure mirrored the three modules of the course:

Module 1 – Educational Processes and Formats: Map Our Learning Landscapes
Participants were asked to recall and analyze learning moments they had witnessed or experienced, using a set of guided questions and worksheets. These reflections explored:

- Who participated in the learning moment and in what roles,
- What knowledge surfaced and how it was exchanged,
- Where the learning took place and what spatial or social conditions enabled it.

Module 2 – Partnership Models for Sustaining Local Action
Participants analyzed the Nichita Stănescu Library as an example of a public institution functioning as a learning commons. The discussion focused on:

- How informal or hybrid civic institutions support community learning,
- What types of public or non-governmental actors might host similar roles in other contexts,
- What institutional conditions support or block long-term collaboration.

Module 3 – Creative Prototyping: Format Design Sprints
Participants split into two groups and drafted a collaborative pedagogical infrastructure that could use public institutions as learning commons: places where knowledge is actively produced, shared, and regenerated by diverse actors.

SYMPOSIUM SEGMENT: REFLECTIVE PRESENTATION AND KNOWLEDGE TRANSFER

The WECARE project served as the foundation for Panel 2 – Collaborations Between Universities and HOSTS (cultural centers, local initiatives) at the MAIc Symposium – Alternative Models of Cultural Infrastructure, held on April 25, 2025, at UNATC headquarters (Str. Tudor Arghezi 3-b, Bucharest). Co-organized by the National University of Theatre and Film (UNATC), through its Department for Research, Development, and Innovation, and the Association for Urban Transition (ATU), the symposium brought together researchers and practitioners interested in how cultural infrastructure can become a site for mutual learning, ecological care, and community engagement.

This panel emerged directly from the WECARE research process, which explored how educational institutions, such as architecture and art schools, can form partnerships with local actors to co-produce situated knowledge and civic learning formats. The project's fieldwork in Bucharest's Crângași neighborhood, centered on the "Nichita Stănescu" branch of the Metropolitan Library, demonstrated the transformative potential of public institutions to become hosts for co-designed educational and environmental interventions. The MAIc symposium is a core dissemination and co-creation event within the Urboteca Fellowship, ATU's Flagship Programme that explores the development of public learning infrastructures in collaboration with cultural and civic partners. Through WECARE, this panel contributed concrete models and tools for inter-institutional collaboration in urban contexts.

“IERBAR DE CRÂNGAŞI” (“CRÂNGAŞI HERBARIUM”) ASSESSMENT FOCUS GROUP

The focus group took place on 26th of April, and consisted of a visit to the library by a group of international experts - architects, academics, PhD students, researchers – participating partners in the CoNECT project, together with the team’s local partners. The discussion aimed to assess the **replicability** of the intervention, not in terms of copying the object itself, but in **understanding and articulating the values, methods, and collaborative practices that led to its creation**. The conversation addressed the adaptability of the project’s approach to other contexts within the Metropolitan Library network or similar public spaces. Participants discussed the potential for replication across different neighborhoods, noting that while the object is context-specific, the process—centered on ethnographic research, participatory design, and community involvement—is transferable. To ensure meaningful adaptation elsewhere, the idea of a **framework for replication** emerged, one that could outline core principles such as responsiveness to place, ethical engagement, use of local craft, and accessibility.

The design philosophy of the installation—discreet and integrated rather than imposing—was praised for its subtlety and respect for the library space. However, there remained a need to assess the risk of users rejecting the equipment’s high design, given their lack of familiarity with such forms and in the absence of mediation by the librarian. These concerns about the degree of **public legibility and access** led to suggestions that more visible invitations to interact with the object could strengthen its educational and community-building potential. Attention was also given to the **non-industrial, local fabrication process**, which involved architect-trained makers from Bucharest. Their approach aligned with the project’s values of care, sustainability, and proximity. Participants emphasized that this kind of collaboration should remain a key feature in any future iteration. Finally, the communication strategies employed—such as zines, Romanian-language materials, and visual summaries—were acknowledged as **effective tools for sharing the research and amplifying impact**, both within the neighborhood and across institutional networks.

As a whole, the focus group functioned not only as an evaluative space, but also as a platform for exchange between professionals and partners, and a starting point for imagining how the project’s approach could be extended and adapted. The discussion confirmed the Crângaşi Herbarium as a model of **situated, collaborative, and ethical practice**, with valuable lessons for **how libraries can become active spaces of ecological education and community engagement**.

"IERBAR DE CRÂNGAŞI" ("CRÂNGAŞI HERBARIUM") ASSESSMENT WORLD CAFÉ

A World Café type of event was organized on 28th of June in the library as a qualitative method of consultation and evaluation, and was attended by 13 persons, experts in librarianship, architecture, education, culture and library users. The meeting aimed at the same time to generate a dialogue and to articulate collaborative ideas among participants about the topic of environmental education in public libraries. The themes covered were: the activities, the roles, the opportunities and risks, specific to the topic. The discussions were facilitated by the project team and were later synthesized and analysed according to the themes, containing also key ideas, conclusions and recommendations.

Discussions on **"Activities dedicated to environmental education in the public library"** aimed to transform the library into an active centre for environmental education and community involvement by expanding existing programs (such as Green School). The proposed activities include lecture clubs, gardening, plant exchange, composting, guided tours, or local memory workshops, held both in the library and in district spaces such as parks and gardens. The aims are to increase local ownership, involve parents and specialists and form a volunteer club for long-term support. A key idea was the Meta-Library as a model for institutional development, where local resources are evidenced, valued and can support practical activities.

Under the theme **"The relationship of the public library with other partners from the perspective of environmental education"**, the discussions focused first also on existing connections with local educational partners, which can provide a foundation for long-term sustainable partnerships with specialized volunteers, but which requires logistical and financial support. The library is seen as a complex educational and community space, supported by actors from diverse fields and involving a broader approach to ecology, that includes social inclusion, nutrition and community building. Local communities, public administration and private partners as well, need to be involved and work together to support and co-create projects with community impact.

As a synthesis of the workshop, the theme **"Risks and Opportunities, from the perspective of environmental education in public libraries"** brought all participants together at one table. The risks relate to the library as an institution, threatened by austerity, without public policy support, not participating in decisions, but also as spatial infrastructure, having insufficient space and small premises, or as human infrastructure, with overworked staff and lacking volunteers. At the same time, nearby green spaces are threatened by degradation, occupation or 'civilization'. However, participants identified the library as still in a good position to leverage existing community resources, and narrativize its specific profile of offline, hands-on, environmental or collective activities.

The librarians' dedication and their programming skills, together with libraries' extensive network were identified as assets that can support the ecological discourse as integrated into community life.

Beyond the reflections, proposed ideas and scenarios, the workshop also functioned as a space for meeting and networking between different potential partners in future iterations or new projects and initiatives related to the topic of public libraries and environmental education.




























ill. 186–202 (pp. 264–266). Educational actions. Source: authors' archive

EXPLORATORY WORKSHOP IN CRÂNGAȘI

Facilitators: Adolfo Sotoca and Quim Bonastra
Participants: Timea Cristea, Larisa Danciu, Miruna Roșu, Medeea Sandu, Andrei Păsărică, 3rd year students at “Ion Mincu” University of Architecture and Urbanism

THEORETICAL FRAMEWORK

The concept of ‘infraordinary’, coined by French writer Georges Perec, refers to the reality of everyday life, the banal, the obvious, the common and the habitual, in clear contrast to the extraordinary events that tend to monopolise attention and space in the media. Perec lamented that ‘what speaks to us is always the event, the unusual, the extraordinary,’ as if life should only be revealed through the spectacular or the abnormal. His real interest, however, lay in how to account for what really happens every day and what is repeated, the ‘background noise,’(Perec, 1973, p. 3) what is truly ordinary or infraordinary.

This perspective shapes a form of realism that opposes the tendency of media discourse to impose an ‘arbitrary and distorting equivalence between the “significant” and the “abnormal”’ (Schilling, 2006, p. 58). For Perec, what is truly significant may be precisely what appears to us as insignificant, seeking details of everyday life that have not yet been marked by the doxa (the belief taken for granted). The insignificant serves Perec as a heuristic tool for exploring emerging generalities and totalities in transformation (Highmore, 2017).

The infraordinary has a profound political dimension. As Perec points out, it is related, through its inevitability and opacity, to what is truly intolerable or unacceptable in everyday life (Basset, 2017). For him, scandal is not an accident in the mine, but the constant work in the mines; it is not the strikes, but the social unrest that is ‘intolerable twenty-four hours a day, three hundred and sixty-five days a year’.

Ethically, the infraordinary becomes the only scale of reality in which one can operate to hold on to the truth without violating it. Perec achieves this through a method of ‘survey’ based on an ‘endotic’ gaze (the opposite of the exotic, a way of listening to one’s own interior) and the use of restrictions that help him bring into play the interior and the exterior, the intimate and the dictated by imposed limitations (Basset, 2017, p. 131). This connects his work to ethnography, addressing the tension between understanding internal perspectives and observing from a more distanced position (Hammersley, 2006, p. 11) . Grasping the infraordinary is crucial because, as Lefebvre

(1968) stated, it is through the everyday that state apparatuses dominate the social body, being at once the most alienating and the hope for transformation.

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OBSERVING THE MUNDANE THROUGH THE INFRA-ORDINARY LENSES

Reflections by the workshop participants: Timea Cristea, Larisa Danciu, Miruna Rou, Medeea Sandu and Andrei Păsărică.

At the workshop Quim and Adolfo proposed, it was the very first time we had heard of the concept of the infra-ordinary, so they had to do a whole introduction for us about the beginnings of this concept, who invented it, and they presented it like a new, very interesting way of seeing the world, and challenged us to try applying it. What we understood is that the things that seem small may actually be the most important. The usual gestures we do are just a small part of a chain of events. Kind of the inverted theory of the butterfly effect.

Usually, they do this workshop by asking the people to write a list of observations, of things that could have greater meanings. Because we are architecture students, they proposed drawing as a way of making notes. And so we started. We chose a path that we had to walk on three times, and tried to make it as diverse as possible: a marketplace, an intersection, a metro station, some local minimarket shops, and a more quiet place behind some big blocks. And so we began observing the mundane through the infra-ordinary lenses.

It was quite surprisingly hard, because you have to make the difference between small quirks that you find interesting just because it's the first time you remark actively the world around and the ones with the potential to be linked to bigger, deeper problems.

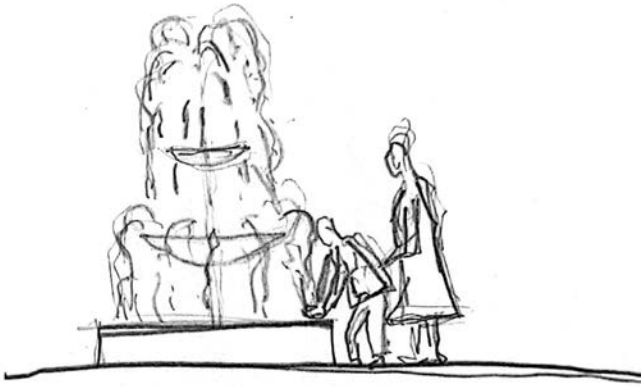
After a few loops around the blocks we started observing different people, but who shared the same gestures. Because it was Saturday around noon, the elders in the neighbourhood were going to the market for buying fruits and vegetables. It was a hectic scene with all the people carrying full bags and strollers without noticing one another. After some thought and zoom-in by drawing these moments (2,5), a few questions and answers came to the surface. Why after why we dug deeper and saw new realities. Why only the elders are going to the market? Because the younger people don't have the free time in the middle of the day to go. Ok, but why are the elders still going and not using the supermarket for their needs? Because the statistics show the elders being the loneliest age group and maybe the market offers a more social scene by usually bargaining than the over-mechanised supermarket. Also because most of them lived a long time around this neighbourhood, probably they maintained a friendly relation with the merchants. Another more simple answer but with a deeper cause is the market being cheaper. Why does it matter? Because the elders are not in the first priority age group to help in the political agenda. These harsh truths are seen in the smallest glimpses of the day. You could say these people were united by a gesture without realising, they formed a "resistance" but never seen it, picturing a silent reality.

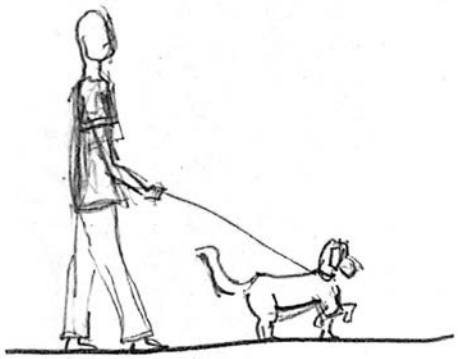
Because it was a hot summer day, especially in the capital city of Bucharest, we saw a lady buying a ventilator to bring home, and some people walking by the fountain in front of the market were trying to cool off by sprinkling some water on them (3). The ladies were wearing hats (2) and a special mister wore a towel around his neck (4). The little fans were the most common accessory. All of these details displayed a bigger problem, the global warming.

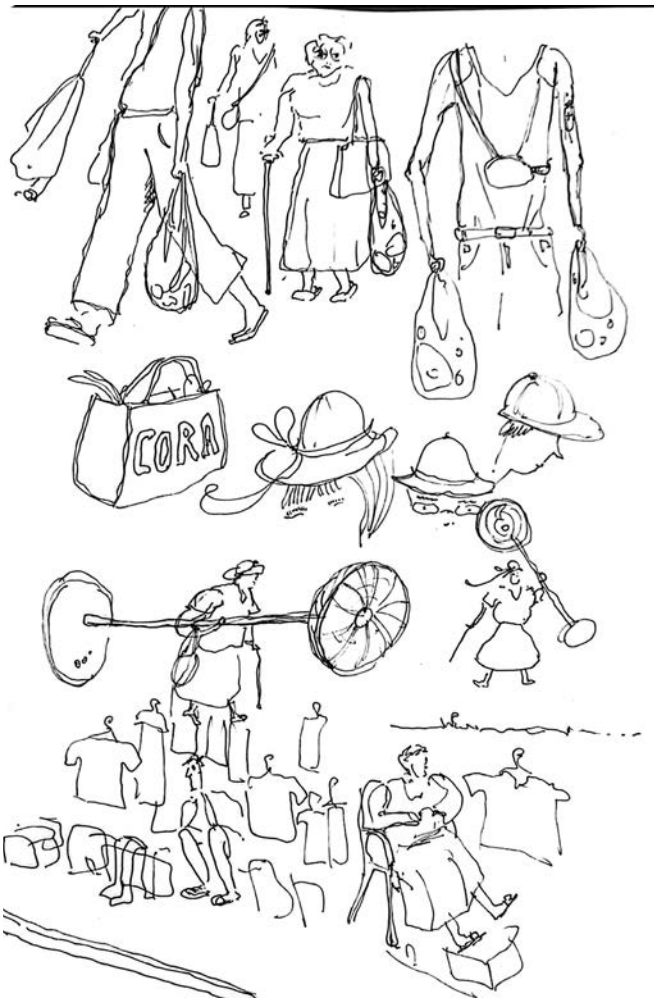
At the intersection, a corner was busier than any other, where a line of young working people was circling the well-known pastry franchise, called Megapan (1). This scene made us think about how people are always in a hurry in these times, not even taking the time to properly enjoy eating. This toxic speed is so rooted in our everyday life, generating the highest levels of anxiety recorded in history.

We are grateful to Adolfo and Quim for presenting this simple but eye-opening method to read the reality around you. For sure we are going to use it often in our researches from now on. The infra-ordinary loop is a great way to accommodate people's needs, sustaining a better quality of architecture.

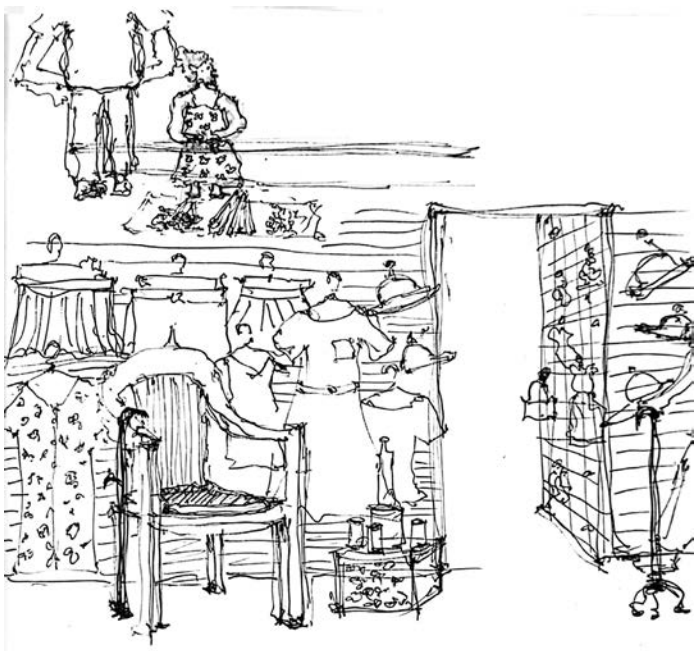

MEGAPAN






CORA









ill. 203–209 (pp. 271–272). Educational actions. Source: authors' archive

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WECARE Bucharest

Warding Ecosystem Commons through Action-Research Education. Community Empowerment Report [II]

Crângași
Bucharest

GROUNDING DESIGN IN COMMUNITY KNOWLEDGE

A defining feature of the WECARE project in Crângași was its foundation in ethnographic and collaborative research, with the intervention emerging from immersive, interdisciplinary fieldwork. Anthropologists, sociologists, architects, and landscape designers engaged directly with residents and local experts, embedding themselves in the textures of everyday life through guided walks, conversations, and interviews. This preliminary phase was not a neutral act of data collection but a structuring moment that shaped the project's values and direction.

The research uncovered layers of meaning in the neighborhood's green spaces, documenting practices of informal gardening, intergenerational memory, and community care as evidence of a lived urban ecology. These practices were quiet and easily overlooked, but resilient and resistant to erasure. Together, they provided the conceptual scaffolding for the project's intervention. The installation developed for the "Nichita Stănescu" Library grew directly from this foundation. Conceived as a piece of furniture with drawers holding miniatures, photographs, and narrative texts, the installation (the "Crângași Herbarium") functions as a spatial archive of local life. Importantly, its form was not imposed by designers.

Students entering the project in a later phase worked with the ethnographic material as a design catalyst, ensuring that the final outcome remained anchored in the specificity of place and people. By allowing local stories to shape both form and content, community members were repositioned as contributors to a shared process of knowledge creation. This approach had significant implications for empowerment. Lived experience was validated as a legitimate form of expertise, while research operated as a tool of recognition and inclusion, and the process demonstrated that design rooted in collaborative inquiry can produce interventions that can be more meaningful, relevant, and sustainable than those detached from local context.

Perhaps the most enduring lesson of the Crângași project is that the true value lies less in the final object than in the process that enabled its creation. While the library installation remains embedded in its site, the methodology that produced it carries broader transformative potential. What is replicable is not the form, but the framework.

At the core of this framework were several key elements: ethnographic listening, which placed community knowledge at the center; co-design, which involved students, residents, librarians, and craftspeople throughout; site-specific adaptation, which treated the built environment as an active collaborator; and community relevance, which ensured the intervention responded to lived needs and histories.

Rather than offering a toolkit or a model, WECARE advances a value-based framework—grounded in co-creation, contextual responsiveness, accessibility, and recognition of local labor. Replication thus becomes an act of empowerment, not standardization. Libraries and similar institutions emerge not as passive infrastructures but as active hosts of civic imagination, platforms for participation, and hubs for ecological transition.

In this sense, WECARE is both a proof of concept and an invitation: to rethink how ethnography, design, and civic engagement can converge to create public spaces shaped with, and for, the communities they serve.

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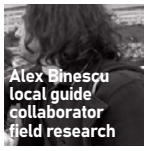






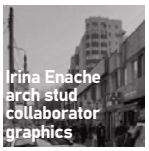


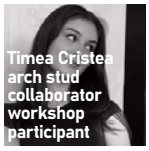


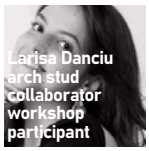




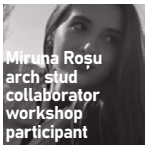










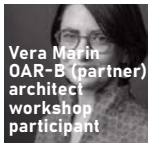






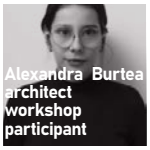




























ACTORS AND THEIR ROLES

The WECARE project in Crângași highlighted a diverse ecosystem of actors who collectively shape the life of local libraries, redefining both professional and community roles in the process.

At the center were the librarians, whose responsibilities were already, informally, going far beyond custodianship of books. They proved to be cultural hosts, connectors, and facilitators of community learning. Their openness to experimentation—hosting participatory installations, co-organizing workshops, or partnering with schools—enabled the Nichita Stănescu Library to function as a living platform for civic imagination and ecological engagement.

Educational institutions were confirmed as vital partners. Kindergartens and schools had already collaborated with the library on seasonal planting and ecological clean-up events, offering both enthusiasm and potential for deeper co-hosting of activities.

Third -year architecture students were invited into the process not merely as trainees but as co-authors. Their role encompassed ethnographic interpretation, mapping, spatial design, negotiation of team decisions, and participation in public-facing events. This gave them early recognition as professionals while reinforcing the value of participatory learning.

Local residents—especially long-standing block gardeners—were extremely valuable. Their tacit ecological knowledge, embodied in decades of everyday stewardship, offered a foundation for the Crângași Herbarium and its educational potential. Their practices challenged conventional notions of expertise, showing how vernacular sustainability can shape neighborhood culture and environmental resilience.

Professional collaborators, including landscape designers, ecologists, and cultural workers, contributed expertise, documentation, and dissemination. The local practices added organizing power, advocacy, and infrastructure support, even if limited by funding and administrative constraints. Suppliers and small businesses were missing but they would be needed as potential sponsors or donors, while journalists and other cultural institutions would also be welcome as amplifiers of visibility of the local library's efforts.

Researchers and project core team assumed the role of catalysts, bridging observation with action. Their work translated everyday practices into narratives and frameworks that could support future interventions. By curating local knowledge and identifying "latent commons," they laid the foundation for collaborative design, while carefully avoiding over-formalization of fragile grassroots practices.

Taken together, these roles form a distributed ecosystem of care. Each actor—whether librarian, student, gardener, professional, or activist—carries a specific responsibility. What unites them is the capacity to transform modest, everyday acts into elements of a shared ecological and cultural infrastructure. The WECARE project reinforces how libraries can convene these roles, weaving together disparate energies into a decentralised collaborative framework for community resilience.

COMMUNICATION AS INFRASTRUCTURE FOR EMPOWERMENT

One of the key learnings from WECARE Crângași lies in how knowledge was communicated and shared. From its outset, the project cultivated a multi-layered communication strategy—ranging from zines and bilingual materials to public presentations—that sought to translate ethnographic findings and community voices into accessible forms. This deliberate choice extended the project's reach far beyond academic or professional audiences, ensuring that its insights remained legible, relatable, and reusable.

The selection of these tools was not incidental. Rather, it reflected a broader commitment to empowerment through visibility. By privileging approachable and shareable formats—particularly Romanian-language materials, illustrated zines that could be handed out, and visuals that encouraged interpretation—the project reframed and showed the experiences of local residents. Making these voices public and portable affirmed lived knowledge as culturally legitimate and socially valuable. In this sense, dissemination itself became a gesture of care: a form of recognition that transforms private stories into shared resources.

Participants came to understand these dissemination strategies not as supplementary, but as methods in their own right. Communication became a form of practice, extending the life and reach of the project beyond the immediate site. By creating materials that could be read, used, or adapted by others—librarians, educators, local groups, or municipal actors—the project planted seeds for replication and adaptation.

Equally important, these formats acted as bridges across audiences. While the final installation in the Nichita Stănescu Library was site-specific, requiring contextual knowledge for full appreciation, the zines and bilingual translations created accessible entry points. They allowed distant readers to engage imaginatively, connect with local narratives, and consider how similar methods might be transposed into their own environments. In doing so, the project demonstrated that communication can operate as an infrastructure of possibility, enabling others to envision parallel practices elsewhere.

This emphasis on public-facing materials reflects a central tenet of the project's ethos: empowerment depends on access—to tools, to language, and to visibility. By designing materials that invited participation without presupposing expertise, the project contributed to democratizing the production and circulation of local knowledge. It also underscored that community-based work should remain open-ended and generative—released from proprietary academic formats into forms that can spark conversation, reflection, and action across contexts.

The materials developed in Crângași now form part of a growing archive of alternative publishing and public scholarship. They operate as soft infrastructures for solidarity, offering tangible resources for librarians, researchers, students, and citizens who wish to pursue community-rooted, site-specific cultural work.

In this continuum, the policy brief produced within WECARE serves both as a strategic document and a culmination of the project's communication chain. Synthesizing insights across the initiative and aligning them with advocacy goals, it is designed not only to inform but to enable action. Like the zines and guides, it supports institutions and citizens alike in recognizing and defending the transformative potential of cultural infrastructures built on care and collaboration.

DESIGNING DIFFERENTLY

The WECARE project in Crângaşi invites us to rethink not only what design produces but how it is practiced. Conventional approaches often begin with predefined goals, aesthetic agendas, or standardized formats that risk overlooking the complexities of place and community. In contrast, WECARE was grounded in ethnographic listening and collaborative methods, allowing design to emerge from lived experience rather than imposing external frameworks. This orientation required professionals to step back from the position of "solution providers" and instead cultivate roles as facilitators, mediators, and interpreters of local knowledge.

Design in this context became multi-modal. The final installation at the Nichita Stănescu Library constituted an object design, functioning as a spatial archive of stories and practices gathered during fieldwork. Yet the project also emphasized process design, where the unfolding sequence of workshops, conversations, and feedback sessions carried equal, if not greater, significance. Additionally, elements of event design were central: public presentations, student engagements, and gatherings with residents created temporary but transformative spaces of encounter. These events allowed community knowledge to be exchanged, contested, and celebrated in real time, reinforcing the sense that design is as much about facilitating collective moments as it is about shaping material form.

By layering these modalities, the project redefined the scope of design practice. Instead of privileging fixed outputs, WECARE embraced hybrid and open-ended interventions that respond to evolving contexts. This shift underscores an understanding of the process as a project. While the library installation remains a visible artifact, its deeper significance lies in the relational practices that made it possible: trust-building with residents, interdisciplinary collaborations, and the recognition of informal knowledge systems that usually remain invisible to formal design processes.

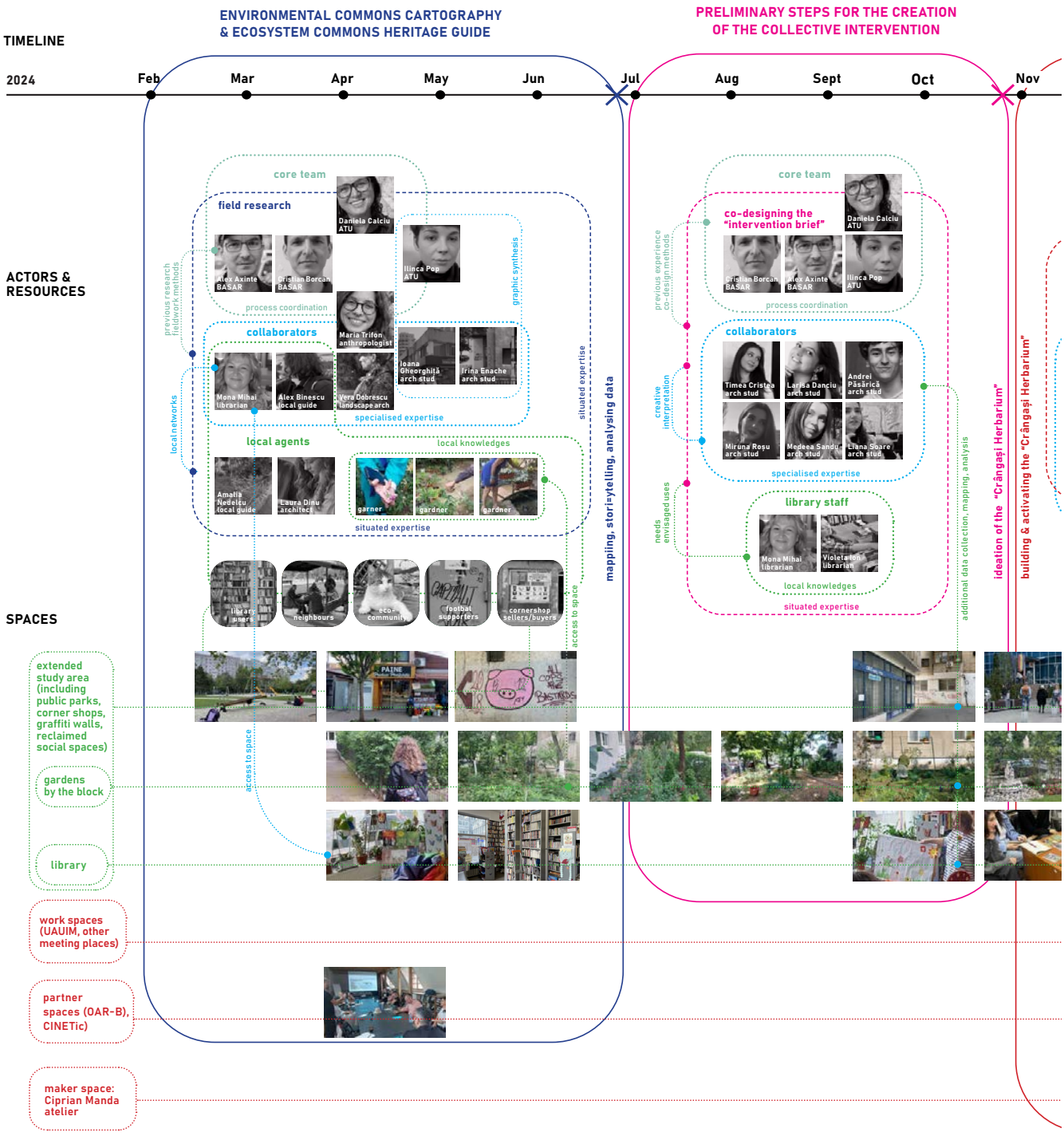
To design differently, then, is to acknowledge that professional expertise must be porous, adaptive, and responsive to the dynamics of everyday life. It involves recognizing that communities hold critical forms of knowledge—often embedded in seemingly ordinary practices like gardening, storytelling, or caring for shared spaces. By integrating these practices into design, professionals expand their discipline into producing outcomes that are more contextually relevant while repositioning design itself as a civic practice: one that enables collective imagination, amplifies local voices, and fosters resilience.

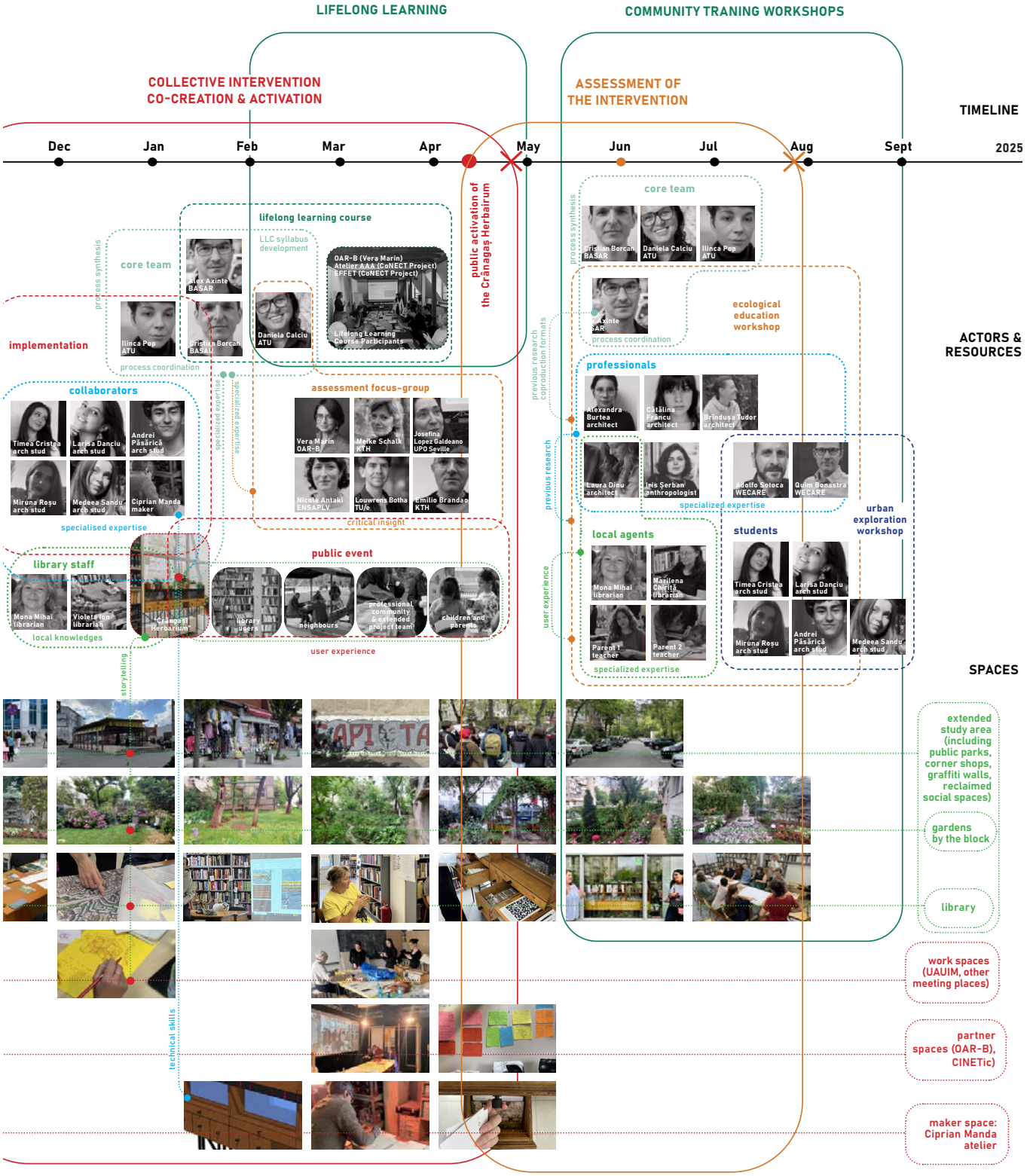






EMPOWERMENT ECOSYSTEM DIAGRAM




LIFELONG LEARNING
COMMUNITY TRANING WORKSHOPS
COLLECTIVE INTERVENTION
CO-CREATION & ACTIVATION
ASSESSMENT OF
THE INTERVENTION
TIMELINE
Dec
Jan
Feb
Mar
Apr
May
Jun
Jul
Aug
Sept
2025
public activation of the Crânaș Herbarium
ACTORS & RESOURCES
SPACES
lifelong learning course
LLC syllabus development
core team
process synthesis
process coordination
implementation
collaborators
specialised expertise
assessment focus-group
critical insight
public event
user experience
library staff
local knowledges
storytelling
technical skills
core team
ecological education workshop
professionals
previous research
co-production formats
specialized expertise
local agents
students
urban exploration workshop
user experience
extended study area (including public parks, corner shops, graffiti walls, reclaimed social spaces)
gardens by the block
library
work spaces (UAUIM, other meeting places)
partner spaces (OAR-B), CINETic)
maker space: Ciprian Manda atelier

FRAMEWORKS FOR MEANINGFUL REPLICATION

One of the recurring questions emerging from the WECARE project is how its methods and outcomes might inform future initiatives elsewhere. The intervention in Crângași makes clear that what is replicable is not the form of the final installation—the drawers, the photographs, or the miniatures—but the framework of values, relationships, and methods that enabled its creation. Replication, in this sense, must move beyond copying visible outputs and instead focus on cultivating adaptable processes that can generate context-specific results. At the heart of such replication are several guiding principles. First is ethnographic listening, which situates design within the lived experiences of communities and acknowledges everyday practices as legitimate forms of expertise. Second is co-design and co-production, ensuring that residents, students, librarians, and craftspeople are not treated as informants but as collaborators. Third is site-specific adaptation, which recognizes the built and social environment as active participants in shaping interventions. Finally, there is community relevance, anchoring outcomes in real needs, histories, and opportunities rather than external agendas.

This framework resists the temptation of standardization. Instead of promoting a ready-made toolkit or a model to be applied wholesale, it enables institutions to adapt processes to their own contexts while retaining local specificity. Replication thus becomes an act of empowerment: communities take ownership of methods and reinterpret them according to their own identities and resources. In this shift, institutions such as libraries or cultural centers are repositioned as hosts of civic imagination—spaces that nurture participation, dialogue, and collaboration rather than merely delivering services. Equally important is the project's emphasis on communication as infrastructure for replication. By producing bilingual guides, zines, and policy briefs, WECARE extended its methods into formats that are legible and shareable. These materials act as "soft infrastructures" of solidarity, allowing practitioners in other settings to engage with the process, reinterpret it, and build upon it. Communication, in this sense, is not an afterthought but a condition of possibility for meaningful replication.

The lesson from Crângași is therefore clear: replication should not be understood as duplication but as adaptation. When values such as co-creation, responsiveness, and accessibility are foregrounded, design becomes a transferable framework that can be reshaped to serve different communities. In this way, WECARE offers both a proof of concept and an invitation—to practice replication not as standardization, but as the ongoing, collective work of making spaces for care and shared authorship.

ECOLOGICAL EDUCATION AS A VECTOR FOR COMMUNITY ACTIVATION

One of the most resonant discussions to emerge from the WECARE Crângași project concerned the role of the public library as an anchor for ecological education and community activation. Across two dedicated workshops, librarians, educators, researchers, and residents explored how existing practices could be scaled up and embedded into a long-term vision of the library as a local environmental resource center.

The conversations began by acknowledging the existing ecological education efforts already underway—such as Școala Verde, Școala Altfel, and the use of the Herbarium produced through the project. These programs demonstrate that there is both demand and institutional willingness to engage younger generations with themes such as gardening, sustainability, and local ecological memory. The library, in this sense, already operates as more than a repository of books. Through its workshops, thematic clubs, and occasional collaborations with schools and parents, it serves as a node of informal learning. However, participants agreed that these activities are often episodic and under-resourced, and that scaling them up requires both structural support and cultural repositioning of the library within public policy and funding frameworks.

The workshops generated a vision of a biblioteca extinsă (extended library)—a library operating both within and beyond its walls. Internally, ecological education could take shape through dedicated spaces, seed libraries, or thematic clubs. Externally, the library could extend into the neighborhood's gardens, parks, and green corridors, connecting ecological learning with lived, place-based experiences. Proposals ranged from creating seed libraries and organizing plant exchanges, to hosting neighborhood walks focused on green memory, and even developing community gardens maintained through long-term volunteer programs. These ideas envision the library as a living institution, capable of addressing environmental concerns not only through knowledge, but through practice and engagement. To move from vision to reality, participants identified a number of challenges. Chief among them was the lack of dedicated human resources—specialized volunteers, communicators, facilitators—who could sustain such programs over time. Calls were made for public appeals, local volunteer networks, and partnerships with NGOs and local groups. Others highlighted the need for training opportunities, both for librarians and for public administration staff, to develop expertise in ecological literacy and community engagement. At the systemic level, a recurring demand was for the Bucharest Metropolitan Library (BMB) to adopt a long-term, ecologically focused program, backed by dedicated funding and personnel, and supported through cross-institutional collaboration. The ideal BibECO imagined during the workshops is one where ecological education is not a side project, but a core commitment—with measurable impact and institutional recognition. The public library, in this light, is not just a container of knowledge but a mobilizer of agency. The Crângași case shows how modest interventions—seed swaps, educational plantings, composting demonstrations—can have profound symbolic and practical effects, building social capital and ecological awareness simultaneously.





LEGACY AND CONTINUITY

The legacy of the WECARE project rests in its ability to reframe public libraries as active infrastructures of care and ecological citizenship. Far from being static repositories of books, libraries emerged as vital, adaptive platforms where community, education, and sustainability intersect. The Crângași case demonstrated that modest neighborhood branches can become strategic anchors of resilience when supported by the right partnerships, recognition, and resources.

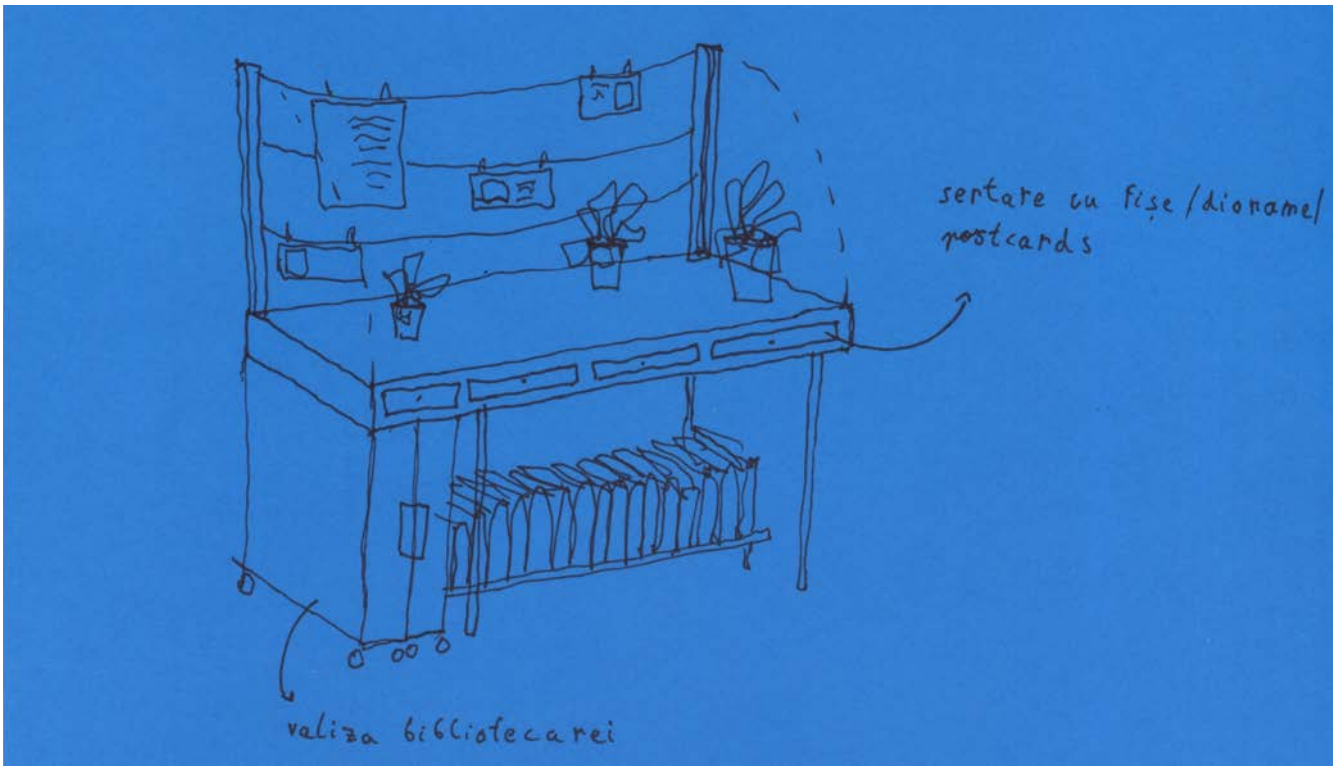
One of the most durable outcomes was the policy brief developed through the project. Synthesizing insights from librarians, residents, professionals, and students, the brief offers both a roadmap and an advocacy tool. It challenges outdated evaluation metrics that reduce libraries to numbers of visitors or books circulated, calling instead for value-based criteria that reflect their contributions to inclusion, mental health, ecological awareness, and community trust. By positioning libraries as essential public services and micro-infrastructures of resilience, the brief strengthens their legitimacy in political and funding debates.

Continuity also lies in the partnerships forged and envisioned. The project revealed how small-scale collaborations—such as school planting activities or intergenerational workshops—can be scaled into long-term alliances. Educational institutions can co-host programs and provide volunteers; professionals can lead workshops and lend expertise; NGOs can bring advocacy and organizing skills; while small businesses can supply materials. Together, these actors create a shared support system that expands the reach and capacity of libraries without overburdening them.

The Crângași Herbarium, developed through ethnographic research and participatory design, exemplifies how libraries can integrate ecological literacy into their mission. Rooted in the vernacular knowledge of local gardeners, it became not only an educational resource but also a cultural artifact, celebrating practices of "quiet sustainability." By preserving and legitimizing everyday ecological acts, the Herbarium reinforces continuity between past traditions and future ecological citizenship.

For students, the project's legacy lies in shaping new professional orientations. Their active involvement as co-authors underscored that participatory, care-based practice is not supplementary but central to contemporary urban and ecological challenges. This model of non-formal learning continues to inspire approaches that blend education, civic engagement, and co-production. For librarians, empowerment remains a central legacy. The project made visible the (sometimes) invisible care work they already perform and validated their evolving role as facilitators of community life. Supporting them with recognition, training, and time to experiment is essential for continuity. Librarians are not only custodians but trusted mediators who can sustain local partnerships and ecological education long after project-based funding ends.

Finally, the WECARE project invites broader institutional reflection. By dignifying informal gardeners' work, reframing students as contributors, and empowering librarians as facilitators, it crafted a template for how libraries can anchor ecological transitions in urban neighborhoods. The continuity of this work depends on embedding these practices in municipal strategies, funding frameworks, and community expectations.



ACKNOWLEDGEMENTS

The WECARE Bucharest/Crângași team extends its sincere gratitude to the librarians, researchers, specialists, neighbours, guests, architects, makers, and friends who have supported the project along the way.

The team is grateful for the time they dedicated to sharing childhood memories of Crângași, of climbing trees and caring for plants, and for exploring the drawers of the "Crângași Herbarium" with such curiosity and care. Equal appreciation is due for the concerns, critiques, and questions they expressed, for holding the team accountable, and for consistently raising the essential question: "But what comes next?" Acknowledgment is also owed to the children from the neighbourhood and their parents for their participation in building dioramas in April, as well as to the students who devoted time and creativity to the project throughout 2025. Their maturity, responsibility, and openness to new research methods and approaches to design have been invaluable.

Finally, the team thanks its partners from Barcelona and Krakow and expresses the hope that Crângași, El Besòs i el Maresme, and Mistrzejowice will continue to evolve by warding their ecosystem commons, and by identifying, valuing, and sharing their assets, so as to build environments that are sustainable, convivial, and healthy.

Editors of the Green Gazette

Adolf Sotoca, Marta Serra Permanyer.

Guest Editors

ATU: Daniela Calciu, Ilinca Pop**.**

studioBASAR: Alex Axinte, Cristi Borcan.

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Adolf Sotoca.

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WECARE

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Krakow

EDUCATIONAL ACTIVITIES WITHIN THE WECARE AT THE FACUT

The **WECARE – Warding Ecosystem Commons through Action-Research Education** project has found a particularly fertile ground for implementation at the Faculty of Architecture of the Cracow University of Technology. The idea of integrating research and education around the notion of *environmental commons* resonates strongly with the mission of architectural education: to cultivate sensitivity, creativity, and responsibility in future designers. In Kraków, the project took root in a very specific urban setting – the Złotego Wieku housing estate – which became both a laboratory and a stage on which students could explore the entangled social and environmental challenges of large prefabricated neighbourhoods.

The choice of Złotego Wieku was far from accidental. Built as part of the post-war drive to provide mass housing, the estate embodies many of the tensions that continue to shape contemporary urban life: the standardisation of architecture versus the diversity of human needs, the abundance of green areas versus the pressures of densification, and the legacy of modernist planning confronted with the realities of everyday social use. For students, working within this context meant not only learning design skills but also engaging with questions of memory, heritage, and sustainability.

On the undergraduate level, the goals of WECARE were introduced gradually, beginning with first-year students in the course *Introduction to Design*. Here, the emphasis was on a progression from abstract spatial exercises to increasingly complex tasks anchored in the lived reality of prefabricated housing. Students began with explorations of form and composition, exercises that sharpened their perception of space. From there, they moved to the intimate scale of an apartment, tasked with rethinking the layout of a flat in a concrete block – an exercise that demanded attention to functional logic and human comfort. The scale then shifted outward, as students designed a small public utility building in a green corridor, a project that opened their eyes to the importance of accessibility and inclusivity. Finally, they confronted the dynamics of a public market square, learning to propose ecological and socially responsive strategies while grappling with the complexities of collective space. What united these assignments was the sense of progression: students were not only learning to design, but also to situate their work within the broader fabric of social and environmental relations.

Further along the undergraduate path, in the third year, the course *Urban Design* placed students before an even larger challenge: the green transformation of the Mistrzejowice estate. Here, the task was not limited to a single building or square but encompassed the spatial logic of the estate as a whole. Students were asked to respect the heritage of the modernist layout while reimagining it for contemporary needs. Their proposals dealt with everything from enhancing public spaces and protecting greenery to addressing long-standing issues of accessibility, connectivity,

and parking. This exercise underscored a crucial lesson: that designing for existing communities requires balancing preservation with transformation, and that sustainability must be embedded not only in materials and technologies but also in the patterns of everyday life.

At the master's level, the engagement with WECARE became more explicitly international and research-driven. In the course *Public Utility Buildings Design*, conducted in English, Polish students worked side by side with Erasmus participants, creating a lively dialogue across cultural and disciplinary backgrounds. Their task was to design public utility buildings along the southern edge of Złotego Wieku – a location that embodies both the potential and the tensions of the estate's relationship with its surroundings. The projects were preceded by detailed urban and social analyses, and students were encouraged to draw on the recommendations of the *Community Empowerment Report* prepared within the WECARE framework. What distinguished this course was not only its design output but also the way it framed design as a form of research: a way of asking questions, of testing hypotheses about the role of commons in shaping sustainable neighbourhoods.

Meanwhile, doctoral students engaged with the estate from yet another perspective in the seminar *Shaping the Housing Environment and Universal Design – Contemporary Challenges*. Their work combined critical reflection with artistic interpretation. While some participants focused on analysing accessibility or mapping common resources, others experimented with more expressive forms – posters, sculptural models, conceptual installations – that sought to capture the symbolic and cultural dimensions of shared spaces. The seminar demonstrated that research on housing estates is not confined to technical solutions; it also involves narratives, representations, and acts of imagination that shape how communities see and value their environment.

Taken together, these courses illustrate how the objectives of a European project can be woven into the fabric of architectural education. They show that teaching design is not only about mastering tools and techniques but also about cultivating a deeper awareness of the contexts in which architecture operates. By working with Złotego Wieku, students at different stages of their education encountered the estate as a living environment – one that is at once ordinary and exceptional, burdened with history yet open to reinvention. In doing so, they learned that architecture is always more than the creation of form: it is a negotiation between heritage and change, between ecological responsibility and human need, between the local and the global.

Thus, the Złotego Wieku estate became a classroom without walls, a field of inquiry where education, research, and community engagement could meet. The WECARE project, by embedding its goals into undergraduate, master's, and doctoral courses, transformed architectural education into a process of shared discovery. It offered students not just knowledge but experience – the chance to understand that the commons are not an abstract concept, but a lived reality, and that the task of architects is to care for them with creativity, responsibility, and imagination.

Chair of Urbanism and City Structure Architecture A-9
Faculty of Architecture, CUT

YEAR 1, DEGREE I, semester 1

A.1-1
Introduction to Design

Course Leader: Prof. D.SC. Ph.D. Arch. Kinga RACOŃ - LEJA

Course Coordinator: Ph.D. Arch. Agnieszka MATUSIK

Group Leaders:
Ph.D. Arch. Agnieszka MATUSIK
Ph.D. Arch. Eliza SZCZEREK
Ph.D. Arch. Dorota WANTUCH – MATLA
M.Sc. Arch. Rafał OLEKSIK



Winter semester
2024/2025

Classes:
Mondays: 15:00-18:00
S. P2, Podchorążych Street 1.

Thursdays: 9:00-12:00
S. 1, Warszawska Street 24.

1. COURSE OBJECTIVE

The aim of the course is to enable students to master the basic principles of design and composition in architecture and urban planning, in particular the knowledge and skills related to the development of architectural and urban concepts.

Course participants will learn the principles of creating desirable relationships between the elements that shape space – in terms of the relationship between solids, the structure of composition, and contextual relationships. A particular dimension is the dependence of humans and society on the environment in which they live, which is the basic criterion for shaping forms, spaces, and their scale, as well as how they are used. This also highlights the important role of cultural, spatial, and natural context in creating new aesthetic values. The issue of the economics of solutions, sustainable and environmentally friendly activities is also addressed. Another important goal is to acquire the ability to present your ideas in an attractive and convincing manner on boards in the form of flat drawings (projections, cross-sections, elevations) and spatial visualizations.

The course program provides students with the opportunity to acquire the knowledge and skills necessary to shape appropriate functional and spatial relationships within an architectural interior, taking into account the needs and comfort of its inhabitants.

2. COURSE DESCRIPTION

EXERCISE 1: STUDY OF SPATIAL STRUCTURE - Introduction to architectural and urban design issues through an exercise related to shaping space using various compositional elements.

THEME: The composition consists of elements resulting from the defragmentation of a single solid (cube). The elements of the composition resulting from the original solid must be legible. Various methods of defragmentation are permitted, e.g., cutting, drilling. The composition should be placed on a rectangular base measuring 26 cm x 42 cm in projection (flat or freely shaped). The entire composition must not exceed 16 cm in height.

Therefore, the composition should be designed to meet the following requirements:

- Spatial elements resulting from the defragmentation of a cube,
- a base with dimensions of 26 cm x 42 cm (flat or freely formed), but maintaining the dimensions specified above in the horizontal projection.
- Color scheme of the composition – any (justification for the use of color),
- Technique – any,
- The use of textures is permitted.

An integral part of the project is the theoretical part and the drawing exam.

- The theoretical study should include an analysis of at least two examples of the application and role of art in public spaces in cities/open landscapes.
- The assignment is to present a simulation of the introduction of the designed composition into public space. As supporting material, students will receive a photo into which the composition should be inserted. The resulting visualization of this combination can be made using any technique (the composition can be pasted directly into the photo or used as a background for graphic design using any technique).

The design study should include:

- One 50cm x 70cm board with a projection and four views on a scale of 1:2, as well as a perspective of the entire composition, drawn by hand using any durable technique. Board orientation – vertical.
- Description with title page – a total of 2 or 3 A4 pages, and a board copied and reduced to A3 format.
- Theoretical part (attached to the descriptive part) – 2 A4 pages.
- Conceptual sketches.
- 1:1 scale model (signed only with the student's first and last name on the bottom of the base)
- 2-4 photos of the model printed on A4 sheets and inserted into the description

ATTENTION, VERY IMPORTANT!

The description, together with the title page, sketches, 2-4 photos printed on A4 sheets, and a reduced A3 board (folded to fit into A4) should be placed in a transparent front cover and stapled together in the form of an A4 notebook!

To submit the project, the A4 notebook and the 50cm x 70cm board should be placed in a labeled folder – Bristol board/cardboard 100cm x 70cm folded in half.

Only the following information should be included on the title page (i.e., on the first page of the description and on the folder):

- STUDENT'S NAME AND SURNAME (most important information, recommended larger font),
- Year 1, semester 1, degree I
- Academic year: 2024/2025
- Exercise 1 - Study of spatial structure
- Subject: Introduction to design (A.1-1)
- Subject lecturer - Kinga Racoń-Leja, DSc. PhD, Eng. Arch.
- Project group leader - enter first and last name

The description should be presented in a legible and unambiguous manner. It is preferable to divide the description into sections (points). The following division is suggested:

- preliminary information about the subject of the exercise,
- information about the adopted compositional principle (relationships between solids),
- information about the reasons and/or inspirations leading to the final shape of the individually designed composition,
- potential possibilities for the actual reproduction of the composition in architectural and urban space (in the real world),
- additional/other information, at the discretion of the author of the description.

The electronic version of the study (chart, photos of the model, project description) should be posted on the TEAMS platform in the appropriate team.

In the course of working on the first exercise, the following is expected:

- review of the progress of student work (work submitted for review in draft form):

The scope of Review 1 should include: a 1:1 working model, 1:2 scale drawings, conceptual sketches.

- final exam: proposing to incorporate the composition into the real terrain and simulating its potential effect on public space.

All materials submitted for review should be signed with the student's first and last name (regardless of the signature required on the folder).

EXERCISE 2: INTERIOR DESIGN PROJECT FOR AN APARTMENT IN A MULTI-FAMILY BUILDING.

TOPIC: apartment design project

The design task is:

- To design an apartment within a multi-family building that is part of the Mistrzejowice housing estate. The project should propose functional solutions for the premises that take into account the user's housing needs. Functional proposals should be optimized based on the available usable area of the premises and the number of residents should be specified.
- Designing a modern interior (taking into account contemporary finishing materials, furniture, and lighting fixtures) in a manner adapted to the adopted functional solution. The degree of accuracy should be adapted to the scale of the design.
- The design should include two vertical boards (50 cm x 70 cm) showing:
- An interior plan, scale 1:25
- Two cross-sections with views of the arranged walls, scale 1:25
- Perspectives of the interior (one basic and supplementary perspectives).
- Any durable technique (a legend of the elements used by the companies co-organizing the competition is required)
- Project description – minimum 10,000 characters, including a title page and conceptual sketches, bound and framed in the same way as in exercise 1, together with boards copied and reduced to A3 format.
- Theoretical part (attached to the descriptive part) presenting an analysis of contemporary residential interiors – 2 pages in A4 format.
- All documentation in PDF format should be placed in a folder labeled with your first and last name, in a team on the Teams platform.

Project scope:

1. Floor plan on a scale of 1:25

The starting point is the existing condition of the apartment. All permanent elements, such as installation risers, must be taken into account and adapted to the existing facade design. It is possible to change the function of rooms and demolish partition walls, as well as make sectional perforations in the structural wall (after consultation with the instructor). The functional program of the apartment should be determined, adequate to its size and the needs of a hypothetical investor.

2. Interior cross-sections on a scale of 1:25

Two cross-sections through the interior are required, showing the layout with a clear distinction between the cut elements and the elements remaining in view.

3. Perspectives showing the designed interior (one basic perspective and supplementary perspectives) reflecting the character of the designed interior in the most representative way possible.
4. Area summary: functional layout diagram with room numbering and a list of rooms with their square footage.
5. Legend: in accordance with the adopted solutions (specification of furniture, lighting, flooring, and other materials).

ATTENTION, VERY IMPORTANT!
The project description (minimum 10,000 characters) together with the title page, sketches, and reduced A3 boards (folded to fit into A4) should be placed in a transparent front cover and bound in the form of an A4 notebook! The electronic version of the study (boards with the project description) should be placed on the TEAMS platform in the appropriate team.
Prepare the title page of the notebook according to the guidelines for exercise 1, using the title of the exercise as "Interior design project for the ground floor of a single-family house." The final project or its elements submitted for review during the semester should be placed in a signed folder – Bristol board/cardboard 100 cm x 70 cm folded in half.

The description should be presented in a legible and unambiguous manner, preferably divided into chapters (sections). The following division is proposed:

- preliminary information about the subject of the exercise,
- information about the most important design assumptions adopted by the student, i.e.: information about the adopted compositional and functional principle (information about the most important planned spatial relationships),
- basic figures for the adopted design solution (usable area, information about the functional program, other information about the objects proposed in the design, materials, their colors, textures, shape, etc.),
- information about any inspirations underlying the designed solution,
- additional/other information, at the discretion of the author of the description.

During the course of the work, two reviews of the progress of student work are planned (work submitted for review in draft form):

The scope of Review 1 includes:
- a 1:25 scale plan showing the proposed functional division of the interior
- one longitudinal section (including a section or view of the staircase)

The scope of Review 2 includes:
- a 1:25 scale plan showing the proposed functional division of the interior, including its complete layout
- 2 cross-sections on a scale of 1:25 with views of the walls and their arrangement
- At least one representative perspective of the interior

All materials submitted for review should be signed with your first and last name (regardless of the signature required on the folder).
An integral part of the project is a public defense accompanied by a discussion.

ADDITIONAL COMMENTS
In order to pass the course, students must participate in classes (design exercises, reviews) in accordance with the rules set out in the study regulations and course program, and obtain a positive grade for their coursework.
Assignments must be submitted by the deadline specified in the course program, prepared in the required form and in accordance with the required scope of content.
All submitted work (charts, descriptions, sketches) must be marked with the student's name, year of study and academic year, as well as the name of the course and details of the lecturer.

3. PROJECT CLASS SCHEDULE

OCTOBER			
1.	07.10	monday	Start of classes. Discussion of the course topics. Discussion of the organization of classes. Presentation of the issues covered in the first design exercise. Division into groups, group work – initial assumptions for exercise no. 1.
2.	10.10	thursday	site visit
3.	14.10	monday	Group work – model and its documentation
4.	17.10	thursday	Group work – model and its documentation
5.	21.10	monday	Group work – model and its documentation
6.	24.10	thursday	Group work – model and its documentation) / **clause**
7.	28.10	monday	OVERVIEW OF THE PROGRESS OF WORK. Work for review should be brought to class (i.e., working model and board with working drawings) for interim assessment.
NOVEMBER			
8.	4.11	monday	Discussion of review results 1. Group work – corrections after review.
9.	7.11	thursday	Group work – on the entire project, final composition of the board, description, model.
10.	14.11	thursday	SUBMITTING PROJECTS FOR EVALUATION.
11.	18.11	monday	Discussion of the results of exercise no. 1. Introduction to exercise no. 2 - agreeing on topics, in groups – analysis and discussion of the initial assumptions for the project.
12.	21.11	thursday	Group work – sketches, functional solution concepts 1:50
13.	25.11	monday	Group work 1:25, projection, cross-sections
14.	28.11	thursday	Group work 1:25, projection, cross-sections
GRUDZIEŃ			
15.	2.12	monday	Group work 1:25, projection, cross-sections
16.	5.12	thursday	Group work 1:25, projection, cross-sections
17.	9.12	monday	**Przegląd 1** **Rzut 1:25, 1 przekrój1:25**
18.	12.12	thursday	Review discussion - group work, correction after review
19.	16.12	monday	Review discussion - group work, correction after review
20.	19.12	thursday	Review discussion - group work, correction after review
STYCZEŃ			
21.	09.01	thursday	**Overview 2** **Scale 1:25, 2 cross-sections 1:25** **Perspective/visualization**
22.	13.01	monday	Group work
23.	16.01	thursday	Group work – the entire project

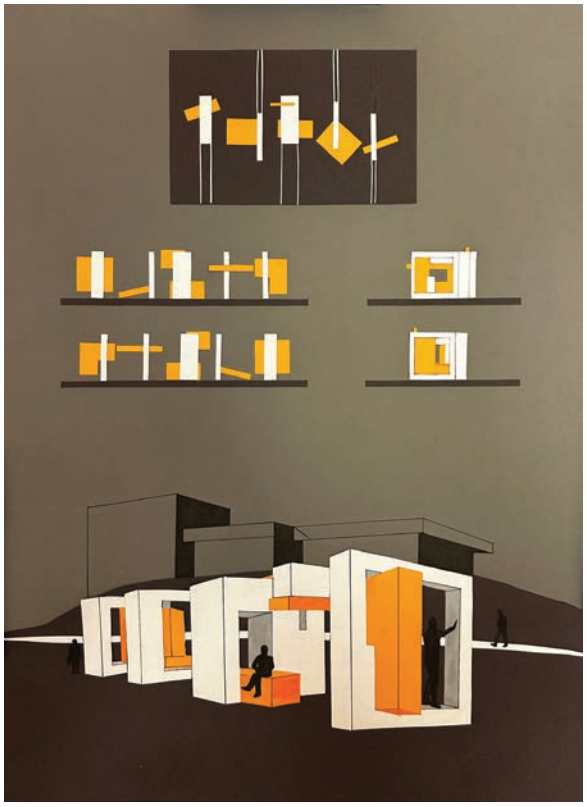
24.	20.01	monday	Group work – the entire project
25.	23.01	thursday	DEADLINE FOR SUBMITTING WORKS - SUBMITTING PROJECTS FOR EVALUATION
26.	27.01	monday	**Project presentation/public defense**

4. LITERATURE

1. Lynch K., *Obraz miasta*, Warszawa, 2011.
2. Neufert E., *Podręcznik projektowania architektoniczno-budowlanego,* Arkady, Warszawa, 1995.
3. Wejchert K., *Elementy kompozycji urbanistycznej,* Arkady, Warszawa, 1984.
4. Żórawski J., *O budowie formy architektonicznej*, Arkady, Warszawa, 1973.
5. Gehl J., *Życie między budynkami,* RAM, 2013.
6. Gehl J., *Cities for people, Island Press,* 2010.
7. Montgomery Ch., *Miasto szczęśliwe*, Wysoki Zamek, 2024.

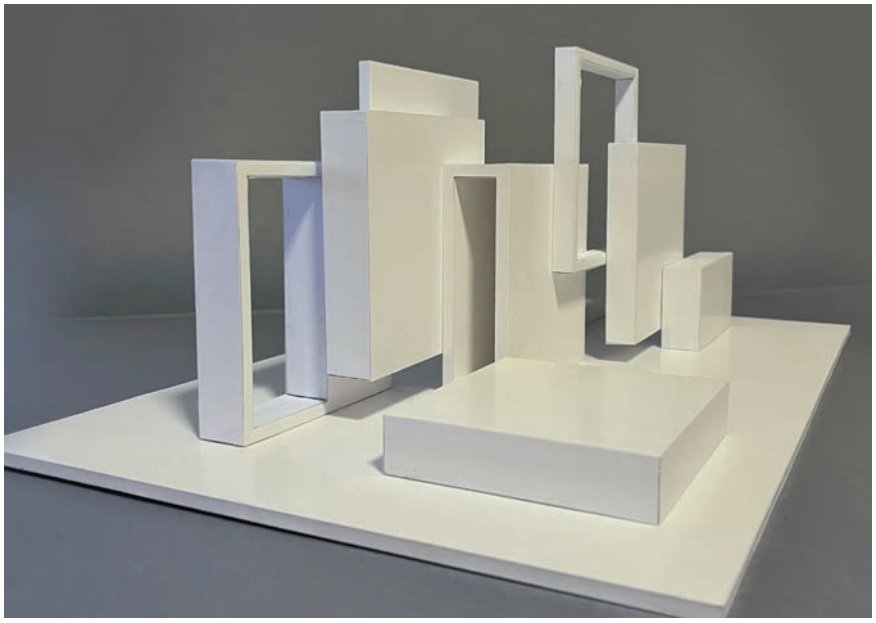
5. LAWS AND REGULATIONS

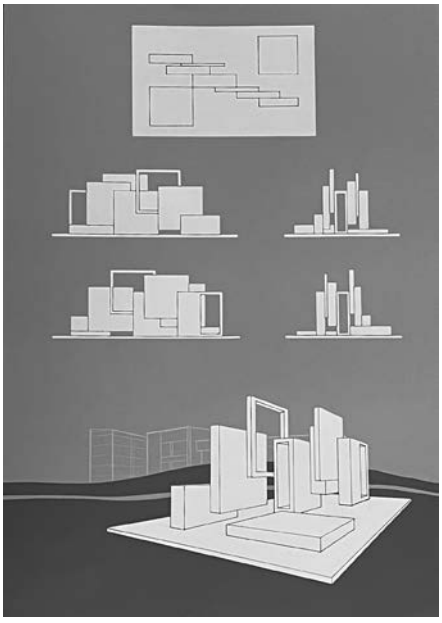
1. Ustawa z dnia 27 marca 2003 r. o planowaniu i zagospodarowaniu przestrzennym, Dz. U. z 2003 r. nr 80 poz. 717 z późniejszymi zmianami
2. Rozporządzenie Ministra Infrastruktury z dnia 26 sierpnia 2003 r. w sprawie wymaganego zakresu projektu miejscowego planu zagospodarowania przestrzennego, Dz. U. z 2003 r. nr 164 poz. 1587,
3. Rozporządzenie Ministra Infrastruktury z dnia 26 sierpnia 2003 r. w sprawie sposobu ustalania wymagań dotyczących nowej zabudowy i zagospodarowania terenu w przypadku braku miejscowego planu zagospodarowania przestrzennego, Dz. U. z 2003 r. nr 164 poz. 1588,
4. Rozporządzenie Ministra Infrastruktury z dnia 26 sierpnia 2003 r. w sprawie: oznaczeń i nazewnictwa stosowanych w decyzji o ustaleniu lokalizacji inwestycji celu publicznego oraz w decyzji o warunkach zabudowy, Dz. U. Nr 164, poz. 1589 z 2003 r.
5. Ustawa z dnia 7 lipca 1994 r. Prawo Budowlane, Dz. U. 1994 r. nr 89 poz. 414 z późniejszymi zmianami,
6. Rozporządzenie Ministra Infrastruktury z dnia 12 kwietnia 2002 r. w sprawie warunków technicznych, jakim powinny odpowiadać budynki i ich usytuowanie, Dz. U. Nr 75, poz. 690 z późniejszymi zmianami,
7. Ustawa z dnia 21 marca 1985 r. o drogach publicznych, Dz. U. 1985 r. nr 14, poz. 60 z późniejszymi zmianami,
8. Rozporządzenie Ministra Transportu i Gospodarki Morskiej z dnia 2 marca 1999 r**.** w sprawie warunków technicznych, jakim powinny odpowiadać drogi publiczne i ich usytuowanie, Dz. U. z 1999 r. nr 43 poz. 430 z późniejszymi zmianami.



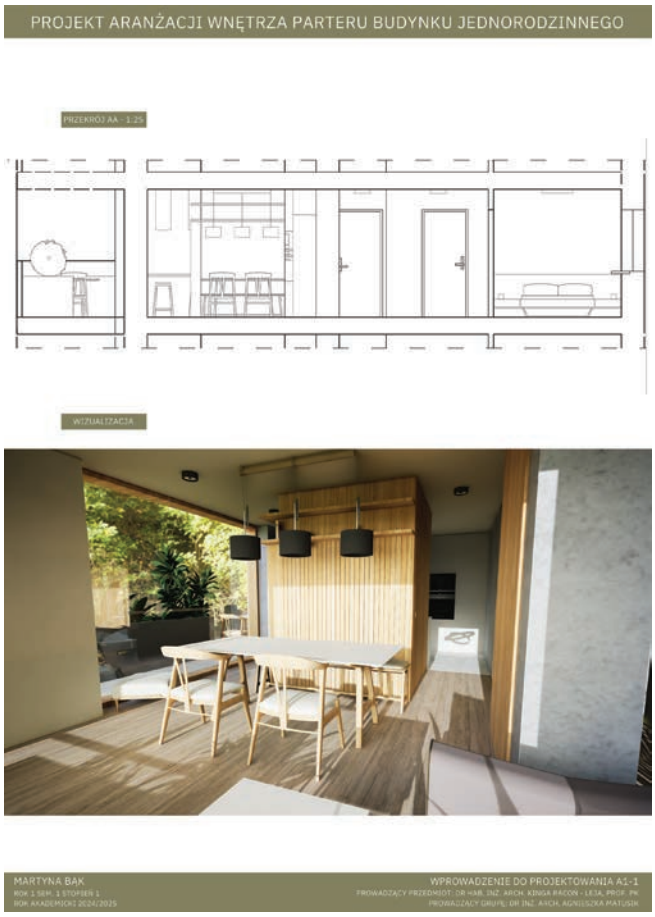


ill. 210–211. Educational actions. Author: Aleksandra Andriushkevich

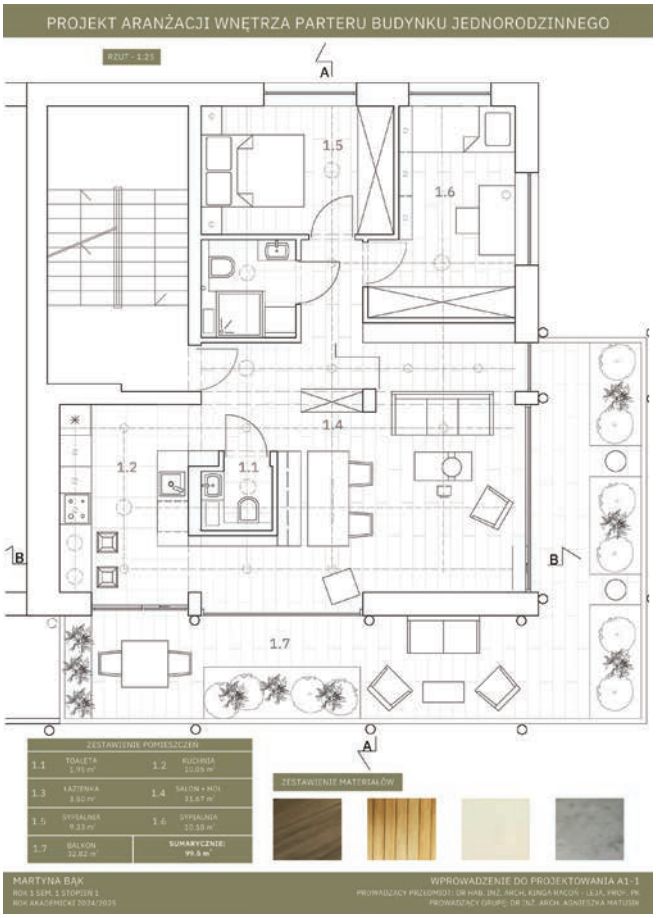




ill. 212–213. Educational actions. Author: Jakub Barczak

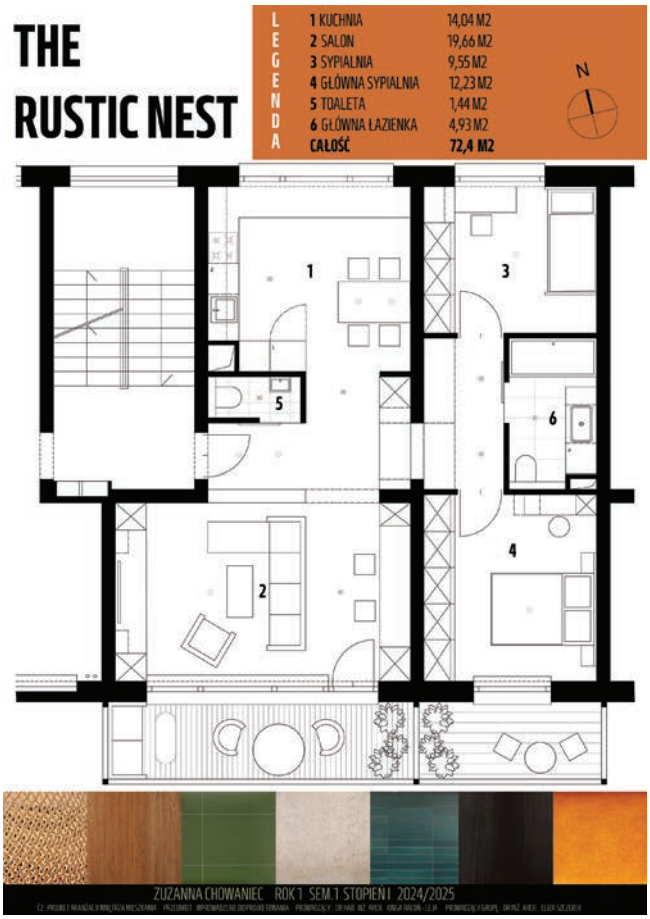






ill. 214–216. Educational actions. Author: Martyna Bąk







ill. 217–219. Educational actions. Author: Zuzanna Chowaniec

Chair of Urbanism and City Structure Architecture A-9
Faculty of Architecture, CUT

YEAR 1, DEGREE I, semester 2

A.1-1
Introduction to Design

Course Leader: Prof. D.SC. Ph.D. Arch. Kinga RACOŃ - LEJA

Course Coordinator: Ph.D. Arch. Agnieszka MATUSIK

Group Leaders:
Ph.D. Arch. Agnieszka MATUSIK
Ph.D. Arch. Filip SUCHOŃ / Ewa SZYMCZYK
Ph.D. Arch. Dorota WANTUCH – MATLA
M.Sc. Arch. Rafał OLEKSIK



summer semester
2024/2025

Classes:
Mondays: 15:00-18:00
S. P2, Podchorążych Street 1.

Thursdays: 9:00-12:00
S. P2, Podchorążych Street 1.

COURSE DESCRIPTION

EXERCISE 3: Public building design

TOPIC: Conceptual design of a public building and its immediate surroundings with a simple functional program (art gallery, commercial facility, e.g., flower shop, newsagent, library branch, City Hall service point, possibly a café, etc.)
The design task is:

- To design a small two-story commercial building (pavilion) whose function will appropriately complement and enrich the public space of Mistrzejowice (the location is specified),
- The building consists of two floors (ground floor and underground or above-ground floor). The method of integrating the floors with the surroundings should be considered and specified.
- The preferred building area should be 100-200m². The usable area should not exceed 400 m².
- Design a building adapted on both floors to the needs of people with disabilities, with particular emphasis on the issues of people with physical disabilities.
- Design a building that allows for easy distribution of internal equipment installations, taking into account the appropriate height of each floor.
- Design the immediate surroundings of the building as part of the land development project. The design of the surroundings should take into account environmental and social issues.
- The land development project should, as in the interior of the building, take into account the needs of people with disabilities, as well as present selected elements of greenery, small architecture, and floor arrangement.

1. The design study should include:
- Two boards (vertical orientation) measuring 50 cm x 70 cm, showing:
- The land development plan on a scale of 1:200,
- Floor plans of the pavilion on a scale of 1:100
- Cross-section of the pavilion on a scale of 1:100
- 2 elevations on a scale of 1:100
- Axonometric projection or perspective of the building with its surroundings - bird's eye view
- 1-2 perspectives of the building seen from human level

2. The above-mentioned boards copied and reduced to A3 format.
3. Theoretical part – analysis of at least two selected small buildings (domestic or foreign) related to the subject of the design task, together with conclusions – description of their architectural and urban concept with the author's commentary and evaluation (A4, minimum 10,000 characters, Arial 11 font with standard margins and 1.5 line spacing + illustrations), confirming individual studies and knowledge of contemporary trends in the design of public spaces. The theoretical part with the title page (prepared in the same way as for the description of exercise 2) should be bound and covered with a
cover. All borrowed photographs and quotations should be clearly marked and
the source indicated (footnotes and bibliography).

4. Project description with title page and conceptual sketches, bound and stapled in the same way as the theoretical part. Both documents can be bound together.
5. All documentation in PDF format should be placed in a folder labeled with your first and last name, in a team on the Teams platform.
The scope of the project should include:
1. A land use plan on a scale of 1:200
The land use plan should be drawn up in a linear manner on a situational and elevation base, showing (in greater detail than 1:500) the roof plan of the building and its immediate surroundings. The graphics should be clear and allow all information contained in the project to be read. Color may be used, but in such a way that all elements of the development are visible.
The development plan on a scale of 1:200 should include:
- a legend (containing existing and newly designed elements),
- a wind rose,
- scale marking,
- a simplified building plan and arrows indicating entrances,
- small architectural features (including seating areas, bicycle parking spaces, lighting, and other important development elements if they are located in the immediate vicinity of the building)
- marking of existing and planned natural elements, i.e., tall and low greenery, water elements (elements occurring in the immediate vicinity of the building should be presented in a clear manner, it is necessary to show the development of the area under the tree crowns),
- graphic distinction between the existing and newly designed state,
- graphic markings of slopes, gradients, ramps, stairs, etc.
- elevation marks indicating the designed ground levels.

2. Floor plan of the building on a scale of 1:100

A higher degree of accuracy is required in presenting the designed solution than on a scale of 1:200. The height of the basic floor in the clear should be no less than 3 m + technical space for installation purposes (approx. 30-60 cm). The building should have reinforced concrete ceilings with a slab thickness of 15 cm – 18 cm, depending on the span. The staircase should be equipped with balustrades on both sides. The dimensions of the staircase should be as for a public building. The elevator should be designed with a cabin size that allows the transport of disabled people in wheelchairs – the dimensions of the elevator shaft should be determined on the basis of any technical solution available on the market. The building should have a technical shaft for sanitary installations, including heating and ventilation. The building should be equipped with toilets on both floors (it is permissible to locate a toilet adapted to the needs of disabled people on only one selected floor). It is proposed to assume that the number of users on the ground floor will be between 11 and 50, and on the second floor (underground or above ground) up to 10. The functional program should be adapted to the basic function of the building (chosen by the student).

3. Cross-section of the building on a scale of 1:100

A minimum of one cross-section through both floors of the building (including the staircase) is required, with a clear distinction between the cut elements and the elements remaining in view. The cross-section should include elevation marks and basic floor height dimensions.

4. Elevations of the building on a scale of 1:100.
A minimum of 2 elevations of the building are required. The elevations should show the materials and glazing used and be drawn with the accuracy required by the scale used. The elevation drawing should be linear; color may be used, but should not obscure the details.
5. Perspective or axonometric view from a bird's eye view showing the building and its immediate surroundings (part of the accompanying public space).
6. Perspective or perspectives of selected views of the building from human level – min. 1.
7. Conceptual diagram (guidelines) showing the project ideas, design diagrams.
The scale of the diagram can be arbitrary. Hand-drawn diagrams are permitted (they must be scanned and included in the board). Design diagrams explaining the adopted solutions for the facility are permitted.
ATTENTION, VERY IMPORTANT!
The project description (minimum 10,000 characters) together with the title page, sketches, and reduced A3 boards (folded to fit into A4) should be placed in a transparent front cover and bound in the form of an A4 notebook!
The electronic version of the study (boards with the project description) should be placed on the TEAMS platform in the appropriate team. The title page of the notebook should be prepared according to the guidelines for exercise 2, using the title of the exercise as "Design of a small service building in public space." The final project or its elements submitted for review during the semester should be placed in a signed folder – Bristol board/cardboard 100cmx70cm folded in half. The description should be presented legibly and unambiguously, preferably divided into chapters (points).
The following structure is proposed:
- **Introduction: preliminary information about the subject of the exercise, including** the location of the building,
- Conceptual assumptions: information about the most important design assumptions adopted by the student, i.e., information about the adopted compositional and functional principles and the connection with the existing surroundings (information about the most important planned spatial relationships and their relation to the requirements of the Local Spatial Development Plan),
- Detailed information: basic figures for the adopted design solution (building area, usable area, information about the dimensions and functional program of the building, materials, their colors, textures, the shape and use of the immediately adjacent area, etc.,
- information about any inspirations underlying the designed solution,

During the course of the work, one review of the progress of student work is planned (work submitted for review in draft form):
The scope of Review 1 includes:
- design guidelines, design diagrams (hand-drawn versions are acceptable)
- land development plan on a scale of 1:200
- floor plans, cross-sections, and elevations of the building at a scale of 1:100
- essay (draft version), to be submitted in its final form by the deadline specified in the schedule

All materials submitted for review should be signed with the author's first and last name (regardless of the signature required on the folder).

EXERCISE 4: SPATIAL AND FUNCTIONAL ARRANGEMENT DESIGN FOR A GIVEN PUBLIC SPACE - Introduction to issues related to composition on an urban scale.

TOPIC: Concept for the redevelopment of an existing public space. Market square.
For the purposes of the 4th design exercise, the location marked on the graphic attachments, which form an integral part of this description, has been selected.

The design task is to design a square with a market function. The task also includes proposing ecological and social solutions. The connections between the square and its surroundings should be considered. The design concept is to be developed as a result of a functional and spatial analysis and the resulting design guidelines.

The functional and spatial analysis should be carried out within a scope appropriate to the topic. The scope and number of studies should be agreed with the group leader. Analysis diagrams should be presented on an appropriate scale or with a scale reference (scale bar). The analysis should be supplemented with a photographic inventory. The urban analysis should be completed with a diagnosis and synthetic conclusions leading to the development of design guidelines. The analysis is a team effort. The urban analysis in the form of a bound A3 notebook is subject to evaluation and paves the way for the implementation of design work. Design guidelines, as an interpretation of the urban analysis, are developed individually.
The second phase involves the detailed development of the project. An integral part of this is the development of the market space and the accompanying social space. The project should propose adequate spatial, functional, communication, and ecological solutions.

The design study should include:
1. Three 50 cm x 70 cm boards containing:
- design diagrams and design guidelines (according to the analysis),
- land development plan (site plan) on a scale of 1:500,
- 2 cross-sections (with views) through the planned urban interior on a scale of 1:500,
- axonometric projection or perspective of the entire interior seen from a bird's eye view,
- perspectives (minimum 2) of a fragment of the interior seen from human level.
Board orientation - VERTICAL
2. The above-mentioned boards copied and reduced to A3 format, added to the descriptive part.
3. Description with title page - a total of at least 6 A4 pages.
4. Theoretical part - consisting of the author's analysis of two selected domestic or foreign projects related to the topic of the design task, together with conclusions - minimum 6 A4 pages - confirming individual studies and knowledge of contemporary trends in the design of public spaces - Theoretical part with a title page (prepared in

the same way as for the description), bound and covered with a cover. All borrowed photographs and quotations should be clearly marked and the source indicated (footnotes, bibliography).

The scope of the project should include:

1. Design diagrams and design guidelines on an appropriate scale or without scale with a scale bar.
2. Land use plan on a scale of 1:500.

The land use plan should be drawn up in a linear manner on a situational and elevation base, showing the roofs of buildings. The graphics should be clear and allow all information contained in the project to be read.

Elements that the development plan should contain:

- legend
- compass rose
- scale marking
- marking of directions and locations of cross-sections
- arrows indicating building entrances
- location of a small building (structure)
- location of small architectural structures (including seating areas, display stands, lighting, and other important development elements)
- location of monuments and/or other spatial accents (if any)
- marking of existing and planned natural elements, i.e., tall and low greenery, water (elements should be presented in a clear manner, it is necessary to show the development of the area under the tree crowns)
- graphic distinction between types of planned and existing flooring
- graphic markings of slopes, gradients, ramps, stairs
- elevation marks indicating planned ground levels

4. Cross-sections of the square showing the design and its surroundings on a scale of 1:500

A minimum of 2 cross-sections are required with a clear distinction between the cut elements and the remaining elements

ATTENTION, VERY IMPORTANT!

The description, together with the title page, sketches, and reduced A3-size boards (folded to fit into A4) should be placed in a transparent front cover and bound in the form of an A4 notebook!

The title page of the notebook should be prepared according to the guidelines for exercise 1, using the title of the exercise as “Spatial and functional design of the public space of the market square in Mistrzejowice.” The final project or its elements submitted for review during the semester should be placed in a signed folder – Bristol board/cardboard 100cmx70cm folded in half. The description should be presented legibly and unambiguously, preferably divided into chapters (points). The following division is suggested:

- preliminary information about the subject of the exercise,
- information about the most important results of the urban analysis obtained by the student and the conclusions drawn,

- information about the adopted compositional and functional principles and their connection with
the existing environment (information about the most important planned spatial relationships),
- basic numerical and percentage data for the adopted design solution (area of the development site, area and share of biologically active area, area and share of paved area, area and share of the planned building, information on the dimensions and function of the building, other information on the facilities proposed in the design, materials, their colors, textures, the shape and use of the square, etc.,
- information about any inspirations underlying the designed
solution,
- additional/other information, at the discretion of the author of the description.
An electronic version of the entire study (boards, project description, essay) should be posted on the TEAMS platform in the appropriate team.
During the course of the work, one review of the progress of student work is planned (work submitted for review in draft form):
The scope of the review includes:
- urban analyses (group work),
- design guidelines and design diagrams (individual work).
- site plan and cross-sections of the urban interior (showing the frontage of the square) on a scale of 1:500,
- axonometric or perspective drawings, sketches,
- theoretical part (in the final version, submitted together with the documentation submitted for review).

ADDITIONAL COMMENTS
All submitted materials (both reviews and final submissions) must be signed with your first and last name (regardless of the signature required on the folder)!!!
In order to pass the course, students must participate in classes (design exercises, reviews) in accordance with the rules set out in the study regulations and course program, and obtain a positive grade for their coursework.
Assignments must be submitted by the deadline specified in the course program, prepared in accordance with the required form and in line with the required content.
All submitted work (charts, descriptions, sketches) must be marked with the student's first and last name, year of study and academic year, as well as the name of the course and details of the lecturer.

4. SCHEDULE OF CLASSES

FEBRUARY			
1.	24.02	monday	Start of classes. Discussion of the course topics. Discussion of the organization of classes. Presentation of the issues covered in the first project exercise. Group work.
2.	27.02	thursday	Project classes
MARCH			
3.	3.02	monday	Project classes

4.	6.03	thursday	Project classes
5.	10.03	monday	Project classes
6.	13.03	thursday	Project classes
7.	17.03	monday	Project classes
8.	20. 03	thursday	Project classes
9.	24. 03	monday	**WORK PROGRESS REVIEW**
10.	27.03	thursday	Project classes
11.	31.03	monday	Project classes
APRIL			
12.	3.04	thursday	Project classes
13.	7.04	monday	Project classes
14.	10.04	thursday	**PROJECT DELIVERY**
15.	14.04	monday	Discussion of the results of project 1, introduction to project 2
from April 17 to April 22, 2025 (holiday break – Easter)			
16.	24.04	thursday	Project classes
17.	28.04	monday	Project classes
MAI			
From Mai 1 to Mai 4, 2025 (Public holiday, National Holiday of May 3rd, Krakow University of Technology Rally)			
18.	5.05	monday	Project classes
19.	08.05	thursday	Project classes
20.	12.05	monday	Project classes
21.	15.05	thursday	**WORK PROGRESS REVIEW**
22.	19.05	poniedziałek	Project classes
23.	22.05	thursday	Project classes
24.	26.05	monday	Project classes
25.	29.05	thursday	Project classes
JUNE			
26.	2.06	monday	Project classes
27.	5.06	thursday	Project classes
28.	9.06	monday	Project classes
29.	12.06	thursday	**PROJECT SUBMISSION, PUBLIC DEFENSE**

LITERATURE

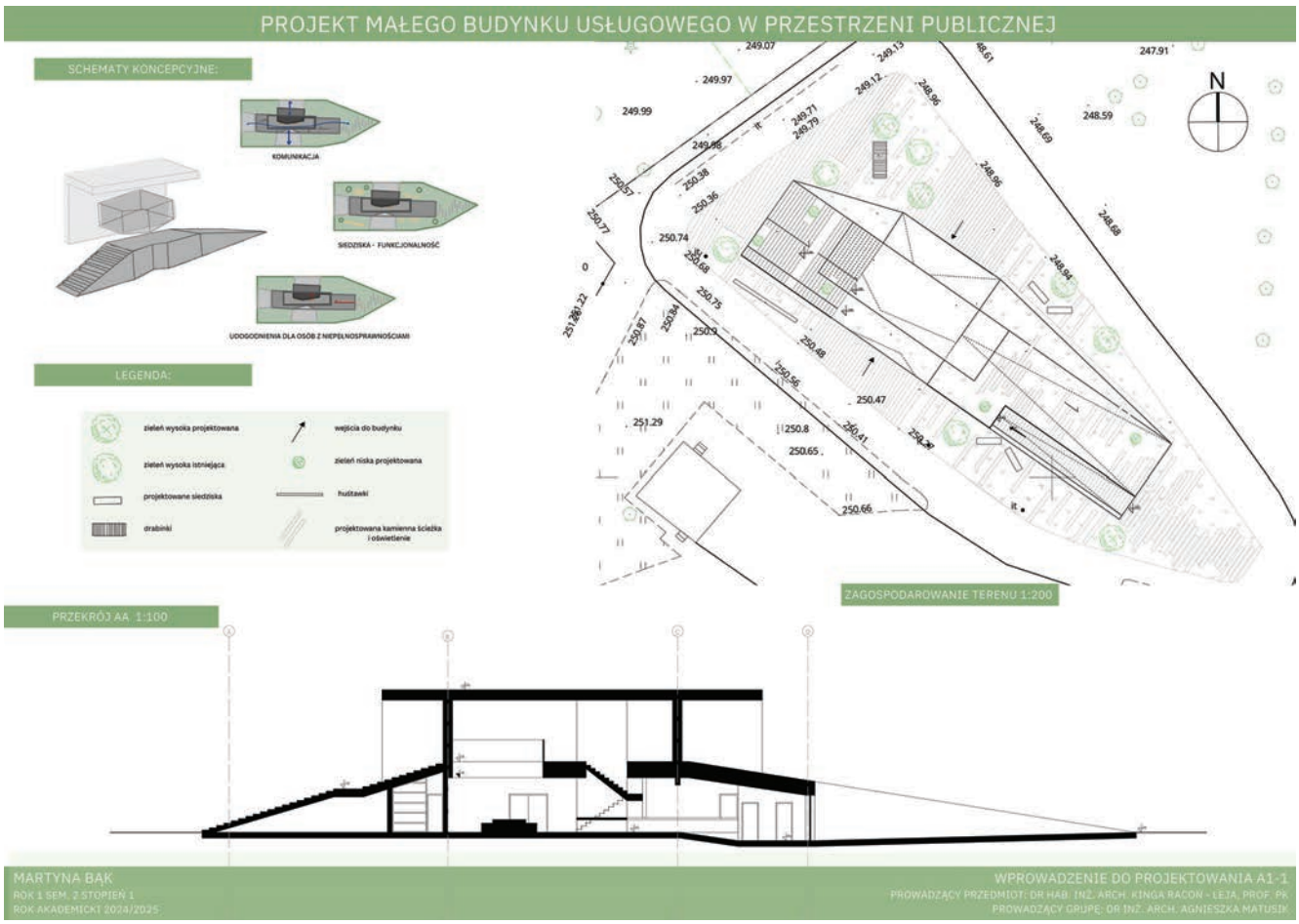
1. Lynch K., *Obraz miasta*, Warszawa, 2011
2. Neufert E., *Podręcznik projektowania architektoniczno-budowlanego,* Arkady, Warszawa, 1995
3. Wejchert K., *Elementy kompozycji urbanistycznej,* Arkady, Warszawa, 1984
4. Żórawski J., *O budowie formy architektonicznej*, Arkady, Warszawa, 1973
5. Gehl J., *Życie między budynkami 2010/ Cities for people* 2013,
6. Montgomery Ch., *Miasto szczęśliwe*, Wysoki Zamek, 2024

LAWS AND REGULATIONS

1. Ustawa z dnia 27 marca 2003 r. o planowaniu i zagospodarowaniu przestrzennym, Dz. U. z 2003 r. nr 80 poz. 717 z późniejszymi zmianami
2. Rozporządzenie Ministra Infrastruktury z dnia 26 sierpnia 2003 r. w sprawie wymaganego zakresu projektu miejscowego planu zagospodarowania przestrzennego, Dz. U. z 2003 r. nr 164 poz. 1587,
3. Rozporządzenie Ministra Infrastruktury z dnia 26 sierpnia 2003 r. w sprawie sposobu ustalania wymagań dotyczących nowej zabudowy i zagospodarowania terenu w przypadku braku miejscowego planu zagospodarowania przestrzennego, Dz. U. z 2003 r. nr 164 poz. 1588,
4. Rozporządzenie Ministra Infrastruktury z dnia 26 sierpnia 2003 r. w sprawie: oznaczeń i nazewnictwa stosowanych w decyzji o ustaleniu lokalizacji inwestycji celu publicznego oraz w decyzji o warunkach zabudowy, Dz. U. Nr 164, poz. 1589 z 2003 r.
5. Ustawa z dnia 7 lipca 1994 r. Prawo Budowlane, Dz. U. 1994 r. nr 89 poz. 414 z późniejszymi zmianami,
6. Rozporządzenie Ministra Infrastruktury z dnia 12 kwietnia 2002 r. w sprawie warunków technicznych, jakim powinny odpowiadać budynki i ich usytuowanie, Dz. U. Nr 75, poz. 690 z późniejszymi zmianami,
7. Ustawa z dnia 21 marca 1985 r. o drogach publicznych, Dz. U. 1985 r. nr 14, poz. 60 z późniejszymi zmianami,
8. Rozporządzenie Ministra Transportu i Gospodarki Morskiej z dnia 2 marca 1999 r**.** w sprawie warunków technicznych, jakim powinny odpowiadać drogi publiczne i ich usytuowanie, Dz. U. z 1999 r. nr 43 poz. 430 z późniejszymi zmianami.

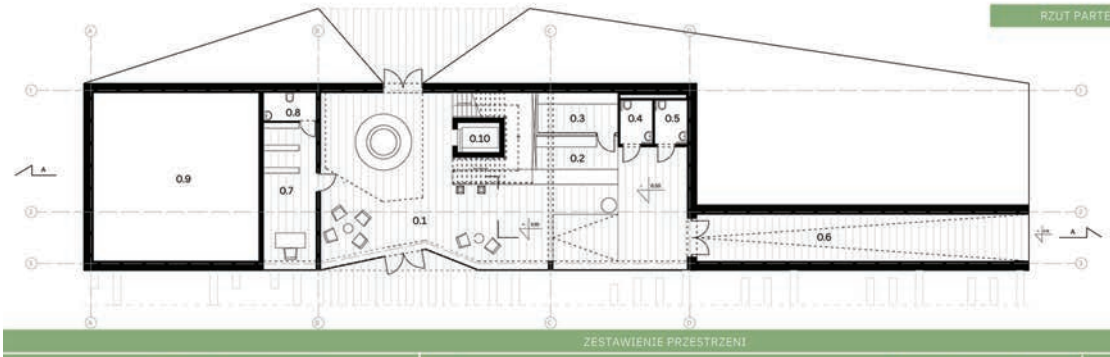


ill. 220–221. Educational actions. Author: Aleksandra Andriushkevich



PROJEKT MAŁEGO BUDYNKU USŁUGOWEGO W PRZESTRZENI PUBLICZNEJ

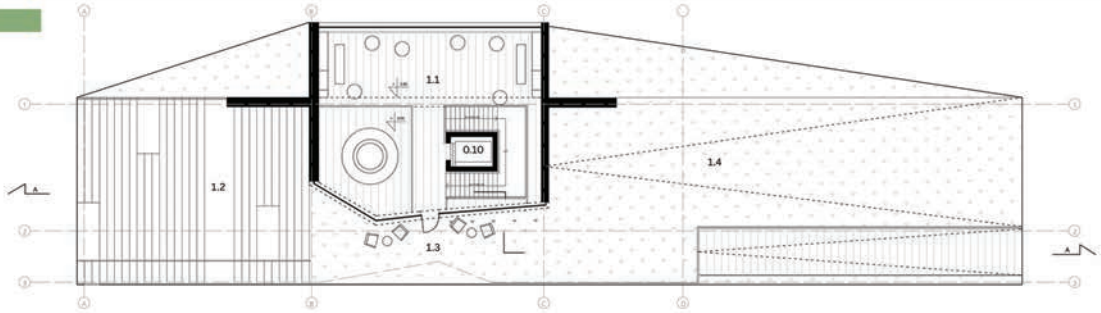
RZUT PARTERU 1:100



ZESTAWIENIE PRZESTRZENI

0.1 - kawiarnia - przestrzeń główna	117.7 m²	**POWIERZCHNIA ZABUDOWY:** 596.4 m²		**0.8** - toaleta dla pracowników	4.2 m²
0.2 - bar kawowy	11.3 m²			**0.9** - zbiornik retencyjny	79.7 m²
0.3 - pomieszczenie socjalne	9.2 m²			**0.10** - klatka schodowa	20.8 m²
0.4 - publiczne pomieszczenie sanitarne	4.1 m²			**1.1** - przestrzeń kawiarni	56.7 m²
0.5 - publiczne pomieszczenie sanitarne	4.1 m²	**POWIERZCHNIA UŻYTKOWA:** parter: **181.5 m²** piętro: **67.1 m²** zewnętrze: **368.4 m²**		**1.2** - zewnętrzne schody wejściowe	123.1 m²
0.6 - wejście do budynku	45.4 m²			**1.3** - zewnętrzna przestrzeń kawiarni	48.3 m²
0.7 - pomieszczenie administracyjno - magazynowe	20.5 m²			**1.4** - pochylnia - przestrzeń spacerowa	197.0 m²

RZUT PIĘTRA 1:100



MARTYNA BĄK
ROK 1 SEM. 2 STOPIEŃ 1
ROK AKADEMICKI 2024/2025

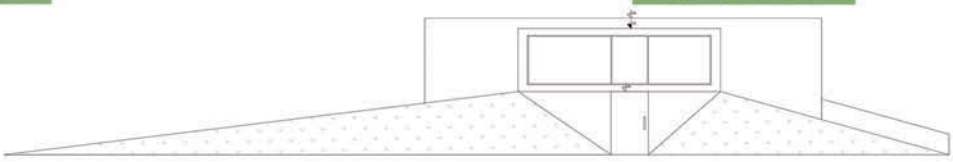
WPROWADZENIE DO PROJEKTOWANIA A1-1
PROWADZĄCY PRZEDMIOT: DR HAB. INŻ. ARCH. KINGA RACOŃ - LEJA, PROF. PK
PROWADZĄCY GRUPĘ: DR INŻ. ARCH. AGNIESZKA MATUSIK

PROJEKT MAŁEGO BUDYNKU USŁUGOWEGO W PRZESTRZENI PUBLICZNEJ

ELEWACJA ZACHODNIA 1:100



ELEWACJA TYLNA 1:100

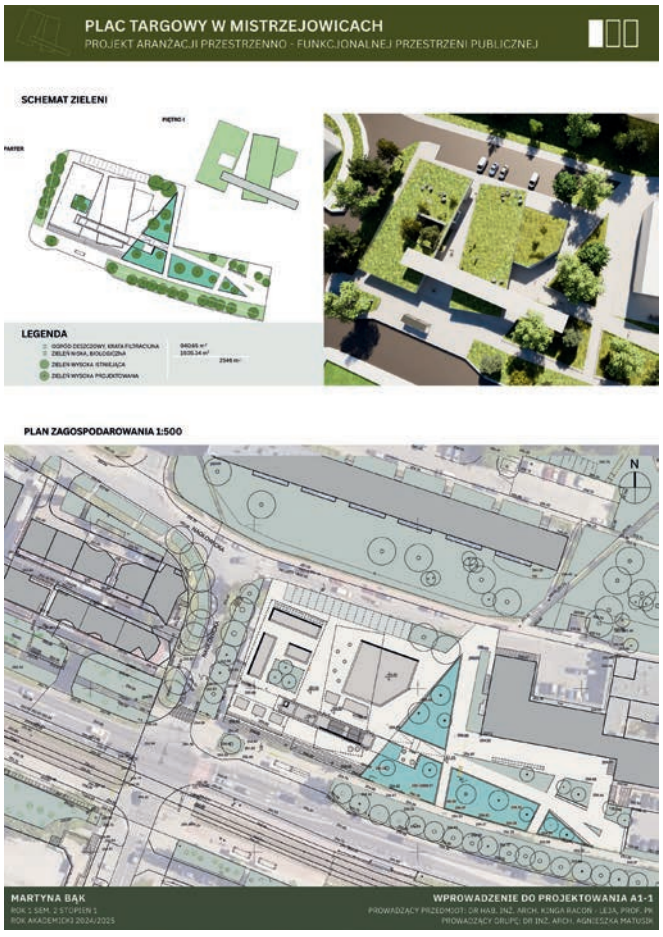


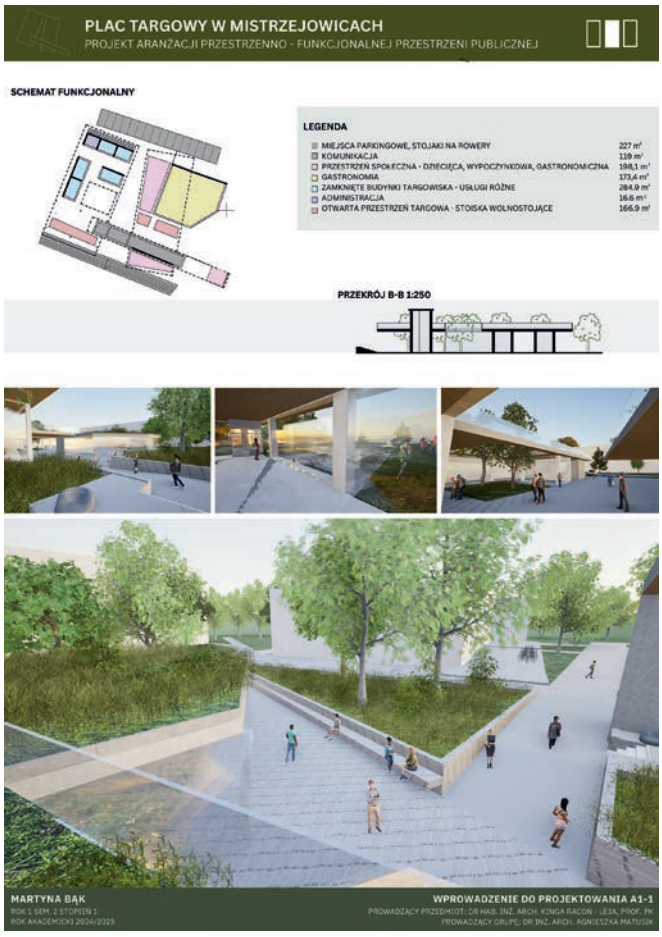


MARTYNA BĄK
ROK 1 SEM. 2 STOPIEŃ 1
ROK AKADEMICKI 2024/2025

WPROWADZENIE DO PROJEKTOWANIA A1-1
PROWADZĄCY PRZEDMIOT: DR HAB. INŻ. ARCH. KINGA RACOŃ - LEJA, PROF. PK
PROWADZĄCY GRUPĘ: DR INŻ. ARCH. AGNIESZKA MATUSIK







ill. 222–227 (pp. 304–306). Educational actions. Author: Martyna Bąk





ill. 228–229. Educational actions. Author: Magdalena Chmiest

CRACOW UNIVERSITY OF TECHNOLOGY
FACULTY OF ARCHITECTURE Chair of Urbanism and City Structure Architecture A-9

IInd DEGREE - YEAR 1 – SEM. 01 ACADEMIC YEAR: 2024/25 - WINTER SEMESTER

PUBLIC UTILITY BUILDINGS DESIGN

II DEGREE

Integrated with

THEORY OF A.-U. DESIGN + ERGONOMIC EL.

BUILDING STRUCTURE

IN SEARCH OF A NEW SENSE OF THE HYBRID URBAN EDGE OF THE MASS HOUSING ESTATE

- IN SEARCH OF COMMONS

RE-USE RE-PLACE RE-MIND RE-DEFINE

Classes:

WEDNESDAYS: 9.00 - 15.00 (THEORY + DESIGN STUDIO)

15:00- 16:30 (integrated building structures)

Course Leader:

Prof. D.SC. Ph.D. arch. **MATEUSZ GYURKOVICH**

Group Leaders:

Ph.D. Arch. **BARTŁOMIEJ HOMIŃSKI**

Ph.D. Arch. **DAMIAN POKLEWSKI-KOZIEŁŁ –** course coordinator

Visiting Professor:

Prof. **ADOLF SOTOCA GARCIA** (ETSAV CUT Barcelona-TECH)

The course includes integration of research methodology and development of the project WE CARE - Warding Ecosystem Commons through Action-Research Education funded by the European Union (Creative Europe Program, CREA-CULT-2023-COOP)

PUBLIC UTILITY BUILDINGS DESIGN

IIst DEGREE, YEAR 1, SEM.01 **ACADEMIC YEAR: 2024/25 WINTER SEMESTER**

COURSE LEADERS: Prof. D.SC. Ph.D. arch. MATEUSZ GYURKOVICH

SUBJECT MATTER OF THE COURSE / Detailed description of thematic blocks /

In the winter semester 2024/2025, the task will be to design a public utility building on one of two plots located on the Złotego Wieku (Golden Age) Estate in Mistrzejowice. On the plot currently serving as a bus station, a hybrid station building with a sports hall/large gym/pitches on the roof should be designed; a media library or other educational & cultural facility is also an acceptable function here. On the second plot located on the axis of the Mistrzejowickie Planty, the design subject will be an indoor swimming pool building or sport complex. The problems of multilevel or underground parking should be considered in both of the locations.

Design concepts should consider the issue of environmental commons and be particularly sensitive to quality of living environment and environmental protection. Design proposals should include the results of the Community Empowerment Report (1) made for the project WE CARE - Warding Ecosystem Commons through Action-Research Education funded by the European Union (Creative Europe Program, CREA-CULT- 2023-COOP).

Thematic block 0 - “Introduction to urban analysis”.

Task: selection of topic. An introductory seminar on the history of the urban development in question and on the issue of environmental commons. Presentation of the plots taking into account the most important design conditions, allowing students, after learning about the problems of each location, to make an informed choice of topic. Active participation in seminar discussions required.

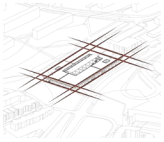
Thematic block 1 - “Urban analysis”. Detailed urban analysis of each location work in teams concluded with a presentation.

Task: to carry out urban analysis in the diverse conditions of access to the background materials and the site itself: the possibility of direct and repeated visits to the study area. The analysis finishes with a discussion seminar allowing students to learn about and compare the features of two locations.

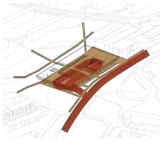
Work in pairs. Scope of the study: urban planning analyses should be focused on the conditions resulting from the location decision to a limited extent. The analyses should consider the issues of the direct needs of the future project, such as pedestrian, bicycle and vehicular accessibility, terrain slope, existing greenery, urban and architectural context, and others (for individual decisions). For this purpose, the frontage (silhouette) of Jancarza Street should be prepared. The selected program should be complementary to the existing functions in the area and its vicinity. Complementarity should also be recognized based on social conditions.

Public Utility Building Design - Bus station

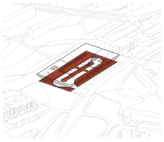
Academic year: 2024-25 – Fall semester
Coranne Bacquey



1 Low rise building



2 Separate traffic for different users



3 Create a covered public space



Essay

Everything takes place in Mistrzejowice, a housing estate in the Zlotegu Wieku district. This neighborhood was built as a continuation of the creation of Nowa Huta, a new city based around a steelworks constructed in the 1950s under the architectural movement of «socialist realism» by the communist government. After Stalin's death in 1953, *«Khrushchev and Bulganin denounced the 'exaggerations' of the 'Stalinist' style, its monumentalism, its taste for pomp; they called for a return to simplicity of forms and the industrialization of construction.»*[1] A resolution was signed in November 1955 to steer the architecture of the «Eastern Bloc» in this direction. The Polish state also later included more stakeholders in the construction process, and cooperatives *«regained their legitimacy.»*[2] This new architectural direction led to a massive production of large housing complexes, contributing to a *«standardization of urban landscapes.»*[3]

It is in this context that Mistrzejowice was built in the 1960s and 1970s as a second expansion of the Nowa Huta development, inspired by socialist realism and the modernist movement. However, the Zlotegu Wieku district managed to avoid urban monotony by creating a strong identity for itself with a master plan inspired by the shape of a tree, incorporating numerous trees and green spaces within its layout.
Let's focus now on the lower part of the slope on which the housing estate is built, as this is the site of intervention for this project.
«Architecture, like dance, is also a language - one that everybody understands.» (Santiago Calatrava)
This language is even more important in a public building that is seen and used by many people. The goal of my project is, therefore, to communicate as clearly as possible to the widest audience. Spaces, functions, and pathways must be clearly indicated.

In a place where people usually just pass through, my project aims to create a pause. Beyond serving as a bus station, this architecture offers different spaces, all characterized by freedom: freedom of movement, freedom of use, and freedom of layout. It is designed as a «third place,» blending programs such as informal workspaces, a café, a pop-up retail space, a daycare, a conference hall, and a FabLab. The project aims to meet the diverse needs of users by creating a landmark in the neighborhood, a place where people gather out of habit, necessity, or reflex.
The project integrates into the site as an elongated hollow rectangle, respecting the architectural language of the surrounding residential blocks. The building is designed to be low-rise (with only two stories and an accessible roof), maintaining continuity with this zone of low-rise buildings. It is located at the intersection of pedestrian and cycling paths, which it welcomes within its structure in an equitable manner. The open ground floor creates a covered public space under which all services related to buses are located, and where the lawn extends seamlessly.
This bus station was designed to blend and juxtapose greenery with built materials, natural elements with mechanical ones; a departure from transport stations that are often constructed using materials associated with the industrial Revolution or modern architecture, such as metal or concrete. While these materials are present, wood takes center stage in this building.

The project aims to hide the buses from external view, but they are highlighted from the inside of the building. Slanted glass walls showcase the movements of the buses, transforming them into dynamic visual elements that animate the space. This also helps minimize noise disturbance for nearby residents while providing new covered public areas.

The central space of the station, dedicated to waiting for buses, is designed to ensure that the waiting experience is worthwhile, you can always find a distraction or something to watch wherever you are in the station. The impact of the building extends beyond just its users, as it is of particular significance to the neighborhood's residents, who have a direct view of the project due to the area's layout. Special attention must therefore be given to the roof. It is composed of 50% accessible terrace and 50% green roofing based on sedum plants. This creates continuity between the roof and the treetops of the existing trees surrounding the station.

The project attempts to minimize its physical impact on the neighborhood while maximizing its social impact on residents.

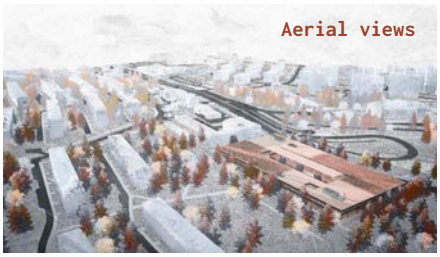
Bibliography :
Santiago Calatrava Quotes. (n.d.). *BrainyQuote.com*. Retrieved February 1, 2025, from BrainyQuote.com Web site: https://www.brainyquote.com/quotes/santiago_calatrava_1061468

COUDROY DE LILLE Lydia, Le logement en République populaire de Pologne : du "délicit" à la "crise", *Le Mouvement Social*, 2013/4, n° 245, 2013, p.109-122. Web site : shs.cairn.info/revue-le-mouvement-social1-2013-4-page-109?lang=fr

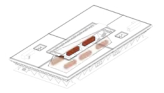
1 TRANSLATION FROM cf. COUDROY DE LILLE Lydia, Le logement en République populaire de Pologne : du "délicit" à la "crise", Le Mouvement Social, 2013/4, n° 245, 2013, p.109-122
2 Ibid. p.1
3 Ibid. p.1



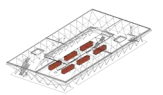




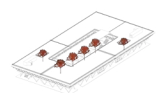
Academic year: 2024-25 – Fall semester
Coranne Bacquey



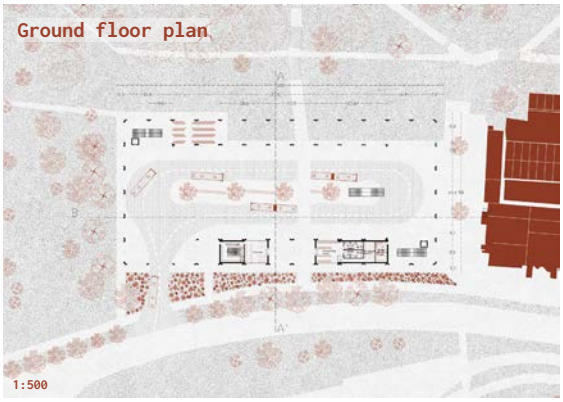
1 Hide the buses from the outside



2 Highlight the buses from the inside



3 Greenery inside the station



Technical description

The project emphasizes structural elements rather than concealing them, aligning with the principle of transparency that the design aims to showcase. The primary materials used are wood and glass, followed by steel. Concrete is also employed for the foundations and as a surface treatment for certain areas. The choice of wood, in particular, is based on its ability to create a warm atmosphere while providing mechanical resistance suited to the project's constraints. But above all, it is a renewable material if sourced from properly managed forests. Glass, on the other hand, enhances visual transparency and optimizes natural light intake, thereby reducing energy consumption. Steel is used for its rigidity and its ability to support large spans, making the building's open and airy structure possible.

The structure is a hybrid of wood and steel. Connections between wood-wood or metal-wood elements are made using mechanical plates. The entire building is conceived with a triangulated structural framework, resembling a geodesic dome section in the central outdoor space. This structural approach optimizes load distribution and provides the building with high resistance to deformations while reducing the amount of material required. Indeed, this triangulated structure ensures maximum bracing. The structural grid measures 9 meters by 9 meters on the ground floor. This grid evolves due to the inclination of the columns, transitioning into a 9-meter by 12-meter grid on the first floor and a 9-meter by 20-meter grid on the roof.

The columns on the ground floor measure 30cm x 30cm. The primary wooden beams forming the first-floor slab are 70cm x 40cm. The steel IPN beams on the roof are irregular, with a triangular profile; their height varies from 60cm to 1m, and they are 40cm wide.

The ground floor is dedicated to bus-related services, including ticket sales, a waiting area, and luggage deposit. The flooring has different surface treatments:
- East Side : A concrete surface extends from the station's forecourt to an adjacent square, creating a cohesive urban feel.
- North and West Sides: Grass extends beneath the building, blending seamlessly with the surrounding green spaces.

The bus road and parking layout provides six parking spots, accommodating both standard and double-length buses. This configuration ensures that buses share a single entrance, maximizing space for pedestrians and cyclists. Access to the bus waiting platforms is available from both the ground and upper floors.

Program of the Project:
- Accessible Roof: Terrace / Café
- First Floor: Working spaces / Café → bar, individual workrooms, shared workrooms, informal seating, conference space, FabLab (printing, sewing, DIY), WC // Ephemeral shop → retail area, storage, WC // Childcare center
- Ground Floor: Bus station, ticket office and information point, ticket machines, waiting area, left-luggage, WC, kiosks, bicycle and cycle parking

The first floor accommodates various activities:
- Main Street Side: Temporary commercial spaces connected by wide circulation areas. These spaces can be rented by brands or associations for limited periods, ensuring dynamic rotation. The arrival of new brands creates an event, attracting visitors and energizing the building.
- Opposite Side: A large working area with informal open workspaces, private rooms of various sizes for different group needs, and a café. The primary users are students and teleworkers.
- East Side: Creative spaces such as the FabLab and a DIY zone, providing open access for users to engage in manual creation with dedicated tools.
- West Side: A daycare center for workers to drop off young children on their way to work, a conference room, and a multipurpose hall in the southwest corner.
- Northwest and Southeast Angles: Dedicated to circulation, housing staircases and elevators. The elevators are made of colored glass, serving as visual markers for vertical circulation areas. The layout of the spaces complies with PRM standards to ensure accessibility for all.

Horizontal circulation on the first floor is relatively free-flowing but follows the contours of the interior and exterior envelope of the building.

The building includes four staircases and two enclosed spaces, adhering to evacuation regulations for buildings classified as ZL1. Three staircases are designated for visitor access, while the fourth is reserved for daily use by professionals and for transporting merchandise to the retail spaces.

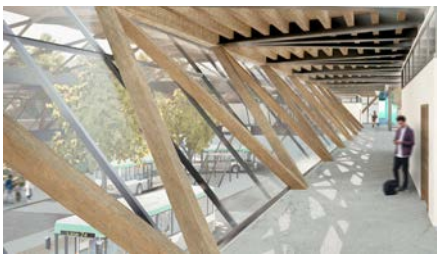
The façade is fully glazed with a curtain wall system that encircles the building's inner and outer perimeters. The glass mullions are spaced three meters apart horizontally, and vertically, an additional mullion is placed at two-thirds of the floor height. The upper section includes a hinged window, enabling natural ventilation. The inclination of the glass panels maximizes solar gains in winter and minimizes them in summer, ensuring better bioclimatic management of the building.

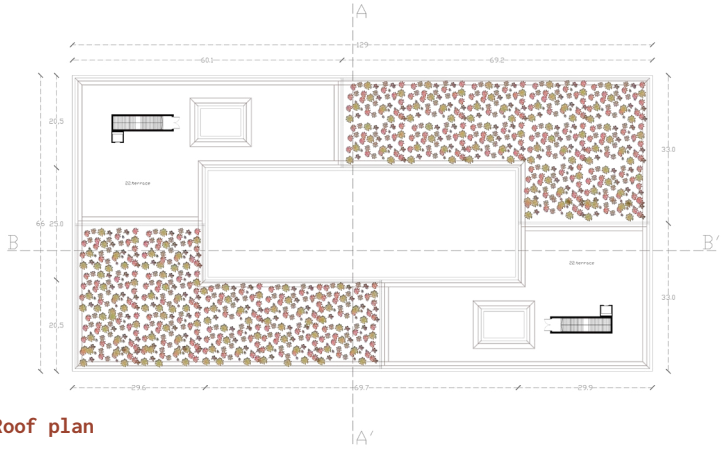
Inside, the space is predominantly open with minimal partitions, resembling an open-plan layout. The rooms that do exist appear detached from the building's envelope, enhancing the sense of openness. These interior rooms are lit indirectly, with windows opening only onto the indoor space.

The building employs a hybrid steel and wood structure, prioritizing a dry construction approach. Prefabricated elements are assembled on-site, enabling rapid construction and minimizing disruptions to bus operations and nearby residents.

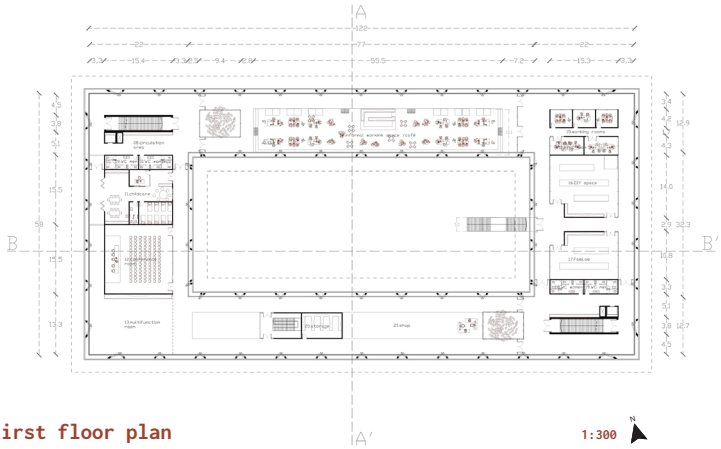








Roof plan



First floor plan

1:300

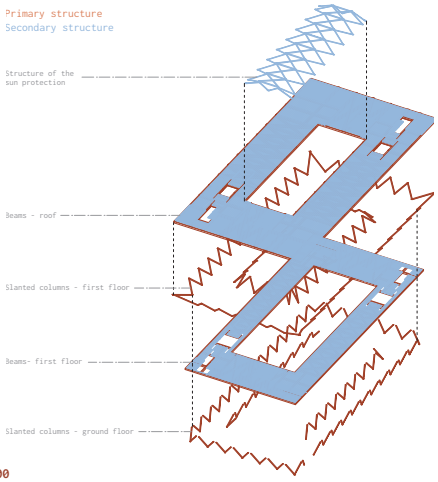
Academic year: 2024-25 -
Fall semester
Coranne Bacquey



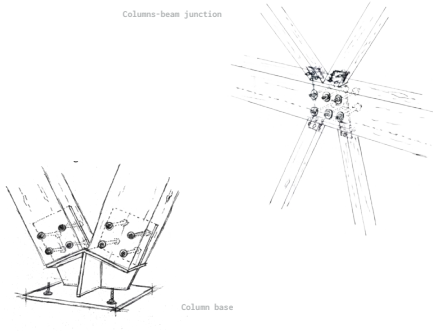
After
/
Before



Structural scheme



1:1000

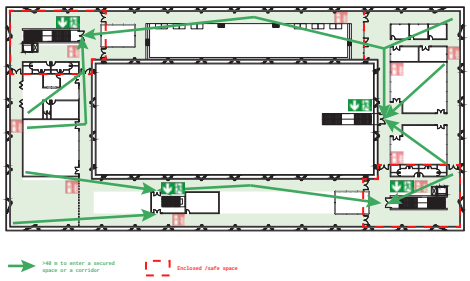


Area table

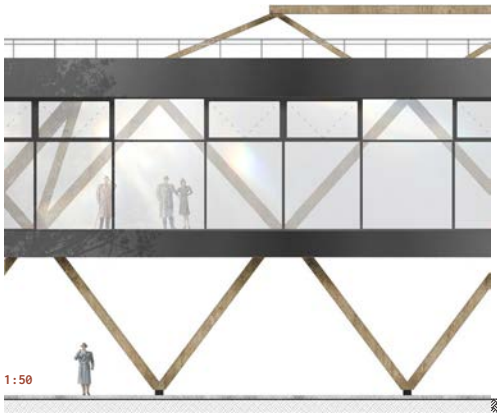
Number	Name	Area (m2)
1	Kiosk	72
2	Storage	50
3	Waiting room	78
4	WC women	22
5	WC men	22
6	Luggage deposit	49
7	Bus drivers room	33,5
Total ground floor		326,5
8	Circulation area	2432
9	WC men	22
10	WC women	22
11	Childcare	180
12	Conference room	227
13	Multifunction room	200
14	Informal working space / café	532
15	Working rooms	130
16	DIY space	197
17	FabLab	148
18	WC women	22
19	WC men	22
20	Storage	50
21	Shop	184
Total first floor		4368
22	Terraces	2376
TOTAL		7070

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Fall semester
Coranne Bacquey

Evacuation plan

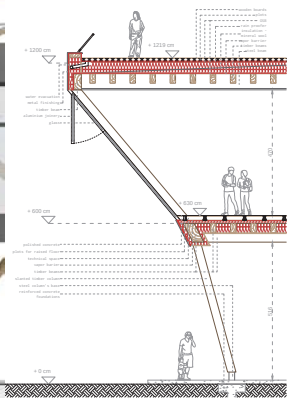


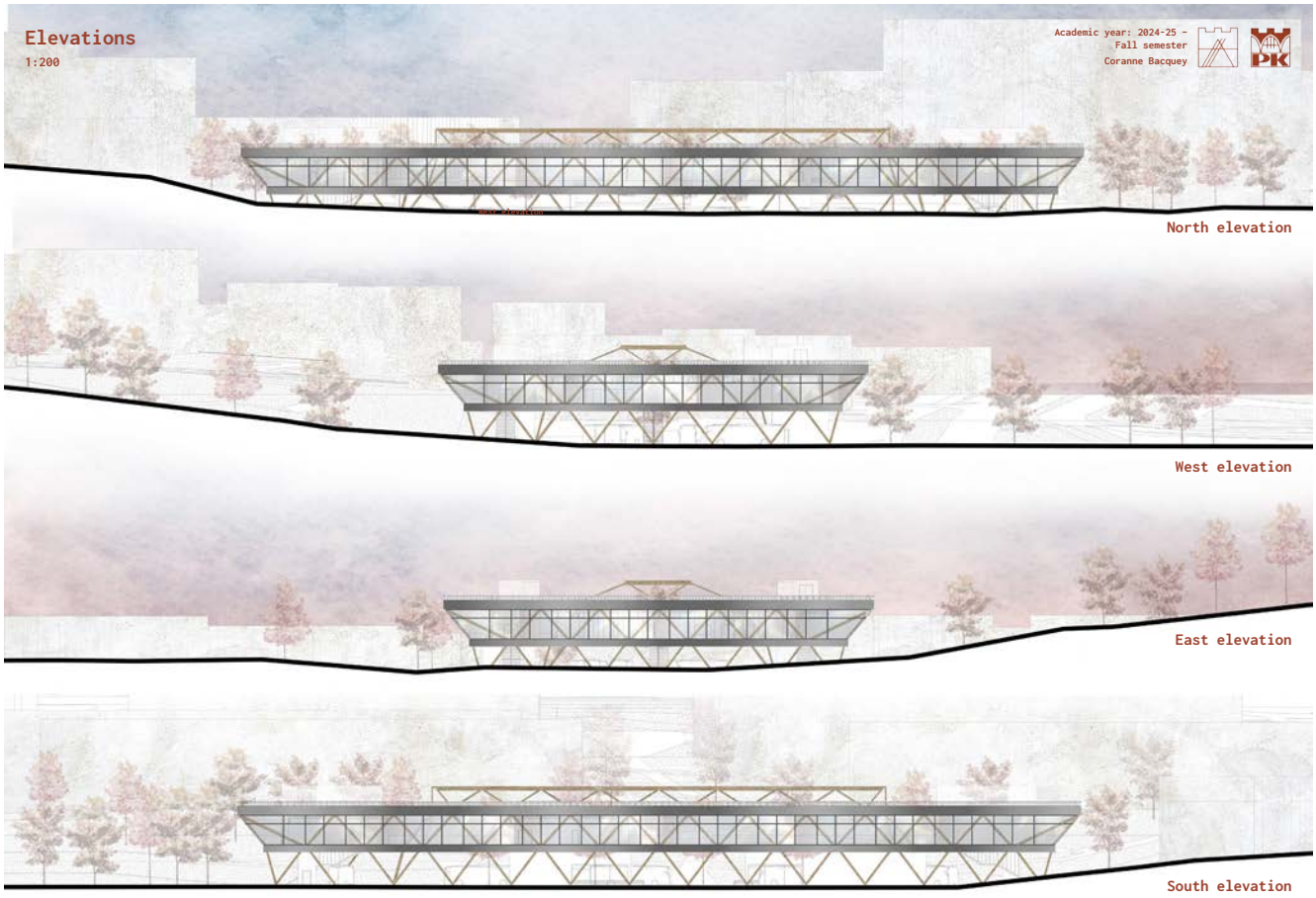
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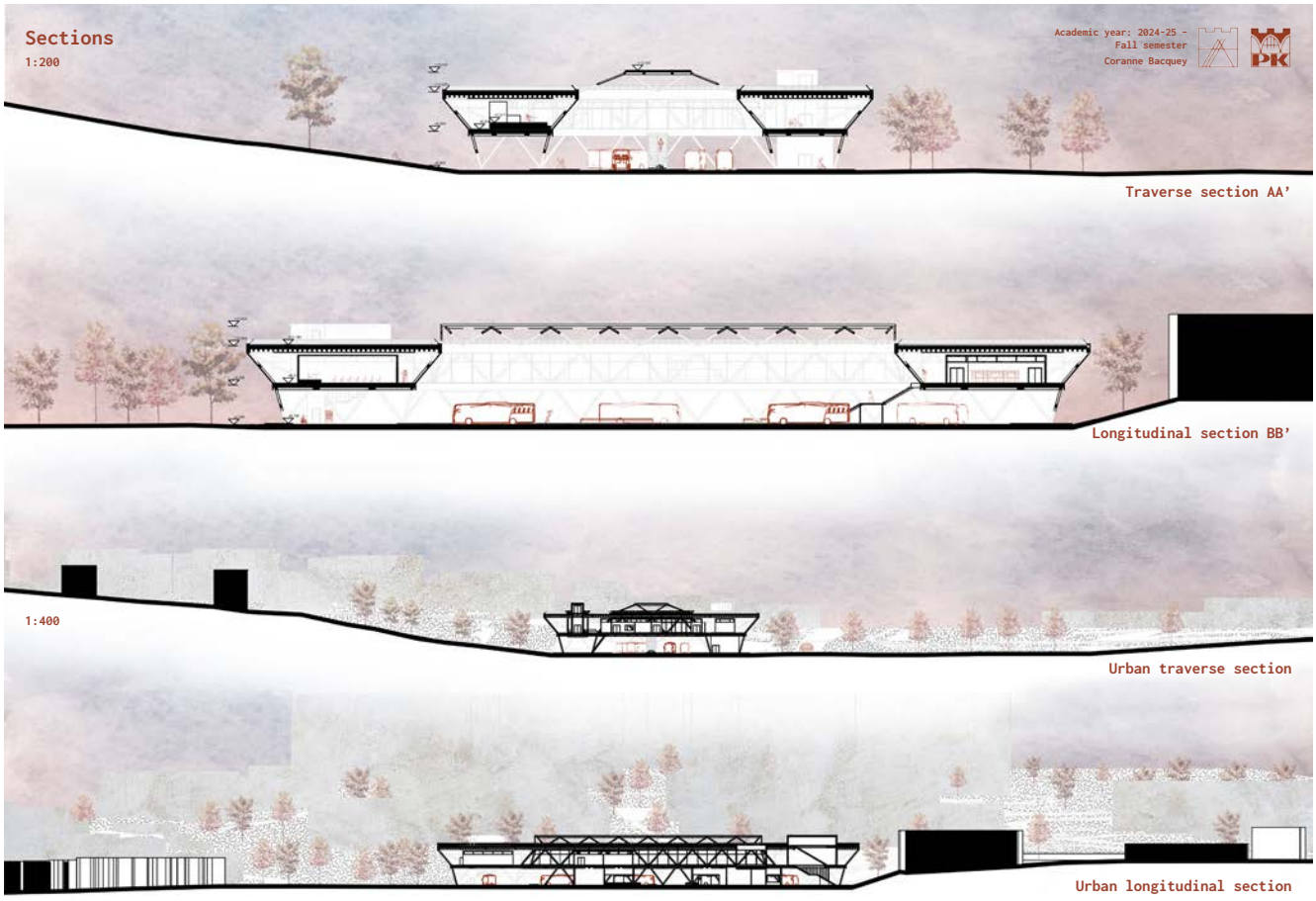


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Detailed section







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FACULTY OF ARCHITECTURE Chair of Urbanism and City Structure Architecture A-9

Ist DEGREE – YEAR 3 – SEM. 03 ACADEMIC YEAR: 2023/24 – SUMMER SEMESTER

URBAN DESIGN

(INTEGRATED COURSE)

MISTRZEJOWICE - ZŁOTEGO WIEKU HOUSING ESTATE

ECOLOGICAL REVITALIZATION

Course Leader: Prof. D.SC. Ph.D. arch. Mateusz Gyurkovich

Group Leaders: Prof. D.SC. Ph.D. arch. Mateusz Gyurkovich
M.Sc. Arch. Monika Fronczak
Ph.D. Arch. Eliza Szczerek

Course Coordinator: Ph.D. Arch. Eliza Szczerek

Classes:

TUESDAYS: 08:15 – 09:00 THEORY OF URBAN DESIGN – S. W1
09.00 – 12.00 DESIGN CLASS – S. P1 ABC
12.00 – 12.45 URBAN TRANSPORT – S. P1

THURSDAYS: 12.15 – 15.15 DESIGN CLASS – S. P1 ABC



The course includes integration of research methodology and development of the project WE CARE - Warding Ecosystem Commons through Action-Research Education funded by the European Union (Creative Europe Program, CREA-CULT- 2023-COOP)

COURSE DESCRIPTION

Urban Design is a course dedicated to the issues of revitalization and transformation of selected urban areas which, due to their location within the spatial structure of the city, currently play or could potentially play a significant role as centers of service and public functions, or become part of the city-wide network of recreational spaces.

Urban Design is integrated with the following subjects: Urban Design Theory (course instructor: Prof. Mateusz Gyurkovich) and Urban Transport (course instructor: Prof. Kinga Racoń-Leja; group instructors: Dr. Eliza Szczerek, Prof. Mateusz Gyurkovich).

Throughout the historical development of cities, urban areas have been subject to continuous transformation. These changes are linked to the evolution of spatial and functional structures, economic and socio-political shifts, and the necessity to adapt the urban fabric to ever-changing needs and user demands—including the growing trend of creating polycentric structures based on existing urban centers.

In European culture, cities have developed a characteristic model based on a hierarchical structure of places and spaces. Public spaces play a crucial role as universally accessible areas. The legibility of a city's spatial structure is largely owed to these public spaces. Prestigious buildings—landmarks or strong architectural forms—accompanying them play a key role in urban composition and are essential in shaping place identity and defining diverse sequences within the urban fabric. In recent years, alongside traditional typologies, hybrid spaces have increasingly emerged.

The revitalization of former downtown areas or the transformation of degraded districts is one of the most pressing issues facing most European cities today, regardless of their size. The design task within this course focuses on developing a concept for a fragment of the city, which should be integrated with the existing cultural and natural fabric. The project addresses spatial and functional transformations aimed at improving the quality of post-war residential environments from the second half of the 20th century, in accordance with the principles of sustainable development.

The project includes the design of necessary transformations to transportation infrastructure in the study area and the functionally connected surroundings. It also encompasses the design of paved surfaces and biologically active areas (greenery, water), high greenery compositions, stormwater management systems, lighting, and small architectural elements. Furthermore, the project covers spatial (compositional) and programmatic (functional) concepts for the development or completion of built forms adjacent to the planned public space, in relation to the existing context.

The specific task for this semester is to organize and design the area of the Złotego Wieku housing estate (Mistrzejowice) in the northeastern part of Kraków. The basis for establishing programmatic and spatial guidelines, and determining functional-spatial relations with the immediate surroundings, is a site condition analysis—an urban study (including diagrams at scales 1:10,000, 1:5,000, 1:2,000, sketches, photographs, panoramas, and author commentary), covering both the project site and its context as an interaction zone (and, in terms of planning documents, greenery, and transportation analysis, also the whole city). This is developed collaboratively by small student groups.

The project consists of an urban concept for land development (in two- or three-person teams) at scales 1:2000 and 1:1000 (including 3D visualizations), and then individually, each student must prepare a plan at scale 1:500 for a selected site fragment, including characteristic sections and panoramas, elevations, a ground floor and underground level plan (plus additional plans, if necessary), visualizations, and a detail solution at 1:200 scale.

Presentation format: boards in 100x70 cm format, reduced to A3 (black-and-white and color graphics), plus a multimedia presentation (*ppt, *pdf). A set of hand-drawn sketches illustrating the design process is a required component. An integral part of the coursework is an essay and concept description (minimum 35,000 characters + illustrations), which should be compiled with the boards into a single A3 booklet. All project components (boards, essay, description, presentation) must also be submitted in electronic form (via MS Teams).

Course Objectives

Objective 1:
To enable students to master the fundamental principles of urban design and composition, particularly knowledge and skills related to developing concepts for public urban spaces in the context of existing development.

Objective 2:
To develop students' ability to conduct urban analysis of a given area, allowing for an understanding of locational conditions (functional, spatial, cultural, environmental), and the spatial and functional relationships between the study area and its surroundings. The analysis serves as the basis for formulating design guidelines and making project decisions.

Objective 3:
To master the principles of creating appropriate relationships between spatial design elements; to understand the significance of cultural and spatial context in shaping a place's identity and in generating new aesthetic and functional values; to recognize the role of the natural environment, transport and communication systems, and the attractiveness of the functional program in determining the quality of various urban areas, all in alignment with the principles of sustainable development. Students will also be introduced to applicable legal regulations concerning the design and implementation of investments covered by the course.

Objective 4:
To develop social competencies, including teamwork skills, responsibility for both individual and group project components, as well as the ability to present, argue for, and defend one's design concept.

COURSE COMPLETION REQUIREMENTS

In order to complete the course, students must attend classes in accordance with the rules defined in the university's academic regulations and the course syllabus (including project classes, reviews, seminars, and critiques). Students must also obtain a passing grade for their coursework: submit their design project by the deadline specified in the syllabus, in the required form and with the required content, and participate in the presentation and defense of their project before a committee composed of course instructors and invited critics (including an external examiner from the Chamber of Architects of the Republic of Poland).

If the course is completed during the resit period in September 2024 (for reasons other than health), the final grade will be lowered by 0.5 compared to the grade achievable in the regular term (June 2024).

PROJECT ASSIGNMENT

MISTRZEJOWICE – ZŁOTEGO WIEKU HOUSING ESTATE:

ECOLOGICAL REVITALISATION



Scope of the Final Submission *(hybrid work: team-based and individual)*:

- Urban analysis (diagrams, photographic material, descriptions) – developed by the entire group
- Urban design concept (scale 1:1000) + urban design schemes – team of 2–3 students
- Concept for a selected site fragment (scale 1:500) – individual work
- Visualisations – team-based / individual
- Essay – individual – 12,000 characters
- Description – team-based / individual – 9,000 characters

SCHEDULE SEMESTER: 26.02.2024 – 16.06 2024

1	**TU. 27.02**	**INTRODUCTORY SEMINAR, PRESENTATION AND DISCUSSION OF THE TOPIC**
2	**TH. 29.02**	**SITE VISIT – URBAN ANALYSIS**
3	**TU. 05.03**	**URBAN ANALYSIS**
4	**TH. 07.03**	**URBAN ANALYSIS**
5	**TU. 12.03**	**URBAN ANALYSIS**
6	**TH. 14.03**	**URBAN ANALYSIS**
7	**TU. 19.03**	**URBAN ANALYSIS – REVIEW 1 – Analysis (*ppt)**
8	**TH. 21.03**	**SEMINAR- ESEY MATERIALS (IN GROUPS) – ANALYSIS SUBMISSION**
9	**TU. 26.03**	**URBAN CONCEPT – 1:2000**
	28.03 – 02.04	DAYS OFF (EASTER)
10	**TH. 04.04**	**URBAN CONCEPT – 1:2000**
11	**TU. 09.04**	**KONCEPCJA URBANISTYCZNA – 1:2000 (Review / class work)**
12	**TH. 11.04**	**URBAN CONCEPT – 1:1000**
13	**TU. 16.04**	**URBAN CONCEPT – 1:1000**
14	**TH. 18.04**	**URBAN CONCEPT – 1:1000**
15	**TU. 23.04**	**URBAN CONCEPT – 1:1000**
16	**TH. 25.04**	**URBAN CONCEPT – 1:1000**
17	**TU. 30.04**	**URBAN CONCEPT – 1:1000**
	01.05 – 05.05	DAYS OFF
18	**TU. 07.05**	**URBAN CONCEPT – REVIEW 2 – URBAN CONCEPT 1:1000, URBAN SCHEMES (1:10 000, 1:5000, 1:2000) + 3D; ESSAY SUBMISSION**
19	**TH. 09.05**	**URBAN CONCEPT selected area 1:500 – individual work**
20	**TU. 14.05**	**URBAN CONCEPT selected area 1:500 – individual work**
21	**TH. 16.05**	**URBAN CONCEPT selected area 1:500 – individual work**
22	**TU. 21.05**	**URBAN CONCEPT selected area 1:500 – individual work**
23	**TH. 23.05**	**URBAN CONCEPT selected area 1:500 – individual work**
24	**TU. 28.05**	**URBAN CONCEPT – REVIEW 3 – CONCEPT OF A PUBLIC SPACE – selected area - 1:500, URBAN SECTION, 1:250, VISUALISATIONS**
	30.05.2024	DAYS OFF (CORPUS CHRISTI)
25	**TU. 04.06**	**URBAN CONCEPT**
26	**TH. 06.06**	**URBAN CONCEPT**
27	**TU. 11.06**	**FINAL PROJECT PRESENTATION**
28	**TH. 13.06**	**FINAL PROJECT PRESENTATION**

Basic literature:

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[9] Gyurkovich J., *Znaczenie form charakterystycznych dla kształtowania i percepcji przestrzeni, Wybrane zagadnienia w architekturze i urbanistyce*, Kraków, 1999, Wydawnictwo Politechniki Krakowskiej
[10] Gyurkovich J., *Architektura w przestrzeni miasta*, Kraków, 2010, Wydawnictwo Politechniki Krakowskiej
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[15] Gyurkovich J. (red.), *Przestrzeń publiczna współczesnego miasta*, Czasopismo Techniczne z. 9-A/2005(rok 102), Wyd. PK, Kraków
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[17] Gyurkovich J. , Kantarek A.A., Gyurkovich M., Wójcik A.(red.), *Przyszłość miast- Miasta przyszłości,* Czasopismo Techniczne z. 1-A-2-A/2014 (rok 111), Wyd. PK, Kraków
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[1] Chomątowska B., *Betonia. Dom dla każdego*, Wołowiec, 2018, Wydawnictwo Czarne.
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[5] Kriken J.L., Enquist P., Rapaport R., *City Building. Nine Planning Principles for the Twenty-First Century,* New York 2010,Princeton Architectural Press,
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Others:

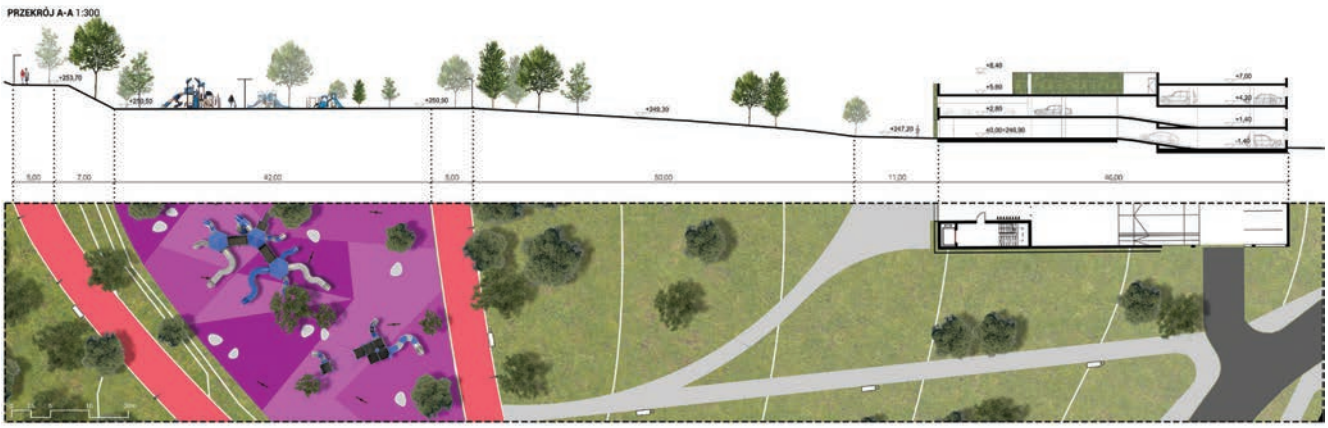
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[2] Aktualne magazyny architektoniczne, czasopisma branżowe, strony internetowe poświęcone krytyce architektonicznej i urbanistycznej, problematyce zrównoważonego rozwoju i ekologii
[3] Aktualne dokumenty planistyczne miasta dotyczące przedmiotowego obszaru

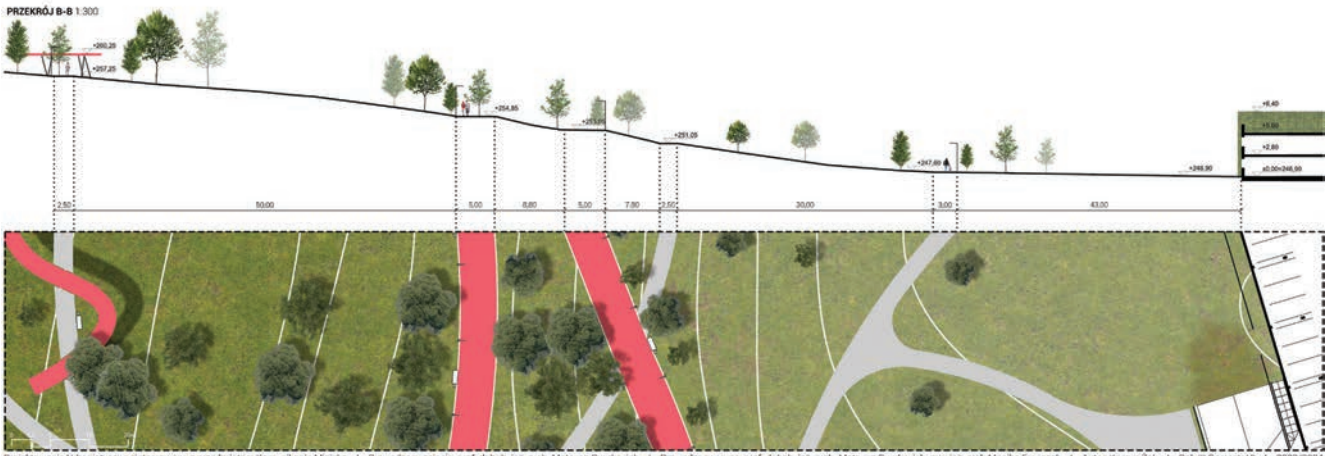


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AUTORZY: Marta Szleper, Patryk Tatara, Kacper Zak Rok III Sem VI 2023/2024



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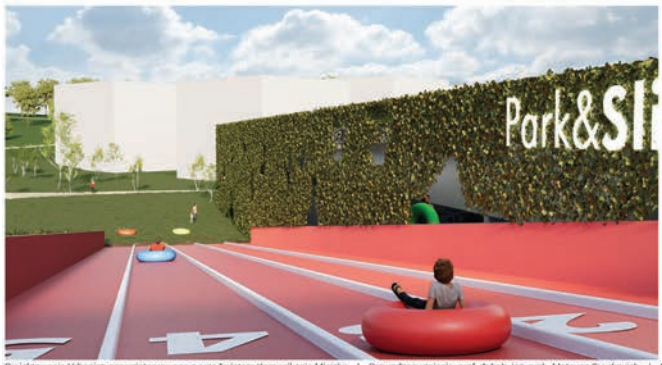






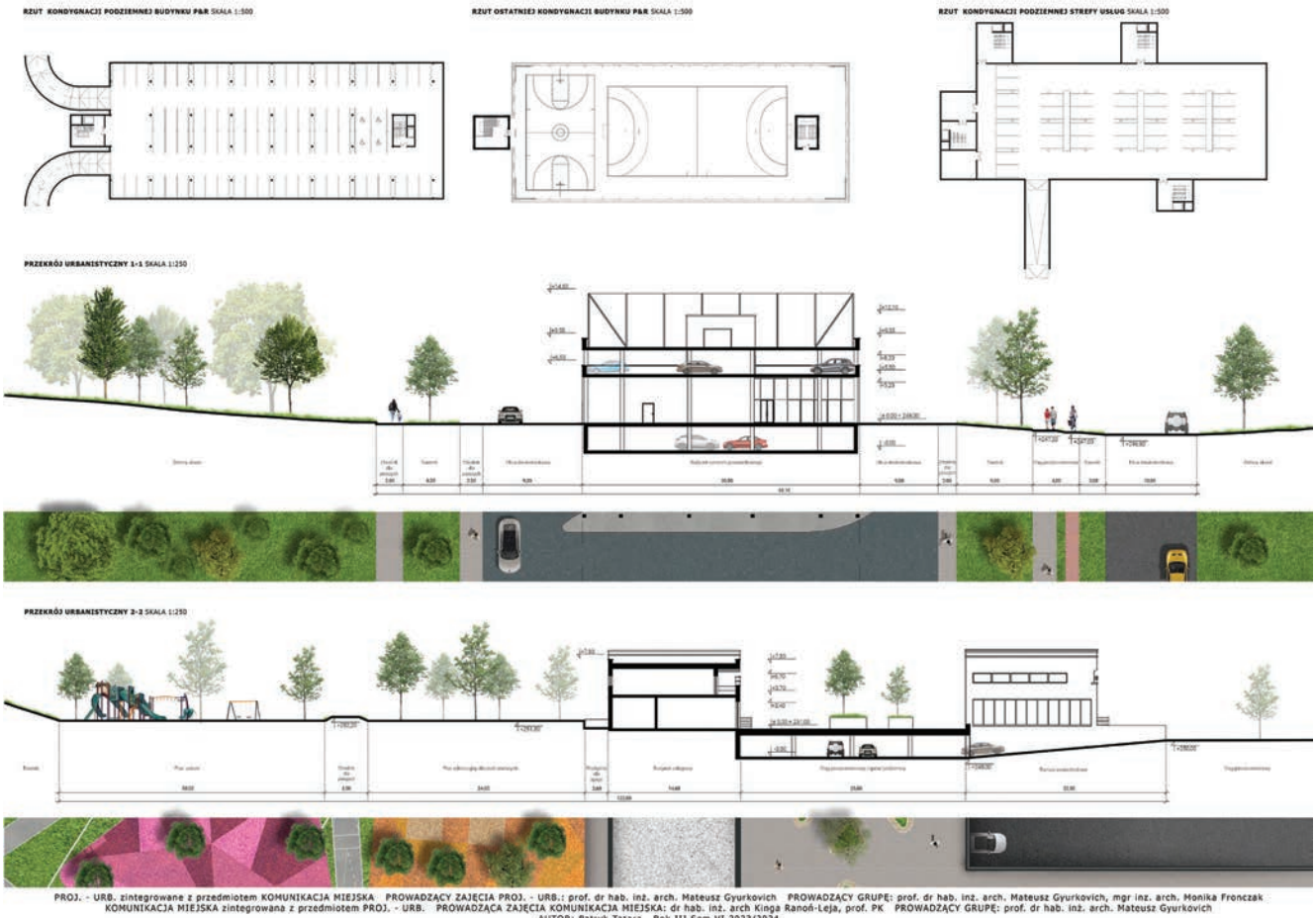
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AUTOR: Patryk Tatara Rok III Sem VI 2023/2024





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10.A. PUBLIC UTILITY BUILDINGS DESIGN II

I DEGREE, YEAR 3, SEM.06 **ACADEMIC YEAR: 2024/25 SPRING SEMESTER**

COURSE LEADER: Prof. D.Sc. PhD. Arch. MATEUSZ GYURKOVICH
GROUP LEADERS: Ph.D. Arch. DAMIAN POKLEWSKI-KOZIEŁŁ & Ph.D. Arch. FILIP SUCHOŃ
VISITING PROFESSORS: Prof. Ph.D. Arch. Adolf Sotoca; Prof. D.Sc. Ph.D. Arch., Carlos Marmolejo-Duarte

SCHEDULE

MONDAYS: 15.30 – 20.45 / THURSDAYS: 8.30 – 14.15

PART II			PUBLIC UTILITY BUILDINGS DESIGN – STUDIO WORK
16	24.04	THU	INTRODUCTION
17	28.04	MON	PUBLIC BUILDIGNS DESIGN
18	05.05	MON	PUBLIC BUILDIGNS DESIGN
19	08.05	THU	PUBLIC BUILDIGNS DESIGN
20	12.05	MON	PUBLIC BUILDIGNS DESIGN
21	**15.05**	**THU**	**REVIEW 1**
22	19.05	MON	PUBLIC BUILDIGNS DESIGN
23	22.05	THU	PUBLIC BUILDIGNS DESIGN
24	26.05	MON	PUBLIC BUILDIGNS DESIGN
25	**29.05**	**THU**	**REVIEW 2**
26	02.06	MON	PUBLIC BUILDIGNS DESIGN
27	05.06	THU	PUBLIC BUILDIGNS DESIGN
28	09.06	MON	PUBLIC BUILDIGNS DESIGN
29	**12.06**	**THU**	**FINAL DELIVERY & CRITIQUE**
30	16.06	MON	SUBMISSION

COURSE DESCRIPTION

Course Philosophy and Context

Public buildings serve as the cornerstone of civic life, embodying democratic values and fostering community engagement. They are more than mere functional structures – they are instruments of social cohesion, cultural expression, and urban vitality. This studio course challenges students to understand architecture as a public act, where design decisions directly impact the quality of collective experience and urban life.

In an era of increasing privatization and digital connectivity, the role of public architecture becomes even more critical. How do we create spaces that bring

10.A. PUBLIC UTILITY BUILDINGS DESIGN II

I DEGREE, YEAR 3, SEM.06 **ACADEMIC YEAR: 2024/25 SPRING SEMESTER**

COURSE LEADER: Prof. D.Sc. PhD. Arch. MATEUSZ GYURKOVICH
GROUP LEADERS: Ph.D. Arch. DAMIAN POKLEWSKI-KOZIEŁŁ & Ph.D. Arch. FILIP SUCHOŃ
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people together? How does architecture respond to diverse community needs while maintaining civic dignity? How can public buildings act as catalysts for urban regeneration and social inclusion?

This course positions architectural design within broader discussions of urban governance, social equity, and environmental responsibility. Students will engage with contemporary debates about the public realm, examining how architectural interventions can address pressing urban challenges while celebrating local identity and cultural heritage.

Learning Objectives

Upon completion of this course, students will be able to:

Design Competencies

- Design medium-complexity public buildings that respond sensitively to urban context and community needs
- Integrate architectural design with urban planning principles at multiple scales
- Develop innovative spatial solutions that balance functional efficiency
- Apply principles of universal accessibility and fire safety as design generators rather than constraints

Technical Skills

- Produce comprehensive design documentation
- Demonstrate proficiency in various representation techniques: technical drawings, 3D modeling, and hand sketching
- Understand building systems integration and envelope performance in public buildings
- Navigate complex regulatory frameworks affecting public architecture

Critical Thinking

- Analyze precedent buildings through multiple lenses: social, environmental, technological, and aesthetic
- Articulate design decisions through compelling visual narratives
- Engage critically with contemporary debates about public space and civic architecture
- Evaluate the broader urban and social implications of architectural interventions

Professional Development

- Present design work effectively to diverse audiences
- Collaborate constructively in peer review processes

10.A. PUBLIC UTILITY BUILDINGS DESIGN II

I DEGREE, YEAR 3, SEM.06 **ACADEMIC YEAR: 2024/25 SPRING SEMESTER**

COURSE LEADER: Prof. D.Sc. PhD. Arch. MATEUSZ GYURKOVICH
GROUP LEADERS: Ph.D. Arch. DAMIAN POKLEWSKI-KOZIEŁŁ & Ph.D. Arch. FILIP SUCHOŃ
VISITING PROFESSORS: Prof. Ph.D. Arch. Adolf Sotoca; Prof. D.Sc. Ph.D. Arch., Carlos Marmolejo-Duarte

- Demonstrate research skills in architecture and urban studies
- Develop personal design methodology and architectural voice

Course Content

In the spring semester 2024/2025, students will design a public building as a continuation of their first-half-semester urban analysis and public space design work. The project builds upon detailed urban analysis and restructuring concepts developed for individually chosen locations (Como, Italy; Niagara Falls, NY, USA).

This approach ensures that architectural design emerges from a deep understanding of the place, community, and urban dynamics, rather than from formal or programmatic assumptions. Students will learn how thoughtful architectural intervention can transform underutilized urban areas into vibrant public spaces that serve both local communities and broader urban networks.

Module Theme: "Architectural design of new public buildings in redefined public space"

Project Brief: Design a medium-complexity public building, such as a sports hall, large gymnasium, media library, educational and cultural facility, swimming pool complex, museum, tourist information centre, or community centre, as an integral element of a previously designed urban context.

Program Requirements:

- Total floor area: 2,000 to 3,000 m²
- Complex functional program with diverse room types
- Varying technological requirements and technical infrastructure
- Compliance with fire safety regulations (escape routes for large groups)
- Universal accessibility for all user groups, regardless of age or special needs

Design Scope:

- Urban development plan at 1:500 scale
- Architectural plans, sections, and facades at 1:200/1:100 scale
- Architectural details at 1:50 or 1:20 scale
- Visualizations and freehand perspectives
- Written analysis and technical description

Functional Program Development

10.A. PUBLIC UTILITY BUILDINGS DESIGN II

I DEGREE, YEAR 3, SEM.06 **ACADEMIC YEAR: 2024/25 SPRING SEMESTER**

COURSE LEADER: Prof. D.Sc. PhD. Arch. MATEUSZ GYURKOVICH
GROUP LEADERS: Ph.D. Arch. DAMIAN POKLEWSKI-KOZIEŁŁ & Ph.D. Arch. FILIP SUCHOŃ
VISITING PROFESSORS: Prof. Ph.D. Arch. Adolf Sotoca; Prof. D.Sc. Ph.D. Arch., Carlos Marmolejo-Duarte

Students are responsible for defining their building's functional program through research of best practices and case studies of similar building typologies. This research should inform design decisions and demonstrate understanding of successful precedents.

DELIVERABLES AND SUBMISSIONS

REVIEW 1 SUBMISSION REQUIREMENTS

Minimum scope includes:

- Functional program (concise list)
- At least one floor plan layout
- At least one cross-section
- 3D views

REVIEW 2 SUBMISSION REQUIREMENTS

- Upload all presentation materials to **Teams** folder
- Maintain **1:100 scale accuracy** for all technical drawings

DELIVERABLES CHECKLIST: *Given the tight deadline, this represents the ideal scope. Focus on quality over quantity and present what best communicates your design concept.*

1. Site Plan (1:500)

- Ground floor plans with building outlines (glazing/solid walls)
- Structural layout and internal circulation
- Public space design including surfaces, circulation paths, greenery, and urban furniture

2. Floor Plans (1:200 or 1:100)

- All levels including accessible roof areas
- Room numbers, names, and area calculations (table format)
- Elevation marks and structural elements

3. Sections (1:200 or 1:100) - Minimum 2

- Spatial concept illustrated within architectural context
- Include elevation marks

10.A. PUBLIC UTILITY BUILDINGS DESIGN II

I DEGREE, YEAR 3, SEM.06 **ACADEMIC YEAR: 2024/25 SPRING SEMESTER**

COURSE LEADER: Prof. D.Sc. PhD. Arch. MATEUSZ GYURKOVICH
GROUP LEADERS: Ph.D. Arch. DAMIAN POKLEWSKI-KOZIEŁŁ & Ph.D. Arch. FILIP SUCHOŃ
VISITING PROFESSORS: Prof. Ph.D. Arch. Adolf Sotoca; Prof. D.Sc. Ph.D. Arch., Carlos Marmolejo-Duarte

4. Facades (1:200 or 1:100)

- All facades shown in context of neighboring buildings/public spaces
- Design appropriate to your concept
- Include elevation marks

5. 3D Views (Minimum 4)

- 3 street-level views
- 1 aerial view
- Show building integration with existing context
- Prioritize spatial clarity over visual polish – simple but informative drawings encouraged

6. Design Concept Schemes (optional)

- Sketches illustrating overall project concept

FINAL DELIVERY SUBMISSION REQUIREMENTS

- **Digital files:** Upload all materials to the **"FINAL"** folder
- **Physical deliverable:** A3 booklet with scaled drawings (fit-to-page) and project descriptions for archival purposes
- Maintain **1:100 scale accuracy** for all technical drawings in digital files

DELIVERABLES CHECKLIST - FINAL SUBMISSION:

1. Site Plan (1:500)

- Ground floor plans with building outlines (glazing/solid walls)
- Structural layout and internal circulation
- Public space design including surfaces, circulation paths, greenery, and urban furniture

2. Urban Sections (1:250) - Minimum 2

- Building shown in broad environmental context with landform and land use

3. Floor Plans (1:200 or 1:100)

- All levels including accessible roof areas
- Room numbers, names, and area calculations (table format)
- Elevation marks and structural elements

4. Building Sections (1:200 or 1:100) - Minimum 2

- Spatial concept illustrated within architectural context

10.A. PUBLIC UTILITY BUILDINGS DESIGN II

I DEGREE, YEAR 3, SEM.06 **ACADEMIC YEAR: 2024/25 SPRING SEMESTER**

COURSE LEADER: Prof. D.Sc. PhD. Arch. MATEUSZ GYURKOVICH
GROUP LEADERS: Ph.D. Arch. DAMIAN POKLEWSKI-KOZIEŁŁ & Ph.D. Arch. FILIP SUCHOŃ
VISITING PROFESSORS: Prof. Ph.D. Arch. Adolf Sotoca; Prof. D.Sc. Ph.D. Arch., Carlos Marmolejo-Duarte

- Include elevation marks

5. Facades (1:200 or 1:100)

- All facades in context of neighboring buildings/public spaces
- Design appropriate to the project's character with elevation marks

6. Facade Section Detail (1:20)

- Outer envelope and cladding detail from parapet wall/roof eave to ground level
- Show material connections and building envelope performance

7. 3D Views (Minimum 4)

- 3 street-level perspective views
- 1 aerial view
- Show how building integrates with existing context
- Prioritize spatial clarity over visual polish – simple but informative drawings encouraged

8. Design Concept Schemes

- Sketches illustrating overall project concept

A3 BOOKLET REQUIREMENTS

- All drawings scaled to fit A3 pages
- Include project description and concept explanation
- Professional layout suitable for archival purposes
- Written section presenting ideas and design solutions
- Development of previously prepared essay demonstrating knowledge of problem-solving approaches
- Technical description of the project
- Arial font, 12pt, with 1.5pt line spacing

ASSESSMENT CRITERIA

Grading Components

- **Attendance and Participation:** Minimum 11 classes and lectures required
- **Review 1 Submission**
- **Review 2 Submission**
- **Final Presentation and Critique**

Evaluation Criteria

10.A. PUBLIC UTILITY BUILDINGS DESIGN II

I DEGREE, YEAR 3, SEM.06 **ACADEMIC YEAR: 2024/25 SPRING SEMESTER**

COURSE LEADER: Prof. D.Sc. PhD. Arch. MATEUSZ GYURKOVICH
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VISITING PROFESSORS: Prof. Ph.D. Arch. Adolf Sotoca; Prof. D.Sc. Ph.D. Arch., Carlos Marmolejo-Duarte

- **Design Quality:** Innovation, spatial organization, and architectural expression
- **Technical Competence:** Accuracy of drawings, appropriate detailing, and construction logic
- **Urban Integration:** Relationship between building and public space
- **Accessibility and Safety:** Compliance with universal design and fire safety principles
- **Presentation Quality:** Clarity of communication through drawings and written work

RECOMMENDED RESOURCES

Essential Reading

- Neufert, E. & Neufert, P. *Architects' Data* (4th Edition)
- Carmona, M. *Public Places, Urban Spaces* (3rd Edition)
- Gehl, J. *Life Between Buildings*

Online Resources

- ArchDaily Public Building Projects
- Dezeen Architecture - Civic Buildings
- World Architecture Community

Technical Standards

- ADA Accessibility Guidelines
- International Building Code (IBC)
- NFPA Life Safety Code

ADDITIONAL NOTES

Students are encouraged to:

- Engage with local community needs and cultural context
- Consider environmental sustainability in design decisions
- Participate actively in group discussions and peer reviews

We wish you engaging coursework and innovative design solutions.

PALOMA GÓMEZ DEL BAÑO

REFERENCES

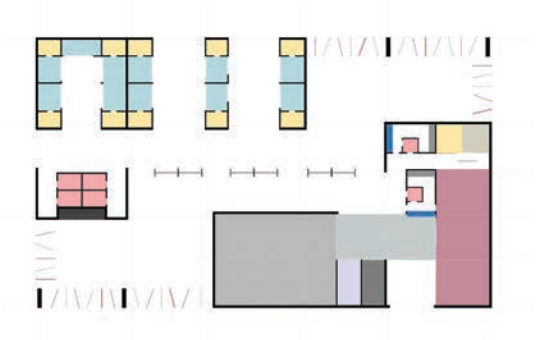






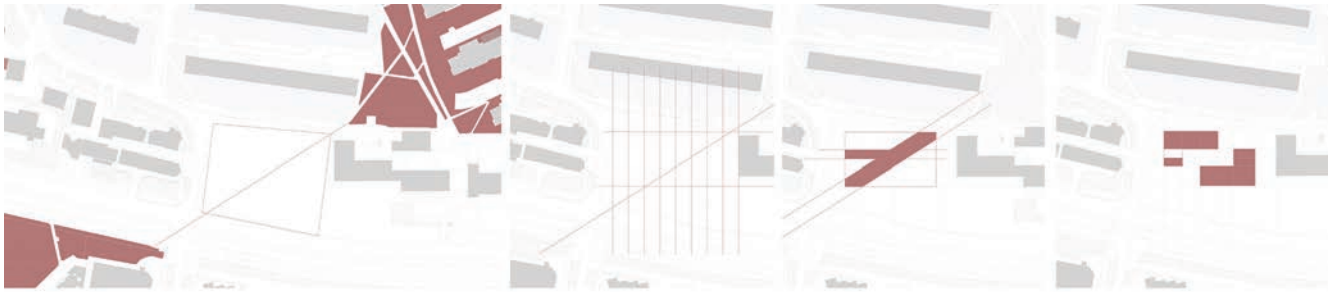
FUNCTIONALITIES

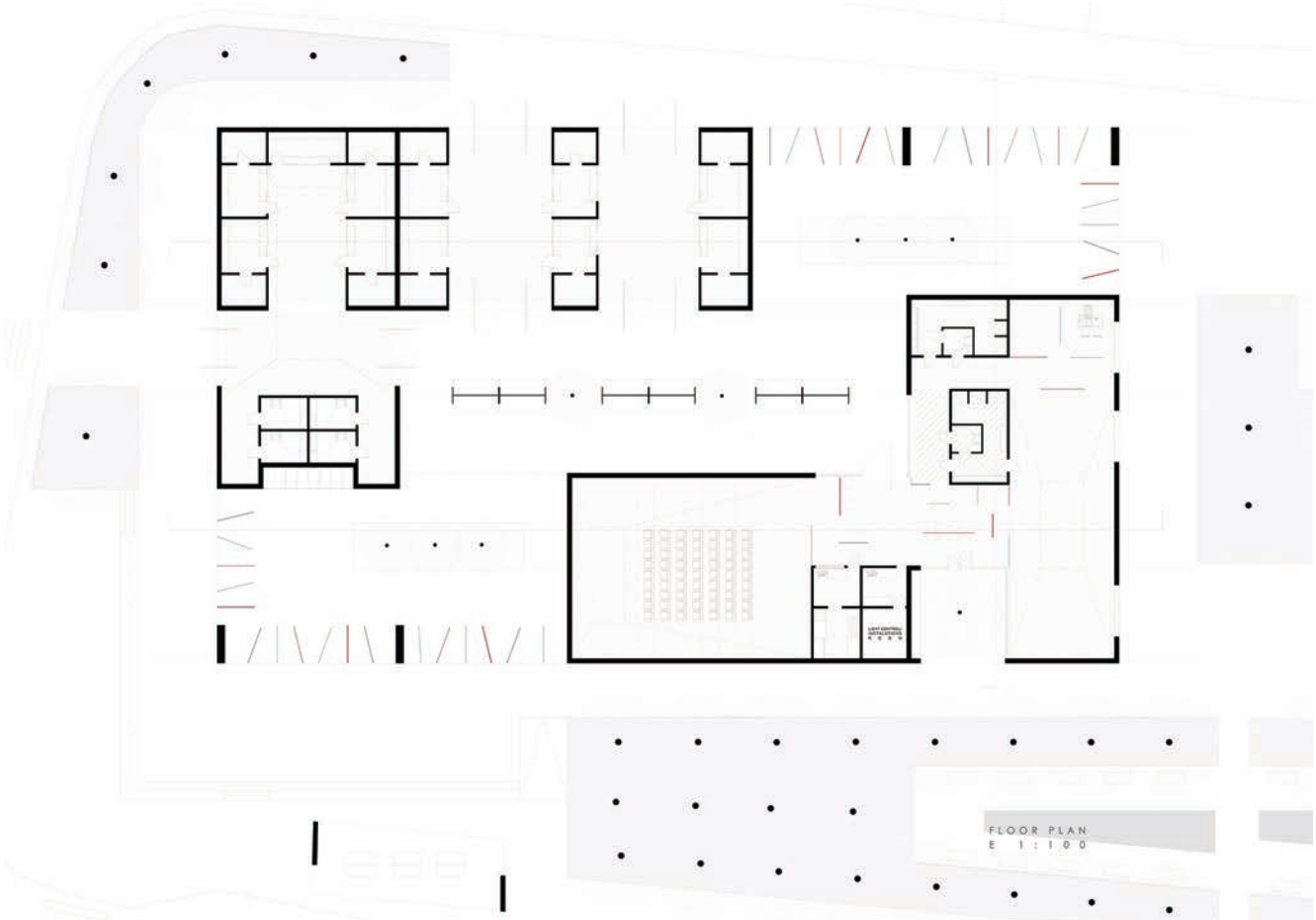
AREAS

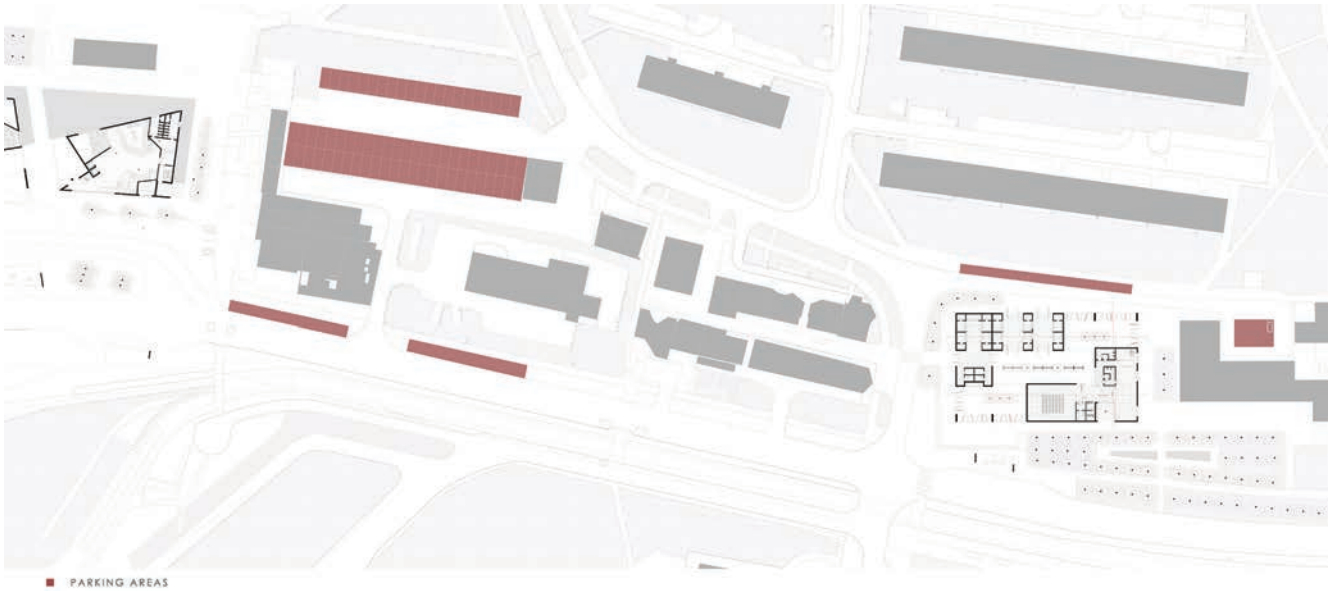


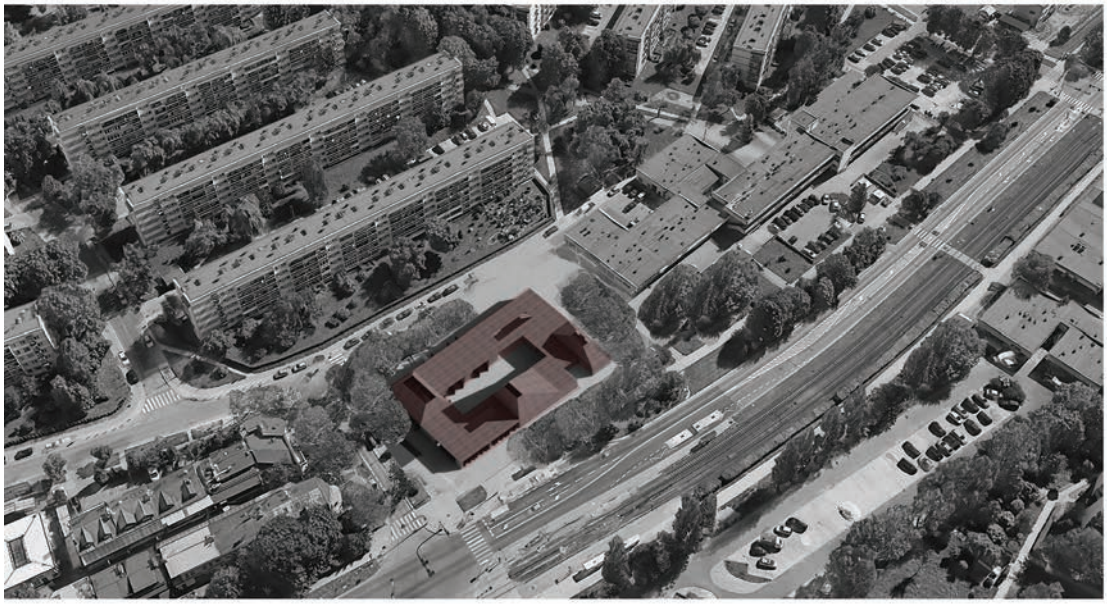
MARKET	126m²
STORAGE	72m²
TOILETS	28m²
AUDITORIUM	178,3m²
MINI BAR	17,4m²
RECEPTION	17,4m²
HALL	72m²
CHANGING ROOM	14,2m²
SHOWERS	5,8m²
DANCE/SPORT HALL	121m²
DIRECTOR OFFICE	12,2m²
LOCKERS	8,2m²

The project draws direct inspiration from the Paula Rego Museum by Eduardo Souto de Moura, particularly in the use of large, sculptural roofs that allows natural light to enter directly, shaping the atmosphere of the interior spaces. These roofs play with light throughout the day, generating dynamic and changing sensations as it moves across the surfaces.
To define interior spaces, I used translucent materials, introducing subtle layers of color and filtering light in a way that creates privacy without complete opacity, shadows and silhouettes become part of the spatial experience.
For the entrances, the design moves away from flat planes, instead introducing rotated and shifted forms that create a more dynamic and engaging approach to the building. This gesture reinforces the building's identity and invites exploration.
At the heart of the project lies a large central courtyard, primarily dedicated to market use. This space is defined by open, flexible structures, offering total adaptability for the diverse needs of its users and encouraging community interaction in a fluid, ever-changing environment.


CONTINUITY
GEOMETRY
MAIN ACCESES
FINAL GEOMETRY


FLOOR PLAN
E 1:100


PARKING AREAS
FLOOR PLAN
E 1:500

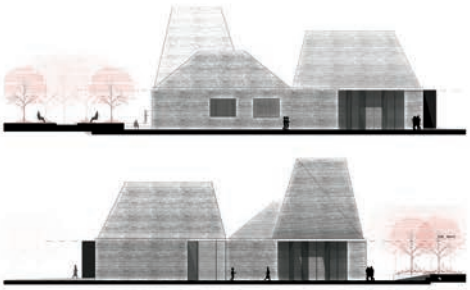


The project is focused on a clear intention to enhance public space quality through strategic spatial and contextual decisions. One of the main design strategies is the continuity with the surrounding urban space. The façade line of adjacent buildings is respected and extended, generating a harmonious dialogue with the existing geometry and reinforcing the sense of place. This alignment guides the shape and position of the building, creating a seamless transition between the new and the existing.

By slightly retreating the volume from the street, additional public space is created, an open area activated by vegetation, shade, and circulation. This gesture not only enhances pedestrian experience but also gives back space to the city. A green zone emerges as a quiet refuge, surrounded by dense trees and enriched by the presence of water, offering a sensory break from the urban noise and heat. This space fosters a more human and comfortable urban environment, promoting biodiversity and improving microclimate conditions.

The result is a project that not only responds to its architectural context, but actively contributes to the social and environmental quality of the public space.

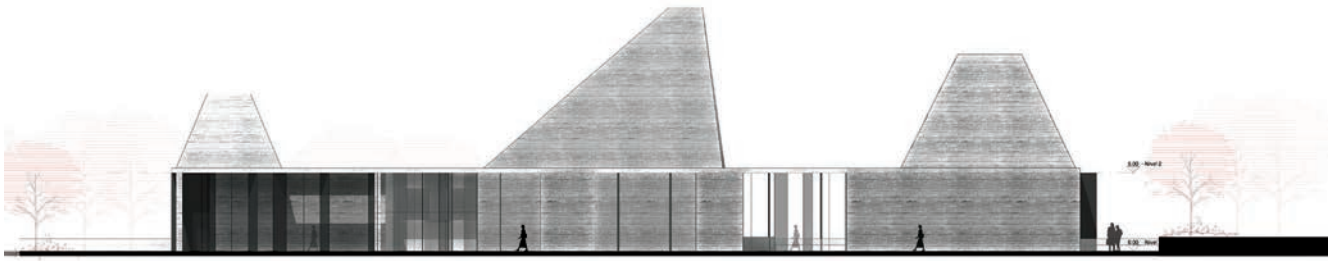
AREAL VIEW

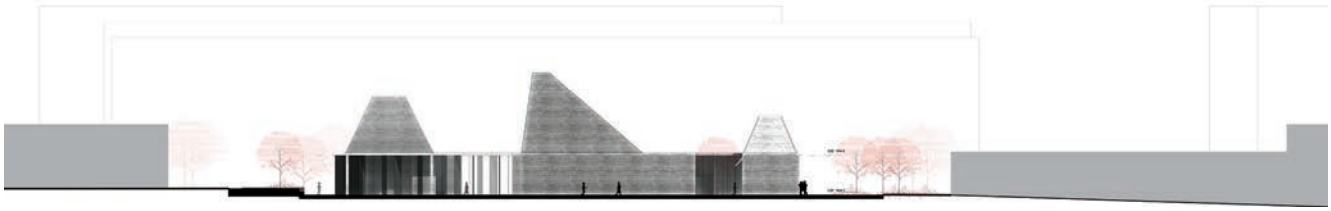


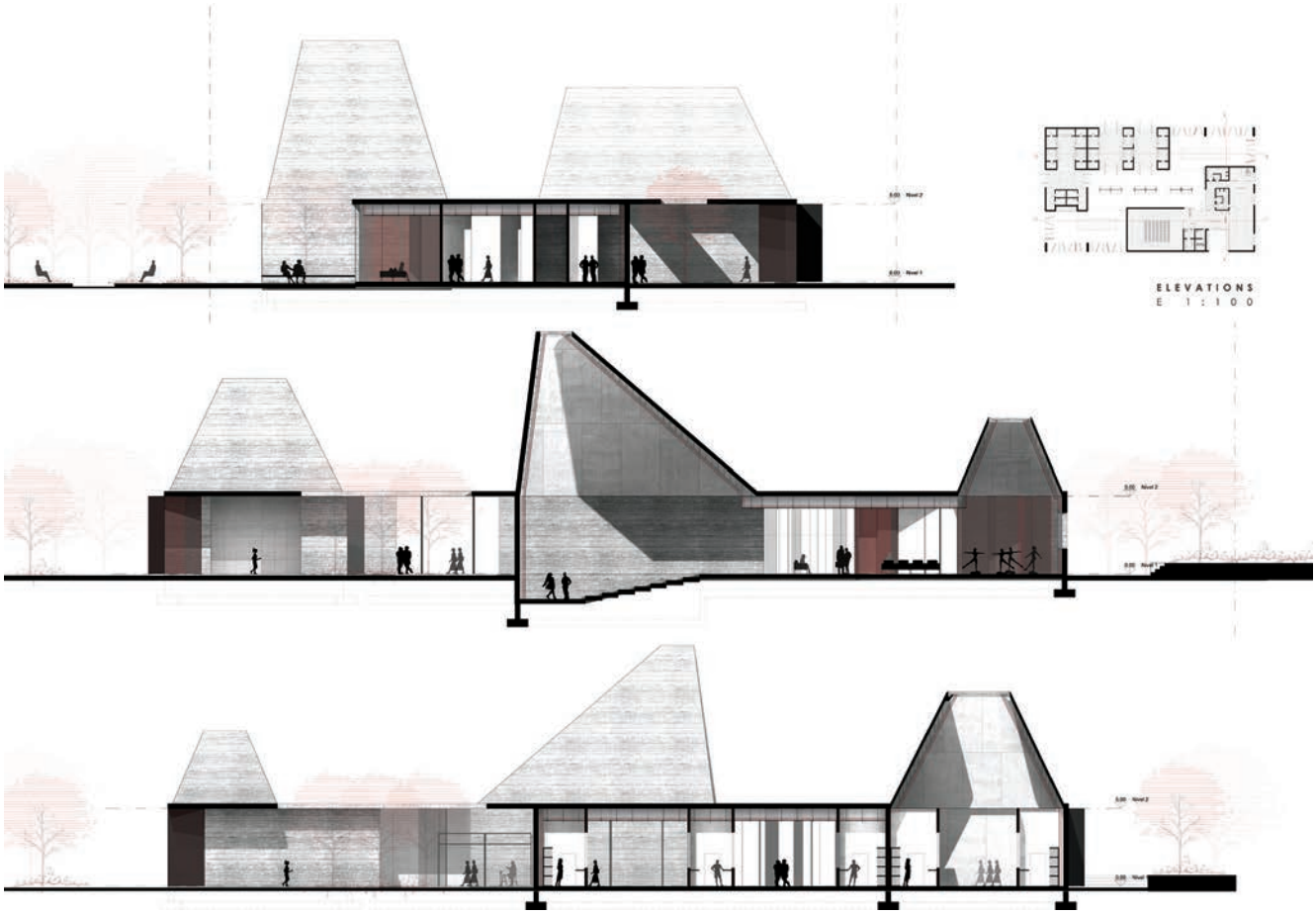
The facades of the building are conceived as a large volume of exposed reinforced concrete, giving the project a strong and defined presence within its surroundings. This materiality reveals the structural logic while creating a balanced contrast with the dominant vegetation. The design maintains a clear visual axis toward the adjacent green area, fostering a continuous dialogue between the interior and the landscape. The integrated green spaces do not disrupt this connection but rather enhance the visual and spatial relationship with the natural context.



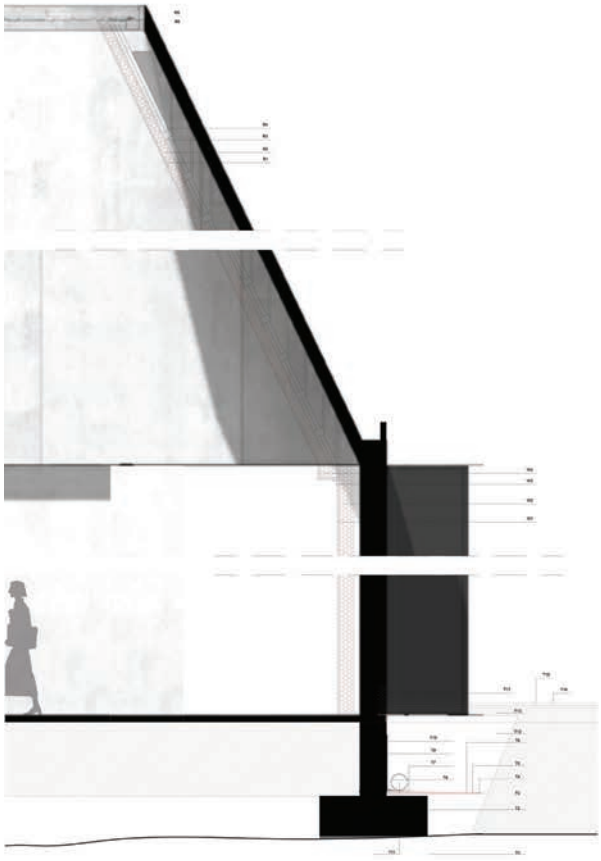
FACADES
E 1:100
E 1:200







ELEVATIONS
E 1:100



R1-EXTERNAL FINISH
R2- THERMAL AND ACOUSTIC INSULATION
R3- PLASTERBOARD
R4- STUDS
R5- GUTTER
R6- ROOF**LIGHT**

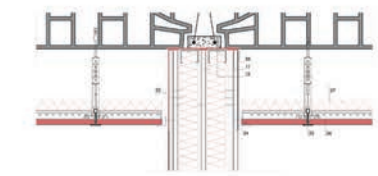
W1- EXTERNAL FINISH
W2- THERMAL AND ACOUSTIC INSULATION, mineral wood
W3- CORNER BEAD
W4- 5mm JOINT

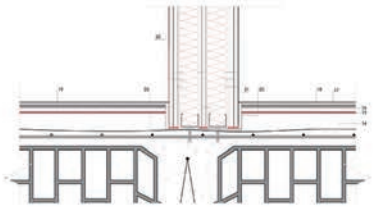
T1 - COMPACTED LAND by layers of 5 cm
T2 - SUPPORT/SEPARATION LAYER: crushed stone, washed river aggregate (40 cm), in layers of 5 cm
T3 - REGULATING LAYER: Portland cement mortar M40-B (1:6), thickness 3 cm
T4 - PREPARATION LAYER FOR THE WATERPROOFING LAYER: bituminous primer
T5 - WATERPROOFING LAYER: self-adhesive bitumen waterproofing membrane (LBA), 4 kg/m² density and 3 mm thickness, reinforced with 140 g/m² polyester fiber. Waterproofing of the rear face of the wall up to the upper edge of the ground floor slab.
T6 - OVERLAP LAYER: polymeric membrane
T7 - PROTECTION LAYER FOR THE WATERPROOFING: Portland cement mortar M40B (1:6), 4 cm thickness
T8 - SLOPE FORMATION LAYER: concrete with a 5% slope
T9 - AUXILIARY LAYER: polypropylene geotextile 140 g/m²
T10 - DRAINAGE LAYER: HDPE membrane
T11 - DRAIN PIPE (PVC, 15 cm diameter)
T12 - DRAINAGE LAYER: rounded gravel
T13 - REPLACEMENT OF EXCAVATED SOIL by layers
T15 - SAND BED
T16 - STONE COBBLESTONE PAVING
T17- SETBACK IN FACADE, to mantain integrity of waterproofing layer

14- LEVELING LAYER: self-leveling mortar, 5 cm thick.
15-THERMAL and ACOUSTIC anti-impact insulation layer: high-density rigid rubber, 1.3 cm thick.
16- REINFORCEMENT mesh to improve mortar adhesion.
17-Cement-based ADHESIVE.
18-FINAL CLADDING Salem Sand porcelain tiles, 15×90 cm, 8.5 mm thick.
19-Waterproofing layer with bituminous waterproof sheet with mineral self-protection, installed as required by the project.
20-PERIMETER JOINT with elastic polyurethane foam.

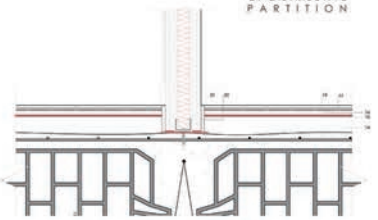
21-SKIRTING BOARD.
22- FINISH LAYER: ceramic tiling by Porcelanosa, adhered with dry bastard mortar made of cement, lime, and sand applied to the inner face of the tile. Tile joints are filled with white cement.
23- RIGID MORTAR for the partition base anchored to the slab.
24- FINISHING ANGLE made of galvanized steel.
25- Secondary profile for a removable false ceiling.
26- FIRE RESISTANCE PANEL.
27- ACOUSTIC INSOULATION layer anchored to the underside of the slab.
28- EXPANSION BAND: fiberglass mesh.

VERTICAL SECTION OF SEPARATIVE PARTITION





VERTICAL SECTION OF DISTRIBUTIVE PARTITION



SECTION DETAILS
E 1:20
E 1:05



"Architecture is the meeting point between light, space, and place." — Álvaro Siza

ill. 244–260 (pp. 330–334). Educational actions. Author: Paloma Gómez

SHAPING THE HOUSING ENVIRONMENT AND UNIVERSAL DESIGN – CONTEMPORARY CHALLENGES – ACADEMIC YEAR 2024/25

The course includes integration of research methodology and development of the project WE CARE - Warding Ecosystem Commons through Action-Research Education funded by the European Union (Creative Europe Program, CREA-CULT- 2023-COOP)

Seminar 1. 22.10.2024, 17.00

- INTRODUCTION TO THE ISSUES OF CONTEMPORARY CHALLENGES IN SHAPING THE HOUSING ENVIRONMENT, WITH PARTICULAR REFERENCE TO POLISH CONDITIONS – SHRINKING AND DEVELOPMENT IN MUNICIPAL DEVELOPMENT STRATEGIES – **LECTURE** BY Dr hab. inż. arch. Wojciech Korbel, prof. PK
- INTRODUCTION TO THE ISSUE OF CONTEMPORARY TRANSFORMATIONS OF LARGE PREFABRICATED HOUSING ESTATES FROM THE SECOND HALF OF THE 20TH CENTURY – **LECTURE** BY – Dr inż.arch. Eliza Szczerek

DEFINITION OF REQUIREMENTS FOR THE ANALYTICAL STUDENT PROJECT FOR PRESENTATION AT SEMINAR 2

Seminar 2. 29.10.2024, 17.00

- **PRESENTATIONS OF STUDENT PROJECTS AND DISCUSSION** ON THE ISSUE OF CONTEMPORARY TRANSFORMATIONS OF LARGE PREFABRICATED HOUSING ESTATES FROM THE SECOND HALF OF THE 20TH CENTURY
- INTRODUCTION TO THE ISSUE OF PROTECTING COMMON ECOSYSTEM GOODS IN THE CONTEXT OF PREFABRICATED HOUSING ESTATES FROM THE SECOND HALF OF THE 20TH CENTURY – **LECTURE** BY – Dr inż.arch. Eliza Szczerek oraz Dr inż.arch. Damian Poklewski-Kozieł / Prof. dr hab. inż. arch. Mateusz Gyurkovich

DEFINITION OF REQUIREMENTS FOR THE ANALYTICAL STUDENT PROJECT FOR PRESENTATION AT SEMINAR 3

Seminar 3. 5.11.2024, 17.00

- **STUDENT PRESENTATIONS AND DISCUSSION** ON THE PROTECTION OF THE ECOSYSTEM COMMONS IN THE CONTEXT OF PREFABRICATED HOUSING ESTATES FROM THE SECOND HALF OF THE 20TH CENTURY
- THE ROLE AND FORM OF THE SPATIAL DEVELOPMENT PLAN (GENERAL PLAN, LOCAL SPATIAL DEVELOPMENT PLAN, REVITALIZATION AREA PLAN), EFFECTS OF PLAN IMPLEMENTATION AND ITS POTENTIAL WEAKNESSES – **LECTURE WITH A SUMMARY OF SEMINARS 1–3** - Dr hab. inż. arch. Wojciech Korbel, prof. PK

Seminar 4. 12.11.2024, 17.00

- PROJEKTOWANIE UNIVERSAL DESIGN – INTERDISCIPLINARY ISSUES, LEGAL FOUNDATIONS **– LECTURE AND DESIGN THINKING WORKSHOP** – EMPATHY: NEEDS OF HOUSING ESTATE RESIDENTS BASED ON SPECIFIC PERSONAS – Dr hab. inż. arch. Patrycja Haupt, prof. PK

DEFINITION OF REQUIREMENTS FOR THE ANALYTICAL STUDENT PROJECT FOR PRESENTATION AT SEMINAR 5

Seminar 5. 19.11.2024, 17.00

- **PRESENTATIONS OF STUDENT PROJECTS AND DISCUSSION** ON THE ANALYSIS OF SHARED SPACES IN SELECTED HOUSING COMPLEXES – EXAMPLES OF GOOD PRACTICES AND GUIDELINES FOR POTENTIAL SPATIAL TRANSFORMATIONS
- CONCLUSION OF THE SEMINAR CYCLE – Dr hab. inż. arch. Patrycja Haupt, prof. PK, Dr hab. inż. arch. Wojciech Korbel, prof. PK

WORK STRUCTURE: PHD STUDENTS WILL BE DIVIDED INTO 2 GROUPS (3–4 PEOPLE EACH):

For Seminar 2 – Each group independently selects 2–3 examples of best practices related to functional and spatial interventions in residential estates from the second half of the 20th century and analyzes those deemed most useful and valuable in the context of the Złotego Wieku housing estate.

For Seminar 3 – Both groups analyze the Złotego Wieku housing estate in terms of ecosystem commons. Each group prepares an artistic presentation of a selected resource (in the form of a poster, sculpture visualization, or artistic installation potentially located in public space).

For Seminar 5 – Each group selects 2 "personae" whose perspective they take (will be shared in Teams during Seminar 4) and prepares an analysis of the quality of the housing environment from the point of view of a specific person, analyses the barriers and proposes solutions, both groups use (as part of their analysis) the locations selected for Seminar 2.

ANALYTICAL TASKS: PHD STUDENTS WILL ANALYZE:

A. POSSIBILITIES FOR IMPROVING THE QUALITY OF THE HOUSING ENVIRONMENT, IN REFERENCE TO THE TRANSFORMATION OF LARGE PREFABRICATED HOUSING ESTATES FROM THE SECOND HALF OF THE 20TH CENTURY (highlighting potential interventions in the Złotego Wieku housing estate and referring to selected good practices).

B. ECOSYSTEM COMMONS IN THE CONTEXT OF PREFABRICATED HOUSING ESTATES, INCLUDING ARTISTIC PRESENTATIONS OF A SELECTED RESOURCE RELATED TO THE ZŁOTEGO WIEKU ESTATE (in the form of a poster, a visualised sculpture or an artistic installation that can be placed in the public space of a housing estate).

C. HOUSING ENVIRONMENT QUALITY FROM THE PERSPECTIVE OF UNIVERSAL DESIGN AND ACCESSIBILITY.

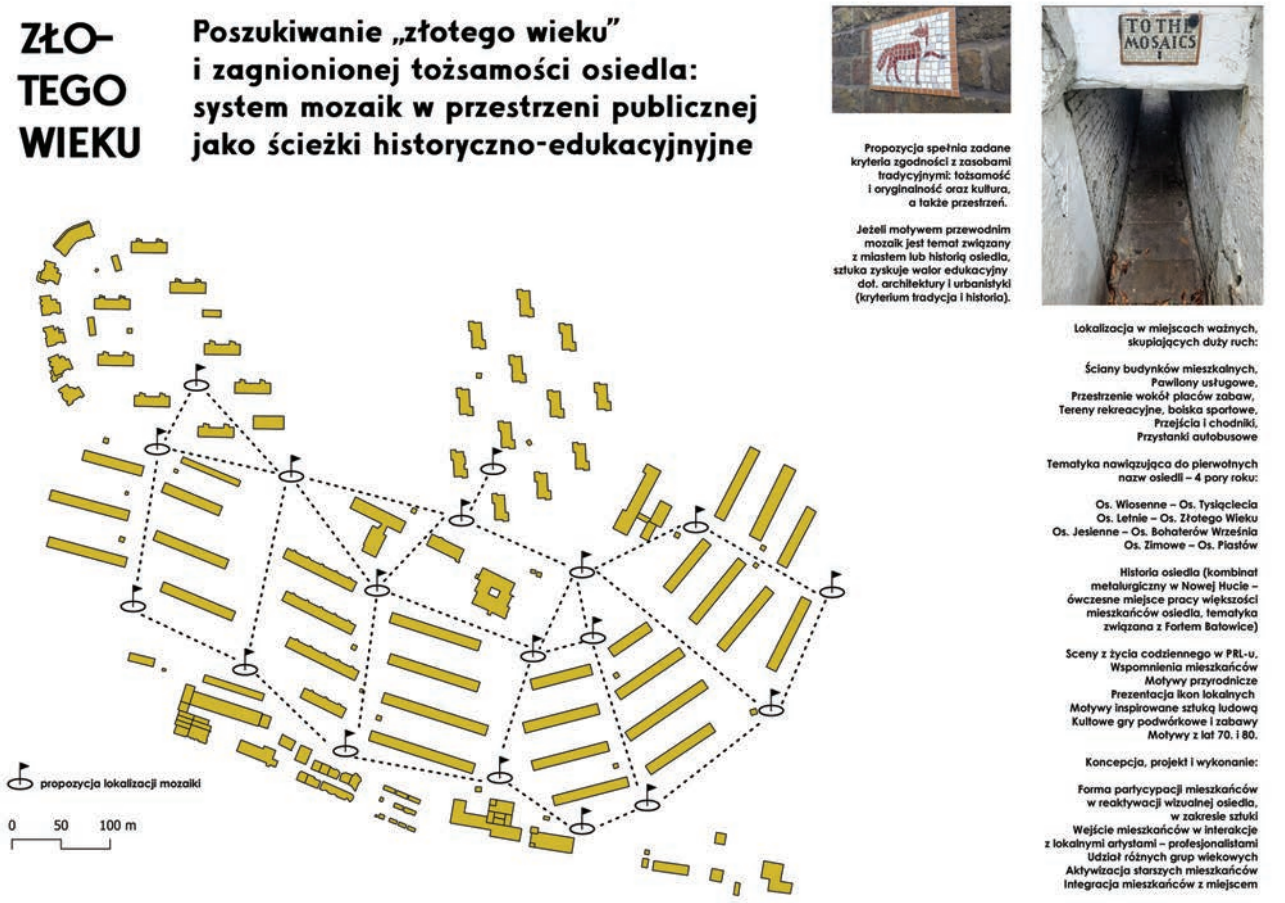
WRITTEN ANALYTICAL REPORT: EACH GROUP PRODUCES A FORM OF WRITTEN ANALYTICAL PAPER DEVELOPED AND COMPLETED IN 3 STAGES

Stage 1 – **Preliminary presentation of gathered information for Analysis A** (presented by Group 1 and 2 at Seminar 2)

Stage 2 – **Preliminary presentation for Analysis B** (presented by Group 1 and 2 at Seminar 3)

Stage 3 – **Preliminary presentation for Analysis C** (presented by Group 1 and 2 at Seminar 5)

Stage 4 – **Final written report including refined content (based on the conclusions drawn from the discussion), covering Stages 1–3.**
TO BE SUBMITTED DIGITALLY (PDF) AFTER THE END OF THE LAST SEMINAR, BY 17:00 ON DECEMBER 20, 2024



ill. 261. Educational actions. Authors: Barbara Robak, Krzysztof Skrzypek, Agnieszka Tylecka, Karol Wawrzkiewicz



ill. 262. Educational actions. Authors: Paulina Liszka, Klaudia Nachman, Paulina Rduch

The Green Gazette

DL B 18810-2023
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#7 2025

WECARE Krakow

Warding Ecosystem Commons through Action-Research Education. Community Empowerment Report [II]

Osiedle Złotego Wieku

COMMUNITY TRAINING WORKSHOP AS A CATALYST FOR ACTIVITIES PROMOTING SHARED LIVING SPACES

The Community Training Workshop, organized by the Faculty of Architecture of Cracow University of Technology, took place on July 5, 2025, at Klub Kuźnia Klub Kuźnia, a branch of the C.K. Norwid Culture Centre – a vibrant cultural institution located in the Złotego Wieku (Golden Age) housing estate in Kraków. The workshop was part of the WECARE project, funded by the European Union's Creative Europe Programme (CREA-CULT-2023-COOP), and marked the closing event in a series of activities based on interaction and local community engagement. Alongside residents, participants included people associated with Klub Kuźnia, professionals and researchers (including university faculty), as well as students of the aforementioned university. The circle of specialists was also joined by project partners from Bucharest, representing the Association for Urban Transition.

The workshop provided an in-depth dialogue on the future of the housing estate, its potential, and the challenges resulting from local specificities, all considered within the broader context of the third decade of the 21st century. Being together, mutual listening, exchanging opinions, and engaging in discussions became key elements of a process aimed at strengthening residents' sense of belonging, and above all, at building a responsible and active community rooted in place and supported by strong, healthy social relationships.

The starting point for reflection and dialogue was a series of student projects presented during the workshop. Developed within various courses at the Faculty of Architecture, these projects reflected different scales and approaches to the estate's issues. Some offered comprehensive urban visions, while others focused on particular sites of significance for everyday life in the estate. These included the market square, the bus depot, and a recreational pavilion in a green area, which, beyond their primary functional and communicational roles, play a crucial part in shaping public spaces and social relations. Other projects concentrated on artistic interventions in public space, drawing on the idea of "humanizing urban space" through neighborhood art, a practice rooted in the socialist period. Each project served as a tangible reference point for discussions that were not only educational but, above all, socially meaningful.

One of the aims of the WECARE project was to support the local community not only in building its agency but also in sustaining it, so that it might spark further civic initiatives in favour of shared spaces. A symbolic continuation of the workshop as a platform for reflection and dialogue was the exhibition of selected projects entitled "Złoty Wiek. A New Perspective", held at Klub Kuźnia from September 1 to 27.

The workshop and accompanying exhibition demonstrated that the design process, grounded in dialogue and cooperation, can serve both educational and integrative functions, while also becoming a tool for building agency and strengthening social potential. The WECARE experience confirms the importance of combining academic knowledge, design practice, and community perspectives to create lasting foundations for the sustainable development of the living environment.

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WORKSHOP PARTICIPANTS



A thankfulness note

We extend our special thanks to **the director of Klub Kuźnia - a branch of C.K. Norwid Centre -** which as a cultural institution continuously supports our activities carried out within the WECARE project, both substantively and logistically, by once again hosting us within its walls, organizing the student project exhibition, and sharing its knowledge and insight.

We also thank **the residents** for their engagement and curiosity, **the CUT students** for inspiring dialogue and taking part in the process of building community, and **the experts** for their substantive contribution to the discussion.

WE CARE TEAM

ROLES OF THE VARIOUS ACTORS INVOLVED

The WECARE project was based on the collaboration of multiple actors, each contributing unique perspectives, experiences, and bodies of knowledge. The interaction between residents, students, professionals, researchers, and local institutions created a dynamic environment of exchange, enabling both mutual learning and the strengthening of the agency of the local community.

The residents of the Złotego Wieku housing estate, represented primarily by members of the local community, were the main beneficiaries of the activities carried out within the WECARE project. They brought their own perspectives on the estate, sharing observations and lived experiences. A key partner in this respect was Klub Kuźnia – a local municipal cultural institution that has supported social and cultural activity in the estate for many years. Thanks to its involvement, it was possible to organize meetings within the estate's spaces and to conduct in-depth dialogue.

The role of the professionals was above all to provide substantive input to the dialogue between various project participants and to moderate it, as well as to organize specific events implemented under the project. Professionals, who were simultaneously academics and specialists in the fields of architecture and urban planning, also oversaw the presentation of student projects and ensured that these projects addressed the issues of the estate in a meaningful way. By integrating the didactic frameworks of university courses with the WECARE philosophy, they created a space where academic knowledge and local insights could complement one another.

It is also important to highlight the role of international partner professionals involved in the project. Their participation brought an additional perspective and value by facilitating the exchange of experiences and enabling comparisons across different cultural and urban contexts.

Students likewise played an important role. Engaged in the project through various courses at the Faculty of Architecture of Cracow University of Technology, they developed design concepts related to the estate, which served as a stimulus for reflection and further joint discussion. Moreover, their participation in workshops with residents and local community representatives was mutually educational: the students became part of a process of co-creating community, while the residents gained access to new ideas and inspirations.



COMMUNICATION AS INFRASTRUCTURE FOR EMPOWERMENT

The foundation of the WECARE project is interaction with the local community, which makes communication throughout the entire process a priority. It is treated as the cornerstone of strengthening social agency. The tools and strategies of information exchange between different actors, from residents and professionals, to students and cultural institutions, created an open and inclusive space for dialogue. In practice, this included a wide range of activities such as workshops, discussions, meetings with specialists and artists, artistic interventions, presentations, exhibitions, and architectural-educational walks.

A key element of the dialogue fostered within the project was the juxtaposition of knowledge derived from urban and socio-environmental analyses with the voices of residents. The opinions of estate users contributed not only valuable substantive information but also revealed an emotional layer, reflecting social moods and perceptions of the surrounding environment. Conflicts in the perception of certain issues among various stakeholders involved in the estate's functioning also became apparent. The confrontation of measurable data with the subjective experiences of residents made it possible to obtain a more comprehensive picture of the estate's problems and to better understand the needs of its inhabitants. This experience proved highly valuable for all participants in the process.

The platforms for dialogue were diverse events organized in the estate's spaces, whose overarching aim was to build a sense of community and identification with place, thereby strengthening agency in caring for the living environment. Educational walks around the estate not only provided knowledge about its historical and natural assets or urban qualities but also nurtured sensitivity to the surrounding space and its values. A significant stimulus for dialogue and open exchange of views was the presentation of student projects, which demonstrated different approaches to the estate's issues. Their advantage lay in openness and the search for innovative solutions, generating new and broader perspectives on space.

Klub Kuźnia played a crucial role in the communication process as an institution that has long supported the estate's socio-cultural activities. Thanks to its involvement, events organized within the WECARE project became rooted both in the physical environment of the estate and in the awareness of its residents. The choice of a cultural institution as the central venue for activities proved to be an important factor enhancing the effectiveness of the entire process.

Working through dialogue is an essential element of collective care for the living environment. The experiences of the WECARE project highlight the important role of local institutions as contact points and organizers of events. Equally valuable were the 'pretexts' for reflection that opened avenues for discussion, such as student projects. The engagement of students itself was highly significant, as it brought in an additional perspective, often characterized by a fresh and open outlook on the surrounding space. The educational dimension was equally enriching, manifesting both in student projects and in the walks. Yet the most crucial aspect was the adoption of an attitude not focused on one-sided communication, but rather open to co-participation, mutual listening, and the confrontation of experiences.

DESIGNING AS A PROCESS OF DIALOGUE AND EMPOWERMENT

In the context of the undertaken activities, one can speak of design in various dimensions. In its broadest sense, the entire research project was process-oriented, carried out according to a defined sequence of steps. At the same time, each stage remained flexible, with subsequent actions evolving out of the experiences of the previous ones. The foundation of this process was dialogue among different actors, including residents, professionals, students, and local institutions, which enriched all participants with new knowledge, experiences, and skills, while strengthening the agency of the local community.

Of particular importance was event design, which took diverse forms of participant engagement. All events were united by a common idea: creating a space for discussion and reflection, even though their narratives and perspectives shifted over time. In the initial phase, the kick-off workshop focused on collective exploration, discovery, and uncovering of the estate's resources and problems. A key element here was listening to the voice of the local community. Conversations, presentations, and educational walks held at that stage were in themselves a form of social projects, fostering bonds and shaping local awareness.

A similar approach characterized the Community Training Workshop, whose narrative was built around the presentation of student works. The student projects became a pretext for in-depth dialogue, which took on reflective, educational, and integrative dimensions, strengthening identification with the place and building community around it. These projects can also be seen as a form of object design, where the 'object' was the housing estate understood broadly – in its physical and material dimensions, but also its social and cultural ones. It is important to emphasize the role of earlier activities that enabled thorough recognition and definition of the estate's problems and potential, making the design process more informed and deliberate.

Complementing the workshops was an exhibition of student works, which remained for a longer period in the cultural center. This exhibition initiated a dialogue extended over time, as the projects displayed on the walls became objects of ongoing reflection for residents. In this way, the exhibition complemented the previously described events, which by design were shorter and more intensive.

A special aspect of event design were the artistic activities. Conversations and artistic interventions, both direct and metaphorical, unveiled the less obvious artistic and ecological values of the estate.

The undertaken activities show that design can be understood in multiple ways, including as a tool for building dialogue, exchanging experiences and reflections, and strengthening residents' agency and identification with place. In this sense, projects, events, and artistic interventions formed a coherent whole, in which the development of social bonds and a sense of community proved just as important as material outcomes. It is also worth highlighting the contributions of specialists such as architects, urban planners, art historians, and artists. In processes of this kind, they can act as mediators and moderators of dialogue, supporting the exchange of perspectives between residents, institutions, and other local actors, while providing professional expertise from their respective fields and imbuing the events with a broader, universal dimension of artistic metaphor.

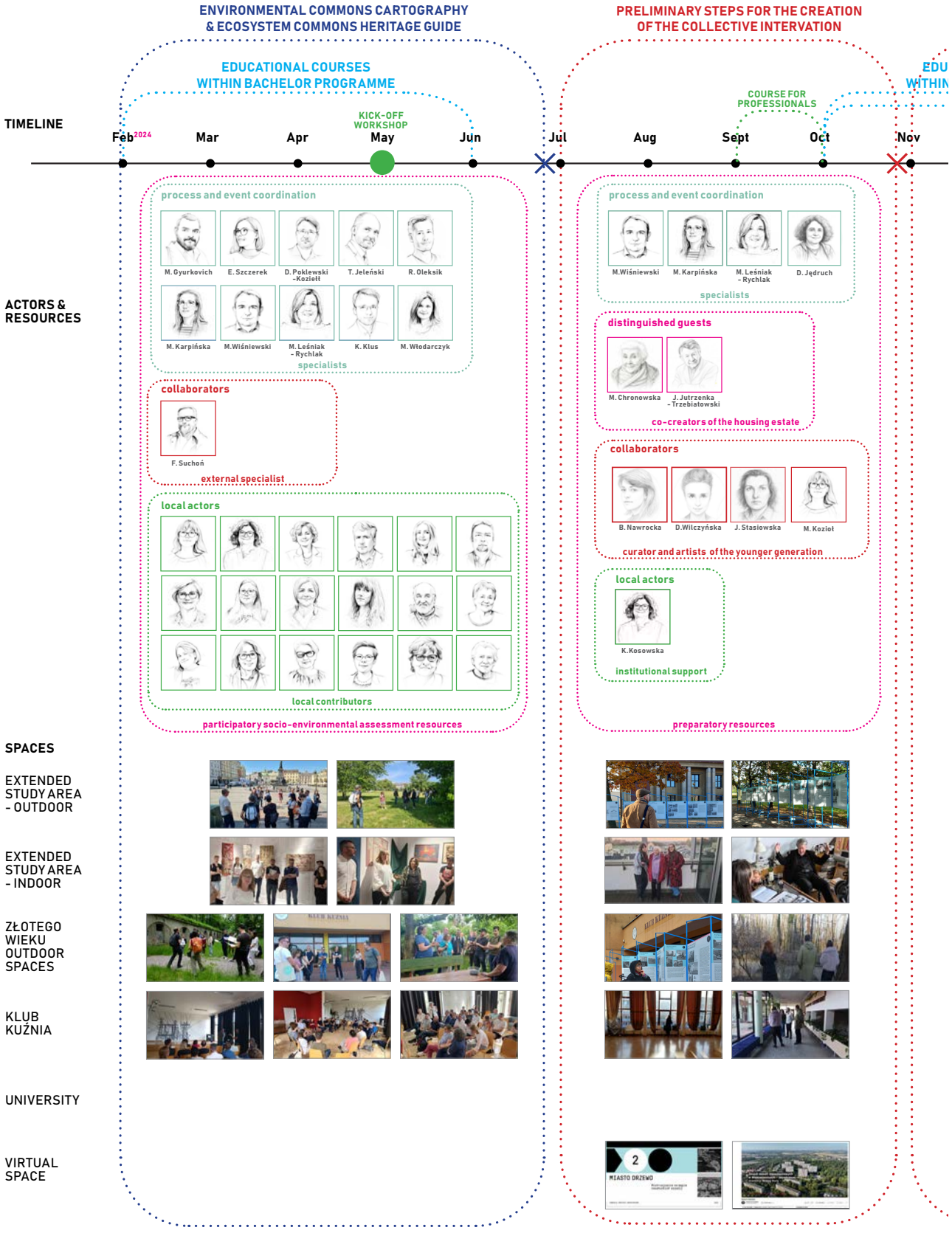








EMPOWERMENT ECOSYSTEM DIAGRAM



COLLECTIVE INTERVENTION CO-CREATION

ASSESSMENT OF THE INTERVENTION

CATIONAL COURSES
I MASTER PROGRAMME

EDUCATIONAL COURSES
WITHIN BACHELOR PROGRAMME

ARTISTIC INTERVENTION

COMMUNITY - TRAINING WORKSHOP

Dec | Jan[2025] | Feb | Mar | Apr | May | Jun | Jul | Aug | Sept

process and event coordination


M.Wiśniewski


M. Karpińska


M. Leśniak - Rychlak


D. Jędruch

specialists

distinguished guests


M. Chronowska


J. Jutrzenka - Trzebiatowski

co-creators of the housing estate

collaborators


B. Nawrocka


D.Wilczyńska


J. Stasiowska


M. Kozioł

curator and artists of the younger generation

local actors


Residents

local contributors

cultural and enviromental knowledge resources

process coordination


M. Gyurkovich

assessment sessions


E. Szczerek


D. Poklewski - Kozieł


A.Matusik

specialists

external professionals


B. Homiński


D. Wantuch-Matla

academic knowledge

local actors


Klub Kuźnia

engagements


CUT Students

academic & institutional support


Residents

local contributors

social empowerment

SPACES

EXTENDED STUDY AREA - OUTDOOR

EXTENDED STUDY AREA - INDOOR

ZŁOTEGO WIEKU OUTDOOR SPACES

KLUB KUŹNIA

UNIVERSITY

VIRTUAL SPACE
















FRAMEWORKS FOR REPLICATION

In the methodology adopted in our study, we argue that what we have developed should be understood as a research framework rather than a ready-made formula. The essence of the process was not a top-down imposed, closed sequence of steps, but rather an open and flexible research structure capable of responding to local conditions, needs, and the emotions of residents.

A formula implies stability, universality, and repeatability – a predetermined pattern that always leads to an identical result. Our project, however, did not aim to reproduce a rigid model. Its essence lay instead in creative co-participation, dynamic responsiveness to the voices of the local community, and the integration of those voices into the evolving logic of the research process.

Therefore, we speak of research frameworks – an open structure that provides orientation and defines general reference points but does not predetermine either the final results or the exact course of action. Each stage was designed as an open space, allowing for modification, mutual learning, and sensitivity to the experiences and memories of residents. The framework enabled the interpenetration of professional and local knowledge, guaranteed flexibility and adaptability, and, above all, safeguarded space for co-decision and co-creation.

Thus understood, the methodology is not a technical tool but a living process based on dialogue and exchange. Its value does not lie in the repeatability of results but in its ability to generate diverse, contextually rooted outcomes: maps, conceptual proposals, or discussions, but also social bonds, a sense of agency, and practices of care for the commons.

The methodology developed within the project is largely replicable, as it combines expert preparation in the form of classical urban analysis with social dialogue. This enables conversations to be conducted in a partnership-based and well-moderated way while simultaneously strengthening the importance of residents' knowledge as a key element in building identity and a sense of belonging. Its replicable strength also lies in highlighting the urban and social value of modernist estates – often burdened with negative stereotypes – as well as in ensuring neutral spaces for dialogue and the durability of outcomes. On the other hand, the process requires adaptation to local conditions, since each community brings its own needs, expectations, and cultural contexts that shape both the themes of the conversations and the choice of tools and spaces for meetings. Thus, the methodology provides a solid basis for application in different cities, but its effectiveness depends on the ability to adapt to the specificities of local conditions.

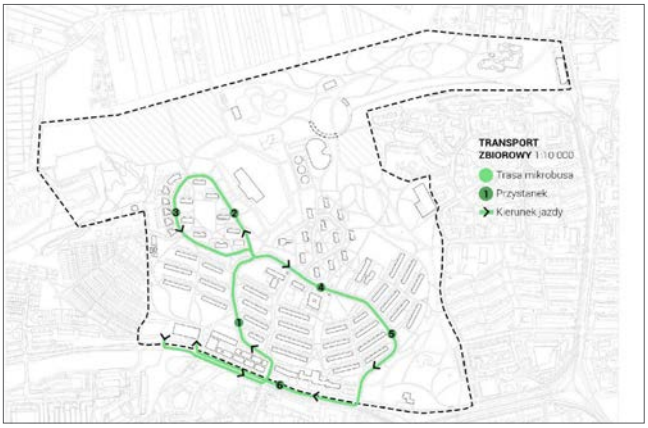
Methods of engaging communities may differ and must be adapted to the local context and local conditions. In Kraków, in the Mistrzejowice housing estate, an important factor facilitating engagement was the presence of the popular Klub Kuźnia, responsible for organizing cultural life and, on that basis, building social capital. Klub Kuźnia is an extraordinary institution that has existed continuously in the same central location of the estate, in line with the original urban concept. Its popularity among residents, combined with the openness of its staff, significantly facilitated the involvement of the local community in various stages of the WECARE project. Without this institution, the process would certainly have been more difficult and would have required finding another effective path for community activation.

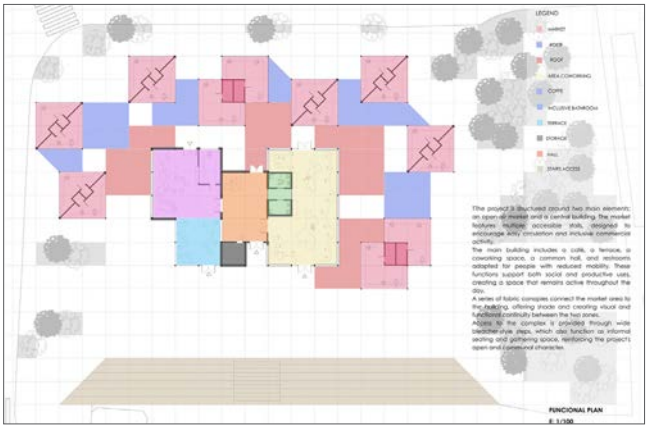
At the same time, it must be emphasized that there is, paradoxically, a dimension of this process that is not flexible. This is the very foundation of the approach – a process of mutual learning, confronting scientific knowledge with local heritage and memories, and sharing knowledge that builds a sense of belonging and local pride. This element is indispensable, especially in the case of prefabricated housing estates. It is precisely through this exchange and the recognition of residents' experiences that prejudices can be overcome and lasting social bonds created.

ECOLOGICAL EDUCATION AS A VECTOR FOR COMMUNITY ACTIVATION

The incorporation of WECARE themes into the educational process proved highly successful and became an important vector for community activation. Fresh ideas from students, developed at various levels of education, demonstrated that it is possible to transform housing estate in ways that improve quality of life while addressing contemporary challenges, all while respecting heritage and the unique character. Student projects revealed that prefabricated estates are still living urban organisms capable of adapting to changing social conditions, and that resilience can be built through thorough analysis and supportive participatory practices.

The presentation of these projects during workshops with residents was met with positive reception, while a summer exhibition at Klub Kuźnia further contributed to social dialogue and strengthened ties with the place. Equally important were the benefits for the students themselves, who not only gained familiarity with participatory practices but also became more sensitive to social issues and the voices of residents – a perspective essential for shaping a new generation of designers and researchers able to engage in open, inclusive dialogue with communities.





LEGACY AND CONTINUITY

The most important outcome of our work is the methodology itself, which can be adapted to different research and social contexts. Another lasting result is a more conscious local community – residents who, through meetings, workshops, architectural walks, interviews with the estate's creators, architects, and artists, as well as artistic presentations, have come to recognize the uniqueness of their environment and to understand that they live in a space of high urban and cultural value, often surpassing contemporary housing developments. The project has also fostered social activation and strengthened a sense of belonging, which provides a lasting foundation for building social capital.

Particularly significant is the empowerment achieved through the project. This empowerment is multidimensional: first, it reinforced awareness of the estate's value and instilled a sense that everyday experiences and memories constitute valuable knowledge that can inform planners and researchers. Second, residents gained the conviction that their voice matters in transformation processes, and that they are full participants rather than passive recipients of change. Third, participation in workshops and the co-creation of environmental resource maps provided them with concrete tools to articulate their needs and build a shared vision of the estate's future. This empowerment is rooted both in knowledge and in emotional attachment to place, and as a result, it enhances the community's capacity for independent and conscious action.

At the same time, the outcomes of our work are visible in the academic sphere – they have been presented at international conferences such as Architecture of Challenges – New European Bauhaus. Building Community, which have been positively received and attracted significant interest within the academic community. In November the outcomes of our work will be presented at the XXIV International Scientific Conference Defining the Architectural Space – Architecture and History. They have also become the subject of scientific publications.

Above all, however, the most enduring outcome, extending beyond the scope of the grant, is a community that is aware of the value of its estate, capable of critical reflection on both past and future, equipped with a sense of agency, and ready to actively participate in transformation processes and meet the challenges posed by contemporary urban realities.











Cracow University of Technology

IN-ARCHI-STY-TEK-TUT-TURY

WECARE

https://wecare.upc.edu/

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Cracow University of Technology
Faculty of Architecture

Ośrodek Kultury im. C. K. Norwida | Klub Kuźnia

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CHAPTER 5

Summary

"The only solution to the environmental crisis is the shared insight of people that they would be happier if they could work together and care for each other."

Ivan Illich, "Tools for conviviality"

WECARE ON THE MOVE!
(NOTES ABOUT OUR PERSISTENT COMMITMENT)

WECARE adheres to a long-term endeavour led by UPC, the project coordinator, in the field of urban regeneration for vulnerable urban communities. UPC, PK, and UAUIM initiated a series of international workshops in 2010 to improve public spaces in vulnerable housing states. The initial focus on spatial and architectural terms would gradually evolve into a broader understanding of urban life, thereby integrating social sciences and the arts as fields of action and inquiry. The network has been growing since its initial stages, and a vast number of agents from very diverse fields have joined the working group, both formally and informally. The increasing relevance of environmental challenges and the need to engage citizens in the discussion have sharpened our network`s agenda, making the engagement of local residents a top priority for us. Action research, education, and community art in the fields of environmental sustainability and public space have become our primary focus of interest.

After many years working on the quality of public space in delericted areas, we have witnessed the ever-growing importance of environmental conditions in the quest for a betterment of urban living conditions: air quality, thermal comfort conditions or urban greenery, to name a few, are gaining pace in the current urban agenda worldwide. Therefore, Warding Environmental Commons stands as the main challenge for us. We intend to do that by: (1) increasing environmental awareness among residents; (2) promoting the conditions for acknowledgement and cooperation across agents in/of public spaces; (3) devising new agencies of local communities on their urban environment through the performance of direct actions on public space and (4) consolidating knowledge for further continuation and replicability along time. These four principles, when put into motion, generate a consistent basis for civic engagement arising from the base of local communities,

FROM THE URBAN TO THE CLIMATE QUESTION: ARENAS FOR COMMUNITY ENGAGEMENT

A resilient society requires active citizenship in those areas of civic life shared by all. In light of the Climate Change challenge, warding off the environmental resources that sustain life is one of the most pressing endeavours for European society. WECARE strengthens social cohesion by raising environmental awareness across local communities. Since the ecological conundrum is more of a cultural challenge than a technical one, cherishing social engagement through culture seems a wise strategy for any truly sustainable policy: everyone is welcome to take part in our common endeavour.

The project is developed through a series of actions, based on sound and scientifically grounded expertise provided by research partners, which engage residents through artistic practices, education, and capacity building. WECARE aims not only to raise awareness on sustainable development through cultural activities but also to strengthen the agency of local residents in taking a proactive attitude towards their living environment. Based on Action Research methodology, vulnerable communities have identified, valued, and shared assets upon which a sustainable, convivial, and healthy environment can be built.

Our overarching objective is to establish a replicable methodology that empowers residents to improve their living conditions. To that end, the project has developed three specific lines of action: (1). participatory socio-environmental diagnosis, (2) collective discovery of environmental commons and (3) the implementation of collective artistic actions by residents on public spaces. These lines mutually interact through an iterative process that informs the following outcomes: capacity building for local communities in caring for public spaces and their ecological qualities; a guidebook on the sustainable management of environmental commons; and training for present and future professionals who can develop similar projects further.

WECARE has gathered expertise in co-design processes, artistic action, urban planning and heritage. It has also relied on the potential cooperation of diverse institutional capacities, such as research institutions, artistic collectives, socially focused NGOs, museums, cultural entities, and professional organisations.

HOW TO MOVE FORWARD: COOPERATION AND SHARING

Creative Europe has provided an ideal framework for WECARE to move forward and step up in our mission. The cross-cutting priorities of the programme, defined in the CREA-CULT-COOP 2023 call as Sustainability and

Social Inclusion, though aligned with our previous line of work, have helped us to bring our research and practice on environmental justice to a broader audience. Additionally, the accumulated experience from other projects developed within the Creative Europe framework has provided us with valuable insights and case studies.

The programme's design favours goal-driven consortia, in which shared visions, specific goals, and distributed contributions are highly valued. The administrative structure and financial scheme of Creative Europe, which place the main emphasis on achieving outcomes, allow for an effective yet smooth project development.

Transnational cooperation has been fundamental to the project, as it enables cross-comparison and the sharing of best practices from different thematic fields. The WECARE consortium is well-balanced in terms of expertise and organisational profile. The partners comprise two research institutions from Poland and Spain, one NGO from Romania, one artists' collective from Spain and a cultural institution from Poland. The proposal also includes one affiliated entity and seven associated partners, each with diverse profiles and contributions to the project.

ACHIEVEMENTS: IMPACT AND OUTCOMES

WECARE has benefited both the local communities where it was deployed and the consortium. As for the latest, the project triggered change and social innovation in participant communities, and it did so in the (1) short, (2) medium and (3) long terms:

1. The artistic interventions had an immediate impact on the selected areas in the form of curated socio-environmental diagnosis, collaborative workshops and co-designed artistic interventions on public space. Knowledge of the local context, as well as the involvement of local communities in actual interventions on public spaces, heightened the sense of belonging within them.
2. Local communities gained knowledge that may be replicable in the broader context of their neighbourhood. Lessons learned were included and analysed in the Continuation Assessment Plans and the Community Empowerment Reports. They will underpin future interventions. Long-life learning courses also provided knowledge to actual professionals who can apply WECARE lessons in their practice.
3. A wider audience of professionals, scholars and future students will gain knowledge with a durable impact. The WECARE methodology and learnings have been incorporated into the Master Programs of UPC and PK, as they already are, in part. Dissemination through our website, collectable magazines, and scientific publications will reach a vast audience.

Our project has brought knowledge and agency to communities, empowering them to take action for an equitable and just environmental sustainability. The outcomes are pedagogical materials that enable the project's impact beyond its duration. Such extended life is devised by means of (1) built-up social cohesion, (2) process reporting, (3) transferred knowledge and (4) sustainable continuation plan.

1. Community workshops and training events that fostered social cohesion. The conditions were set to enable a transversal and open dialogue among diverse agents of local communities. The project has paved the way for further intervention led by residents in the neighbourhoods of Besòs (Barcelona), Crângaşi (Bucharest) and Mistrzejowice (Krakow).
2. The co-design process and its implementation have been reported in the Community Empowerment Report (CER). It is conceived as a guidebook containing lessons learned, strategies and lines of action for new communities to replicate or scale up the methodology already developed by WECARE.
3. The Socio-Environmental Report (SER) and the Catalogue of Environmental Heritage (CEH) set the methodology to identify and diagnose environmental commons in diverse urban settings. They are useful tools not only for the selected case studies but also for application in diverse urban settings.
4. The continuation and Assessment Report (deliverable 4.3) evaluates the sustainability and continuation over time of the developed interventions.

WHAT'S NEXT?

WECARE has already borne fruit that will prolong its mission under the umbrella of BECOME, a new initiative in which local communities take on an even more prominent role.

BECOME (Bonding Ecologies of Common Objects and Material Experience) empowers local communities even more as creative agents in urban regeneration. To that end, BECOME is deployed through three lines of action: 1. BE (Bonding Ecologies), where, as in WECARE, local communities co-design their intervention; 2. CO (Common Object), where, living up to WECARE, residents alone fabricate, monitor and curate an artistic object; 3. ME (Material Experience), where the material interactions among residents and agents will be registered without any agency planned or exerted by the project partners, thus laying the space for the assemblage-like process to take place. The ultimate goal of BECOME is to initiate a co-creation process, curate its outcomes, and return them to local agents, the wider artistic community, and policymakers. Therefore, the project is a step forward, grounded in New Materialism principles, that goes beyond WECARE and loosens planning in favour of a complex system process.

The core group of WECARE continues to work together, and local communities have joined BECOME as affiliated entities. They are now considered full members of the consortium, with their own voice and financial resources. In this way, Creative Europe reaches the local communities, who are the ultimate driving force of a healthy, resilient and convivial society.

A SITUATED RESEARCH-ACTION PROJECT FOR URBAN COMMONS, ECOLOGICAL AWARENESS, AND COMMUNITY PARTICIPATION IN BUCHAREST

The WECARE Bucharest project emerged from the desire to explore how small, informal, and often invisible acts of environmental care can contribute to a more participatory and ecological urban culture. Set in Bucharest's Crângași neighborhood, a historically layered and spatially dense district shaped by socialist-era planning and recent waves of infrastructural neglect, the project asked how residents relate to, adapt, and care for their immediate surroundings, particularly green interstitial spaces.

The neighborhood's specific characteristics made it fertile ground for an exploratory, community-rooted intervention. Block gardens, sidewalk plantings, pet shelters, and cultivated green strips between housing units were all part of a quiet, resilient ecology practiced by residents without institutional support or recognition. The project aimed not only to map and interpret these practices but to support and share them by creating new forms of collective infrastructure. From this aspiration emerged the "Ierbar de Câncași" ("Crângași Herbarium"): an interactive archive and spatial installation placed inside the local library, designed to reflect, display, and extend the findings of the research in a publicly accessible and participatory form.

RESEARCH PROCESS AND COLLABORATIVE FOUNDATIONS

From its outset, WECARE Bucharest emphasized a grounded, collaborative, and multi-disciplinary approach. Ethnographic fieldwork was paired with urban mapping, student workshops, interviews, and neighborhood walks to form a coherent and participatory method. This process allowed researchers to engage deeply with residents, observing not only spatial practices but also the values, relationships, and temporal rhythms embedded in them. Residents, librarians, students, and cultural professionals were active contributors.

The involvement of students from the "Ion Mincu" University of Architecture and Urbanism brought critical perspectives and creative energy into the process. By working in the field – observing, sketching, mapping, and eventually designing the herbarium itself – students gained experience that extended beyond formal education. As one participant remarked, the university is not always the only place to learn architecture, while another noted

how deeply they were affected by seeing how the final project looks and feels for people. The project allowed them to explore the full cycle of designing with, and for, a real community.

Librarians from the "Nichita Stănescu" branch of the Bucharest Metropolitan Library network played a dual role, both as partners in implementation and as active observers of the neighborhood's social dynamics. Their knowledge of users, routines, and local networks was critical in shaping the form and location of the herbarium, and their continued presence is key to its future activation.

INFORMAL GREEN PRACTICES AS DISCREET COMMONING

The neighborhood's informal gardens were not approached merely as landscape features but as indicators of social resilience. Observations and interviews with residents revealed a complex micro-ecology of care: older residents maintaining gardens by the block; informal watering systems; spontaneous efforts to fence off green space from cars; and collective negotiations between neighbors around who plants what, where. These practices were seldom formalized but widely understood and respected within the community. They formed what can be called "discreet commons": shared, cared-for, but unofficial spaces shaped by tacit agreements and lived memory.

Rather than being decorative or nostalgic, these gardens and micro-practices constituted essential social infrastructure. They allowed residents – many of whom had lived in Crângași for decades – to maintain continuity, place identity, and a sense of purpose amid the larger transformations of the city. The research documented a variety of motivations: gardening as therapy, legacy, community engagement, or even resistance against neglect or administrative oversight. The team identified patterns of use and care that spoke to a latent collective intelligence. What emerged was not simply a catalog of green spaces, but a network of tacit knowledge and shared values operating outside the bounds of formal planning.

"IERBAR DE CRÂNGAȘI" (THE "CRÂNGAȘI HERBARIUM")

The "Crângași Herbarium" was conceived as a material and pedagogical outcome of the research. Initially imagined as an outdoor intervention in a courtyard adjacent to the library, it was ultimately placed inside the library due to ongoing urban redevelopment on the boulevard. While this shift posed a logistical challenge, it also presented

an opportunity: to reframe the library as not just a site for books, but as a civic anchor for shared knowledge, experimentation, and community care.

The herbarium was designed collaboratively with students and informed by the space constraints and desires of the library staff. Positioned near the glass façade of the library, the piece offers multiple entry points: drawers filled with annotated maps, drawings, photographs, and ethnographic observations from the neighborhood; six dioramas representing different local gardens created by students; and an upper surface used by librarians for book displays and flowerpots, integrating the object into everyday library use.

Its orientation allows it to "speak" both inward and outward, serving regular visitors during library hours, and drawing the attention of passersby through the transparent façade. Over time, it has become what one librarian called "a living object," animated by its contents and by the flowerpots placed on top. Its physical presence has generated curiosity and conversation. As noted in the assessment interviews, children approach it with care and fascination, asking questions, opening drawers, and discovering pieces of their neighborhood reflected in miniature.

ASSESSMENT AND STAKEHOLDER REFLECTIONS

In order to evaluate the impact of the project, a structured assessment process was carried out between April and July 2025. This included ethnographic observation, four semi-structured interviews, a focus group with international experts, and a World Café-style workshop with librarians, educators, designers, and users.

The assessment confirmed that the herbarium successfully engaged users, sparked interest, and opened new pedagogical and institutional possibilities. For many children, the dioramas served as entry points into both imagination and recognition, helping them "see" their neighborhood differently. Parents noted how the project increased their children's awareness of local gardens, and encouraged attentiveness to the environment.

At the same time, the project revealed limitations and structural challenges. Users and librarians remained cautious about interacting too freely with the content, reflecting both the object's newness and the broader lack of a participatory institutional culture. The activation of the herbarium outside formal programming remained low, suggesting the need for continued facilitation and engagement. The World Café discussions surfaced both risks and opportunities. Participants praised the library's unique position as a node for environmental education but warned of institutional fragility: limited space, underfunding, and overstretched staff. Still, the energy of the librarians, the trust of local users, and the potential of the herbarium as a tool for storytelling and hands-on learning were cited as significant assets.

CONCLUSION: MOVING FORWARD

The research points to a number of strategic directions, both for Crângași and beyond. Most importantly, it calls for a shift in how informal ecological practices are viewed: not as obstacles to be managed or normalized, but as legitimate contributions to urban sustainability. Public institutions such as libraries have a role to play here: not as top-down managers, but as **platforms that hold space for community knowledge and ecological care**. To this end, future steps should include sustained financial public support; developing programming that enables ongoing community contribution to the herbarium; supporting the librarian team with training, partners, and volunteers to keep the herbarium active; building partnerships with other libraries interested in replicating the model; advocating for policies that provide resources (soil, tools, water) and flexible governance for informal gardening – to name just a few.

Crucially, the project recommends avoiding rigid formalization. Informal practices thrive on improvisation, adaptability, and personal investment. The role of institutions should be to **create the conditions for these practices to flourish**, rather than absorbing them into overly managed systems.

The WECARE Bucharest project has demonstrated how design, research, and community engagement can converge to support and legitimize everyday practices of care and environmental stewardship. It has shown that a library can be more than a place of reading: it can be a civic platform for ecological learning, neighborhood storytelling, and collaborative urban futures.

The “Crângași Herbarium” is not an endpoint, but a proposal: a prototype for how institutions might better reflect and amplify the knowledge already present in their communities. Its success lies not only in its form, but in its ability to build new relationships: between disciplines, between neighbors, and between people and place. As one parent noted, “my children are more aware of what’s going on around them. They’re more careful with the environment.” That may be the quietest, and most meaningful measure of success.

SUMMARY OF THE KRAKOW WECARE PROJECT

The destruction of World War II and the post-war demographic and economic development of Europe resulted in numerous programs for the reconstruction and redevelopment of urban centers on various scales. Given that housing is an essential function of cities, housing complexes, including those built using prefabricated technologies, have become a significant component of their spatial structure since the second half of the last century. This is especially true in Central and Eastern Europe, where war damage was most severe and the communist regime promoted cheap and effective solutions in housing construction. In Poland, it is estimated that nearly 40% of households in cities still live in prefabricated blocks of flats built in the second half of the 20th century, including larger and smaller housing estates. They are therefore an important element of the structure of Polish cities and towns. Their multidimensional heritage: urban, architectural, social, and ecological, is an important element of local identity, not always sufficiently present in scientific discourse and social awareness. It is often marginalized and depreciated. Aware of these limitations and burdens, as well as the challenges facing us and Polish society, we joined the Warding Ecosystem Commons through Action-Research & Education (WECARE) program.

Between 2005 and 2024, members of the Krakow team involved in the WECARE program, both from the Chair of Urbanism and City Structure Architecture – A9 at the Faculty of Architecture of the Cracow University of Technology and from the Institute of Architecture, participated in numerous research, research-teaching, and educational-popularization projects concerning multi-family housing estates. They were also co-authors of research and development studies commissioned by cities and towns, and a series of exhibitions on the issue of the "difficult" architectural, urban, and social heritage of prefabricated housing estates in Poland from the second half of the 20th century.

Unlike the architecture and urban planning of the period of European totalitarianism, the large-scale housing estates built in the second half of the 20th century are still not sufficiently appreciated in Poland. The need to protect the achievements of late modernist urban planning is not strongly rooted in public consciousness, nor even among researchers of the problem, who focus primarily on issues related to the architectural and construction renovation of housing estates and the rearrangement of related open spaces. Sometimes, the formal and technological achievements associated with residential architecture from this period are recognized as part of the heritage of the era. However, it is extremely rare, if ever, for entire late modernist urban complexes to be protected. Not to mention promoting this heritage among residents, decision-makers, and the younger generation. Meanwhile, as numerous studies have shown, they are falling into disrepair. Whether through excessive densification, changes in the character of the spaces between blocks, the introduction of fences, or the dominance of cars over

the originally planned segregation of pedestrian and vehicular traffic. Which, incidentally, fits perfectly with contemporary, environmentally friendly ways of organizing communication in cities. Over time, these changes may lead to the complete obliteration of the original design idea, either in its entirety or in part. On the contrary to the contemporary free-market housing developments, the vast majority of prefabricated housing estates from 20th century are characterized by a proper balance between green, publicly accessible open spaces and facilities for recreation and sports, and the semi-private and private zone of residential buildings and accompanying services. They undoubtedly create "15-minute cities" in line with the ideas of the New Green European Bauhaus, promoted all over European Union.

The choice of the Mistrzejowice housing estates in Krakow, and in particular one of them, the Złotego Wieku estate, as *a case study* was dictated by the unique character of the estate's urban composition, as well as its natural values and strong social ties, reinforced by the municipal cultural institutions operating in there (including the program partner OKN "Kuźnia") and the Roman Catholic parish of St. Maximilian Maria Kolbe. Due to the natural replacement of part of the community after more than half a century of the housing estate's existence and the growing influx of immigrants, mainly from war-torn Ukraine, there is a urgent need to make residents aware of their local heritage and strengthen social ties. A series of research, cultural, and educational activities carried out over two years (including during the grant application phase) in the housing estate led to the achievement of the objectives set by the WECARE program, which have been documented in detail in the previous chapters of this book.

One of the greatest scientific achievements of Krakow's WECARE is the socio-environmental and historical analysis of the Złotego Wieku Estate. This has been documented in Chapter 2 of this book, but also in the form of presentations at international conferences in Poland and Europe and in two articles: one published in 2025 and one submitted for publication, both in international scientific journals indexed in the Scopus database.

As part of the WECARE project, exhibitions were also presented at the Złoty Wiek Estate, and performances and discussions with the estate's living creators were held, attended by numerous residents of Mistrzejowice, students from the Faculty of Architecture at the CUT, and foreign partners from Spain and Romania. Documentation of these events can be found in the third chapter of this book.

In accordance with the program's formula, an educational method based on the above research and cooperation with artistic, educational, and social organizations was also developed. Architecture students from the Faculty of Architecture at the Krakow University of Technology at all stages of education (Bachelor's, Master's, and Doctoral Studies) were involved in the WECARE project. Led by staff and doctoral students from the Chair of Urbanism and City Structure Architecture- A9, they also had the opportunity to meet researchers working at the Institute of Architecture and learn about their current and previous achievements in the field of prefabricated housing estates. Participation in workshops and meetings with the local community and representatives of local cultural institutions,

as well as social and non-governmental organizations operating in Mistrzejowice, resulted in design solutions that responded to the real needs of the place and its inhabitants. The final workshops, presentations, and exhibition of student projects at the Kuźnia Club summarized the educational part of the WECARE project.

The activities of the Krakow team were appreciated by the local community and institutional partners from Złotego Wieku Estate. Katarzyna Kosowska, director of the Kuźnia Club, wrote:

"A very creative meeting, especially interesting for people who have nothing to do with architecture and the analysis of social needs for planning purposes. Great projects for the weakest points in the district and the Złotego Wieku housing estate - the bus terminus and the market, with new utilities, and above all, coherent and attractive. It would be good to use the selected projects as inspiration for changes in the housing estate, maybe even one of the projects;

- *The projects and ideas for student assignments were great. I really liked the students' imagination and creativity, not looking for savings and compromise solutions, but total passion and ingenuity;*
- *The Mistrzejowice Creative Center was definitely an interesting project, because it fit in very well with the heritage of the district and was a great design (multifunctional amphitheater stairs). In addition, there was a remarkably well-thought-out market design by a Spanish student, an innovative park&slide, and a neighborhood bus.*

To sum up, the whole initiative involving students in working with the Złotego Wieku housing estate is an extraordinary breath of architectural fresh air. It is clear that creative freedom harmonizes with the charming space in which they are working. I hope for more, and above all, that the ideas will one day be implemented.

- *The exhibition of installation designs by architecture students, which could be placed in front of Kuźnia, is very interesting. It would be nice to put a sculpture here that would refer to the trail of sculptures and installations from the 1970s and 1980s* (existing in the district – ed.)*;*
- *The projects of young people show a fresh perspective on space, they are very modern and creative, although not always practical from the resident's point of view. They are very bold, even fairy-tale-like;*

Verbal opinions about the exhibition: that it is very interestingly displayed, that it is a great idea, one of the ladies was convinced that the first sculpture would be erected in front of Kuźnia.

We will certainly continue our activities in the future, together with our international partners, both in other housing estates in Krakow and in other Polish cities struggling with similar spatial, social, and ecological problems.

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